

The Politics of Music

talks, encounters & performance

KANAL-Centre Pompidou/K1

MIM – Musical instruments museum

EN | Free entrance, registration required



Presentation: Kunstenfestivaldesarts, KANAL-Centre
Pompidou

A programme by Kunstenfestivaldesarts

In partnership with: The Funambulist, Radio AIHara,
ARGOS, Courtisane, Auguste Orts, Mophradat, MIM, Lag-
range Points

Music as a Space of Conquest
& Domination

14.05

14:00 — 15:00

*Voicings of Attempts and
Temptations*

*(A Response to Jelena Jureša's
Juxta | Com | Position)*

With Jelena Jureša,
Arlette-Louise Ndakoze

15:30 — 16:30

*On the Use of Music
as an Instrument of Torture*

With Tony Cokes, Steve
Goodman

17:00 — 18:00

*On the Capitalistic and
Racist Dynamics of Sampling*

With Hassan Khan,
Jean-Hugues Kabuiku,
Mathys Rennela

19:00 — 21:00

PERFORMATIVE READING

Maan Abu Taleb, *The Congress*

FOLLOWED BY A CONVERSATION

With Maan Abu Taleb
and Reem Shadid

Music as a Space of
Resistance & Liberation

15.05

14:00 — 15:00

*The Song is the Story. Of Sonic
Resistances and Resiliences — A
Conversation in Three Acts with
Letta Mbulu, Franklin Boukaka and
No Fixed Address*

With Bonaventure Soh Bejeng
Ndikung

15:30 — 16:30

*On Noise and Sound to Portray
and Control Chaos*

With Reem Shadid, Yara
Mekawei

17:00 — 18:00

*On the Dichotomy and Relationship
between "the Mainstream"
& "the Margin"*

With Hajer Ben Boubaker,
Fatima-Zohra Ait El Maâti

21:30

OPEN PRESENTATION

Calixto Neto, *Crazy Evil Nigght*

THE POLITICS OF MUSIC

EN

This two-day public discursive programme looks at how political dynamics permeate through and affect music and the spaces which it creates. The opening day is devoted to discussions of music as a form of conquest. Speakers explore the role music plays in the formation of national identity, music as an instrument of torture, and the relationship between domination and appropriation in the practice of sampling. The day closes with a performative reading of Maan Abu Taleb's *The Congress*, reimagining the first Congress of Arab Music, in Cairo in 1932. The theme of the second day is music as a space of resistance. Topics include the use of music as a testimony against police violence; music and noise music; and the potential for music to redraw boundaries and move beyond the dichotomy between mainstream and margins. *The Politics of Music* will be presented by speakers from different disciplines, including scholars and artists, some of whom are presenting projects during the festival. The programme encompasses multiple formats – panel, keynote, listening session, screening, performative reading, and more. *The Politics of Music* is not simply a reflection on music, rather it looks at music as a form of thought, to be experienced collectively.

Music as a Space of Conquest & Domination

14.05

KANAL-Centre Pompidou/K1

14:00

Arlette-Louise Ndakoze, Jelena Jureša

Voicings of Attempts and Temptations

(A Response to Jelena Jureša's Juxta|Com|Position)

- EN Voicing is related to a harmonized pattern – such as a chord. Literally voicing is to express with a voice/personally/organically. In this context, Arlette-Louise Ndakoze will link voicing to a narrated action, whose legitimacy is to find in the way one agrees to it/is attracted by it/in the worst case tempted by it.

15:30

Tony Cokes, Steve Goodman

On the Use of Music as an Instrument of Torture

- EN Following a screening of *Evil.16 (Torture.Musik)* (2009-2011), Tony Cokes discusses his work with lecturer, electronic music producer, and Hyperdub label-head Steve Goodman. Goodman addresses sound as a force that can be deployed to produce a bad vibe, as explored in his book *Sonic Warfare, Sound, Affect, and the Ecology of Fear* (2012), whereas Cokes' video deals with the military use of music and sound as a weapon, psychological manipulation, or torture.

