

TODAY, I
BROKE YOUR
SOLAR SYSTEM.
ON
PARTITION
AND
PARTITURA

LONG NIGHT OF IDEAS

06.06.2019 15:00-24:00

WITH Sara Abbas Ashish Avikunthak Madhuri Chattopadhyay & Ashraf Sharif Khan & Indranil Mallick
Rosalyn D'Mello Ebow Chantal Edie Meenu Gaur Daud Haider Ahmed Isamaldin Sarathy Korwar
Reem Shawkat Salma Siddique Ananya Jahanara Kabir Hanan Toukan Hervé Yamguen
Sinthujan Varatharajah Arkadi Zaides and Mazhar Zaidi

ARTISTIC DIRECTION Bonaventure Soh Bejeng Ndikung Antonia Alampi
CURATOR Lynhan Balatbat-Helbock Anna Jäger Abhishek Nilamber
PROJECT MANAGEMENT Jörg-Peter Schulze Lili Somogyi Lema Sikod
COMMUNICATION Anna Jäger
GRAPHIC DESIGN Fanny Sow Lili Somogyi Elsa Westreicher

The event takes place in the context of the Long Night of Ideas in cooperation with Auswärtiges Amt.

C O N C E P T

It takes a lot of work to remember we are nothing.
What has history given us but a fickle home? A legacy
of bloodied men. What's a nation to the sky? Some other wood
to call ours, some other snippet of cloud to pretend we own.
Fatima Asghar: *If They Come for Us*, 2018

We are all Godspeed, but no more or less
so than any other aspect of the universe,
Godspeed is all there is - all that
Changes. Earthed is all that spreads
Earth life to new earths. The universe is
Godspeed. Only we are Earthseed. And the
destiny of Earthseed is to take root among
the stars.
Octavia Butler: *The Parable of the Sower*, 1993

This long night of pondering on *Partition and Partitura*
takes as its starting point the partition between
Pakistan and India, which led to East and West
Pakistan's independence from colonial Britain, when
approximately 14 million people were forced into
migration, flying ethnic cleansing, rape, mass murder.
This historical event remains one of the largest forced
migrations in human history. The making of partitions
that lead or respond to migration, of dividing or being
divided, of borders, walls, frontiers, fences, gates,
barriers, whether physical or immaterial, crosses
cultures, times and geographies. From the old Greek
myth of Talos - as narrated by Apollonius of Rhodes
- an almost invulnerable bronze giant sent by Zeus
to Crete to protect Europa by walking throughout
the coast of the island, we move on to the European
Union's project Talos - a suggested way to use
autonomous robotic vehicles to strengthen the security
of land borders. However, despite new technological
systems of monitoring and control being put in place,
new physical walls keep being constructed or enforced:
from the border between Syria and Turkey - under
European pressure - to the reinforced rows of walls and
fences along the border between the US and Mexico, to
name a few.

In many places of the world, brothers and sisters are
killing each other because of perceived or constructed
differences, basic human rights are denied to the
majority of the world population, leaving people to die
in the sea, others are starving, imprisoned or homeless.
The devastating future Octavia Butler had imagined in
The Parable of the Sower, where small privileged, walled
communities protect themselves from a world in which
poverty has brought only violence and destruction
doesn't seem to be a product of the imagination but
finds numerous equivalents in our present and past.
While we want to take a moment to focus on what it is
that drives the political impulse to divide and rule, we
also want to think about what other present we could

imagine if we turned partitions on their heads. What
if partitions, these ongoing redistributions of parts,
just remained as the etymologies of other words, of
partitas (from the Italian partitura) to just exist instead
as musical scores, spaces of sounds, transnational
sounds, sounds that have forgotten and overcome
nations, that unfurl in porous interstices? Can partitions
become conjunctions, and those become alignments? If
a partition becomes a partitura, can it also just exist as
a polyphony? For this *Long Night*, we invite poets, story-
tellers, scholars, singers, musicians and filmmakers to
respond to these reflections.

