

# LE MONDE APPELLE FOUS CEUX QUI NE SONT PAS FOUS DE LA FOLIE COMMUNE

CHAPTER 2 INVOCATIONS AT THE GNAOUA FESTIVAL  
20.06.-22.06.2019

WITH Yassine Balbzioui Hatim Belyamani Noufissa Benjelloun M'barek Bouhchichi Ayesha Hameed & Neo Muyanga Taoufiq Izreddiou Stefania Pandolfo Maisie Sum Ziou Ziou Abdellah & Ziou Ziou Abdeslam and others.

VENUE Gnaoua Festival Essaouira, Morocco Zaouïa Dar Dmana (Rue d'Agadir, rue d'Rue Ouazzan) & Zaouïa Issaoua (Rue Sidi Leghazy)

COLLABORATION with the Gnaoua Festival and Alya Sebti (ifa Galerie). With the friendly support of Meriem Berrada (Macaal – Musée d'Art Contemporain Africain Al Maaden), and HUDUD, an art and research project on (post-)colonial mobilities.

CURATORS Elena Agudio Bonaventure Soh Bejeng Ndikung  
CURATORIAL ASSISTANCE Abhishek Nilamber Kelly Krugman  
MANAGEMENT Lema Sikod Lynhan Balatbat-Helbock  
MANAGEMENT ASSISTANCE Jörg-Peter Schulze  
COMMUNICATION Anna Jäger  
DESIGN Ahmed Isamaldin Lili Somogyi Elsa Westreicher  
TRANSLATION Billy Fowo Beya Othmani Arlette Louise Ndakoze

**S A V V Y CONTEMPORARY**  
**THE LABORATORY OF FORM-IDEAS**



# CONCEPT

LE MONDE APPELLE FOUS CEUX QUI SONT PAS FOUS DE LA FOLIE COMMUNE is the second chapter of the yearlong research, exhibition, discourse and performative programme ULTRASANITY. ON MADNESS, SANITATION, ANTIPSYCHIATRY AND RESISTANCE. In this festival co-organized with the Gnaoua Festival 2019, we explore methods and processes of healing within and without the realms of contemporary clinical psychiatry. We intend to explore the depth and vastness of sonic and performative rituals as healing possibilities of conceptions and constructions of mental “illness”. In close association with the festival and collaborators in Essaouira and Morocco, we engage in Invocations – a mixed format of exhibition, talks, presentations, performances and spiritual interventions that is at the core of S A V V Y Contemporary’s practice.

We have invited the scholars Stefania Pandolfo, Maisie Sum, Noufissa Benjelloun, Ziou Ziou Abdeslam and Ziou Ziou Abdellah to reflect critically on the traditions and practices of collective musical, ritualistic healing and community engagement.

We also invited artists Yassine Balbzioui, Hicham Chouki, Anwar Tawae, M’barek Bouhchichi, Hatim Belyamani, Taoufiq Izzediou, Ayesha Hameed and Neo Muyanga to complicate and even disrupt theoretical perspectives with their work and their embodied, sonic and sculptural investigations.

These invocations will be initiated by the collective participation in a lila ceremony.

It is said that amongst the Nguembas, but also in many other African societies, individuals were never considered mad or mentally ill. Whenever someone danced out of the so-called rhythm of society, it was not the individual that was blamed for this out-of-rhythmness, nor was the individual cast out of society, but society tried to question itself about the imbalance. It was believed that an individual’s imbalance was the society’s imbalance, therefore instead of derelicting the individual into an asylum, the society would – through various rituals, work patterns, food, sacrifices, music etc. – seek a re-balancing. The so-called mad were integrated in society. And through performative healing sessions, the madness was casted out.

Amongst the Gnaoua people, the spiritually weak, possessed and so-called mad are healed through the performance of Gnaoua music and ritual practices performed under the guidance of a maalem. Through the performativity of liturgies called lila or derdeba, the Gnaoua ceremonies recreate the first sacrifice and the genesis of the universe by the evocation of the seven

main manifestations of the divine demiurgic activity.