17:00

Hassan Khan, Jean-Hugues Kabuiku, Mathys Rennela

On the Capitalistic and Racist Dynamics of Sampling

- EN The long history of white washing and deposition of black and queer music and the intersection of both from Elvis with rock'n'roll to Madonna with *Vogue*. Jean-Hugues Kabuiku will zoom out on the French colonial continuum in dance music as an example of how sampling can be exploitative

in general in a racial dynamic of white producers sampling Black music(ians), using examples such as Daft Punk's *One More Time*.

What connects a *munshid* who begins singing by falling in love with one stanza out of a memorized body of poetry extending over a thousand years to an algorithmic generator that puts together thousands of elements to produce duodecillions of possibilities? Hassan Khan shares a series of propositions and music examples that are based on models of surface rather than depth, willful ignorance rather than repression, the impossibility of secrets rather than traumas and complexes are used to generate a critique of cultishness, recognition of cultural operations and an understanding of politics based on the realization that capitalism does not really exist.

In conversation with Mathys Rennela the discussion will investigate how sampling participates in the capitalist exploitation of racialized people, by separating samples from their cultural context.

19:00

Maan Abu Taleb

The Congress

performative reading

Followed by a conversation with Reem Shadid

In 1932, King Fuad I commissioned the first Congress of Arab Music in Cairo. Delegates from the Arab world and Europe descended on Cairo with a mission to modernise Arab music and to “elevate it into a respected art form” following the canon of Western classical music. However, several leading composers and innovators within Arab music were not invited. In his play *The Congress* the writer Maan Abu Taleb imagines five prominent musicians meeting on the occasion of this historic event including the divas Mounira El Mahdeya and Umm Kulthum. While some of them attempt to prevent the congress from taking place, others see it as their chance to become world stars at long last.

The performative reading is followed by a conversation with Maan Abu Taleb and Reem Shadid, which will discuss the supposed relationship between music and revolutions in the Arab world. Through examining the invisible yet very pres-

ent relations of modernity and issues such as morals and respectability, with their roots in class prejudice, and the commercial opportunities that arose with the introduction of new technologies in music production from the 1930s, and continues today with the proliferation of outlets like YouTube and Spotify. Addressing polemics of representation(al) politics and innovation, the talk also addresses the absence of the notion of subtlety as a real impasse in social, cultural and political thought and imaginaries in the region.

Presentation: Kunstenfestivaldesarts, KANAL-Centre Pompidou

In collaboration with Lagrange Points

The Congress is commissioned as part of The Consortium Commissions — a project initiated by Mophradat

Playwright: Maan Abu Taleb | Direction: Maan Abu Taleb | Stage direction reader: Samah Hijawi | With: Souheila Yildiz, Hussein Baoumi, Omar Kashmiry, Tarek Reda, Omnia Sabry

Music as a Space of Resistance & Liberation

15.05

KANAL-Centre Pompidou/K1, MIM (Music Instruments Museum)

14:00

Bonaventure Soh Bejeng Ndikung

The Song is the Story. Of Sonic Resistances and Resiliences — A Conversation in Three Acts with Letta Mbulu, Franklin Boukaka and No Fixed Address

EN

Songs have always been spaces in which our histories have been kept and disseminated. It is in songs that we find our philosophies, histories of struggles and resistances, proposals of our relations to the world and the poetics of our being in relation to all other beings – rivers, forests, mountains, animals etc. – that have been blessed to share space in this pluriverse of ours. What is for certain is that most conventional historiographies can neither contain nor bear our burdens nor our joys. Thus this effort to chart a sonohistoriography. It is said that the eye, thus vision, is the window to the soul. If that is so, then the ear, thus listening, must be the door or even the gateway to the soul. If we accept that the listening organ is the body, the body as ear, then that gateway becomes even wider.

Imagine a panel with... better still imagine a band in three acts with South African artist and activist Letta Mbulu, Congolese artist and activist Franklin Boukaka and Australian artists and activists No Fixed Address. In this conversation in three acts, we will listen to stories of resistances and resiliences, of (re-)generation and rejuvenation in moments of dire straits, stories of love and the impossibilities to destroy our joy, and essentially the power of the sonic language, the body language and the verbal language. As Matthew Shenoda points out in his poem Language: “We understand that nothing happens without a declaration/even independence/So we declare this place our home/and push forward with those who push/ & move past the ones whose feet can catch no rhythm/ whose lives remain cemented in a history/unchanged plagued by the parliament of greed...” We will explore the

medium of song as that space of declaration and as declaration itself.