The title is inspired by Fatima Asghar's poem *Pluto Shits
on the Universe* (in: *If They Come for Us*, 2018).

S C H E D U L E

15:00 W E L C O M E & I N T R O D U C T I O N

15:15 F I L M S C R E E N I N G
Meenu Gaur: Manifesto for the Dead & The Ghost Will
Leave If You Ask Nicely

15:40 T A L K
Rosalyn D'Mello: A Case of Consideration

16:10 P R E S E N T A T I O N
Mazhar Zaidi: Effects on the Sonic

16:30 T A L K
Chantal Edie: It Is On Us

17:00 C O N V E R S A T I O N
Hanan Toukan & Antonia Alampi: The Palestinian
Museum

17:30 F I L M S C R E E N I N G & T A L K
Salma Siddique: The Droll Queen of Partition

18:00 T A L K
Arkadi Zaides: Pre-Enacting Talos

18:30 B R E A K

19:00 M U S I C P E R F O R M A N C E &
L E C T U R E
Sarathy Korwar

19:45 T A L K
Ananya Jahanara Kabir: 'Once Again To Dream Of
Return': Between Partition and Partitura, Post-Amnesia
as Polyphony

20:15 C O N V E R S A T I O N
Reem Shawkat, Sara Abbas & Ahmed Isamaldin:
Breaking Your Solar System With Our Bodies And Our
Barricades: Sudan, Revolution And Violence

20:45 T A L K
Sinthujan Varatharajah: A Possible Biography Of An
Ocean

21:15 C O N C E R T
Ebow

22:00 B R E A K

22:15 P R E S E N T A T I O N
Ashish Avikunthak: Untitled - Single Shot Film Part II

22:45 P O E T R Y R E A D I N G
Daud Haider: I Do Not Celebrate Eternity

23:15 M U S I C P E R F O R M A N C E
Madhuri Chattopadhyay & Ashraf Sharif Khan & Indranil
Mallick

CONTRIBUTIONS

MEENU GAUR Manifesto for the Dead & The Ghost Will Leave If You Ask Nicely FILM SCREENING

We open this Long Night with ghostly apparitions on the screen: Meenu Gaur's *Manifesto for the Dead* follows Charlie the Clown protesting the destitute state of the performers of the erstwhile Pakistani film industry. Standing outside the funeral of the film star Chakori, Charlie carries a manifesto representing the *All Pakistan Protection of Senior Performers* which calls for the financial support for sick and ailing film personnel. He walks around Hall Road, Abbot Road, and Laxmi Chowk, the once busy spaces inhabited by the film industry, that are now decaying. The ghostly clown bears witness to a history of loss and neglect. *The Ghost Will Leave If You Ask Nicely* is about a haunting at a now decrepit film studio. The video uses the "out of work" body double of the famed Pakistani film star Sultan Rahi, who was mysteriously killed on a highway and his assailants were never found.

MEENU GAUR is a London based filmmaker, artist and academic. She completed a Ph.D. in Film Studies from the School of Oriental and African Studies (SOAS), London in 2010. She has received the Felix Scholarship, the Charles Wallace Scholarship, the Mountbatten Memorial Grant, amongst others. Her debut fiction feature as writer-director was *Zinda Bhaag (Run for your Life, 2013)*, entry to the foreign film category at the Oscars. Her films have been theatrically released in UK, USA, UAE, Europe, Canada, Australia, New Zealand, and South Africa and on VOD platforms like Netflix and Amazon. Her films have received fourteen international awards. She received several grants for her films including Jan Vrijman Fund of the International Film festival of Amsterdam, Goteborg Film Fund (Goteborg International Film Festival), the AND Fund (as Producer), from the Busan International Film Festival. Meenu has also been part of the Locarno International Film Festival's market platform, the Open Doors Programme, Berlinale Talent Campus, and the NIPKOW Film Residency in Berlin. She is the co-editor of the book *Indian Mass Media and the Politics of Change* (Routledge, 2011).

