

FLINN WORKS WHITE MONEY

WITH
ADEREMI ADEGBITE
NORA AMIN
REHEMA CHACHAGE
ANUJA GHOSALKAR
ABHISHEK THAPAR
AZADE SHAHMIRI



**SOPHIEN
SALE**

FLINN WORKS

WITH ADEREMI ADEGBITE,
NORA AMIN, REHEMA CHACHAGE,
ANUJA GHOSALKAR, ABHISHEK THAPAR,
AZADE SHAHMIRI
WHITE MONEY

NOVEMBER 17–20 PREMIERE

INSTALLATIONS, PERFORMANCES +
DANCE AT SOPHIENSÆLE
IN ENGLISH

TICKETS

Double bills 15/10 €

Single shows 10/7 €

Installations are included in the ticket price of the shows

COVERPHOTO Aderemi Adegbite DESIGN Jan Grygoniew | jangry.com

Flinn Works in collaboration with six international artists is tackling the theme of *White Money* in performances and installations. White money flows from the arts funding bodies in Europe. It funds artists in the Global South or commissions work from artists in the Global South to be presented in the Global North. Often this white funding is an economic incentive to create or to perform work catered to the taste of the funders and curators, to present orientalist or exotic images of 'other' bodies and to re-shape or simplify complex content for a white audience. White money therefore shapes or reinforces inequalities and re-iterates racist and neo-colonial structures. Flinn Works, like all art professionals who work across the invisible borders of Global North and Global South are deeply entangled in this structure. With a group of six artists and curators from different parts of the world, the project sheds light on some hidden aspects of white money:

ADEREMI ADEGBITE invents and inaugurates the first Nigerian Cultural Institute of Yoruba Culture at Sophiensæle. **ANUJA GHOSALKAR** reflects in a workshop on the complicated ethics and harsh economies of working as an artist in India. **REHEMA CHACHAGE** shreds a heap of rejected funding applications and manually transforms them into something radically new. **ABHISHEK THAPAR** takes the audience on an intimate and speculative journey through their bank accounts, minds and hearts. **AZADE SHAHMIRI'S** lecture performance shows representations of the West in Iranian plays and poses questions of the past to the present. **NORA AMIN** sheds light on the history of so called *belly dance* in her solo, wrestling the danceform from the exoticized and voyeuristic gaze to an empowered expression of the dancer.

White Money as a project also seeks to stretch the boundaries of German funding regulations – by letting the participating artists decide on how to spend the money. Because this project is also funded by white money.

CREATED BY Aderemi Adegbite, Nora Amin, Rehema Chachage, Anuja Ghosalkar, Konradin Kunze, Abhishek Thapar, Azade Shahmiri, Sophia Stepf **PROJECT ASSISTANT** Elisabeth Mascha **LAB ASSISTANT** Johanna Weisheit **TECHNICAL DIRECTOR** Timo Block **PRODUCTION MANAGEMENT** Drittmittel Produktionen

A production by Flinn Works in co-production with SOPHIENSÆLE. Supported by Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media and the Berlin Senate Department for Culture and Europe. In cooperation with the Institute for Cultural Policy at the University of Hildesheim. Media partner: taz.die tageszeitung.

TIMETABLE

	16.00	17.00	18.00	19.00	20.00
NOV 17 Wed			from 18.00 INSTALLATIONS REHEMA CHACHAGE KWA NIABA YAKO, I SHREDED THEM ADEREMI ADEGBITE TUTUQLÀ INSTITUTE		20.00 AZADE SHAHMIRI TEMPOR(E)ALITY ANUJA GHOSALKAR I PROMISE THE BEARER...
			18.30 ABHISHEK THAPAR HOW TO END YOUR WEALTH		
NOV 18 Thu			from 18.00 INSTALLATIONS REHEMA CHACHAGE KWA NIABA YAKO, I SHREDED THEM ADEREMI ADEGBITE TUTUQLÀ INSTITUTE		20.00 ANUJA GHOSALKAR I PROMISE THE BEARER... NORA AMIN MY DANCE
			18.30 ABHISHEK THAPAR HOW TO END YOUR WEALTH		
NOV 19 Fri		from 17.00 INSTALLATIONS REHEMA CHACHAGE KWA NIABA YAKO, I SHREDED THEM ADEREMI ADEGBITE TUTUQLÀ INSTITUTE	18.00 ABHISHEK THAPAR HOW TO END YOUR WEALTH		20.00 AZADE SHAHMIRI TEMPOR(E)ALITY NORA AMIN MY DANCE
			18.00 FLINN WORKS WHITE MONEY TALK		
NOV 20 Sat	from 16.00 INSTALLATIONS REHEMA CHACHAGE KWA NIABA YAKO, I SHREDED THEM ADEREMI ADEGBITE TUTUQLÀ INSTITUTE		18.00 ABHISHEK THAPAR HOW TO END YOUR WEALTH	from 19.00 INSTALLATIONS REHEMA CHACHAGE KWA NIABA YAKO, I SHREDED THEM ADEREMI ADEGBITE TUTUQLÀ INSTITUTE	20.00 AZADE SHAHMIRI TEMPOR(E)ALITY NORA AMIN MY DANCE
	16.30 ABHISHEK THAPAR HOW TO END YOUR WEALTH		18.00 ANUJA GHOSALKAR I PROMISE THE BEARER...		