According to Maisie Sum’s *Music of the Gnaoua of Morocco: Evolving Spaces and Times*, the explicit goals of a lila are accomplished through a threefold progression of successive ritual stages of pre-liminal, liminal, and post-liminal: “In a lila held for the purposes of healing, the sick person traverses the three stages, processed by music and enacted in trance, to arrive at good health. The first phase serves (...) to prepare the ceremonial event through invitation of the unseen and seen, the sacred space by consecrating the floor, and the adepts with musemes (which are minimal units of musical meaning, analogous to a morpheme in linguistics). In creating a space for the invisible world to enter, the performance can be seen as an act of detachment from the temporal world. In the second ritual stage, spirit possession takes place in the form of abstract and figurative dances.

Here, the human and spirit realms interact and merge, and adepts take on the identities of the mluk. (...) This disavowal of one’s body is seen as a kind of sacrifice. Participants enter an ambiguous situation and state which Turner designates the liminal phase. Floating between invisible and visible worlds, between spirit and human, adepts enact liminality in their dance, evoked and subdued by the music and musicians and overseen by the muqaddimah and her assistants. Finally, in the post-liminal phase – that is, the end of the entire ceremony, possession portion or individual dance – participants re-enter a stable, non-ambiguous state endowed with baraka. At the end of the possession portion, entities who guide procreation (the feminine spirits) are invoked.”

One can think of other traditions where physical and mental healing, material and moral reconciliation are reached through the performativity of liturgies and of community practices. One example is Tarantism, the hysteric behaviour popularly associated with the bite of the wolf spider “*Lycosa tarantula*”. In southern Italy, it is believed that through the performance of the folk dance Tarantella, the sick and possessed are being healed.

These rituals of exorcism through dance were common across cultures and times. As philosopher, historian of religions and anthropologist Ernesto De Martino suggests, we could compare the phenomenon to others observed in Africa (the Sudanese bori and the Ethiopian–Egyptian zar), in Haiti (voodoo) and in Sardinia (argia).<sup>1</sup>

<sup>1</sup> Ernesto De Martino, *The Land of Remorse: A Study of Southern Italian Tarantism*, translated by Dorothy L. Zinn. London: Free Association Books, 2005.

Historically, De Martino traces Tarantism back to pre-Christian orgiastic cults and Greek “maenadism”, functioning the same way as a socio-cultural response to maintain order among those affected by psychological crises. Menands, which in ancient Greek translates as “the raving ones”, were the female followers of Dionysus, women who were able to enter a state of ecstatic frenzy through a combination of dancing and intoxication, and who of course were mythologized as the “mad women”.

Writing about the religious ritual *Sarpam Thullal* from Kerala in South India, Sheeba Saju expands upon the concept of liminality, referring to thresholds and in between spaces encountered in the temporality of rituals, which enable liberated experiences of self beyond the social taboos and norms of everyday life. She stresses the importance of considering the pleasure generated while the performers are in this liminal space, experiencing psychic transformation through corporeal catharsis and the assertion of desire.<sup>2</sup>

In Essaouira, we explore and experience a lila ceremony (in Algeria called derdeba and diwan, in Tunisia stambali). They appear as syncretic rites of possession with specific therapeutic aims. They are performed as treatment and sessions for mental and psychosomatic healing, as rituals for the estrangement of negative spirits in favour of auspicious influences.

Evoking ancestral saints able to drive out evil, cure psychological troubles, or remedy scorpion stings, they heal diseases not only by use of music and dance, but also by employment of colors, perfumes, and dense cultural imagery, often even by elicitation of fright.

Within this second chapter of ULTRASANITY – after the first chapter in Venice pondering together the poesis of collective mental healing with transcultural psychiatrists, sociologists, practitioners and artists – we are delving into the experience and the tradition of Gnaoua music and people, inviting local and international artists and researchers to confront themselves with the heuristic possibilities proposed by the Gnaoua. We will also address issues of structural and endemic racism against Black people inscribed in North African societies, interrogating the racial legacies of slavery that continue to affect intimate, social and political forms of life.

ULTRASANITY. ON MADNESS, SANITATION, ANTIPSYCHIATRY AND RESISTANCE is a S A V V Y Contemporary research, performance and exhibition project in multiple chapters, in collaboration with ifa Gallery Berlin, Association of Neuroaesthetics (AoN\_ Platform for Art and Neuroscience), Picha Lumumbashi and Gnaoua Festival. The project is funded by the

<sup>2</sup> Sheeba Saju, *The Pleasure in Liminality. A Psychoanalytic Re-Reading of Sarpam Thullal*

TURN Fund of the German Federal Cultural Foundation (Kulturstiftung des Bundes) and the Foundation for Arts Initiative (FfAI).