ROSALYN D'MELLO A Case of Consideration TALK

During the height of the #metoo movement, "whisper networks", that, by their very definition, had established their continuity through tight-lipped systems of dispersal among women, sometimes even inter-generationally, became flamboyantly public. *In A Case for Consideration*, a phrase that owes part of its poetic

nuance to Gertrude Stein's seemingly nonsensical elaboration on *Roast Beef* ("please beef, please be a case of consideration"), I seek to institute into public discourse an alternative, more empowering feminist whisper network, that is not exclusively premised on the protective gesture of listing serial oppressors or predators but is instead more consciously a system of sustaining hope through an investment in the written word as a form of proliferating palimpsest. For instance, in the dystopian authoritarian, patriarchal world of Margaret Atwood's *A Handmaid's Tale*, women are no longer allowed to read or write, lest they feel empowered enough to organize collective resistance. Her protagonist, Offred, who must fulfil her role as a surrogate for the commander and his wife, discovers one day in the bottom of her cupboard in her room an inscription in Latin that she tries to decode, which she eventually learns is an old Latin joke, "Don't let the bastards get you down". It was left for her by her foresightful surrogate predecessor as an anticipatory gesture of solidarity.

"Citation is feminist memory," Sarah Ahmed writes in her book *Living a Feminist Life*. "Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow." Ahmed theorises how citations can be feminist bricks: they are the materials through which, from which, we create our dwellings. "Perhaps citations are feminist straw: lighter materials that, when put together, still create a shelter but a shelter that leaves you more vulnerable."

If patriarchy has continually perpetuated itself across time as an oppressive structure premised on the politics of exclusion and inconsideration, can and do feminist literary movements establish themselves through strategies of consideration? What are the linguistic and semantic structures that are being constituted through this ad hoc, extra canonical feminist citational gestures?

As one among many undocumented recipients of this alternative "partitura" comprised of the caressing solace of feminist word, thought, feeling and intellect, with my particular inclination towards the economy of nurture, I posit that one of the prime architectural motifs that is being re-drafted through a feminist lens is that of the table. For long, women have fought for a seat at the table. I am interested in suggesting that the time has finally come for the feminist reimagining of the table-ness of this mythified table, through a more engaged, enlightened politic of consideration. In doing so, I proactively renounce my potential seat at the historical table designed for and by patriarchs in lieu of

dismantling it while simultaneously building my own feminist table and the ecosystem around it.

ROSALYN D'MELLO is a writer, art critic and feminist columnist based in New Delhi. She is the author of *A Handbook for My Lover*, published in India by HarperCollins India, and a forthcoming artist book, *The Domestic Nomad* published by Eau&Gaz, an artist residency based in Sudtiro, Italy. She is currently working on the sequel to her debut memoir and a book for Oxford University Press, India, based on her visits to South Asian artists' studios.

MAZHAR ZAIDI Effects on the Sonic PRESENTATION AND CONVERSATION

The story of partitions of the subcontinent first in 1947 and then 1971 is also a tale of disruptions in the long cherished musical tradition of the region. How has music both suffered and survived these catastrophic changes in the history of South Asia? As these divisions resulted in violent displacements and tried to reshape national identities, how did musicians and music cope and what are the possibilities of healing these ruptures of history?

MAZHAR ZAIDI is a British Pakistani interdisciplinary artist, filmmaker, digital content producer and communication specialist. He has produced stop motion animations shorts, feature films and several documentaries. He resides in London.

SALMA SIDDIQUE The Droll Queen of Partition FILM SCREENING & TALK

Through the earliest examples that reference partition in Bombay cinema, Salma Siddique delves into the relationship between historic trauma and physical comedy through the star performance of Indian-Pakistani actress Meena Shorey. The actress appeared in a number of romantic comedies in post-Partition Bombay, which were directed by her husband and refugee filmmaker Roop K. Shorey, and loosely modeled on the Hollywood screwball. Informed by her multiple marriages, irreverent religious conversions, switches in national location, and a disavowal of the "partition serious," Meena's fame as the droll queen in these comedies served as visual innuendo for the abducted woman. Adapting the trope of a piteous partition figure to explore the possibility of feminine liberation, the Shorey comedies bring about a radical cinematic recovery through the laughter-inducing abandon of their star comedienne.

