



INTERMEDIAL INDIAN OCEAN

CONVERSATIONS
MUSIC
DANCE
PHOTOGRAPHY
FILM
POETRY
PERFORMANCE



13. NOVEMBER 2021, 2-9.30 PM
REICHSHOF BAYREUTH

Abstract Book & Programme

PROGRAMME

“Intermedial Indian Ocean”

Organised by Prof. Dr. Ute Fendler and Prof. Dr. Clarissa Vierke

Saturday, 13 November 2021

Reichshof/Kulturbühne, Maximilianstraße 28, Bayreuth

Creating relational worlds: film, photography and beyond

14.00–14.15	Cast Off! – Welcome Clarissa Vierke & Ute Fendler
14.15–15.15	Nalini de Sousa & Pedro Pombo: “The Club” (Documentary, Engl. and Engl. subtitles, 50min, 2021)
15:15–16:00	Sergio Santimano: <i>Relating Mozambique and Goa</i>

16:00–16:30

Break

Polyrhythmic narratives: sounds, movements and performance

16:30–17:30	Tao Ravao: “Sound waves from Madagascar” Musical Performance
	Abdilatif Abdalla & Clarissa Vierke: “Dancing Relations” Poetry Reading
	Luis Sala: “Polyrhythmic Gestures” Performance
17:30–18:30	Mshai Mwangola: “Hadithi Njoo: Leso as Palimpsest” Performance Lecture

18:30–19:30

Break

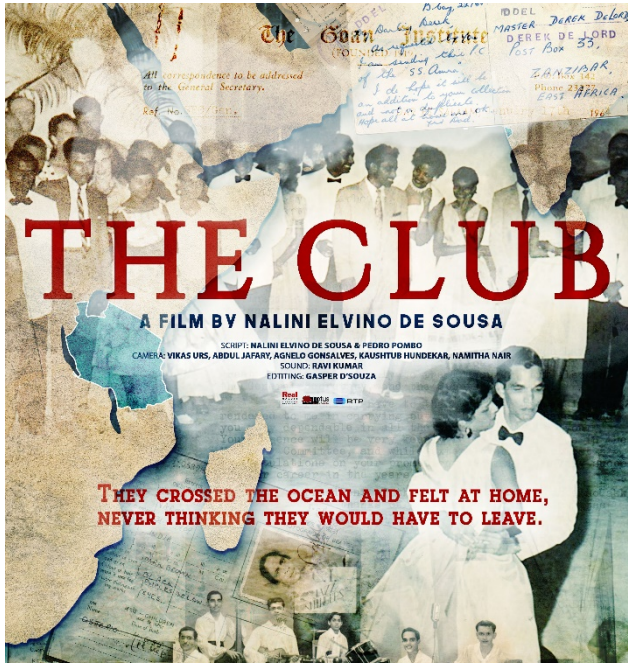
Creating relational worlds: film, photography and beyond

19:30	Harrikrisna Anenden: “Le voile de Draupadi” (Film, English, 70 mins, 2019)
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Creating relational worlds: film, photography and beyond

NALINI DE SOUSA & PEDRO POMBO

Documentary “The Club”



(2021, English with English subtitles, 50min)



Nalini de Sousa is a filmmaker/producer. In 2018, she made the film on the Goan-Mozambican intellectual Aquino de Bragança. The new project is a film on the “The Club”, the Portuguese meeting point in Zanzibar, that also exists in Goa. She worked together with Pedro Pombo on this film. He is an anthropologist from Lisbon who worked in Goa over the last couple of years and works on the shared history between India and East Africa.



Pedro Pombo is Assistant Professor at Goa University and Associated Researcher at the Centre for Research on Slavery and Indentured, University of Mauritius. He received his PhD in Anthropology from ISCTE- IUL, Lisbon (2015) with an ethnographic exploration on space, belonging and local history in Southern Mozambique. Earlier, Pedro graduated in Decorative Arts and Design and developing research on Indo-Portuguese architecture.

Pedro researches traces of Afro-Asian circulations through aesthetic and anthropological approaches, focusing on archival and material traces, heritages, landscapes and memories in the Indian Ocean. He is co-author of the documentary “The Club” (2021), on Goan diaspora in Tanzania, with the Nalini Elvino de Sousa, funded by the RTP-Portuguese Television.

He is an associated researcher with the Southern Atlantic/Indian Oceanic Africa cluster of the Project Regions2050, WiSER, Wits University, South Africa and a 2021 Fellow of The Africa Multiple Cluster of Excellence, Bayreuth University, Germany.