The project is dedicated to the memory of Giovanni Agudio, psychiatrist and cosmonaut of the psyche.

# SCHEDULE

20.06.2019

21:00 – 22:15 PERFORMANCE

Hatim Belyamani  
AT Zaouia Issaoua (Rue Sidi Leghazy)

22.06.2019

INVOCATIONS

WITH Ayesha Hameed Neo Muyanga  
Stefania Pandolfo Ziou Ziou Abdeslam Ziou Ziou  
Abdellah M'barek Bouchichi Yassine Balbzioui  
Maisie Sum Noufissa Benjelloun Taoufiq Izzeddiou  
AT Zaouia Dar Dmana (Rue d'Agadir, Rue Ouazzan)

14:30 WELCOME & INTRO

Bonaventure Soh Bejeng Ndikung & Elena Agudio, with  
Kelly Krugman & Abhishek Nilamber

15:00 PRESENTATION

Ziou Ziou Abdellah & Ziou Ziou Abdeslam: *Madness/  
Poetry/ResistanceS*

16:00 PRESENTATION

Stefania Pandolfo: *Dreaming at the Threshold of the Law*

16:45 PERFORMANCE

Taoufiq Izzeddiou

17:15 PRESENTATION

Maisie Sum: *Healing on the Margins: Rhythm, Repetition,  
and Resonance of Gnaoua Music*

18:00 BREAK

18:30 PRESENTATION

Noufissa Benjelloun

19:15 PERFORMANCE

Ayesha Hameed & Neo Muyanga: *And Evil Earth, Maybe  
It's Time For A Rumble*

19:45 INTERVENTION

M'barek Bouhchichi: *Black Body, Enigmatic Body*

20:10 CONVERSATION

M'barek Bouhchichi with Bonaventure Soh Bejeng  
Ndikung

20:30 PERFORMANCE IN PUBLIC  
SPACE

Yassine Balbzioui with Hicham Chouki & Anwar Tawae:  
*Flying Spoons*

# PROGRAM

20.06.2019

21:00 – 22:15 PERFORMANCE

Hatim Belyamani

Drawing entirely from traditional music he filmed in Morocco and around the world, Hatim Belyamani will improvise a live audio-visual remix, taking you on a journey which honors the trance and the musicians who carry these deep-rooted treasures.

HATIM BELYAMANI grew up in Morocco, surrounded by the sounds of the country's Arabic, Amazigh and Sub-Saharan African origins. Hatim Belyamani (aka HAT) was an award-winning classical pianist and guitarist before finding his voice in electronic music.

In 2012, to celebrate his roots, Hatim founded Remix ↔ Culture, a non-profit organization that bridges cultural divides through the transformative power of music, film, and remix. Hatim and his team traverse the globe, capturing the sights and sounds of underrepresented musical traditions, which they share using a unique open-source and fair trade platform on remix-culture.org. HAT's performances are a live remixing of these videos, seamlessly blending the traditional with the experimental – acoustic trance with electronic dance, connecting his audiences to distant cultures in a unique audio-visual journey.

22.06.2019

14:30 WELCOME & INTRO

Bonaventure Soh Bejeng Ndikung & Elena Agudio with  
Kelly Krugman & Abhishek Nilamber

BONAVENTURE SOH BEJENG  
NDIKUNG (born in 1977 in Yaoundé, Cameroon), is an independent curator, author and biotechnologist. He is founder and artistic director of SAVVY Contemporary Berlin. He was curator-at-large for documenta 14 in Athens and Kassel, and guest curator of the 2018 Dak'Art Biennale in Senegal. Together with the Miracle Workers Collective, he is curator of the Finland Pavilion at the Venice Biennale in 2019. He is currently guest professor in curatorial studies and sound art at the Städelschule in Frankfurt; artistic director of the 12th Rencontres de Bamako, a biennale for African photography, 2019; as well as artistic director of Sonsbeek 2020, a quadrennial contemporary art exhibition in Arnhem, the Netherlands.