SALMA SIDDIQUE is a senior postdoctoral fellow at the Department of Social and Cultural Anthropology, Ludwig Maximilians-Universität München. Her research specializations include South Asian cinemas, film archives, feminist media practice

and immigrant media. Her work has appeared in the journals *Feminist Media Histories*, *Third Text* and *Bioscope: South Asian Screen Studies*. Trained as a film practitioner in New Delhi, she has edited a number of documentaries, including her first independent film *Road Less Travelled* (India, 2009), an intimate portrait of an Australian migrant's bitter-sweet relationship with Delhi. Since 2015, she has been the associate editor of *Bioscope: South Asian Screen Studies*. She is also a teaching associate at Gender and Media Studies for the South Asian Region, Humboldt-Universität zu Berlin. She is currently writing her first book on cinema and partition, *An Evacuee Cinema: Travels of film cultures between Bombay and Lahore (1940-60)*, to be published in early 2020 with Cambridge University Press.

HANAN TOUKAN AND ANTONIA ALAMPI The Palestinian Museum CONVERSATION

How are we to think about a museum that represents a people who not only do not exist on conventional maps but who are also in the process of resisting obliteration by one of the most brutal military complexes in the world? What is, and what can be, the role of a museum in a violent colonial context compounded by the twin effects of imperialism and capitalism? Whom does the museum speak for in a context of borders, walls and displacements? And what can or should it say to a transterritorial nation while physically located in a supposed state-to-be, that has no real prospect of gaining control over its land, water or skies through current international diplomatic channels? This talk will think through some of these questions based on a long piece on the Palestinian Museum published in *Radical Philosophy* (2018).

HANAN TOUKAN holds a lectureship in Politics and Middle East Studies at Bard College Berlin (from September 2019) and is currently a Fellow of the Alexander von Humboldt Foundation where she holds an Experienced Research Fellowship in conjunction with the Forum for Transregional Studies in Berlin. Before joining Bard College Berlin, she was Visiting Assistant Professor in Middle East Studies at Brown University (2016-18) and Visiting Professor of the Cultural Studies of the Middle East Department at the University of Bamberg (2018-19). Toukan has also taught at Freie Universität Berlin and SOAS, University of London in Media and Film Studies, as well as Politics and International Studies. She has also guest lectured at Goldsmiths University in Art History and Visual Cultures, as well as Campus in Camps in Palestine. She was a EUME Postdoctoral Fellow in Berlin in 2012-13, an Fellow at the Berlin Graduate School Muslim Cultures and Societies at the FU in 2014-2016 and a Kenyon Institute Visiting Scholar in East Jerusalem in 2012. Toukan's PhD dissertation undertaken at SOAS, University of London in 2012 won the Middle East Studies Association of North America (MESA) Malcolm

H. Kerr Award for Best PhD in the Social Sciences for the same year. She is currently completing her book manuscript (under contract with Stanford University Press) titled *The Politics of Dissent: Contemporary Art and Cultural Diplomacy in the Arab World* on the cultural politics of contemporary art in Palestine, Lebanon and Jordan. Toukan's work has been published in *Cultural Politics*, *Arab Studies Journal*, *International Journal of Cultural Studies* (forthcoming 2019), *Radical Philosophy*, *Journal for Palestine Studies*, *Review of Middle East Studies*, *Jerusalem Quarterly*, *SCTIW Review*, *Jadaliyya* and *Ibraaz* amongst others. She has published chapters in Friederike Pannewick and Georges Khalil (eds.), *Commitment and Beyond: Locating the Political in Arabic Literature since the 1940s* (Wiesbaden: Reichert Verlag, 2015); Dina Matar and Zahera Harb (eds.), *Narrating Conflict in the Middle East: Discourse, Image and Communication Practices in Lebanon and Palestine* (IB Tauris, 2013) and Viola Shafik, *Histories of Arab Documentary* (Cairo University Press, forthcoming).

