

TATE MODERN

20-29 MAR 2020

BMW TATE LIVE  
EXHIBITION

OUR BODIES OUR ARCHIVES  
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In partnership with



# PROGRAMME

FREE  
(during gallery hours)

FRIDAY 20 –  
SUNDAY 22 MARCH

*Sitting on a Man's Head*  
Durational participatory  
practice and installation  
Okwui Okpokwasili  
East Tank

*Poor People's TV Room Solo*  
Sculpture and video installation  
Okwui Okpokwasili  
Tanks Lobby

*My Body, My Archive*  
Light and sound installation  
with intermittent performances  
Faustin Linyekula  
South Tank

*My Body, My Archive*  
Video and light installation  
Faustin Linyekula  
Transformers

Tanya Lukin Linklater  
*Slow Scrape and Treaty is in the Body*  
Installation and video  
Transformers

THURSDAY 26 –  
SATURDAY 28 MARCH

*Sitting on a Man's Head*  
Durational participatory  
practice and installation  
Okwui Okpokwasili  
East Tank

*Poor People's TV Room Solo*  
Sculpture and video installation  
Okwui Okpokwasili  
Tanks Lobby

women : *iskwewak*  
Open rehearsals  
Tanya Lukin Linklater  
South Tank

*My Body, My Archive*  
Video and light installation  
Faustin Linyekula  
Transformers

Tanya Lukin Linklater  
*Slow Scrape and Treaty is in the Body*  
Installation and video  
Transformers

TUESDAY 24 –  
WEDNESDAY 25 MARCH

*Sitting on a Man's Head*  
Durational participatory  
practice and installation  
Okwui Okpokwasili  
East Tank

*Poor People's TV Room Solo*  
Sculpture and video installation  
Okwui Okpokwasili  
Tanks Lobby

*My Body, My Archive*  
Video and light installation  
Faustin Linyekula  
Transformers

Tanya Lukin Linklater  
*Slow Scrape and Treaty is in the Body*  
Installation and video  
Transformers

SUNDAY 29 MARCH

*Sitting on a Man's Head*  
Durational participatory  
practice and installation  
Okwui Okpokwasili  
East Tank

*Poor People's TV Room Solo*  
Okwui Okpokwasili  
Tanks Lobby

*My Body, My Archive*  
Video and light installation  
Faustin Linyekula  
Transformers

*The Treaty is in the Body*  
Installation and video  
Tanya Lukin Linklater  
Transformers

*Procession*  
Durational participatory practice  
Okwui Okpokwasili  
Turbine Hall

TICKETED

FRIDAY 20 MARCH  
*My Body, My Archive*  
Faustin Linyekula  
20.00–21.00

SATURDAY 21 MARCH  
*My Body, My Archive*  
Faustin Linyekula  
20.00–21.00

SUNDAY 22 MARCH  
*My Body, My Archive*  
Faustin Linyekula  
19.00–20.00

THURSDAY 26 MARCH  
*Poor People's TV Room Solo*  
Okwui Okpokwasili  
19.00–19.55

FRIDAY 27 MARCH  
*Poor People's TV Room Solo*  
Okwui Okpokwasili  
19.00–19.55

women : *iskwewak*  
Tanya Lukin Linklater  
20.30–21.15

SATURDAY 28 MARCH  
*Poor People's TV Room Solo*  
Okwui Okpokwasili  
19.00–19.55

women : *iskwewak*  
Tanya Lukin Linklater  
20.30–21.15

SUNDAY 29 MARCH  
*Procession*  
Okwui Okpokwasili  
\*unticketed, drop-in  
11.00–13.00

Panel Discussion:  
Cycles of Inheritance  
14.30

women : *iskwewak*  
Tanya Lukin Linklater  
16.30–17.15

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# OUR BODIES, OUR ARCHIVES

CATHERINE WOOD AND TAMSIN HONG,  
BMW TATE LIVE EXHIBITION CURATORS

*This exhibition was cancelled during the escalation of the COVID-19 pandemic. As we face collective uncertainty, we are reminded of the endurance of the body through the work of these artists. Their work responds to the legacies of violence, isolation and fear by forging practices built on collaboration, trust and compassion.*

The fourth annual BMW Tate Live Exhibition presents three artists: Faustin Linyekula, Okwui Okpokwasili and Tanya Lukin Linklater. Within their distinct practices grown from dance, each artist is concerned with how history is held in the body: how the body itself might represent an archive that is distinct from written history, or images. The cyclical nature of time, inheritance and the dynamics of storytelling are common issues addressed in their respective works. The artists each raise related questions around shared memory, visibility and the notion of tradition in relation to artistic forms and gestures.