REHEMA CHACHAGE KWA NIABA YAKO, I SHREDED THEM

INSTALLATION

November 17 18 | From 18.00 (before the shows)

November 19 | From 17.00 (before the shows)

November 20 | From 16.00 + 19.00 (before the shows)

Premiere | Simultaneously with the installation *Tutùqlà Institute* | in English

The process of applying for funding is a tenuous and at times debilitating negotiation, between the self and the/an institution. One must ground themselves not only in their practice, but in their ability to market their practice to an often faceless panel. We bend our words to fit into a summary of a proposal that is supposedly meant to inspire creativity; or present decolonial theories; or build new worlds; yet the system of choice and voice that leads the process is anything but creative or decolonized. *Kwa niaba yako, I shredded them* is a spatial intervention which begins with the process of shredding and recycling old (as well as newly) rejected proposals into material for creating paper planes. By eliminating the text that forms the foundation of the proposal the intervention aims to acknowledge the absence of sincerity in words, or rather, the lack of access to them outlined by the specificities of proposal writing jargon.

REHEMA CHACHAGE (Dar es Salaam/Tanzania and Vienna/Austria) is a visual artist whose work can be described as performative archiving. She collects and transforms stories, rituals and oral traditions using different media (performance, photography, video, text and physical installations). Her tracing work focuses particularly on women's history(s) in the Swahili region. Her work has been shown in Africa, Europe, Asia and South America.

CONCEPT, INSTALLATION Rehema Chachage **TECHNICAL SUPPORT** Valerie Asimwe Amani

ADEREMI ADEGBITE TUTUQLÀ INSTITUTE

INSTALLATION

November 17 18 | From 18.00 (before the shows)

November 19 | From 17.00 (before the shows)

November 20 | From 16.00 + 19.00 (before the shows)

Premiere | Simultaneously with the installation *Kwa niaba yako, I shredded them* | in English

The project *White Money* centers on addressing the complex issues relating to the administration of funds and the power-play phenomenon between institutions and cultural operators in the Global North and Global South. As a response to the dichotomy, Aderemi Adegbite has decided to set up a cultural institute within the scope of *White Money*. *Tutùqlà Institute* is a legal non-profit organization conceived as an alternative artistic platform for critical reflection and practices in our postcolonial world. The institute will promote Yoruba language, cultures in different countries and foster international cooperation as well as collaboration with private, governmental cultural institutions, artists, and creatives. For its inauguration at Sophiensæle *Tutùqlà Institute* will present an exhibition with video installations.

ADEREMI ADEGBITE is an artist-curator and an interdisciplinary artist. His current artistic focus questions individual realities and truth(s) that stretch across the societal fabric as constants for an elastic socio-system. He is interested in how past experiences (agonies, joys, businesses, travels and religious beliefs) of being part of a family reshape individual's present conditions and serve as catalysts for "the" surrealistic future. The psychological effect of the idea "one for all, all for one," is at the centre of his new interventions. Aderemi has participated in some residencies/workshops: AiR at Bayreuth International Graduate Student of African Studies (BIGSAS), AiR with Jogjakarta Biennale, Photography Masterclass with Akinbode Akinbiyi, Goethe-Institut's Photography Masterclass and The Nlele Institute's Photography workshops.

CONCEIVED BY Aderemi Adegbite **ARTISTS** Candice Breitz, Mario Pfeifer, Aline Motta, Rehema Chachage **TRANSLATOR** Kolade Igbasan

ABHISHEK THAPAR

HOW TO END YOUR WEALTH

A PARTICIPATORY PERFORMANCE

PERFORMANCE

November 17 18 | 18.30

November 19 | 18.00; November 20 | 16.30 + 18.00

Premiere | Raum 213 | in English

How to end your wealth sends preconceived perceptions and everyday uses of money through the shredder. As money is stripped of its value and returned to its source material – paper – it attempts to bring forth other meanings and explores the value of “worth.” During this participatory performance, audiences are guided through a process of radically reconsidering their relationship to wealth – their own and that of others.