15:30

Reem Shadid, Yara Mekawei

On Noise and Sound to Portray and Control Chaos

- EN This listening session invites the audience to tune in, engage with and share questions on the politics of sound and listening and the generative potential of it in the levant area. Sound has a history in being used to mark territories and movements by governments and hegemonic powers for violence and torture among other purposes, as well as in social and liberatory projects. In the region the soundscape of cities like Beirut, Jerusalem or Cairo are a manifestation of the contextual political infrastructures that dictate daily lives. Over the last two years with the tumultuous political, economic, and sanitary conditions, the soundscapes have never been this chaotic and unharmonious. This begs the question of how sound can be deployed to negotiate with/overcome/control chaos. The listening session focuses on sound and voice, and questions around how we listen to processes and reactions within ourselves and our environment, what grows out of it, and what tools can these productions give us to reappropriate that which sonically and sensorially we deem essential but has been silenced or swallowed as a consequence of this chaos and conditions.

17:00

Hajer Ben Boubaker, Fatima-Zohra Ait El Maâti

*On the Dichotomy and Relationship between
“the Mainstream” & “the Margin”*

(In French)

- EN This intervention highlights the musical history of the North Africans in Paris by giving its full place to its political and working-class dimension. Through a presentation by Hajer Ben Boubaker, and a conversation with Fatima-Zohra Ait El Maâti, it creates the opportunity to dig into the musico-political circulations between three countries of North Africa (Algeria, Tunisia and Morocco), France and Belgium.

21:30
Calixto Neto
Crazy Evil Nigght
performance / open presentation
(at MIM – Music Instrument Museum)

EN

Born in Manhattan in 1940, Julius Eastman started to play piano at 14 and soon became an accomplished pianist and composer. He was among the first composers to superpose minimalist processes with experimental methods of extending music. He sought to combine classical music and his political fight as a Black queer man living in the United States. Eastman signalled his intent with compositions such as *Crazy N*gg*r*, *Evil N*gg*er* or *Gay Guerrilla*, and saw the potential of rhythm and dissonance as tools for political expression. He died in 1989 and was almost forgotten until the recent reissues of his music. Inspired by Eastman's special relationship to rhythm and ability to combine artistic radicalism and political statement, choreographer and dancer Calixto Neto has created a space within our *Free School* as a forum in which Black dancers and Black pianists have experimented and tested their relationship to choreography and the body in light of Eastman's compositions and writings. This evening, Neto opens the space of this temporary school to spontaneously share the musical, choreographical, and political potential of Julius Eastman with an audience. *Crazy Evil Nigght* repositions Eastman's practice at the centre of the Western musical canon.

Presentation: Kunstenfestivaldesarts, KANAL-Centre Pompidou, MIM-Musical instruments museum

Choreography and direction: Calixto Neto | Music direction: Clélya Abraham | Dancers: Calixto Neto, André Cabral, Stanley Ollivier, Luyd Carvalho | Pianists: Clélya Abraham, Neil Akenzua, Lorenzo Kobina

As a philosopher, (sonic) writer and lecturer, **Arlette-Louise Ndakoze** is carrying out research on complex sciences as initiated by African civilisations – notably philosophy and its forms of mediation. In her sonorous/textual works, she focuses on the connection between spiritual-immaterial and physical-material spheres, those spaces of possibility in the making. With a special attention, Arlette-Louise Ndakoze has been engaging in the link that holds cultures together to this day. As artistic co-director of the Berlin based space SAVVY Contemporary, she co-guides – amongst plural long-term projects– the radio SAVVYZ/ΛR, a transposition of SAVVY Contemporary, that she co-initiated in 2020. In this sonic world of potentialities, forms of pain move to channels of their liberation.