Centring on his experiences of socio-political tensions in the Democratic Republic of Congo, Linyekula blends theatre, dance and music to build what he terms a 'circle' of connection between himself, his collaborators and the audience. His work contrasts the ancient knowledge stored in the body with the relatively short, written, colonial history found in books and archives. Linyekula imagines his own artistic practice in terms of the circle, and asserts that history held in the body is fragile if it is not reinforced by a dialogue with others. Collaborators are essential along this journey to support generating knowledge and help carry these immaterial histories. For BMW Tate Live, Linyekula presents a retrospective

of his autobiographical performances, placing the living body in the context of the museum as a ritual, reflective space. He understands the performance situation as a 'perpetual negotiation' of the present tense; one in which we all share.

Okpokwasili often bases her practice on disruptive forms of storytelling. She explores the structures of memory in her installation-based durational performances, engaging with the history of political protest by Nigerian women. Okpokwasili draws inspiration from the vocal, activist practice of the public shaming of government officials conducted by women in south-eastern Nigeria called 'Sitting on a Man'. This form of embodied protest makes visible and speaks in defiance of the silence that an oppressive system demands. Collaborating with selected artists referred to as 'activators', audiences at Tate Modern are invited to participate in creating an improvised public song through gesture and sound. The practice takes place within an architectural installation devised by Okpokwasili and Peter Born. Through this generative work, Okpokwasili poses questions of the public museum and its values: how strangers might come together to build something? How to generate vocabularies together? What does the space need from you? And who becomes visible to whom?

Lukin Linklater's performative practice draws on interactions with her extended family and Indigenous knowledge. She is particularly interested in Alutiq and Cree communities (in the USA and Canada) and their embodied experiences on the land. She considers how bodies, languages and inheritances are methods for Indigenous peoples' insistence. Insistence describes the ways in which inherited knowledges are sustained within Indigenous communities - knowledges that have been interrupted by colonial violence. Working alongside dancers, musicians and composers, Lukin Linklater bases her performances around scores, including poems. These expansive poems evoke her memories of childhood, places, and relationships. For BMW Tate Live, Lukin Linklater creates a new work, building upon the historic museum collections she often engages with directly. The artist draws from her own autobiography as it meets the politics of Indigenous water-protection and the history of Treaty. Her work investigates Indigenous understandings of treaty, the promises made to one another to share land for future generations. At Tate Modern Lukin Linklater will install a series of floral kohkom scarf banners. The scarves' namesake, 'kohkom', means 'grandmother' in Cree, and they have become symbols of Indigenous women's resistance in political actions and across social media. Visitors can experience the floral kohkom scarf banners in relation to movement and text that Lukin Linklater will stage as performance within the space.

Linyekula was born in 1974 in Ubundu, in former Zaire, now called the Democratic Republic of Congo. In 2001, Linyekula established Studios Kabako in Kinshasa, a centre for multidisciplinary practice and performance. Linyekula and Studios Kabako relocated to Kisangani in 2006 where they work with the local Lubunga communities in education, sustainability and the environment.

Okpokwasili was born in New York, USA, in 1972, a child of Nigerian migrants. She came to prominence with her one-woman show *Bronx Gothic* (2014). She was named a MacArthur Fellow, a prestigious North American award, in 2018.

Born in 1976, Lukin Linklater is from the Native Villages of Afognak and Port Lions in southern Alaska, USA, and has lived and worked in northern Ontario, Canada for a decade. In 2018, Lukin Linklater became the recipient of the inaugural Wanda Koop Research Fund. She is a doctoral candidate in Cultural Studies at Queen's University, Kingston, Ontario.