How to end your wealth is part play and part craft, which brings mapping, speculation and storytelling to bear. The participants experience how wealth turns into nothing, into paper pulp – for the undescribed beginning of a speculative future. *How to end your wealth* penetrates through your bank accounts into your minds and hearts, forging connections and tracing interdependencies within a global capitalist machinery. In doing so, it seeks to unravel larger questions and provokes thoughts about notions of ownership, principles of give & take, and privilege & aid...

ABHISHEK THAPAR (Director and Performer, Moga/India and Amsterdam/Netherlands) first studied business and then decided to turn his passion into a profession. He holds a Diploma in Physical Theatre from the London International School of Performing Arts and a Master in Theatre from DAS Theatre, Amsterdam. His performance *My home at the Intersection* was invited to the Zürcher Theaterspektakel and Spielart München, his new piece *Cow is a Cow is a Cow* was shown at the Ruhrfestspiele and the Aua wir Leben Festival in Bern. In the summer of 2021 he was artist-in-residence at Kamnagel. For several years he has been developing an artistic research and practice based on postcolonial epistemologies, historical metafiction and storytelling.

LEAD ARTIST Abhishek Thapar **CO-THINKER** Noah Voelker **DRAMATURGICAL SUPPORT** Maria Rößler **RECORDING, SOUND DESIGN, COMPOSITION** Andi Otto **EDIT, CO-COMPOSITION** Jonathan Nagel **VOICE CONTRIBUTION** Mohamadou Kamara

AZADE SHAHMIRI

TEMPOR(E)ALITY

PERFORMANCE

November 17 | 20.00 | double bill with *I Promise the Bearer...*

November 19 20 | 20.00 | double bill with *My Dance*

Premiere | Festsaal | in English

In her lecture-performance Azade Shahmiri examines the historically imagined representation of the West and at the same time reflects on the position of an Iranian performer on a European theater stage today. Shahmiri's notion of whiteness goes back to her studies of Iranian plays and how the West is represented in them. Since theater as an art form arrived in Iran in the 19th century, it has been a progressive tool in the hands of play-wrights: They were pioneers in times of enlightenment and socio-political changes. As a new means of communication, plays quickly became a medium that described the present and testified to the past. It is fascinating how this Western phenomenon of theater became a modern means of portraying, praising and also criticizing the West. Plays began to construct the West and create an imagined reality of it. As it was for the first generation of Iranian playwrights, theater today is still a place where the unbearable reality of today can be reimaged – remembered, re-read and re-performed without nostalgia for the past.

AZADE SHAHMIRI (director, writer and performer, Tehran/Iran) holds a BA and MA in Theater studies from Tehran University. Her book *Postcolonial Theory and Criticism* was published in 2010. She works on solo performances and group projects. Her solo performances *Damascus* and *Voicelssness* have been shown at the Zürcher Theaterspektakel and Kunstenfestival DesArts, among others. Azade was artist in residence at Theaterformen Hannover 2011, on the jury of Theaterspektakel 2012 and at the Asian Arts Festival in South Korea. Her latest work *Quasi* premiered at the Wiener Festwochen 2021.

CONCEPT, TEXT, PERFORMANCE Azade Shahmiri **DRAMATURGICAL CONSULTATION, OUTSIDE EYE** Isar Aboumaboub **LIGHT DESIGNER** Saba Kasmaei **SOUND, VIDEO** Nazanin Mehraein **VISUAL ADVISOR, IMAGE** Leila Ahmadi Abadeh **TRANSLATION** Bahar Ahmadi Fard

ANUJA GHOSALKAR

I PROMISE THE BEARER...

PERFORMANCE

November 17 | 20.00 | double bill with *Tempor(e)ality*
 November 18 | 20.00 | double bill with *My Dance*
 November 20 | 18.00 | single show | 10/7 €

Premiere | Festsaal | in English

This solo performance takes us through the everyday journey of a female artist in India. Her dreams, desires, struggles to be an artist in a rapidly changing social landscape. The show playfully takes on the exotic stereotypes of India in the West. But the light-hearted tone of “what it means to be an artist” amidst the complex and murky terrain of funding and white money, gives way to the central theme of the show – is money the greatest object of fiction? For which we trade lives, bodies, loves. Living through a pandemic what then, is the promise of the person or bearer who carries this object of fiction? Through the show, the artist attempts to make and distribute money created using techniques of printing making – the lithograph and the woodcut. Does this tactile method of making fictional currency lead us to a more humane existence?

