

# WHY DO YOU FLY FROM ME? LISTENINGS IN THE ECHO CHAMBER

10 YEARS OF SAVVYBRATIONS  
10 YEARS OF SAVVYBRATIONS

## LONG NIGHT OF IDEAS 08.12.2019 16:00

WITH Jasmina Al-Qaisi Llorenç Barber & Montserrat Palacios Stella Chiweshe Richard Crow  
Eiliyas Chiara Figone Monilola Ilupeju Sofia Jernberg M3NSA & The Mean Weil Jasmina Metwaly Nkisi  
Pınar Öğrenci Rachel O'Reilly & Que Kenny, and others.

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The event takes place in the context of the Long Night of Ideas in cooperation with Auswärtiges Amt. The performance by Llorenç Barber & Montserrat Palacios is generously supported by Acción Cultural Española.

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



# SCHEDULE

16:00 S A V V Y Team WELCOME

16:10 Jasmina Al-Qaisi, Anna Jäger & Arlette Ndakoze  
*The Way We Work* P O E M

16:15 Bonaventure Soh Bejeng Ndikung  
O P E N I N G

16:25 Monilola Ilupeju *Pacer* P E R F O R M A N C E

16:55 Jasmina Al-Qaisi *Immeasurably growing here. A rhizomatic confession* T E X T A N D S O U N D

17:10 Rachel O'Reilly and Que Kenny *Double Missions*  
C O N V E R S A T I O N W I T H F I L M  
E X C E R P T S

17:40 Richard Crow *A Human Voice That was Addressing Itself for the First Time (Letter To René Guilly)* P E R F O R M A N C E

17:55 Pinar Öğrenci *Resistant Forest*  
P E R F O R M A T I V E R E A D I N G

18:25 Eiliyas *Improvisation* P E R F O R M A N C E

19:00 B R E A K

19:20 Llorenç Barber & Montserrat Palacios *Vapor y Vampiro* P E R F O R M A N C E

20:00 Pedro Oliviera *No One Could Translate The Meaning Of What Seemed To Be Nothing But A Shout*  
L E C T U R E

20:30 Jasmina Metwaly *Two Uniforms and one Costume. On Filming, Tailor Making: What to Duplicate and How and Where to Replicate* L E C T U R E

21:00 Richard Crow *Radio Tarahumara (Tutuguri)*  
P E R F O R M A N C E

21:10 B R E A K

21:30 Stella Chiweshe *Souls Without Bodies*  
C O N C E R T

22:10 Nkisi *Cosmic Rhythm, Skin of Time*  
L I S T E N I N G S E S S I O N

22:40 Sofia Jernberg *One Pitch: Birds for Distortion and Mouth Synthesizers* C O N C E R T

23:20 Chiara Figone *Echoing Palimpsest*  
R E A D I N G

23:35 M3NSA & The Mean Weil C O N C E R T

# CONCEPT

WHY DO YOU FLY FROM ME? <sup>1</sup>

*flowers bloom  
their tom tom sun  
heads raising  
little steel pan*

*petals to the music's  
doom*

*as the ping pong  
dawn comes*

*riding  
over shattered homes*

*and furrows  
over fields  
and musty ghettos  
over men now...*

*making  
with their*

*rhythms some-  
thing torn*

*and new*

– Kamau Brathwaite: *Islands*

Another decade is closing its full circle and so does the first decade of S A V V Y Contemporary. We would like you to join us for the beginning of our 10th anniversary S A V V Y brations.

With WHY DO YOU FLY FROM ME? LISTENINGS IN THE ECHO CHAMBER, we propose a day of gathering around and amidst performances, lectures and listenings in order to sound echoes for orientation and navigation of a history of voice and noise, of past and future power. We want to understand our own work, and our own thinking of, through and sometimes against the world, as a way of receiving echoes and sending them on, of being an obstacle in the even flow of sound and reverberations initiated long before our own breathing in order to listen closely to what was and projecting carefully into what might be. We invite you to listen with us along the echoes that have accompanied us since the inception of S A V V Y Contemporary, to which we return for clarity and opacity, for solace and stirring. Let us listen – between sound and silence – to the echoes

we have caught and sent further along, sometimes changing their initial trajectory. To do so, we invite you and other guests who have been with us (in mind or in practice) in the last 10 years and with whom we have engaged intensely in our work and being – in person, on the page or through sound.

Earlier this year, we dedicated the first part of the Long Night of Ideas to thinking about *Partition and Partitura*. While focussing on what it is that drives the political impulse to divide and rule, we also thought about what other present we could imagine if we turned partition on its head. We asked: What if partitions just existed as musical scores, spaces of sounds, transnational sounds, sounds that have forgotten and overcome nations, that unfurl in porous interstices? If a partition becomes a partitura, can it also just exist as a polyphony? For the second part of the Long Night of Ideas and as a prelude to our 10th anniversary celebration, S A V V Y brations, we propose to sound echoes for orientation and navigation of a history of voice and noise, of past and future power. We want to understand our own work, and our own thinking of, through, and sometimes against, the world as a way of receiving echoes and sending them on, of being an obstacle in the even flow of sound and reverberations initiated long before our own breathing in order to listen closely to what was and projecting carefully into what might be.