Among other academic presentations, he was invited to present in the “AfricAsia: Overlooked Histories of Exchange” Symposium, organized by the National Museums of Asian and African Art, Smithsonian Institute (2020) and in the “Indian Ocean World Material Histories” Webinar series, George Mason University (2021).

Moderation: Duncan Tarrant

Creating relational worlds: film, photography and beyond

SERGIO SANTIMANO

Relating Mozambique and Goa



Sergio Santimano, born in 1956 in Mozambique of Goan origin, contributed as a photographer to the project of creating a Mozambican identity after the country's independence in 1975.

In 1995, he visited India as an adult and had an exhibit in Mumbai entitled "*Caminhos – the long and winding road*" with a text by Calane da Silva.

On his return to Mozambique the same year, he began to produce his first exhibition with the title "India intimate" that portrays her contact with her relatives in Goa and the remaining photographs are travel photos ... impressions and sensations ...

His photographs taken in Goa and in the northern provinces of Mozambique (Nacala, Niassa, Cabo Delgado and the Island of Mozambique) recount the memories of families living on both sides of the Indian Ocean.

Mozambican history witnesses the connections between the coast of East Africa, Arabia, India. Due to the Portuguese colonial history, there are very strong connections between Goa (India) and Mozambique with continuous migratory movements between the two colonies. Identities were evolving in this large contact zone as continuous processes of dynamic encounters.

Sergio Santimano's work gives an insight into the crossed glances across the Indian ocean: "*Olhares Cruzados*", "*Crossed Glances*".

Moderation: Clarissa Vierke

Polyrhythmic narratives: sounds and movements

TAO RAVAO

Sound waves from Madagascar



Tao Ravao playing the Kabosy

Born in 1956 in Madagascar to a Betsileo mother and a French father, **Tao Ravao** left his native island for France at the age of 12.

First a mandolinist then banjoist, it was with the guitar that the street musician travelled Europe for seven years. The meeting with **Homesick James**, the father of electric blues, was to be decisive. Tao accompanied his new mentor on tour in Italy and then in Chicago, and in 1980, Tao played at the New Orleans Jazz Festival. The initiation period continued until 1993, during which time he accompanied Big Walter Horton, Homesick James, Louisiana Red, Grady Gaines, Eddie C. Campbell.

In 1988, back in Madagascar, where he was fascinated by the music of the big island, he founded a trio of traditional Malagasy music with Justin Vali.

The kabosy (pictured above) then took him around the world (Canada, United States, Japan, East Africa). His love for Malagasy music led Tao to become the artistic director and producer of albums by the great D'Gary and Jean Emilien, Senge and Rajery. He has also produced the albums of Ba Cissoko and Sékou Diabaté of Bembeya Jazz.

Polyrhythmic narratives: sounds and movements

ABDILATIF ABDALLA AND CLARISSA VIERKE

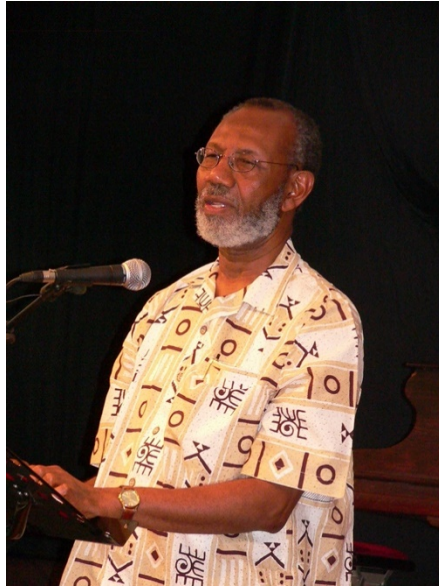
Dancing Relations. Reading of Swahili Dance Poetry