ANUJA GHOSALKAR is the founder of Drama Queen – a Documentary theatre company in India. Her practice focuses on personal histories, archival absences and blurring the hierarchies between audience and performer – to extend the idea of theatre to create audacious work. Iterations around form, process, modes of media, sites, technologies, reclaiming narratives on gender and intimacy are critical to her performance making and pedagogy. Her work has been programmed by University of Oxford, Jawaharlal Nehru University, Forum Transregionale-ZMO, and the University of Frankfurt am Main. She curated an international workshop series on documentary theater together with Gob Squad, Boris Nikitin and Rimini Protokoll. At Serendipity Arts Virtual 2020 she was co-curator of VR performances.

CONCEIVED, PERFORMED BY Anuja Ghosalkar **WRITTEN BY** Ashutosh Potdar & Anuja Ghosalkar **PERFORMANCE DESIGN** Rebecca Spurgeon **VISUAL ARTIST** Debanshu Bhaumik **LIGHT DESIGN** Vikrant Thakar **COSTUME DESIGN** Marvin D'souza **LITHOGRAPHS & WOODCUTS** Atelier Prati **REHEARSAL ASSISTANCE** Rodrigo Zorzanelli Cavalcanti

NORA AMIN

MY DANCE

TANZ

November 18 | 20.00 | double bill with *I Promise the Bearer...*
 November 19 20 | 20.00 | double bill with *Tempor(e)ality*

Premiere | Festsaal | in English

Nora Amin liberates the so-called *belly dance* from the sediments of history: she inverts the voyeuristic and exoticized perspective into a perspective of one's own body and history, allowing the audience a new view. *My Dance* is an attempt to shift power, a reflection on female sexuality, the erotic self, and patriarchal oppression, as well as the impact of colonialism and racism on belly dance and on the image of women that goes with it. The solo is also a personal testimony of the author, choreographer and director, who traces her own body history between Egypt and Germany. She searches for an artistic language that embodies both trauma and the ecstasy of liberation, and allows for communal dancing as an intimate and decolonial practice beyond the categorizations of white economies.

NORA AMIN is a writer, director, researcher, performer, and choreographer based in Cairo and Berlin. Her work is situated between literature, theater/dance and feminism and is borne by socio-political activism that rebels against traditions of patriarchy, authority, coloniality, sexism and racism. She has written several novels and essays. In 2000 she founded the theater group La-Musica in Cairo and in 2011 the Egyptian Project for a Theater of the Oppressed. Before moving to Berlin in 2015, she directed and produced 40 theater, dance and music productions. She was a fellow at the International Research Center for Interweaving Performance Cultures at FU Berlin. Most recently she published the essays *Weiblichkeit im Aufbruch* (2018) on the transgression of female corporeality in public space, and *Dance of the Persecuted* (2021) on the history of Egyptian Baladi dance.

CONCEPT, TEXT, CHOREOGRAPHY, PERFORMANCE Nora Amin **MUSIC + SOUNDTRACK COMPOSED BY** Nora Amin & Ehab Abdelatif **VOCALS** Nora Amin **VIDEOGRAPHY** Ehab Abdelatif **SPECIAL THANKS TO** Rusnam & ctrl.xxx.tension for the music of the last dance, and to Ayman Asfour for the violin piece *Outlander*

TALK 1 (ON ZOOM) WITH FLINN WORKS + NORA AMIN

November 10 | 20.00 | on Zoom | in English

[JOIN ONLINE HERE](#)

Through an online public conversation on november 10th with Sophia Stepf (Artistic Director Flinn Works) Nora will bring forward the criticism of the stigmatisation of the so called *belly dance* and how it is linked to patriarchy, colonialism and capitalism. It is a chance to get an insider view into the work process as well as being part of a discussion on the dynamics of white economies/ politics and how they control the performing arts sphere globally.

TALK 2 WITH FLINN WORKS + TEAM

November 19 | 18.00 | Festsaal | in English

Flinn Works talks with participating artists about the *White Money* project. White money flows from the arts funding bodies in Europe. It funds artists in the Global South or commissions work from artists in the Global South to be presented in the Global North. White money therefore shapes or reinforces inequalities and reiterates racist and neo-colonial structures. Flinn Works, like all art professionals who work across the invisible borders of Global North and Global South are deeply entangled in this structure. With a group of six artists and curators from different parts of the world, the project sheds light on some hidden aspects of white money.

FLINN WORKS produces performances on current issues of the globalised world with feminist and post-colonial perspectives. At Sophiensæle they recently presented *Learning Feminism from Rwanda* (2020), with *Asedeva Fear + Fever* (2019) and *Kosa la Vita – Kriegsverbrechen* (2018). Flinn Works received the 2021 Tabori Award from the Fonds Darstellende Künste.



PHOTO Adenemi Adegbite & Konradin Kunze

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