## PANEL DISCUSSION: CYCLES OF INHERITANCE

Sunday 29 March  
14.30–16.00

A panel discussion bringing together artists Faustin Linyekula, Okwui Okpokwasili and Tanya Lukin Linklater alongside the BMW Tate Live Exhibition.

At the end of ten days and six nights of performances across Tate Modern, join us for this unique opportunity to hear directly from artists Faustin Linyekula, Okwui Okpokwasili and Tanya Lukin Linklater as they discuss shared concerns around memory, history, inheritance and the cyclical nature of time across diverse contexts.

The talk will be followed by a ticketed performance of *women : iskwewak* by Tanya Lukin Linklater.

OUR BODIES, OUR ARCHIVES

# FAUSTIN LINYEKULA

**MY BODY, MY ARCHIVE  
PERFORMANCE AND INSTALLATION**

Linyekula places the living body in the context of the museum in *My Body, My Archive*. He takes audiences on a journey from the collective to the intimate through carefully chosen segments from his works *Sur les traces de Dinozord* 2006, *Statue of Loss* 2014, *Banataba* 2017 and *Congo* 2019.

**MY BODY, MY ARCHIVE  
INSTALLATION**

In addition to ticketed performance, *My Body, My Archive*, Linyekula presents free un-ticketed sound and video installation in the South Tank and the video and light installation in the Transformers. The installation in the South Tank will have intermittent performances during the day from 20-23 March.

**TICKETED**

*My Body, My Archive*  
Performance  
Friday 20 March 20.00–21.00  
Saturday 21 March 20.00–21.00  
Sunday 22 March 19.00–20.00

**FREE**

*My Body, My Archive*  
Performance and installation  
Friday 20– Sunday 22 March  
12.00–16.00

*My Body, My Archive*  
Installation  
Friday 20– Sunday 29 March  
Gallery hours

Faustin Linyekula, *Sur les traces de Dinozord*, 2017,  
Los Angeles, US. Copyright Steve Gunther/REDCAT



OUR BODIES, OUR ARCHIVES

# OKWUI OKPOKWASILI

## *POOR PEOPLE'S TV ROOM SOLO*

In this intensely physical performative work, Okpokwasili turns to the 1929 Women's War where Nigerian women rose against both the British colonial powers and the Indigenous male representatives. In an extended song that is both a cry of grievance and an attempt at opening a portal to the past, Okpokwasili's lyrics are embedded with direct quotes from the women warriors.

## *SITTING ON A MAN'S HEAD*

Collaborating with selected artists referred to as 'activators', audiences are invited to participate in creating an improvisational public song through gesture and sound. The work takes place within an architectural installation devised by Okpokwasili and Peter Born.

## *PROCESSION*

Expanding on her work *Sitting on a Man's Head*, staged in the East Tank, audiences are invited to participate in creating an improvisational public song through gesture in the Turbine Hall. As the procession moves from a collective, considered walk, Okpokwasili invites new forms of kinship within the work.

## TICKETED

*Poor People's TV Room Solo*  
Performance  
Thursday 26 March 19.00–19.55  
Friday 27 March 19.00–19.55  
Saturday 28 March 19.00–19.55

## FREE

*Sitting on a Man's Head*  
Durational participatory practice  
Sunday 22–Thursday 26 March  
11.00–17.00  
Friday 20–Saturday 21, Friday 27–  
Saturday 28 March 11.00–21.00  
Sunday 29 March 13.00–17.00

## *Procession*

Durational participatory practice  
Sunday 29 March 11.00–13.00

Okwui Okpokwasili, *Poor People's TV Room*, 2017.  
Performance view, New York Live Arts, April 18, 2017.  
Photo Paul B. Goode.



OUR BODIES, OUR ARCHIVES

# TANYA LUKIN LINKLATER

## *women : iskwewak*

Drawing from her own autobiography as it meets the politics of Indigenous water-protection and the history of Treaty, Lukin Linklater builds a sculptural structure from floral kohkom scarves. Visitors can experience the sculpture in relation to movement and text that she stages as performance within the space.