We invite you to listen with us along the echoes that have accompanied us since the inception of S A V V Y Contemporary, to which we return for clarity and opacity, for solace and stirring. Let us listen – between sound and silence – to the echoes we have caught and sent along, sometimes changing their initial trajectory. To do so, we invite you and other guests who have been with us over the last 10 years and with whom we have engaged intensely in our work and being – in person, on the page, or through sound.

Do you remember the moment you heard an echo for the first time? Was it truly a new experience or a reverberating memory itself, a memory of the heartbeat you shared for the very first months of your existence? Was it urban noises bouncing off of concrete walls, or did someone tell you to shout something from a mountain top into the void – something poetic maybe, or a profane Hallo-o-o? Was it augmented silence that made you hear clearly the things gone that are not quite gone? Have you ever longed and shouted for an echo and have no sound returned to your ear?

There is something extremely powerful about echoes: their magnitude, their capacity to transmit information through time and space; but also to disorient, reach out, cut and stay. Echoes are – in fact – informants of

<sup>1</sup> *Why do you fly from me?*, Narcissus asks Echo (before she turns into stone), in: *Ovid, Metamorphoses*

the past. They instigate a memory and recalibrate our attention to another temporality, subtly entering our senses through a constant mode of becoming.

When giving that attention to listening to echoes, one's experience of time is complexified and activated to hearing more than one source, listening to everything at the same time, and hearing nothing at all. This mere manipulation diffuses dominant time and, in echoes, becomes a course of refusal of its rhythm seeking to "represent a sound or a signal that has already been delayed and is in decay. There is a creative tension here between that which foretells and that which has been told."<sup>2</sup> To echo is to reflect, to be and sense in space and time, to listen in decay, in closeness and distance, in navigation and disorientation, this modulation giving us the possibility of "a redistribution of times that invents new capacities of framing a present."<sup>3</sup> When amplified, an echo can even cut through other signals, diverting their directions, and creating emancipatory moments where more than one signal meets. "This is what emancipation means," writes Jacques Rancière, "the practice of dissensus, constructing another time in the time of domination, the time of equality within the time of inequality."<sup>4</sup>

In revisiting what has happened in the past ten years with and around us, we migrate into the future and ask, "How does echo become more than decaying repetition?"<sup>5</sup> And how can echo enable a reinforcement of the constant gesture of becoming? Since "every human being has a gesture, and that gesture explains your life history in a way – the way you use the body. There are thousands of gestures to explain a culture of a society, (...) and the relation to sound, a fantastic tool to become liberated and find yourself."<sup>6</sup>

Our work, our culture, as well, has been more than one gesture, or prolonged decomposition, and together with artists, poets, thinkers, cooks, archivists, and many more, it took and takes several dozen people involved within the space on a daily basis to signal those echoes, to live them and relive them, tell and retell, sound and re-sound, and constantly fetch to re-fetch echoes upon which S A V V Y Contemporary's philosophy has been and is being built. And which also consists of the impulse to resist ongoing, reverberating violences. The German word for echo, Widerhall, entails a "wider" – an against, a contra as in Widerstand (resistance) or Widerpart (opponent) – and sonically a "wieder" – an again. Where the German adds an "e" to shift the meaning, the English adds the "st" from again to against. In order to produce an echo, a counterpart

is needed that sound can engage with. In order to not drown in voices and noises, practices of listening with and against, of echoing out with and against are crucial.

*Such, I believe, is the implicit orchestra, of living landscapes when consciousness sings through variegated fabrics and alternations of mood, consonance as well as dissonance, unfathomable age and youth, unfathomable kinships.*

– Wilson Harris<sup>7</sup>

Tsitsi Jaji beautifully points out that "echo can also be seen as a sonic version of Sankofa, the bird in Akan lore. As a cultural principle, Sankofa is regularly translated as 'go back and fetch it' and associated with the Akan aphorism: So wo were fi na wasankofa a, yenkyi. [There is nothing wrong with learning from hindsight]."<sup>8</sup> The question of our contemporary world, a world shaped through diasporic experiences, is exactly to "return the past forms in new contexts,"<sup>9</sup> to remain in the constant state of echoing or staying in that notion of going back and returning, without trivializing the significance of being in the now.

*...but sound has its echoes whose future is eternal.*

– George Lamming<sup>10</sup>

This metaphor of the echo, as expressed and held into different lights by thinkers like Louis Chude-Sokei and Édouard Glissant, helps us understand the various ways of the past's un-endedness, of the rippling resonances of what was and still is in our now, of the continuities that we always try to dissect and display in our work amidst the world's totality.