هـ قال بانزا هادي لانه

بِرَأْسِ وَحَاوٍ وَخَيْرِنِ مَلِيحٍ هـ أَيُوْنَجِ هَذَا مِلَاعِ مَيْسَجِ
مَيْسُورِ مِدْ مَعَسَجِ نَكْبَجِ هـ مَبْجِرَامِ كُنْجِ كُنْزِ كَلَجِ رَانِ
بَسْبَكِ دُرَجِ أَجْرَابِ مَيُوتِ هـ كَسِرِ رِنِ مَتَوَاحِ نَزْرَ مَا نَبِ
نَكِشِ يُوْتِ مَلِغِ كَلِ مِي لَكَا بَ هـ مَيَابِ نَسِ يُوْتِ وَوُ شِ بِنِ
نَكْبِ دَلِغِ وَبِرِ رَجِ نِيَا هـ كَزِرِ مِي فُجِ كِرِلِيَانِ دُنِيَا
كَزِرِ غِلِيَانِ يَغِ كِنِزِ وَكُفِيَا هـ كَلِ شِ مِي مِي أَكُ وَ مَيِبِ
كِبِلِ بِلِ رُومِ كُوكُتِ رِ سِجِ هـ نَكِ نَسِ كِنْدَامِ كُورِ مِ يُوْتِ
بِرَانِ كِسِيغِ كُومِ وَ نَدِجِ هـ نَقِلِ يَتِ كُوكِ شُوكِ نِلِ دُونِ
كَلِ مِي نِي بُوْفِ مَخِي كِرِ بِي هـ مَكِ كَوَانِ كِنْتِ نِلِ نَالِ نِي نِي
أَيُومِ مَلِزِ مِي دُ بَعِ أَكَبِي هـ أَسِيكِمِ مَيَمِيَا أَدَابِي مَيُوتِ
كَلِ مِي نَفِ بِي مِي مَيُوتِ نَسِ هـ رَسِيَتِ خُجِيَا نَكُورِ نَسِ
كُوكُتِ بَجَلِيَا أَيُ نِي مَكْسِدِ هـ كُفُوَانِ مَتَوَاحِ مِلِ هَلِيَا نَا

Swahili 'war poem' by Bwana Zahidi Mngumi written in Arabic script
(MS 1219 H56, Universität Hamburg, Seminar für Afrikanische Sprachen und Kulturen).

Abdilatif Abdalla and Clarissa Vierke read Swahili dance poetry from the beginning of the 19th century, on whose translation they have been working for some time with a whole group of experts. The poems, which are rich in images, have been preserved in manuscripts in Arabic script in European and East African archives, but above all they reflect performative poetry, music and dance culture of the western Indian Ocean in the pre-colonial period. They also particularly raise questions about mediality – language, writing, performance – and diaspora – Ngoma dance culture and its wide dissemination throughout the entire Indian Ocean region.



Abdilatif Abdalla is a Kenyan poet, expert of ancient Swahili poetry and political activist. He was imprisoned for his support of the Kenya People's Union. In prison he wrote poems collected in *Sauti ya Dhiki* ("Voice of Agony"), which were subsequently awarded the Jomo Kenyatta Prize for Literature.

Polyrhythmic narratives: sounds and movements

LUIS SALA

Polyrhythmic gestures



Luis Sala is a Mozambican dancer and choreographer, with extensive experience in the performing arts. He also teaches at the primary, secondary and university levels. His 25-year long career, includes a 10-year stint with the renowned National Dance Company of Mozambique, after which he decided to immigrate to the United States of America and Canada. In the last 7 years at the Company, he was a soloist, having played the main roles in all the works in the company's repertoire. In addition to dance, he also has extensive experience in the entertainment field as a producer, is a cultural activist, manager of cultural and artistic projects and is currently President of CECED – Center for Cultural Studies and Creative Economies. He is a founding member of *MONO – Associação Cultural Moçambique/Norway* – and also founder and Creative Director of LS Dance Network.

His work has taken him to more than 60 countries across five continents and included tours, collaborations, his own shows, seminars, lectures, and more. Sala's own work includes a repertoire of dozens of pieces, and he has performed in corporate and full-length events both nationally and internationally, including performances for at least 70 Presidents and iconic figures such as President Joaquim Chissano, Queen Elizabeth II, Nelson Mandela, Muammar Kadafi, and Hilary Clinton. On his tours, he has also had the opportunity to work with renowned choreographers such as Donald Byrd, Chuck Davis, Jawole Whila Zollar, George Khumalo, David Zambrano, Arco Renz, Bettina Holzhausen, Kwame Rose, Lia Rodrigues, Clara Andermatte, Francisco Camacho, David Abilio and Casimiro Nhussi among others.

Some works of his from last two years include:

- *Echos of Oppression* – Germany, Cuba, Burkina Faso, Mozambique;
- *Between spaces* – Germany and Mozambique
- VODACOM 15th Anniversary Gala
- MOZEFYO Young Leaders Gala – Mozambique
- UEFA Champion League Gala in Mozambique
- Ceremony for the signing of the 2019 Peace Agreements – Mozambique
- Opening Gala of the Port of Maputo Gallery – Mozambique
- Opera Orpheus in Hell – Mozambique
- Celebration of the 45th anniversary of Mozambique's independence with choreography Oyariyato – 2020

Moderation: Ute Fendler

MSHAI MWANGOLA

Performance Lecture: **Hadithi Njoo: Leso as Palimpsest**



There is no single textile so intimately associated with the Eastern African region, particularly the nations of Kenya and Tanzania, as the rectangular pieces of cloth known as leso (also known as kanga). Popular discourse and much academic research on its origin focus primarily on its emergence in the latter part of the nineteenth century to the Swahili Coast seaports of Mombasa (historically known as Mvita) in Kenya and Unguja (the main island of Zanzibar) in Tanzania. In the century or so since then, leso has become ubiquitous in these two countries, and is also found in many others in the eastern African region.