C H A N T A L E D I E It Is On Us T A L K

My mother has been in Douala for six months now and it's driving her crazy. She has been complaining for days, even to the point of trekking to Bangem in the southwest if we don't provide her with her transportation fare. My mom has played all the tricks so that we let her go back to her home. There are some mornings I have met her, all dressed up with a wrapper tied around her waist. This particular morning the time was 5:50, she was sat on the chair, hands on her knees and head bowed down. She gently raised her head and said: "I can't anymore!" "Mom, are you not glad to be with your grandchildren?" Everyone was there including my sister's children. That was always my last card to make her feel guilty but today, it didn't seem to work. This was a week before the 11 February national youth day celebrations in 2018. The tension was high in the southwest and northwest provinces, the presence of the military had thrown the zone into total insecurity. The regime in place boasted they had militarized these zones to secure its citizens from the people whom they proclaim as a secessionist terrorist. It all started with peaceful protest marches from a people tired of the unresponsiveness of the government after decades of marginalization in the education and justice systems, just to mention those. The inhuman treatment from the military used by the government to suppress these protest marches is what has geared Cameroon into an "Anglophone crisis" today. Where the people fight against the people. Dialogue has been pushed aside even though it is the clear solution to the crisis. It took Zacharie who is from the francophone region some time to adapt to the Internally Displaced Persons we had at home, four in total including one nonrelative who was physically violated by the BIR before finding refuge here. A whole routine was affected, financially, socially and psychologically not only for us but for them as well.

We have learned to tolerate each other for the past two years and today we have all adapted to the new routine, except for mom who still wants to go home. While the international organisations like msf.org/cameroonian-refugees-nigeria and the press are talking more about the refugees in tens of thousands in Nigeria, little is said about the Internally Displaced Persons (IDPS) estimated at almost half million. Due to the crisis in the southwest and northwest regions of Cameroon, many families had to move in with other families in the crisis free zones in Cameroon while others have moved into the forest.

C H A N T A L E D I E was born in 1981 in Bangem, Cameroon. She holds a Master in Political Science, a BA in History and a HND in Health and Social Care. She has developed her photography skills at media workshop in Southampton where she participated in groups exhibitions one of which was *Belonging* in 2011. She and her partner run a photography studio in Douala, Cameroon. Chantal Edie and Zacharie Ngnogue question their personal and common experiences to look at society. They took part in the AtWork Douala chapter, animated by the curator Simon Njami for the Moleskine Foundation in December 2017 at the MAM Gallery where they answered to the question "Who are my people?" They participated in several collective exhibitions including *Vivre! Resilience Photography* in Goree with the Dapper Foundation in March 2019 and *Remanence* the international exhibition of the third edition of the festival Yaphoto in March 2019. Chantal is also passionate about poetry and short stories – ideas she shares on her medium space.

A R K A D I Z A I D E S Pre-Enacting Talos T A L K

What kind of choreography arises in the proximity of borders? Which strategies of restriction define movement? In this talk, choreographer Arkadi Zaides will discuss his recent stage work. Zaides' work is a response to TALOS, an EU-funded research project in the field of security enforcement for which an advanced system aimed at protecting European land borders was designed. TALOS was a collaborative project involving fourteen institutions from ten countries that was officially conducted between the years 2008–2013. It resulted in the conception of a surveillance system that could be rapidly deployed to any location. This system was to be based on mobile, semi-autonomous robots that patrol border areas and gain physical and performative presence. The TALOS project was never launched and remained an experiment, a test, and a demonstration of technological capabilities. Since 2016, Arkadi Zaides has gathered a team of choreographers, dramaturges, and video artists to develop a performance that questions the TALOS project and the discourse around it.

