

**THAT AROUND
WHICH THE
UNIVERSE
REVOLVES:
ON
RHYTHMANALYSIS
OF MEMORY, TIMES,
BODIES IN SPACE**

KAMPNAGEL

19.10.-21.10.2017

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

**KULTURSTIFTUNG
DES
BUNDES**

Eine Kooperation von SAVVY Contemporary mit Gintersdorfer/ Klaufen, Q-Dance, Njelele Art Station, HAU Hebbel am Ufer, FFT Düsseldorf und Kampnagel Hamburg. THAT, AROUND WHICH THE UNIVERSE REVOLVES findet 2016 bis 2018 in Lagos, Düsseldorf, Harare, Hamburg und Berlin statt. Das Projekt wird gefördert im Fonds TURN der Kulturstiftung des Bundes. Das Gastspiel auf Kampnagel wird gefördert im Rahmen des Bündnisses internationaler Produktionshäuser von der Beauftragten der Bundesregierung für Kultur und Medien.

A CHOREO- GEOGRAPHICAL APPROACH TO HAMBURG'S COLONIAL HISTORY

WITH Georges Adéagbo Simone Dede Ayivi
Nathalie Mba Bikoro Gintersdorfer/Klaßen
Natasha A. Kelly Philipp Khabo Koepsell
Tania Mancheno Lucia Nhamo Lloyd Nyikadzino
Katharina Pelosi Vyjayanthi Rao Tracey Rose
Lorenzo Sandoval Louis Henri Seukwa Greg Tate
Vassilis Tsianos

CURATION

Elena Agudio Anna Jäger Saskia Köbschall
ARTISTIC DIRECTION
Bonaventure Soh Bejeng Ndikung

EXHIBITION & ARCHIVE

ongoing, various locations at Kampnagel

The temporary ARCHIVE by Lorenzo Sandoval will exhibit a selection of publications like "Elo lombe Ya Kamerun" and "The Negro Worker" FURTHER WORKS ON EXHIBITION Tracey Rose Nathalie Mba Bikoro Georges Adéagbo

A choreo-geographical approach to Hamburg's colonial history: The research, performance and exhibition project THAT, AROUND WHICH THE UNIVERSE REVOLVES brings together visual artists, urbanists, photographers, performers and theorists to investigate the interrelations of space and time, memory, architecture and urban planning as well as historical and cultural heritage through Henri Lefebvre's concept of Rhythmanalysis. The cities of Lagos, Düsseldorf, Harare, Hamburg and Berlin are engaged in a network of research, exchange and artistic dialogues that interrogates their specific local urban epistemologies and histories, and connects them with those elsewhere in the world. The Hamburg chapter of THAT, AROUND WHICH THE UNIVERSE REVOLVES aims to understand Hamburg's colonial history choreographically, by way of a rhythmanalysis that introduces a play of encounter, drawing lines between past and present, between buildings, monuments, stories and the everyday movement of people through them. Of special interest is an interrogation of the so called public space and the presence of neo_colonial structures and realities in it. As public space we tend to define urban, geographic or architectural constructs in which we walk, move and gather. Expanding this concept, the project we will look at another aspect of public space which is the intellectual public in which we talk, write, publish and teach. The structures and politics of making voices heard within the neo_coloniality of a public, will be examined in the three-day programme. A crucial historical example to start the conversation on making public space intellectually and politically is the life and work of a fierce cultural and political anti-colonial activist at the beginning of the 20th century in Hamburg - Mpundu Akwa. His bilingual (Douala/German) periodical "Elo lombe Ya Kamerun" (Hamburg, 1908) will serve as the focal point, the epicenter of the investigation, the lens through which the city's history is read.

PROGRAM

19.10.2017

At K1

19:00 INTRODUCTION

19:05 PERFORMANCE

Nathalie Mba Bikoro

A HISTORY OF LATENESS:
TRUE HISTORIES
FROM OUT OF SPACE

In 1914, a conflict between the German and French colonial armies was triggered in Gabon's town of Mimbeng (Woleu-Ntem, Gabon). The disputes over land, resources, settlement and treaties would push the German settlers in North Gabon to retreat after losing the battle. The massacre was never given full acknowledgment and burial of the ones who died. During their periods of conflicts in the region, the nature and animals of the forest accompanied their tracks. Over 100 years later, the battle of Mimbeng can be lived through the mimicry screams of parrots, whom at the time would mimic the sounds of the forest which they use as forms of survival and camouflage. Walking through the old debris of the conflict the birds open fire with sounds of battlefield and conversations in French and German spoken by former soldiers. In 1963, the artist's father and friends attempted to build a radio station to smuggle messages and speak to ancestors in the sky to disorientate political opponents but also as a form of resistance against new laws introduced on mobility and land territories shared between tribes. He worked in the plantations as a teenager and would shoot the parrots in the jungle that would scream the conversations of the battle in German to him.