Totality, the relations between all things, is described by Glissant as "tout-monde (the world in its entirety), écho-monde (the world of things resonating with one another) and chaos-monde (a world that cannot be systematized)."<sup>11</sup> In this totality, echoes "are at work in the matter of the world; they prophesy or illuminate it, divert it or conversely gain strength within it."<sup>12</sup> As Chude-Sokei summarizes, for Glissant, echo "is metaphoric of diversity and cross-cultural interaction without the architecture of colonialism or nationalist resistance to adjudicate or authorize hearing or meaning or blending."<sup>13</sup> Chude-Sokei himself describes

that "the length of an echo reaches from the violence of creation [...] to its repercussions – those being the measurement in rhythm of history itself."<sup>14</sup>

So how is it possible for people sounding from within positions of privilege, from the violence in cosmopolitan centers, to listen and reverberate with people living outside of these echo chambers? What kinds of theoretical and ethical dilemmas confront cultural critics who seek to "know" the experiences of the "other?" Thereafter, how can the process of echoing become a space of collectivity?

In her rereading of the myth of Echo and Narcissus "against the grain by concentrating on Echo"<sup>15</sup> and her "attempt to 'give woman' to Echo, to deconstruct her out of traditional and deconstructive representation and (non)representation, however imperfectly,"<sup>16</sup> Gayatri Chakravorty Spivak works out that "even when repeating the exact words of Narcissus, there is something that does not pass between them. The repetition is not a response to Narcissus' question. At the same time, the change of the form may indicate that Echo – or the "Other" – that cannot be an exact copy of the self, the Narcissus."<sup>17</sup> In her analysis of Pan-African solidarity through the music, Tsitsi Ella Jaji actualizes Spivak's reading of Echo, claiming that it "shows that conversations between subjects lodged in their own historical and psychic contexts may get jammed, but narrative and poetry have the potential to decode and retransmit these signals."<sup>18</sup>

To carry these narratives and poetry in chambers of solidarity beyond a point of a lingering, haunting past, and through that to hold and sound echoes as tools of power and not of impotence is what we were blessed with in our first decade and is what we wish for in those to come.

Together.

Hallo?

*Art will never be reborn except from amidst a general anarchy – it will be epic no doubt, because affliction will have simplified a great many things... It is therefore quite useless for you to envy Leonardo or Bach. Greatness in our times must take a different course. Moreover, it can only be solitary, obscure and without an echo... (but without an echo, no art).*

– Simone Weil<sup>19</sup>

*Thought makes music.*

– Édouard Glissant<sup>20</sup>

C O N C E P T Anna Jäger and Kamila Metwaly

<sup>2</sup> Louis Chude-Sokei (2016), *Sound of Culture. Diaspora and Black Technopoetics*. Middletown CT: Wesleyan University Press, 73.  
<sup>3</sup> Jacques Rancière (2012). *In What Time Do We Live?*, in: *The State of Things*, ed. Marta Kuzma, Pablo Lafuente, Peter Osborne, London: Koenig Books, 36.  
<sup>4</sup> Jacques Rancière, 28.  
<sup>5</sup> Tsitsi Ella Jaji. *Africa in Stereo: Modernism, Music, and Pan-African Solidarity*, 179.  
<sup>6</sup> Maha ElNabawi (2013), *Music Permeates Everything*, <https://madamasr.com/en/2013/12/15/feature/culture/music-permeates-everything>

<sup>7</sup> Wilson Harris, *The Music of Living Landscapes*, in Selected Essays of Wilson Harris (1999), Routledge, 43.  
<sup>8</sup> Tsitsi Ella Jaji. *Africa in Stereo: Modernism, Music, and Pan-African Solidarity*, 179.  
<sup>9</sup> Ibid.  
<sup>10</sup> George Lamming (1992), *The Pleasures Of Exile*, 14.  
<sup>11</sup> Ulrich Loock. 2012. *Opacity*, <https://frieze.com/article/opacity>  
<sup>12</sup> Édouard Glissant, *Poetics of Relation*, 93.  
<sup>13</sup> Louis Chude-Sokei, 172.

<sup>14</sup> Louis Chude-Sokei in his lecture *How Long Is An Echo?* at HKW Berlin, 26.04.2019.  
<sup>15</sup> Ola Abdalkafor (2015). *Gayatri Spivak: Deconstruction and the Ethics of Postcolonial Literary Interpretation*, Cambridge Scholars Publishing, 78.  
<sup>16</sup> Gayatri Chakravorty Spivak (1993), *Echo*, *New Literary History*, Vol. 24, No. 1, 17–43.  
<sup>17</sup> Ola Abdalkafor, 78.  
<sup>18</sup> Tsitsi Ella Jaji, 152.

<sup>19</sup> Simone Weil. *Gravity and Grace*, 51.  
<sup>20</sup> Édouard Glissant. *Poetics of Relation*, 93.