A R K A D I Z A I D E S is an Israeli independent

choreographer and visual artist, of Belarusian origin, currently active in France and Belgium. In Israel, he performed in a several companies such as the Batsheva Dance Company and the Yasmeen Godder Dance Group before embarking on an independent career in 2004. Zaides holds a Masters degree from the DAS Choreography at the AHK Academy of Theater and Dance in Amsterdam, The Netherlands. His artistic reflection focuses on the ways in which political and social contexts produce their effects on the movements and gestures of bodies. This reflection gives rise to a choreographic work that questions and provokes the audience and forces them out of their comfort zone. His performances and installations have been presented in numerous dance and theater festivals, museums and galleries across Europe, North and South America and Asia. He is a recipient of numerous awards among them the Emile Zola Prize for Performing Arts and the Kurt Joss Award. Zaides continuously develops platforms to stir contemporary discourse of performance making. Together with dramaturge and researcher Sandra Noeth, he initiated *Violence of Inscriptions* (2015–2018). Zaides curated *Moves Without Borders*, a close collaboration with Goethe Institute Israel (2012–2015). Together with choreographer Anat Danieli, Zaides curated the *New Dance Project* in Jerusalem (2010–2011).

S A R A T H Y K O R W A R MUSIC PERFORMANCE AND LECTURE

S A R A T H Y K O R W A R grew up in Ahmedabad and Chennai in India where he began playing tabla aged 10 but was also drawn to the American music that he heard on the radio and that leaked through the doorway of his local jazz music shop. At 17, Sarathy moved to Pune to study Environmental Science, but instead dedicated his time to music: practicing tabla under the tutelage of Rajeev Devasthali, translating his skills to the Western drumkit and playing as a session musician. Finishing his studies, Sarathy began to think about pursuing a career in music and moved to London, where he trained as a classical tabla player under the guidance of Sanju Sahai and graduated with a MMus in Performance from SOAS (School of Oriental and African Studies) focusing on the adaptation of Indian classical rhythmic material to non-Indian percussion instruments.

Working the angles in London's jazz scene, Sarathy connected with Shabaka Hutchings, Cara Stacey and played with clarinettist Arun Ghosh and producer Hieroglyphic Being, as well as groups *Penya* and *Ill Considered*. He has toured with Kamasi Washington, Yussef Kamaal and Moses Boyd.

Korwar's debut album *Day To Day* was released by Ninja Tune in 2016. The album fused traditional folk music recorded with the Sidi community in India (combining East African, Sufi and Indian influences) with contem-

porary jazz and electronics. In November 2018, Gearbox Records released a triple vinyl live album by Sarathy Korwar and UPAJ Collective. *My East Is Your West* is a unique blend of London's new jazz talent with Indian classical instrumentation.

A N A N Y A J A H A N A R A K A B I R 'Once Again To Dream Of Return': Between Partition and Partitura, Post-Amnesia as Polyphony T A L K

This talk will draw on three sources: memory and forgetting around the Partition of India (1947) and the emergence of Bangladesh (1971), memory and forgetting around the settlement of the Americas and the traumas, displacements, and decimations it entailed, and the ways in which music and movement activate new forms of memory work that go beyond the limits of narrative recall. Drawing on her own experience of researching the black roots of tango in Argentina, Ananya Jahanara Kabir will focus her talk through one Argentinian song, *Tacita de Plata*, to show how through the senses, our bodies can enter geographies of longing to create what Ananya calls "polyphonies of post-amnesia". What are the conditions under which these new sonic-kinetic cartographies can blossom – as the song says – like cacti in the desert?

A N A N Y A J A H A N A R A K A B I R is Professor of English Literature at King's College London. She is spending 2019 at Freie Universität, Berlin, as a consequence of being awarded a Humboldt Research Prize from the Alexander von Humboldt Stiftung/ Foundation. Ananya works on post-trauma and the politics of embodiment and happiness across the Global South. The author of *Territory of Desire: Representing the Valley of Kashmir* (2009) and *Partition's Post-Amnesias: 1947, 1971, and Modern South Asia* (2013), she is currently writing *Alegropolitics: Seeking Connection on the Afromodern Dance Floor*. This book draws on research she directed through *Modern Moves*, a project on Afro-diasporic music and dance funded through an ERC Advanced Grant (2013–2018).