Bonaventure Soh Bejeng Ndikung, PhD (born in 1977 in Yaoundé, Cameroon) is a curator, author and biotechnologist. He is founder and artistic director of SAVVY Contemporary in Berlin and is the artistic director of Sonsbeek20–24, a quadrennial contemporary art exhibition in Arnhem, the Netherlands. He is artistic director of the 13th Bamako Encounters 2022, a biennale for African photography in Mali. Ndikung was the curator-at-large for Adam Szymczyk’s Documenta 14 in Athens, Greece and Kassel, Germany in 2017; a guest curator of the Dak’Art biennale in Dakar, Senegal in 2018; as well as artistic director of the 12th Bamako Encounters in 2019. Together with the Miracle Workers Collective, he curated the Finland Pavilion at the Venice Biennale in 2019. He was a recipient of the first OCAD University International Curators Residency fellowship in Toronto in 2020. He is currently a professor in the Spatial Strategies MA program at the Weissensee Academy of Art in Berlin. From 2023 he will take on the role of Director at Haus der Kulturen der Welt (HKW) in Berlin.

Calixto Neto is a dance artist. He began his path by studying theater at the Federal University of Pernambuco, and later entered the master’s ex.e.r.ce of choreographic studies at the Centre Chorégraphique National de Montpellier. Between 2007 and 2013 he was a member of Lia Rodrigues Dance Company, and collaborates currently with choreographers BO-Kevin Jean, Anne Collod, Mette Ingvartsen and Luiz de Abreu, being chosen to be the interpreter of

his iconic piece *O Samba do Crioulo Doido* (2004). Calixto Neto likes to think of the choreographic field as a place of intersection between notions of identity, representations of the (black) body, and decolonization. Currently, besides collaborations with other artists in dance and visual arts, he develops his own work between writing, pedagogy and in the creation of the solos *oh!rage* and *Outrar* (in collaboration with Lia Rodrigues and her dancers), the group piece *FEIJOADA* and the films *O Samba do Crioulo Doido: ruler and Compas* and *Pro Futuro Quilombo*.

Hajer Ben Boubaker Hajer Ben Boubaker is a sound documentarist and freelance researcher. Her work focuses on Arab music and the cultural history of the Maghreb diaspora in France. She is a producer at France Culture and the independent podcast *Vintage Arab*.

Hassan Khan is an artist, musician and writer. Recent solo exhibitions include *Blind Ambition* at the Centre Pompidou (2022); *The Keys to the Kingdom* (2019) at the Reina Sofia, Madrid and *Host* at the Kestner Gesellschaft (2018). As a musician performing his own original music he has appeared in many venues and festivals including: MAXXI L'Aquila, The Louvre Auditorium, Ruhrtriennale, Intonal Festival, Guggenheim, Maerz Musik, DCAF, and Portikus. Hassan Khan's publications include an extensive anthology of his writings *An Anthology of Published and Unpublished Writings* (2019), a novella *Twelve Clues* (2016), a collection of short fiction *The Agreement* (2011) amongst other, he has released two records of original music – *Superstructure EP* on The Vinyl Factory Label and *tabla dubb* with 100Copies. Khan is the winner of the Silver Lion at the 2017 Venice Biennale and a Professor of Fine Arts at the Stuedelschule in Frankfurt, he lives and works between Cairo and Berlin.

With a background in electronic music and web development, french born from congolese (DRC) descendant **Jean-Hugues Kabuiku** specializes in the discourse around music valuation as a technomaterialist. He believes technologies should be re-engineered for their actual benefit to society, not to propagate existing oppressions. His mission is to counter the solutionist dominant discourse. He's also a member of the Technomaterialist collective and release music under the alias *Amazinggaijin*.

Dr. Mathys Rennela is a Paris-based computer scientist, who moonlights as a dance music writer and club culture critic, most recently as part of the Black collective Techno-materialism. He has a keen interest in the study of Afrodiasporic influences in electronic dance music. He is currently analysing the socio-economic conditions of the production of electronic dance music, and studies DJing as a performing art. His goal is to promote alternative economic models for dance music communities, and to contribute to dismantling neo-colonial and capitalistic dynamics in the club industry.

Steve Goodman aka **Kode9** is a DJ/Producer, artist and writer. He set up the record label Hyperdub in 2004, and in 2019, the sub label Flatlines to focus on audio essays and sonic fiction. His book *Sonic Warfare* was published on MIT Press in 2010 and with AUDINT he co-edited the collection *Unsound: Undead* for Urbanomic Press in 2019. His recent essays have revolved around the topics of sound, virology and AI. He has produced numerous installations, and his sound designs have also been presented as part of the Hyundai commission at the Tate Modern (2018) and the Barbican's *AI: More than Human* in London (2019). He has recorded 3 albums, 2 with the late vocalist The Spaceape: *Memories of Future* (2006) and *Black Sun* (2010), and a solo album, *Nothing* (2015). In 2022, he will release 2 albums: *Escapology* on Hyperdub and *Astro-Darien* on Flatlines. From 2017-2020, he co-curated Hyperdub's monthly event series Ø in South London.