## INSTALLATIONS

You can witness the development of the performance *women : iskwewak* within the site-specific installation for free during open rehearsals in the daytime.

In the Transformers visitors can also experience Lukin Linklater's un-ticketed video *The Treaty is in the Body* and her installation *Slow Scrape*. The poem featured in the installation forms the score of the performance in the South Tank.

## TICKETED

### *women : iskwewak*

Performance

Friday 27 March 20.30– 21.15

Saturday 28 March 20.30– 21.15

Sunday 29 March 16.30–17.15

## FREE

### *Open rehearsals*

Thursday 26 – Saturday 28 March

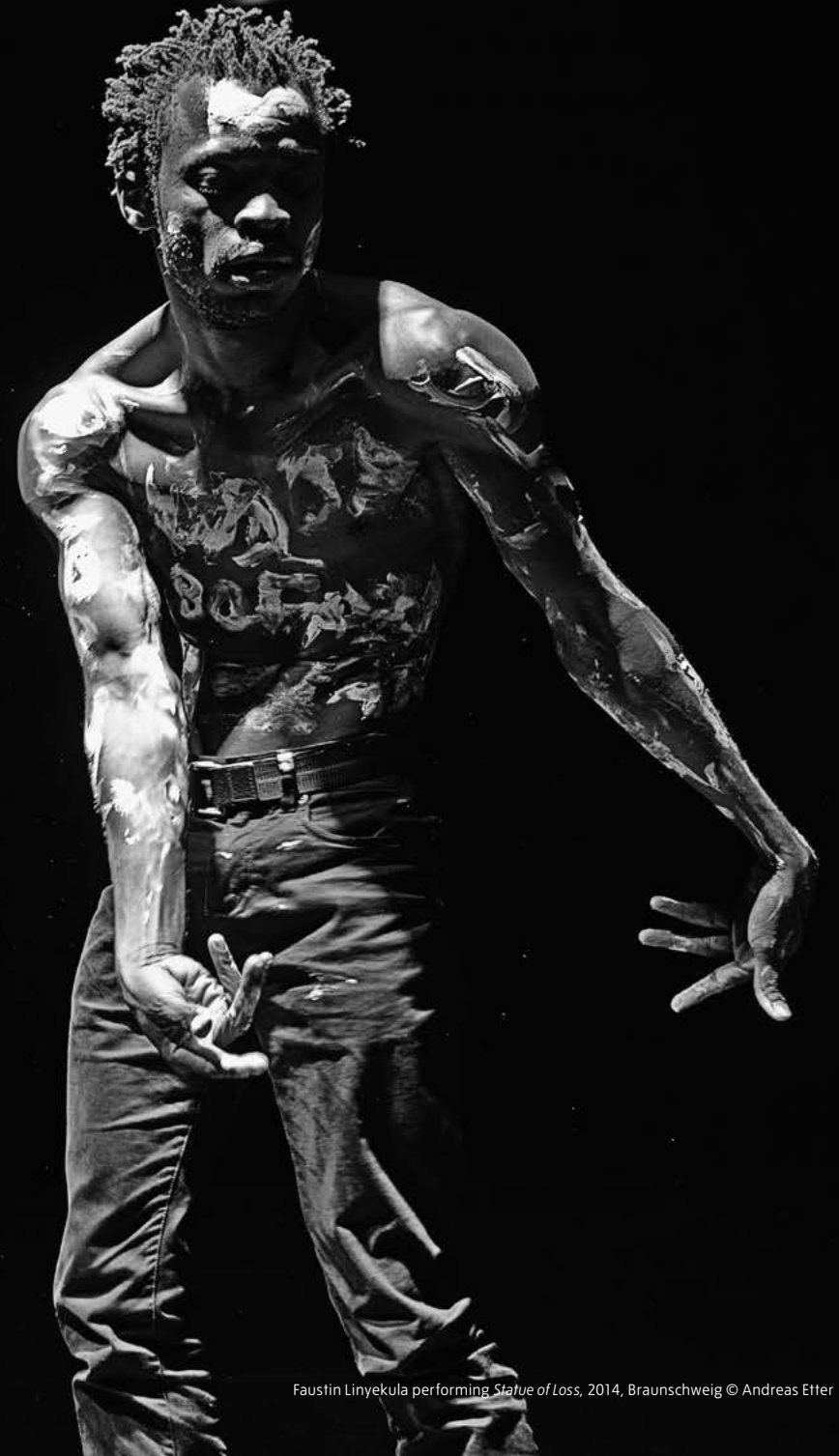
11.00–17.00

The installation in the Transformers is free during gallery hours 20–29 March



Tanya Lukin Linklater, *The Treaty is in the Body*.  
© Tanya Lukin Linklater

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Faustin Linyekula performing *Statue of Loss*, 2014, Braunschweig © Andreas Etter



CATHERINE WOOD IN CONVERSATION WITH

FAUSTIN  
LINYEKULA

OKWUI  
OKPOKWASILI

&

TANYA LUKIN  
LINKLATER

#### HOW DOES THE BODY CARRY HISTORY?

TLL: History sets the current conditions under which we live. This is particularly evident for Indigenous peoples contending with difficult histories and conditions within the context of settler colonial states on Turtle Island (North America) and elsewhere.

History is unfolding in real time every day. Our bodies accumulate these historical experiences (that we may or may not understand to be historical as they occur) over time. Indigenous and non-Indigenous theorists describe this in different ways, as a kind of density of time in the body.

In some instances our bodies reach back in time to the experiences of our extended family and ancestors, towards generational kindnesses as well as deep grief, so that those affective experiences are present for us in this moment.

I am also compelled by moments as well as durations of agency and resistance within the context of history. These moments only become visible occasionally but they are ongoing, daily, and even quotidian.

I am quite interested in a bodily, lived, ongoing, reflexive theorising that connects history and the body.

OO: The body carries history in the blood, in how sound rolls up through your throat, in the distinct placement of the vibrations along your vocal folds, in the crook of the elbow, in the length of your foot against the surface of the ground, in how your stomach settles or unsettles after eating spicy food, in the stories your parents reveal to you when you are old enough to look at them with immense curiosity and wonder about who they are, in the way your ears ring and your heart aches when they take the time to tell you.