ELENA AGUDIO is an art historian and curator. She studied Art History at the University of Venice –

Ca' Foscari and received her PhD in Contemporary Art and Design at the University of Palermo (2010). She is artistic director of the Association of Neuroaesthetics (AoN)\_Platform for Art and Neuroscience, a project in collaboration with the Medical University of Charité and The School of Mind and Brain of the Humboldt University, encouraging both a dialogue and lasting cooperation between contemporary art and the cognitive sciences. Since 2013 she is artistic co-director of SAVVY Contemporary. She is a member of \*foundationClass at the Weissensee School of Art in Berlin, where she teaches art histories. She was recently guest professor at HfBK (Kunsthochschule für Bildende Künste) in Hamburg and Resident Fellow at Helsinki University of the Arts.

KELLY KRUGMAN (born in 1994, New Jersey) is a Mexican-American researcher and project coordinator at SAVVY Contemporary in Berlin, Germany and from Queens, New York. She holds a degree from Amherst College where her focus was on Comparative Literature, Fine Arts, and Performance Studies. She was a collaborating curator of ECOLOGIES OF DARKNESS, a project exploring intersectional feminist alliances and contemplating poetic figurations of queer futures. Currently, she is assistant curator to the yearlong project, ULTRASANITY. ON MADNESS, SANITATION, ANTIPSYCHIATRY AND RESISTANCE. Her current research interests include Jungian psychology, relational theory, hapticity, and the intersections of art practice with embodied knowledges, ancient and new.

ABHISHEK NILAMBER (1987, Hyderabad, India) works with projects and products which catalyse democratisation of knowledge. He is a curator and project manager at SAVVY Contemporary, Berlin and programmer and creative consultant at Backyard Civilization, Kochi, India. Nilamber has been living and working in Berlin since May 2016. Since 2014, he has been developing the research, exhibition and networking project UNITED SCREENS. The project inquires into the challenges and opportunities in South-to-South cinema and video-art distribution and exhibition.

15:00 PRESENTATION

Ziou Ziou Abdellah & Ziou Ziou Abdeslam: *Madness/  
Poetry/ResistanceS*

In the Land of the Sun and the Hourises,  
it seems that madness is poetry.

Father and son Ziou Ziou Abdellah and Ziou Ziou Abdeslam will be in conversation, discussing the years of 1980–1986 in Berrechid, in which Abdellah was leading an anti-psychiatric resistance project in

the largest national hospital of Morocco during this period, consisting of nearly 2,000 patients. The goal of the hospital was to give more humanity to the living conditions of the patients, by organizing activities engaging with trance, local popular music, and various physical activities. The hospital closed when the authorities seized control, following a cultural week that had invited contemporary Moroccan painters.

Abdeslam will put into conversation the practice of his father and approach an intimate and personal archive of the era of the hospital's institutional resistance, accompanied by his personal research and its links with artistic practices spanning from installations to performances. Abdeslam will also problematize new politics of wellness and contemplate Gnaoua musicians, Sufi traditions, and scholarly positions without building dichotomies between them. Together, they will talk about 40 years of experiences of madness within the asylum, entitled by Abdellah "the sanctuary of madness". They will be presenting archival materials from Abdellah's work in Berrechid.

Z I O U Z I O U A B D E L L A H is a psychiatrist and researcher of everyday life. He wrote numerous articles dealing with issues of madness and society. He is undertaking a practical reflection on the different ways of dealing with mental illness in Moroccan society.

Z I O U Z I O U A B D E S L A M graduated in the department of Social Anthropology from the École des Hautes Études en Sciences Sociales in Paris. He is a project manager at l'Atelier de l'Observatoire in Casablanca. Abdeslam is interested in the ways social science and artistic practice intersect.

1 6 : 0 0 P R E S E N T A T I O N  
Stefania Pandolfo: *Dreaming at the Threshold of the Law*

Drawing on long-term ethnographic work at psychiatric and religious sites of madness and healing, Stefania Pandolfo will reflect on the medical-religious liturgy of the ruqya shar'ia, "the lawful or divine cure," which she understands as a stage of the active imagination and a dramaturgy of the soul, in a conversation between Islam and psychoanalysis on the forms and reality of unconscious knowledge. The task of the Quranic cure is to localize the jouissance of the jinn (which "possesses", but also is the soul-nafs), as the condition for reclaiming, to some degree, the spiritual capacity of the soul; a space where the subject can exist in its disappearance, as a dream at the threshold of the law. At once registering a historical reality of trauma and dispossession, and unfolding in a temporality that exceeds human life, the cure evokes the pathos of a prophetic genre where the time of calamity indexes the time of creation, and affliction points to the ordeals of repeated divine "testing" and "trial".