A prolific artist and scholar, **Yara Mekawei's** sonic bricolages draw inspiration from the dynamic flow of urban centers and the key infrastructure of cities. Interested in the philosophy of architecture, social history, and philosophical literature. Mekawei implemented the optical transaction from the musical conversation and transferred the sound waves to visual forms. Her work is based on sound as an essential tool of vision, the philosophy of composition is shaped by sophisticated practices that convey messages of the conceptual dimension to the public. Mekawei is a research-based practice humbly proposed in history, intimately connecting the ideology of the mythic past to the developed technology of the eternal present. She uses the research literature specializing in the social philosophies in her concepts. She naturally follows her ambitious projects

through a research point of inseparably uniting between one piece of work and the other, whose work shows an intangible aspect of her cultural identity and feminine in an East African society. Mekawei is currently follower at berliner-kuenstlerprogramm DAAD.

Concerts & Nightlife

Kaaithheater

13, 20, 27.05, Party

14, 21.05, Concert & DJ's

28.05, Closing party

NL Elke vrijdag- en zaterdagavond palmen internationale en Brusselse artiesten het Festivalcentrum in met een reeks spannende nightlife events, concerten en DJ sets. 6 avonden in totaal, met artiesten uit de queer gemeenschap ter ere van de Belgian Pride, vrouwelijke artiesten uit de hip hop scene, opkomende en gevestigde waarden uit de experimentele muziek, afrobeat, house, en meer.

Alle concerten en nightlife zijn gratis.

FR Tous les vendredis et samedis, des artistes internationaux·les et bruxellois·es s'emparent du Kaaithheater pour enrichir le centre du festival d'une série de concerts, lives et DJ sets. 6 soirées au total pour mettre à l'honneur des artistes de la communauté queer à l'occasion de la Belgian Pride, des artistes féminines de la scène hip hop, des artistes émergent·es ou renommé·s de la musique expérimentale, l'afrobeat, la house et bien d'autres.

Tous les concerts et soirées sont gratuits.

EN Every Friday and Saturday, international and Brussels-based artists take over the Kaaithheater to enrich the festival centre with a series of live acts and DJ sets. 6 evenings in total, featuring artists from the queer community to celebrate Belgian Pride, female artists from the hip hop scene, emerging or renowned artists from experimental music, afrobeat, house and many others.

All concerts and parties are free.

Ook te zien op Kunstenfestivaldesarts / À voir aussi au
Kunstenfestivaldesarts / Also at Kunstenfestivaldesarts

Lav Diaz

Hymno

CINEMA GALERIES

10.05, 18:30 (PERFORMANCE)

08 — 29.05 (EXHIBITION)

Maxime Jean-Baptiste

Entre le Néant et l'Infini, je me mis à pleurer

RIDEAU DE BRUXELLES

17.05, 21:00 + ARTIST TALK

18.05, 19:30

20.05, 19:00 ^{AD}) Audiodescription

21.05, 21:00

Silke Huysmans & Hannes Dereere

Out of the Blue

BEURSSCHOUWBURG

19.05, 20:30

20.05, 22:00

21.05, 16:00

22.05, 17:00

22.05, 20:30

24.05, 20:30

25.05, 22:00

Back to Back Theatre

The Shadow Whose Prey the Hunter Becomes

KAAITHEATER

26.05, 20:30

27.05, 20:30

28.05, 18:00

مفردات
Mophradat



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Sainctelettesquare 20 Square Sainctelette
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Bar and resto
Open every day, from 18:00

Parties
07.05, Opening party
28.05, Closing party
+ Party every Friday & Saturday
+ Concert & DJ's every Saturday

Ticketbureau/Billetterie/Box office

07.05 — 28.05
Every day, 12:00 — 20:00

Online/En ligne

www.kfda.be/tickets

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