# CONTRIBUTIONS

16:25 Monilola Olayemi Ilupeju *Pacer*  
P E R F O R M A N C E

What is sacrificed in the maintenance of endurance? By revisiting a fitness test, to which Monilola and her peers were subjected to complete during early education, she seeks to explore the physical limitations of a younger body, while also questioning the spiritual and psychological toll of evolutionary progression. Additionally, by invoking James Baldwin through an excerpt from *Sonny's Blues*, she also highlights the connective tissue of sufferance that lies within all Black people seeking home elsewhere and all adults seeking the comforting hand of an elusive guardian.

MONILOLA OLAYEMI ILUPEJU is a transdisciplinary Nigerian-American artist and writer living and working in Berlin. She graduated from New York University in 2018 where she studied Studio Art (Honors Studio) and Social and Cultural Analysis, the latter of which focused on the intersections of race and cultural studies, gender and sexuality studies, philosophy, sociology, and political science. The knowledge acquired in these fields continues to inform her practice today. She is also an alumna of the Skowhegan School of Painting and Sculpture, Class of 2018. Her studio practice, which mostly consists of video, performance, painting, installation, and writing, acts as a metaphysical space where she can produce evidence and embark on earnest freedom pursuits. It is a way of coping, questioning, and occasionally proposing something new.

Recurring points of interest in her work include the social and political processes of perversion, sexuality and intimacy in relation to feminism, desire, trauma, and body image, cultural politics and intersectional anti-colonial methodologies, form and affect in cinematic landscapes, the mechanics of queerness in various liberation pursuits, religion and spirituality, improvisation in performative contexts, and memory, innocence, and the recovery of child selves. As her observations of the world around her deepen, these themes continue to overlap, diverge, and evolve. She is often pulling from her experience of her body and though she works through narrative-driven subject matter, she is also interrogating the wider systemic contexts in which these issues and questions lie.

16:55 Jasmina Al-Qaisi *Immeasurably Growing Here. A Rhizomatic Confession* T E X T A N D S O U N D

JASMINA AL-QAISI is a visual researcher, writer and archivist. She writes as she speaks in her own English, caught between sound and visual poetry. She investigates intersections between body politics, intimacy, digitally mediated relationships, homes and aways often in close communication with her grandmother. She transfers poetry in performative

acts and sound with gastronomy into radio formats. At SAVVY Contemporary she is part of the team for the sound art and experimental music 'Untraining the Ear', she is one of the archivists in the SAVVY .doc, supports the making of various exhibitions and provides gastronomical nurture. She often makes waves on free, independent, temporary or mobile radios.

17:10 Rachel O'Reilly & Que Kenny *Double Missions*  
C O N V E R S A T I O N W I T H F I L M  
E X C E R P T S

Que Kenny makes this special visit to SAVVY Contemporary from Western Arrarnta country in the Central Desert of Australia as part of the film tour of *INFRACTIONS* by Rachel O'Reilly. First Nations cultural workers are fighting unprecedented threats of shale gas fracking to more than 50% of the Northern Territory. Conventional mines, sacred underground waters and song between Western Arrarnta and German evangelical missionary histories are already imbricated in this upside down art history. Refuting capitalist and colonial models of land and water on the driest continent on earth, *INFRACTIONS* seeks to establish productive connections between disconnected archives of land, memory, activism and research.

QUE KENNY is a Western Arrarnta woman, community support worker and activist from Ntaria (Hermannsburg), also studying law at Deakin University, Melbourne. She has been involved in grassroots campaigns against the Northern Territory Emergency Response ('The Intervention') since 2007, and against Northern Territory gas fracking with the Protect Country Alliance.

RACHEL O'REILLY is an artist and writer, PhD researcher at Goldsmiths' Centre for Research Architecture, and theory seminar leader at the Dutch Art Institute. She was previously a curator at the Australian Cinematheque at the Gallery of Modern Art, Brisbane. Her artistic work and research have been presented internationally, most recently at Van Abbemuseum, Eindhoven; E-flux, New York; and UNSW Galleries, Sydney. She co-wrote *On Neutrality* with Jelena Vesic and Vlidi Jeric for the *Non-Aligned Modernisms* series (MCA, Belgrade), and publishes with Danny Butt on artistic autonomy in settler colonial space.

17:40 Richard Crow *A Human Voice That was Addressing Itself for the First Time (Letter To René Guilly)* P E R F O R M A N C E

In September 2018, Richard Crow and Lucia Farinati visited the site of Antonin Artaud's grave at the Cimetière Saint-Pierre in Marseille. Their collaborative work *A Human Voice That was Addressing Itself for the First Time* (2018) is both a sound séance, and an active homage to Antonin Artaud (1896–1948). In 1947, the

French Radio commissioned Artaud his final and major radio work *To Have Done With the Judgment of God*. Scheduled for the programme *The Voice of the Poets*, the broadcast which was widely announced, was in the end suppressed. In a letter to the journalist René Guilly, Artaud wrote: "One must regard it as a sin, and a crime to forbid a human voice that was addressing itself for the first time... Books, texts are tombstones, René Guilly, tombstones that must be pulled up at last." (Artaud on 7th February 1948). *A Human Voice That was Addressing Itself for the First Time* combines field recordings and a text based de-composition that connects places and people, times and spaces. It is an act of haunthentic listening in which the words of Artaud and the phantasmic voices of others of an (un)known and/or mysterious origin can be heard.