She will also trace the subjunctive forms of a conver-

sation between a Moroccan psychoanalyst and a Quranic scholar and therapist who have been close interlocutors in their respective ways of actively engaging (rather than just seeking to mitigate,) the ordeal of madness as a fundamental risk and dimension of subjectivity, ethics and politics. Implicitly proposing a framework for welcoming the Islamic problematic of the soul in psychoanalysis and psychiatry as an opening to thinking otherwise, she will discuss their differing vision of psychic life, and their attempt to understand the forms of death that haunt our historical time. For the psychoanalyst this translated in an ethical, clinical, and existential engagement with psychosis, which took concrete shape in his reformist experiment at the psychiatric hospital in Salé in the 1980's; for the Quranic therapist in a theological, ethical, and clinical investment with the dialectic of the soul, its "battlefield" (jihad al-nafs), and with the historical forms of what he calls "soul choking".

S T E F A N I A P A N D O L F O is an anthropologist whose work is an engagement with the enigma of alterity, consciousness and unconsciousness, imagination, memory, violence, and the experience of madness, in conversation with psychoanalysis and Islamic thought. In recent years her research in Morocco has reflected on forms of the subject and ethics at the intersection of psychical, political, liturgical and esthetic processes, in the confrontation with illness and social crisis (including the event of migrancy/"burning"), in the psychiatric hospital, and in the Islamic healing of the "maladies of the soul". She continues to be interested in the potentiality and political impasses of psychoanalysis today, as a practice of the unconscious, and on the insight that must be drawn from its encounter with forms and conceptualizations of alterity in other traditions of the psyche and the soul. She is a professor of Anthropology at the University of California, Berkeley, and a member of the Programs in Critical Theory and Medical Anthropology.

She is the author of *Knot of the Soul. Madness, Psychoanalysis, Islam* (The University of Chicago Press, 2018), *Impasse of the Angels. Scenes from a Moroccan Space of Memory* (The University of Chicago Press, 1997), and a co-author of *Face aux Désastres. Une Conversation à Quatre Voix sur la Folie, le Care, et les Grandes Détresses Collectives* (Editions d'Ithaque, 2013).

1 6 : 4 5 P E R F O R M A N C E  
Taoufiq Izzediou

T A O U F I Q I Z E D D I O U is a choreographer and dancer. He is a central figure of the dance scene in Morocco where he directs Anania Company and the contemporary dance festival "On Marche". It is in Marrakech, his hometown, that Taoufiq Izzediou discovered a passion for contemporary dance, following classes at the French Institute in the early 1990's.

In parallel with his career as a dancer, notably at the Centre Chorégraphique National de Tours, Taoufiq Izzediou made his first choreography in 2000. Following the success of the group play *Fina Kenti*, he and his partners founded the company Anania, the leading contemporary dance company in Morocco in 2002, and then the contemporary dance festival "On Marche" in 2005.

Izzediou's choreographies were hosted in Africa, the Middle East, Europe, Latin America and North America in the most prestigious events and venues of contemporary dance.

1 7 : 1 5 P R E S E N T A T I O N  
Maisie Sum: *Healing on the Margins: Rhythm, Repetition and Resonance of Gnaoua Music*

The notion that music has the power to heal has ancient origins. Therapeutic use of music in clinical settings, however, only emerged in the mid-twentieth century, and until recently, has mostly been grounded in the social sciences. With recent technological advances, evidence of music-induced benefits on brain function has opened up new possibilities for the use of musical intervention in the domain of the health sciences. Musical rhythm in particular has been shown to be effective in physical and cognitive rehabilitation. The presentation explores Gnaoua music's capacity to heal. Among the Gnaoua, a sub-Saharan-Berber-Islamic group initially formed by enslaved black Africans in Morocco, music plays an integral role in therapeutic rituals. Their use of music in healing is not unique; however, research suggests that Gnaoua music has the potential to transcend cultural boundaries and benefit listeners unfamiliar with the music, language, and meaning.