S I N T H U J A N V A R A T H A R A J A H A Possible Biography Of An Ocean T A L K

We live in a world obsessed with the reclamation of land, the expansion of territory and the fight against rising sea levels. Though water masses cover more of the globe's surface than land does, they are considered by many as an inconvenience, a missed opportunity or even as hostile territory; threatening the very existence and future of humans. They are seen as inhabitable barriers and borders. Likewise, oceans and seas are considered to separate land masses from one another and to demarcate the beginning and end of continents, regions, countries as well as cultures and ethnicities.

In our imaginations, the oceans and seas have over centuries turned into endless, distant and dangerous

entities. News stories about tens of thousands of people being swallowed by these seas shape our relationship to these waters. The ocean has become something we fear.

But what if the sea wasn't something foreign, but something intimate? What if the sea wasn't an obstacle but an opportunity? What if the sea didn't separate us but connect us? And what if the sea doesn't just kill but also gives birth to possibilities outside of our imaginations?

Using the example of the bay of bengal, Sinthujan will explore the possibilities that are created by the ocean; the connecting thread it has been for centuries in an attempt to partly shift the readings and imaginations of this specific part of the world.

SINTHUMAN VARATHARAJAH is an essayist, researcher, political geographer and currently an Open City Fellow (Open Society Foundation). Their work focuses on spatial marginalisations and geographies of power. Sinthujan is a PhD Candidate in Political Geography (UCL) and holds a MSc. in Race, Ethnicity and Postcolonial Studies (LSE).

EBOW CONCERT

EBOW demands German rap to be more feminist, experimental, queer, and courageous. Her music shifts between old school rap and future R'n'B, packaging social reality in combative and critical lyrics. Ebow's dark-dystopic music blending avant-garde pop, jazz and post-punk perfectly complements her incisive socio-political commentary on postcolonial, historical and feminist themes. Ebow commands: "I'm soft, enjoy it."

Her latest album *K4L* (Kanak 4 Life) is all about communities. Identity is not formed through uber-egos but through family, friends as well as in queer and migrant communities. In the early days of her career, Ebow performed – guerilla style – in wash salons, supermarkets and streetcars. In 2013 she released her debut album *Ebow auf Disko B* which was followed in 2017 by *Komplexität*.

REEM SHAWKAT, SARA ABBAS, AHMED ISAMALDIN Breaking Your Solar System With Our Bodies And Our Barricades: Sudan, Revolution And Violence CONVERSATION

Sudan is in the throes of revolution, now almost in its sixth month. Our lives, inside and outside Sudan, now revolve around holding this revolution up. We weave our voices with the voices and chants of women, youth and the ethnic others who have occupied the streets of Sudan's towns, and who have set up barricades to liberate, not to divide. As we write, the military and militias are engaging in a massacre to end the revolt.

Some of the bodies of those massacred were dumped in the Nile. Those bodies carried in them an existential human project. A project about freedom, peace, and justice in their universal and local forms. A project that rejects war. A project whose makers faced the chilling prospect that they might have to die so that others can live. A project by people who were left with so little that they used what they had – their own bodies – to build it. Their actions are beyond a study of neutrons or what is smaller than quarks. They are beyond rational physics or even metaphysics. Their death at the barricades and those bodies floating in the Nile are breaking the solar system. Is anyone listening?

AHMED ISAMALDIN is a Sudanese artist, blogger and graphic designer based in Berlin. He is co-founder of the Sudanese National Group for Cultural Policies and its Campaign Art vs War. Ahmed worked at MENA cultural policies program, and also as a public relations manager at Nabta Art center in Cairo. He recently participated in *Content-Aware* exhibition about the social impact of artificial intelligenc with an installation artwork called *Pre-Integration* about mental health and refugee experience. Ahmed's defined contemporary art is a time comrade – that deals with political and social issues of our time.