RICHARD CROW is an interdisciplinary artist living and working in London. His work transverses multi-media platforms including sound, experimental film and video, installation, and live performance. Crow has an MA in Sonic Arts from Middlesex University (2006). Crow manifests sound and noise for its disruptive, visceral and affective qualities and its psycho-physical implications for the listener. His solo and collaborative performances have consisted of highly conceptualized interventions into base materiality, investigations of alternative systems of organisation and research into a certain material decadence, most notably with the cult project The Institution of Rot.

As both a visual and performing artist he has exhibited, performed and presented his work internationally including giving lectures and talks in numerous academic contexts. As an educator he has run workshops on sound and performance, teaching both graduate and postgraduate students how voice and language can be used in text based performance, music improvisation and sound recordings. Crow has collaborated, performed, and recorded with numerous experimental musicians, sound poets and sonic artists. He has exhibited and performed internationally and published many sound works since 1984 on his own imprint Institution of Rot, as well as other labels. His work has been broadcast by Radio Panik – Brussels, BBC Radio 4, Touch Radio – London, ABC Classic FM – Australia, Radio Arte Mobile – Rome, Radio Corax – Halle, Resonance FM – London, Kunstradio – Vienna, among others.

17:55 Pinar Öğrenci *Resistant Forest*  
P E R F O R M A T I V E R E A D I N G

The Anatolian peninsula has been recently witnessing different minor and major public revolts against the state subsidized private energy projects threatening ecological balance for humans and non-humans in the surrounding areas. For her work on the *Black Sea coast of Turkey* (commissioned by the 7th Sinop Biennial 2019), Pinar Öğrenci got in touch with the local protagonists who moved against the thermal plant project in Gerze district of Sinop and the hydro-

electric power plant in Aslandere village in Rize. In Gerze and Aslandere, farming women stood against state security forces with their everyday tool of wooden sticks and managed to stop the further development of the power station projects in their vicinity. The wooden stick became a symbol of their resistance. For her new work, Öğrenci requested them to share their experience and they agreed to share their sticks to be part of her installation. The noise of these sticks were further disseminated as the artist asked her audience members in Sinopale to repeat the same collective ground hitting gesture in a sound workshop. *Resistant Forest*, consisting of the interviews accompanied by the sticks and their sound, highlights the potential of these precarious everyday tools as instruments to create noise and visibility for ongoing resistances as well as instruments of self-defense. Öğrenci will be sharing some interview excerpts in Turkish and English alongside the outcome of the above-mentioned sound workshop in Sinop.

PINAR ÖĞRENCİ is an artist and writer, with a background in architecture, living in Istanbul and Berlin. She is the founder and director of MARSistanbul, an art initiative launched in 2010. Her body of work, which consists mostly of video art and installations, is at the intersections of social and political content, everyday practices, and human stories. Carrying anthropological characteristics, her work focuses mainly on different reasons of forced displacement such as urban transformation and environmental projects, state violence, collective movements and war. Yet, they vary independently of theme and geography. Öğrenci, in whose work the traces of "material culture" studies can be found, is interested movements of cultural and urban symbols, and their transformation. Employing the method of "thick description" from cultural anthropology, she interprets social and political themes from decolonial and feminist perspectives and attempts to visualize this interpretation, transcending the local contexts. Her works have been exhibited widely at museums and art institutions including at 3rd Art Encounters Biennial (2019), 7th Sinop Biennial (2019), 12th Gwangju Biennial (2018), 6th Athens Biennial (2018), Tensta Konsthall Stockholm (2018), Jewish Museum Munich (2019), Kunst Haus Wien–Hundertwasser Museum, 2017; Württembergischer Kunstverein (WKV) Stuttgart (2017); the Istanbul off-site project for Sharjah Biennial13 (2017); Angewandte, Vienna, 2016; MAXXI Museum, Rome, 2015–6; SALT Galata, Istanbul (2015–6); De Las Fronteras Biennial, Tamaulipas (2015) and Depo, Istanbul (2014–8). Her first solo exhibition abroad was realized at Kunst Haus-Hundertwasser Museum in Vienna in 2017.

18:25 Eiliyas *Improvisation* P E R F O R M A N C E  
Seeking an alternative interface for music creation, a sonic feedback loop is created utilising various sonic processors for manipulating the sound. The initial premise was inspired by Thelonious Monk's

piano solos. The sonic output may seem quite different given the obvious fact that Eiliyas is a different person with different experiences and this method of sonic exploration is also noticeably different.

**E I L I Y A S** is a Macon born, Atlanta bred, Berlin-based artist working with music, sound design, creative writing and conceptual art. Sound, video, synchronicity, broken technology, idealism, pen, paper, pencil, ink, song, simplicity, layers, life, environment and other are just some of the tools that Eiliyas uses to execute his artistic endeavours.