How does Gnaoua music function as a stimulus that influences brain activity and triggers heightened emotional responses? Does Gnaoua music have an inherent structure or attributes that contribute to its capacity to heal? The first part of the presentation investigates the affective and effective resonance of Gnaoua music through the semiotic analysis of ritual. In the second part, a music-centered approach sheds light on the centrality of rhythm and nuanced repetition of music on therapeutic effectiveness. The inquiry weaves together recent theoretical and applied studies in the areas of neuroscience and music, studies in music, emotion and affect, discourse on music of the African diaspora, the research of Gnaoua and trance scholars, and fieldwork with hereditary practitioners to offer a fresh perspective on the synergistic interaction of sound, symbols, beliefs, embodied knowledge, and practice during a Gnaoua lila (spirit possession ritual), and its potential in cross-cultural contexts.

M A I S I E S U M is an ethnomusicologist, educator, performer, and editorial board member of MUSICultu-

res. Recipient of the 2014 Jaap Kunst Prize for an article published in African Music, her research interests include the music traditions of Morocco and Indonesia, music associated with ritual, the impact of globalization on music traditions and identity, music and health, and music and the brain. A professor at the University of Waterloo in Canada, she teaches music courses and is general director of the UWaterloo Balinese Gamelan. Current projects include a cross-cultural study on music, health, and wellbeing, and a book manuscript based on research in Morocco. Her scholarly work has been facilitated by the generous support of the Social Sciences and Humanities Research Council (SSHRC) of Canada, University of British Columbia's Faculty of Graduate Studies Doctoral Grant, and Conrad Grebel University College's Academic Research and Development Fund. In 2016, she received a UW/SSHRC Seed Grant for a new research project.

1 8 : 3 0 P R E S E N T A T I O N  
Noufissa Benjelloun

Noufissa Benjelloun will share some of her experiences on being a female psychiatrist in Morocco, with an artist's perspective. She will speak about her experience at Berrechid, where she painted the walls of the asylum with the patients and artists. Benjelloun will also reflect on the roles of music and spirituality, with particular attention to dance, song, trance, and catharsis during celebrations, all that have been part of her life since childhood.

N O U F I S S A B E N J E L L O U N is a psychiatrist for children and adults and a psychotherapist, with a psychoanalytical focus. She has studied in Morocco and France at the University of Bordeaux. The subject of her thesis was painting and psychosis, focusing on a painting workshop with children with psychosis and autism.

Benjelloun is the Head of Child Psychiatry at the University Hospital Training, Children's Hospital in Rabat. Her psychiatric practice is a liberal practice. She received a Fulbright scholarship from New York University Medical Center, Bellevue Hospital. At Harvard medical school, she participated in research on premature babies and their families. She was also the first psychiatric "consultant" in Saudi Arabia with the Ministry of Health and worked at Riyadh: Psychiatric hospital and Children's hospital of Sulaymaniah and Jeddah psychiatric hospital. She received an invitation to Spain to give a conference and lead an art therapy workshop.

1 9 : 1 5 P E R F O R M A N C E  
Ayesha Hameed and Neo Muyanga: *And Evil Earth, Maybe It's Time For A Rumble*

Together we sound out vibrations and disturbances in the room through narratives of loss, geological time

and of islands. Mental disturbances plotted vertically as seismic shifts and vibrations that drop into the earth in slow time. We follow slave workers in sugar plantations, underground caves in Cappadocia, and an island off the southern coast of Finland – once the site of a leper’s colony and then a mental asylum for women considered to be incorrigibly ill.

**A Y E S H A H A M E E D** explores contemporary borders and migration, and visual cultures of the Black Atlantic through moving image, performance and written work. Her projects *Black Atlantis* and *A Rough History* (of the destruction of fingerprints) have been performed and exhibited internationally. She is the co–editor of *Futures and Fictions* (Repeater 2017), and is currently the Programme Leader for the MA in Contemporary Art Theory in the Department of Visual Cultures at Goldsmiths University of London.

**N E O M U Y A N G A** is a composer, musician and librettist. Born in Soweto, he studied madrigal singing in Trieste, Italy. In 1996 he co–founded (with Masauko Chipembere) the acoustic pop duo, *Blk Son–shine*, and in 2008, co–founded (with Ntone Edjabe) the Pan African Space Station, a platform that hosts cutting–edge Pan African music and sound art on the internet. His recorded albums include: *Blk Sonshine* (1999), the *Listening Room* (2003), *Fire, Famine Plague and Earthquake* (2007), *Good Life* (2009), *Dipalo* (2011), *Toro tse Sekete* (2015) and *Second–hand Reading* (2016). His other published works include the music plays *Memory of How it Feels* (2010), *The Flower of Shembe* (2012) and the opera *Heart of Redness* (2015). An alumnus of the Berliner Künstlerprogramm des DAAD (2016), he was also Composer–in–residence of the Johannesburg International Mozart Festival (2017) and the National Arts Festival of South Africa (2017). His sonic ode *MakedbA* was a featured sound installation at the 14th Sharjah Art Biennale in 2019. He tours widely both as a solo performer, bandleader, choir conductor. Neo is a research affiliate at the University of Cape Town’s Drama School and the Centre for African Studies.