Based on the novel of Lucian De Samosata, "True Histories From Out Of Space" creates a critical narrative on migration, invasion and displacement. The work accompanies the audiences through the memory of the artist's father & grandfather and their experiences of "le nouveau Cameroon", colonial conflicts, ghosts and debris in central west Africa as told by forest parrots. The sounds of the birds and plants trigger a memory soundtrack of the events of Mimbeng over 100 years ago and releases the sound frequencies of the artist's "jungle tracks" into the Moon. Each frequency launched onto the surface of the Moon will release dust shadows to quilt imprints of those trapped voices inside the jungle of the Woleu-Ntem forests.

20:00 CONVERSATION in English

Natasha A. Kelly and Philipp Khabo Koepsell, mod. by Saskia Köbschall
FROM HAMBURG'S ELOLOMBE YA KAMERUN TO THE NEGRO WORKER: THE SILENCED HISTORY OF BLACK RADICAL PUBLICATIONS
This conversation brings together Nathasha A. Kelly and Phillip Khabo Köpsell to reflect on the roles of critical independent journals of arts, politics and culture in the definition of a new space of knowledge in the context of the anti-colonial and anti-racist fight. Publications like "Elo lombe Ya Kamerun" (Hamburg, 1908) and "The Negro Worker" (Hamburg, 1928-1933) played a crucial role in the process of decolonisation by incarnating the voice of the silenced and bringing to the German public what was being negated in the colonies: the dignity of otherness. The work of Mpundu Akwa, George Padmore, Audre Lorde, May Ayim and many others is crucial to understanding how the silencing of these voices is evidence of the ongoing coloniality of knowledge.

At kmh

21:30 DJ LECTURE Greg Tate & Klaus Walter
AFROFUTURISM AND THE BAD PRESENT Connecting Program in cooperation with Kampnagel K-Tunes Free entrance with a symposium ticket.

20.10.2017

At Piazza

18:30 PERFORMANCE (REENACTMENT)
Tracey Rose
DIE WITMAN II: A RUMBLE IN THE JUNGLE. REQUIEM FOR KING RUDOLPH MANGA DOUALA BELL, 1884-2016
The performance is dedicated to King Rudolph Manga Douala Bell, a Cameroonian/Doualan monarch and noble dignitary whose execution by the German colonialists for charges of treason remains largely unacknowledged and ignored by contemporaries in Germany. The king's crown worn by the performer references not only royalty and the halo of power that it endorses and enforces, but also Jean Michel Basquiat's ubiquitous symbol, referencing Black men of power battling white supremacy in its global manifesta-

tions: Mohammed Ali; Martin Luther King Jr., etc. The performance is a second role call, a call to order of those who battle the toxicity of white supremacy and economic oppression, those who were assassinated and executed in order to silence liberation and freedom and emancipation from economic slavery.

At K1

19:00 INTRODUCTION

19:05 PERFORMANCE Lucia Nhamo

KUKUNGURUKA (IV)

Kukunguruka (IV) is a performance installation of two video works mediated through a fictional airline going Nowhere, that guides the audience through questions of citizen agency, currency hyperinflation and geopolitical connectedness. As the fourth iteration of the Free Fall series of works, it uses the Zimbabwean context as both a runway and landing strip, where the character rolling at the national Chiremba Rocks heritage site is now physically present in real time as a fantastical flight attendant, and the money seen animated on screen ends up pedalled as a "duty-free" item. *kukunguruka means 'rolling' in the Shona language predominantly spoken in Zimbabwe.

19:30 CONVERSATION in German & English

Louis Henri Seukwa, Vassilis Tsianos, Bonaventure Soh Bejeng Ndikung, mod. by Saskia Köbschall

MAKING VOICES HEARD – THE COLONIALITY OF A PUBLIC

The conversation "Making Voices Heard - The Coloniality of a Public" brings together Louis Henri Seukwa, Vassilis Tsianos and Bonaventure Soh Bejeng Ndikung to reflect on the coloniality of the intellectual public - the public space in which we talk, write, publish, study and teach every day. While the repercussions of colonial history shape this space - a fact that becomes particularly apparent in the debates on "migration" over the past years - it is at once the space in which these repercussions can and should be exposed, questioned and challenged. How can intellectuals today ensure that the intellectual public becomes an inclusive, anti-racist and subversive space? The conversation aims to envision an alternate cultural-intellectual public space, on an epistemic and practical level.