19:20 **Llorenç Barber & Montserrat Palacios Prado** *Vapor y Vampiro* **P E R F O R M A N C E**  
Sound is fugitive. Sound is vapor, and vapor eats itself. Vapor is a vampire who metabolizes itself. A vampire feeds itself on a bloody vaporous heartbeat, eats of a vibration. A vibration is produced by the sound of the bells in the space, vapor comes from water boiling. The elements of the action are bells, Singer sewing machines, teapots and the bodies of Montserrat Palacios and Llorenç Barber resonating in the middle of the celebration.

**L L O R E N Ç B A R B E R** is a musician, composer, writer, researcher, performer and pioneer in the conception of sound art in Europe. He speaks Catalan, French, German, Italian, English, and Latin, studied composition in Siena with Franco Donatoni; in Darmstadt with Stockhausen, Ligeti and Kagel; in Bayreuth with Boulez; and in London with Christian Wolff. In Valencia, he performed the first talks / concerts at the University on “New Music”.

He learnt the vocal technique of “Khoomi”, with Trần Quang Hai, Kosugi and Charlie Morrow, and created the port bell tower, a unique instrument with which to develop a vocal and instrumental technique of your own voice. Concerts with bells have been performed in more than 150 cities around the world.

Llorenç Barber proposes sound interventions and space-time compositions of great magnitude. He created the concept of Plurifocality, with which to enter the interstices of cultural communities and sound art in public spaces, thus conceiving “the city as an orchestra.” In 2017 his work *SOUND RITES* for bells, tubular bells, processional children’s choir, and five Muazzin Nasheed, received the Guinness Award for its “exceptionality and beauty”. In the same year, he received, together with Carles Santos, the first Bankia Award for Musical Talent of the Valencian Community. In 2018, he received the title of Doctor for Liberis Artium Universitas with an outstanding Cum Laudem. Since 2005 he is Academic Corresponent of the Catalan Academy of S. Jordi and since 2011 he is Professor of the Master Sound Art of the University of Barcelona.

**M O N T S E R R A T P A L A C I O S**  
**P R A D O** is a singer, researcher and vocal performer whose work is mainly focused on the interaction with daily objects (“Singer” sewing machines, whistling tea kettles, pens, threads, fishbowls, crystal glasses,

water, paper, etc.) in interaction with diverse vocal techniques (extended voice, lyrical or opera singing, experimentation, vocal improvisation, and vocal traditions of the world), turning sound interventions into acts of proximity and subtlety.

She studied opera singing at the Escuela Superior de Música (INBA-Mexico), was the vocalist of a band called Hermanos Rincón, and soprano singer at the National Choir of Mexico. She is a member of The Society for Ethnomusicology (Indiana University). She holds a PhD by the Liberis Artium Universitas (Spain), and is currently a doctoral candidate at the Universidad de Valladolid. She is the founder and director of El Cant Del Cantó – a centre for sound research, education, creation, and experimentation.

She has performed widely, in art galleries, concert venues, abat-sons, hills, monasteries, and streets, among which: Fase Festival at the Villa Elisabeth Theatre (Berlin), Lange Nacht der Kultur-Festival (Kaiserslautern), Gallery Skolka (Prague), Götweig Abbey (Austria), Parc de la Champagne Pastre (Marseille) and many others. She is co-author of *La Mosca Tras la Oreja. De la Música Experimental al Arte Sonoro en España* (SGAE) with Llorenç Barber, and author of *Cuando Suena una Campana, Suena un Mundo* (EuDeba, Buenos Aires) and *Campanas Quisqueyanas* (AECID, Santo Domingo).

20:00 **Pedro Oliviera** *No One Could Translate The Meaning Of What Seemed To Be Nothing But A Shout* **L E C T U R E**

In his lecture-performance, Pedro Oliviera will explore how the deployment of accent recognition software in the asylum seeking process of Germany is crucial for understanding how machine listening can be instrumentalized as a violent and dehumanizing device. In understanding speech databases to be rudimentary forms of sonic archives, he has been exploring how these collections of speech are annotated before and during the process of training and calibrating software. He is interested in the gaps between utterance and speech that are to be understood as “noise” by both human and machinic ears in order for the system to function, but rather than ignoring the surplus of speech, in his work he treats them as sites for the production of different affective materialities.

**P E D R O O L I V I E R A** is a researcher and sound artist whose work deals with the cultural and colonial articulations of listening, violence, and the policing of bodies in urban and border spaces. Currently he is a lecturer in Media and Musicology at Humboldt-University Berlin.

20:30 **Jasmina Metwaly** *Two Uniforms and one Costume. On Filming, Tailor Making: What to Duplicate and How and Where to Replicate* **L E C T U R E**

This lecture about reproducibility of the military uniform takes three garments as a starting point – the former Egyptian president Anwar El Sadat’s military uniform which were fitted by the same tailor.