#### 1 9 : 4 5 I N T E R V E N T I O N

M’barek Bouhchichi: *Black Body, Enigmatic Body*  
Followed by a conversation with Bonaventure Soh Bejeng Ndikung

What does it mean to be Black in Morocco right now? Could history alone explain our relationship to the black market? Is it simply a part of the answer, that we will have to look for more? What about our views of the dark? What are our responsibilities and duties in the face of denials of racism?

**M ’ B A R E K B O U H C H I C H I** (1975, Akka) is an artist who lives and works in Tahanaout, Morocco. He has been teaching art since the mid–1990s in Tiznit and now in Tahanaout. Through installation, painting, drawing or video, M’barek Bouhchichi formulates

modes of expression that start from the individual’s discourse towards broader social, poetic and historical systems. The common thread of his works refers to words that allow a rewriting of oneself. His recent work on the poet and musician Amazigh M’barek Ben Zida is in line with these questions. M’barek Bouhchichi has participated in exhibitions, biennials and conferences in Morocco and abroad. Among his recent exhibitions are *Mu.ZEE* (Ostend, 2018), *Dak’art*, 13th edition of the Biennale of Contemporary African Art (Dakar, 2018), *Bilingual Documents* (MUCEM, Marseille, 2017), *Between Walls* (Le 18, Marrakech, 2017), *Les Mains Noires* (Kulte, Rabat, 2016), *Les Poètes de la Terre* (Voice Gallery, Marrakech, 2018).

#### 2 0 : 3 0 P E R F O R M A N C E I N P U B L I C S P A C E

Yassine Balbzioui with Hicham Chouki & Anwar Tawae:  
*Flying Spoons*

*Flying Spoons* is a performance piece that incorporates the sonics of Theremin, Guembri and many metal spoons to create symphony out of cacophony and melody out of madness. Along with his collaborators Hicham Chouki and Anwar Tawae, Yassine will intervene in a public space as a performative crescendo to accentuate the denouement of project *Ultrasanity’s* Essaouira chapter.

**Y A S S I N E B A L B Z I O U I** was born in Morocco in 1972 and lives and works in Marrakesh. Balbzioui holds a Master of Fine Arts, from the School of Fine Arts in Casablanca, Morocco (1996) and Superior National Diploma ART and MEDIA from the School of Fine Art in Bordeaux, France (2001). His work plays with conventions and shifts between media. The mask is a recurrent theme that has always fascinated Balbzioui and played a major role in his work. According to him, society is often based on appearances. His works continually lead the viewer to question the notions of sincerity and hypocrisy or truth and lies. It is hard to miss the absence of the human face in Yassine’s work; as the paintings are marked with animals and birds, often referring to bestiary, representing stories or scenes depending on the characteristics of the animals; and their similarities to human habits and characteristics. Balbzioui has taken part in numerous international exhibitions and residencies. Recent solo shows include *Half Flying*, Kristin Hjellegjerde Gallery, Berlin (2018); *Golden Wall*, Gallery Shart, Casablanca, Morocco (2018); *AKKA*, with Kristin Hjellegjerde Gallery, Paris, France (2018); *Porcellanographie: Future Traces*, Iwalewahaus, Bayreuth, Germany (2016); *Splash...*, and Galerie Shart, Casablanca, Morocco (2016). Selected recent group shows include *Kubatana*, Vesfossen Kunstlaboratorium, Norway (2019); *Dak’Art Biennale*, 13th Biennial of African Contemporary Art, Dakar, Senegal (2018).

**H I C H A M C H O U K I** holds a degree in music from Municipal Institute for Singing, Theater, Dance and Music in Casablanca. He has participated in different projects for TV and cinema in Morocco.

**A N W A R T A W A E** is a professional comedian and holds a degree from Sidi Balyout Drama Institute. He has participated in several cultural projects in Morocco.

## 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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