20:30 PERFORMATIVE

INTERVENTION

Gintersdorfer/ Klaufen with Hauke Heumann, Lloyd Nyikadzino, Franck Edmond Yao
KURZTRIPS LAGOS UND HARARE, FRAGMENTARISCHE ERGEBNISSE STREBEN ZUM GANZEN

The newly trained rhythmanalysts of Gintersdorfer/ Klaufen, equipped with their bodies and

Lefebvre's slim volume Rhythmanalysis: Space, time and everyday life in their left hand for spontaneous consultation, keep their right hand empty - to shake those of welcoming hosts, guard their noses against the sudden car fumes and other exhaust gases of the cities they wander in, to halt taxis, snap their fingers to the beats booming out of corner shops, to emphasize their questions on the history and present of a place and the different perspectives on emerging urban structures and longlasting ruins.

21.10.2017

At Baakenhafen

16:00 SONIC CITY WALK

Katharina Kellermann and Tania Mancheno

Closing remarks: Simone Dede Ajivi

IN/VISIBILITIES OF COLONIALISM IN THE CITY: SONIC CITY WALK

Please register at communications@savvy-contemporary.com

Meeting point U-Bahn Baumwall

Exit Elbphilharmonie elevator/city bikes

This intervention will gather materials, narrations and situations which deal with the dialectics of visibility and invisibility of neo_colonial structures and policies in the urban realities of Hamburg. Simone Dede Ayivi, theatre maker in Berlin, will end this soundbased cartography with a performative comment.

At k1

19:00 INTRODUCTION

19:05 CONVERSATION in German & English

Vjayanthi Rao & Simone Dede Ajivi,

mod. by Elena Agudio

UN/MAKING THE CITY – ARTISTIC INTERVENTION AS DECOLONIAL TOOL

This conversation brings together Vjayanthi Rao, anthropologist and curator, and Simone Dede Ayivi - dramaturg and artist - to reflect on the potential of artistic practices to rethink local histories, instigate participatory moments and unbound spaces and knowledge from established limits. How do artistic practices challenge the lack of language to grasp the complexity of realities shaped by the colonial project? Drawing on their respective artistic, anthropological and curatorial methodologies, Rao and Ayivi will talk about their work that challenges dominant politics of memory and discourses of exclusion and periphery.

20:00 PERFORMATIVE

INTERVENTION

Gintersdorfer/ Klaufen with Hauke Heumann, Lloyd Nyikadzino, Franck Edmond Yao

KURZTRIPS LAGOS UND HARARE, FRAGMENTARISCHE ERGEBNISSE STREBEN ZUM GANZEN CHAP CHAP

The newly trained rhythmanalysts of Gintersdorfer/ Klaufen, equipped with their bodies and Lefebvre's slim volume Rhythmanalysis: Space, time and everyday life in their left hand for spontaneous consultation, keep their right hand empty - to shake those of welcoming hosts, guard their noses against the sudden car fumes and other exhaust gases of the cities they wander in, to halt taxis, snap their fingers to the beats booming out of corner shops, to emphasize their questions on the history and present of a place and the different perspectives on emerging urban structures and longlasting ruins.

20:30 PERFORMANCE LECTURE

Greg Tate

OF SENGANENGUDI AND THE SYNTHETIC TANGO MYSTERY SCHOOL

In Nengudi's "R.S.V.P." series of mythopoeic and Constructivist dance works, fellow artist-collaborator Meren Hassinger's body is harnessed and entangled in the exposed wiring and spavined webbing of Nengudi's wall-mounted nylon sculptures. The symbiosis of emancipatory action and self-enmeshing achieved between Nengudi's elegantly strung, free-hanging sculptures and Hassinger's movement is spellbinding, confounding our sense of whether the dancer is expressing quantum entanglement or a disentanglement from bondage. An allusion to sadomasochistic sex play's mutually consented engagement with cathartic submission and dominance mise-en-scènes is also invoked. Seen in the here and now, the built-in enchantment factor of "R.S.V.P"'s contortionist exercises is intensified by the awareness that Hassinger's pliant and durable physique has nimbly traversed four decades since she and Nengudi began their interactive partnership.'

At kmh AWA

22:30 DJ LECTURE Greg Tate & Klaus Walter

SUPPORT: CRISPY C / DJ

DORK DISFO Connecting Program in cooperation with Kampnagel K-Tunes Free entrance with a symposium ticket.

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. SAVVY 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 Aouefa Amoussouvi Lynhan Balatbat Juan Blanco Federica Bueti Pia Chakraverti-Wuerthwein Johanna Gehring Sol Izquierdo Anna Jäger Cornelia Knoll Saskia Köbschall Kelly Krugman Nathalie Mba Bikoro Kamila Metwaly Gwen Mitchell Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Jorinde Spletstößer Marlon Van Rooyen Laura Voigt Elsa Westreicher Johanna Wild

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