Jasmina Metwaly uses Walter Benjamin’s concept of aura and reproducibility as means to understand what happens with a garment once it travels in these particular contexts. She traces one uniform and two costumes made by an Egyptian tailor (artist) for cinema and for a military parade to think about how the value of the work changes through its different positionings and legal enactments of value.

As a backdrop, she will also discuss the “Law 313,” under which any news about the armed forces can only be issued after being granted by the director of the military intelligence as well as the “new” 2014 Egyptian law that forbids importing or producing and wearing garments that are or resemble military uniforms, i.e. replicating of khaki or camouflage patterns such as the MultiCam pattern in the production of civilian clothing.

**J A S M I N A M E T W A L Y** born to a Polish mother and an Egyptian father, she is a Cairo-Berlin-based artist and filmmaker, and co-founder of Mosireen collective. She works in video and film, and has recently started drawing again. She likes to work with people and their histories, within different material including texts and archival material such as: scripts, drawings, lectures, manuals and images. Rooted in performance and theatre, her works focus on process-based practices, that have a social effect through which generates tension between participants and audiences. Taking a position of an onlooker / storyteller, she investigates the ways in which images transgress, how the role of the person behind the camera changes with stories, and how these impact collective memory. Her work is process based scrutinizing the methodology of the making itself, how images are collected and archived and how they can take on new meanings when de-constructed from their primal intention. She is interested in how stories create stories blurring the preconceived boundaries between documentation and fiction.

Metwaly’s work has been exhibited and presented her research at international art venues and festivals including **S A V V Y** Contemporary, the Hammer Museum, Townhouse Gallery, IFFR–International Film Festival Rotterdam, Sfeir-Semler Gallery, ICA and Berlinale Forum Expanded. Since 2010 she has also collaborated on projects with filmmaker Philip Rizk. Together, they have recently co-curated a program *How to Act: On Stages and Storytellers at Beirut, in Cairo*. In 2015, their feature-length film, *Out on the Street*, was presented in the German Pavilion at the 56th Venice Biennale and at MoMA within the exhibition *Films from Here: Recent Views From the Arab World*. In 2017, she was an artist in residency at the DAAD Künstlerprogramm in Berlin.

21:00 **Richard Crow** *Radio Tarahumara (Tutuguri)* **P E R F O R M A N C E**

*Radio Tarahumara (Tutuguri)*, 2018, explores sonic and visual deliria of spectral voices, signs and apparitions both psychic and imaginary. As in previous incarnations and performance works directly inspired

by Artaud’s writings, *Radio Tarahumara (Tutuguri)* is once more the attempt to make contact with the imagined body of Artaud after death. It came into being through an invitation to the exhibition Soundscapes Mexico – UK 2015, at the Fonoteca Nacional de Mexico, where the work was experienced as an immersive audio-visual installation. The work was also presented as a performance at the Visconti Studio (Kingston University, London) for *Artaud & Sound: To Have Done With The Judgement Of God*, a celebration of work inspired by Artaud curated by Stephen Barber and Matt Williams. *Radio Tarahumara (Tutuguri)* includes electronics, phantasmic readings by Victor Borrego and Carlos Carrilho (Granada) and images and manipulations by Richard Crow (Institution of Rot Archive, London) and Carla Cuomo Studio (London).

**B I O** see above

21:40 **Stella Chiweshe** *Souls Without Bodies* **C O N C E R T**

“When I first listened to the sound of mbira music, I wanted to hear more and more of it. I was ill for two years, suffering from a very painful heart, a pain that vanished the day when I learned how to play.” The Queen of Mbira, Stella Rambisai Chiweshe Nekati, began her career as a singer and playing the mbira dzavadzimu (voice of the ancestors) while making a living as a maid in a colonial household. When she started to play the classic Zimbabwean thumb-piano in the mid-sixties, it was still practically reserved for male players. The mbira is a medium for playing songs handed down from generation to generation for centuries, songs of liberation, spiritual experience and social commentary, songs used for maintaining contact with the spirits of the ancestors.

When Zimbabwe was still the white settler’s Rhodesia, Stella Chiweshe started to receive underground recognition as a musician and medium at ancestral ceremonies, which were at the time forbidden. With the Zimbabwean independence in 1980 came international recognition. Besides her international performing success and recording career, she has also worked for theatre and film. She not only introduced the combination of mbira and marimba into the modern Zimbabwe soundscape, but she is the only woman in her home country who leads her own band, and is in control of her own equipment and transport.

Being the first female artist to gain prestige and have been honoured with recognition in this music tradition dominated by men, Stella Chiweshe took a leading role in the formation of the Zimbabwe Musicians Union, and since 1993, she has been director of the Mother Earth Trust Network of Female Artists in Zimbabwe.

22:10 **Nkisi** *Cosmic Rhythm, Skin of Time* **L I S T E N I N G S E S S I O N**

In this listening session, Nkisi shares her sonic influences for Sènsa, the performance work conceived in collaboration with Paul Maheke and Ariel Efraim

Ashbel that premiered at Performa 19 in New York last month.