REEM ABBAS is a freelance journalist and communications professional based in Sudan. Her blog won the 2011 BlogHer International Activist Scholarship Award. Follow her on twitter @ReemWrites.

SARA ABBAS is a political scientist and feminist who studies women and social movements in Sudan. She has written extensively on women's pathways into politics in Sudan, including women in armed movements, political parties and social movements.

ASHISH AVIKUNTHAK Untitled – Single Shot Film Part II PRESENTATION

The filmmaker Ashish Avikunthak takes us on a generous journey into his current film in the making. Yet untitled, it is a full-length movie filmed in one long take by a single camera. Here is a first glimpse into what we know for now: One early morning, at dawn we see three couples and their leader, tired and exhausted walking on a desolate road in the middle of a desert in a no-man's land. They are heading towards the border of an unnamed country where they are hoping to seek refuge. As they walk, they talk about incidents from historic and contemporary worlds. The conversation among the refugees range from ancient epics, historical anecdotes to contemporary socio-political happenings, confessions of treachery and deceit to capricious fabricated stories from their own lives and others they know. This will also be their last conversation, as security forces, confusing them as terrorists, will kill them all. The film is a real-time representation of the last leg of their journey dramatized as a "continuous-

shot feature film."

ASHISH AVIKUNTHAK has been making films for the past 24 years. He was named one of the Future Greats 2014 by *Art Review*. Its citation succinctly describes his films: "In an artworld where an increasing number of critics are arguing that much globalised art takes the form of hollowed-out visual Esperanto, Avikunthak's works insist on an Indian epistemology while utilising a rigorously formal visual language that is clearly aware of Western avant-garde practices such as those of Andrei Tarkovsky and Samuel Beckett. These are self-consciously difficult works that are filmed in a self-consciously beautiful way". His films have been shown worldwide in film festivals, galleries and museums. Notable screenings were at the Tate Modern, London, Centre George Pompidou, Paris, Taipei Biennial 2012, Shanghai Biennial 2014, Pacific Film Archive, Berkeley, along with London, Locarno, Rotterdam, and Berlin film festivals among other locations. He has had retrospective of his works at Centre for Moving Image Arts, Bard College (2015), Apeejay Arts Gallery, New Delhi (2015), Rice University (2014), Signs Festival, Trivandrum (2013), Festival International Signes de Nuit, Paris (2012), Yale University (2008), and National Centre for Performing Arts, Mumbai (2008) and Les Inattendus, Lyon (2006). In 2011, he was short-listed for the Skoda Prize for Indian Contemporary Art. He has a PhD in Cultural and Social Anthropology from Stanford University and has earlier taught at Yale University. He is now an Associate Professor in Film/Media at Harrington School of Communication, University of Rhode Island.

DAUD HAIDER I Do Not Celebrate Eternity POETRY READING

DAUD HAIDER is a Bangladeshi poet and journalist. He has been the literary editor of the well known Dacca daily Dainik Sambad and has won the London Society of Poetry award for "the best poem of Asia" in 1973. For writing a poem criticizing religion in 1973 he was imprisoned and forced into exile. He was supported by of PEN International, American Center, the UNHCR and the Akademie der Künste. After several years in India, he has been working as a poet and broadcast journalist in Berlin since 1986. He is the author of 30 books – published in Bengali, Hindi, English, German, French, Russian and Japanese.

MADHURI CHATTOPADHYAY, ASHRAF SHARIF KHAN & INDRANIL MALLICK MUSIC PERFORMANCE

To close this Long Night of Ideas, three Pakistani and Indian musicians have formed a trio on this special occasion to play a hindustani classical performance (Jugalbandi) together for the first time: Madhuri Chattopadhyay (Violin), Ustad Ashraf Sharif Khan (Sitar) and Indranil Mallick (Tabla).

MORE INFORMATION

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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Olani Ewunnet Eirini Fountedaki Billy Fowo Raísa Galofre Monitola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Spletstößer Elsa Westreicher Ola Zielińska

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