This series will explore three reasons for which leso is famously celebrated as “the cloth that speaks”. First is the fact that the majority bear a prominent pithy legend inscribed in writing as a prominent feature of the design. Secondly, leso has played a historic communicative role in several East African communities inclusive of, but far beyond, the Swahili. Leso ‘speaks’ in a third way as a palimpsest that gives us a glimpse into centuries of the rich history of the Indian Ocean world.

In the performance lecture, we will focus on the history of the evolution of leso as well as some of the social, cultural and political uses of this textile.

Apart from the performance lecture on 13th November, Mshai Mwangola will also hold workshop on **15th November from 12.00 to 2 p.m. at Iwalewahaus**. The workshop will be a practical introduction to some of the design elements, with participants coming up with individual designs. Everybody is welcome to attend the workshop. To sign up for the workshop, just write an email to clarissa.vierke@uni-bayreuth.de.

Mshai Mwangola holds a PhD in Performance Studies from Northwestern University (USA). Her thesis on Kenya's "Uhuru Generation", titled "*Performing Our Stories, Performing OurSelves*", approaches the idea of a generational historical mission through the re-creation, invocation and facilitation of performance as a site of individual and communal reflection.



Prior to this, she obtained an MCA (Masters of Creative Arts) from the School of Studies in the Creative Arts, University of Melbourne (Australia) and a Bachelor of Education (Hons) from Kenyatta University (Kenya). She is currently an African, African American and Diaspora Studies (AAAD Studies) Fellow at James Madison University; and a member of the Executive Committee of the Council of Development of Social Science Research in Africa.

Mwangola's pedagogy, research and creative work is grounded in understanding performance as both the process and product of meaning-making. In addition to her academic work, she is a founder-director of The Orature Collective, incorporating The Performance Collective; and is one of the co-founders of the intellectual platform, *The Elephant* (www.theelephant.info). An oraturist who uses story in her work as an academic, artist and activist, she is based in Nairobi, Kenya.

Moderation: Peter Simatei

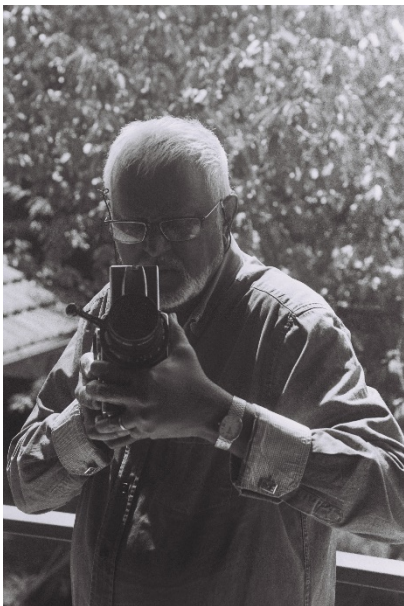
Creating relational worlds: film, photography and beyond

HARRIKRISNA ANENDEN

“Draupadi’s Veil”



(2019, English, 70min)



Harrikrisna Anenden is a photographer and filmmaker from Mauritius who received his training in Nairobi, Antwerp and London.

From 1967–1981, Harrikrisna began his career working in social and sports photography as well as photojournalism. In 1981, he began to travel across the African continent making reportages on all aspects of health and various socio-economic, environmental and cultural issues. In 1989, this developed into photo-reportage work for the World Health Organisation, where he produced and designed over a hundred exhibits to visually present the work of the WHO

across the world, including its 50th Anniversary Exhibit which was presented at the World Health Assembly and subsequently in different regions: an exhibit of 10 meters by 2.40 meters, retracing the past, present and future of WHO and of world health.

In 2005, Harrikrisna turned his hand to the silver screen, and has since directed both documentaries and feature films across Africa and in India, such as the award-winning feature films *The Cathedral* (2006) and *The Children of Troumaron* (2012, co-directed with Sharvan Anenden), which are both based on the writings of the Mauritian author Ananda Devi and portray life in Port-Luis – the capital of Mauritius.

Moderation: Ute Fendler



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