When we recognize sound as a living entity, embodied through the modulation of frequencies and the complexities of audibility and inaudibility, sound becomes an expression of the yet unknown. Sound exists in a visceral continuity of the acoustic field that merges various inseparable elements of space, time, and resonance. Mutating sound events trigger awareness in the listener able to approach hidden dimensions.

Drawing on the notion of “skin of time” coined by the late Spectralist composer Gérard Grisey, Nkisi examines the perception of sonic rhythm and cosmic temporalities expressed in Bantu and Dogon cosmologies.

N K I S I is the pseudonym of Melika Ngombe Kolongo, whose activities as a producer, live musician, DJ and curator are channels for an ongoing inquiry into sound as a tool of communication beyond the purely lingual.

22:40 Sofia Jernberg *One Pitch: Birds for Distortion and Mouth Synthesizers* P E R F O R M A N C E

The focus in Jernberg’s solo vocal performances is to emphasize the sound qualities of the human voice. Except for opening up with an *Ethiopian Lament* text or anything that can be perceived as language has been washed away in the creating process. Using no electronic effects, simply one voice in a room, she aims to achieve a multilayered structure.

S O F I A J E R N B E R G is a Swedish experimental singer, composer, improviser and performer, born in Ethiopia. One of her deepest interests as a singer is to explore the “instrumental” possibilities of the voice. Her singing vocabulary includes sounds and techniques that often contradict a conventional singing style. She has dug deep into non verbal vocalizing, split tone singing, pitchless singing and distorted singing.

She has performed several staged music theater pieces like Arnold Schönberg’s *Pierrot Lunaire*, Salvatore Sciarrinos *Lohengrin*. Composers have written roles especially with her in mind like in Emily Hall’s *Folie à Deux* and Anna Thorvaldsdottir’s *UR*:. Recently, she has been working on a new contemporary chamber opera, *Liebestod – an Opera:tion*, which premiered in November 2019 at Royal Opera House in Copenhagen, together with Cia Rinne, Henrik Strindberg and Louise Beck.

Apart from collaborating with visual artists and film makers, she has been commissioned as a composer by Barents composer orchestra, Swedish Radio P2, Stockholm Jazz Festival, Trondheim jazz orchestra, vocal ensemble Oslo 14, Klang – Copenhagen Avantgarde Music Festival, BANFF – Center for arts and creativity, The Gothenburg Combo and various chamber ensembles. As a teacher in singing and composition she has been part of faculty at the BANFF Center for Arts and Creativity contemporary music summer course 2017. She has given lectures/workshops at several

Universities around Europe.

23:20 Chiara Figone *Echoing Palimpsest*

R E A D I N G

Today, we don’t celebrate alone: ARCHIVE – neighbor, sibling in mind and heart, co-thinker, and trusted food provider – was also founded in 2009, resisting and thriving ever since! We salute them and are looking forward to a reading of selected material published over the course of the past ten years. Words and passages echo each other as they materialize a space of potentiality and commonality.

Archive is a non-profit organization founded in Berlin. It is a space for cultural research and debate, for transdisciplinary and intersectional thinking. A place to care for each other, to unlearn, to reformulate, to voice, to research together, to imagine new forms of organizational practices at the crossroad of art and theory. Archive is composed of four interconnected parts: Archive Books, a publishing house that produces readers, pamphlets and monographs as well as journals focusing on contemporary cultural production and reception. Much of the impulse to publish stems from desire to disseminate stories for the subversive potential they can yield. For the way they create cracks in dominant narratives and trigger the formation of alternative readings. Archlve kabinet, a library, a bookstore, a space for exhibitions, seminars, lectures, film screenings and dinners, an ecosystem where authors, translators, artists, curators and editors work to build lines of communication with different publics. Archlve Journal, a newspaper expanding on Archive’s programme and subjects of interest, a journal primarily concerned with issues such as documentation, translation and circulation of knowledge. Archlves Appendix, a design endeavor that focus its attention on a critical reflection on the politics of design practices.

23:35 M 3 N S A ( F O K N B O I S , R E D R E D )

presents M3NSA And The MeanWeil, yet another collaborative project with co-producer and band member Andras Weil, to bring you a night of live on-the-spot high energy improv and new music from his upcoming EP.

Synths, Drum Machines, Live Percussion and Glitchy vocal effects fused with Afrobeat, Electro, Soulful Trap and clever introspective lyricism. Pure magic.

## 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 Onur Çimen Olani Ewunnet Irene Fountedaki Billy Fowo Raísa Galófre Monilola Ilupeju Ahmed Isamaldin Anna Jäger Kimani Joseph Manmeet Kaur Laura Klöckner Cornelia Knoll Kelly Krugman António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Caroline Neumann Abhishek Nilamber Jeff Obiero Elena Quintarelli Jörg-Peter Schulze Lema Sikod Lili Somogyi Elsa Westreicher Ola Zielnińska

D E S I G N Elsa Westreicher A S S I S T A N C E Lili Somogyi

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