FL: To wake up one morning in 1997 and to hear on the radio that Zaire no longer existed and I had to learn to call my country Democratic Republic of Congo was quite troubling. I realised that actually my real heritage is ruins. So my work has been about trying to make sense of these ruins. It is the ruins inside us that are the most difficult to deal with.

When you're trying to understand history, obviously the question of archives becomes central. But then immediately when you start looking into archives, coming from the Congo or Sub-Saharan Africa, we are confronted with how far back you can go into written archives, because before colonial times, our ancestors used to record history differently. There were few cultures with a writing system on the continent: they relied on oral traditions. And so with colonialism, all that was thrown away and written archiving was imposed upon people. The only written archives you can get cannot take you beyond 200 years, and, moreover, they are the winners' archives; it is the European perspective.

So what can you understand of the evolution of a people within such a short period of time? That's when being a dancer became significant. Maybe I can access a potential other archive here through the body, because even genetically you can say that babies who are born today are ancient. They can be connected to many, many generations past. And so someone can say that their body knows things that we cannot put into words. My body knows a lot of things that I cannot comprehend intellectually. So could dancing be a way of asking the body questions? I've been listening to the body, hoping that it would speak back. But then the question is, do I even have the tools to understand this language if the body spoke back?

## WHAT DOES COLLABORATION MEAN FOR YOU?

OO: For me, a collaboration fills me with heady expectation for outcomes and possibilities that I could never have imagined. A collaboration is to dive, headfirst, into the unknown, with total trust. A collaboration is simultaneously an act of dispersal and gathering - I feel I must let go of my preconceived ideas, of my expectations, and then perhaps I give myself the chance to gather what is most vital, very closely and hold it within.

TLL: Facilitating an ethical space between myself, dancers, composers, other artists, curators and writers and organising or putting into place (to the best of my ability given other structural constraints) the conditions for a generous and generative process come to mind when I consider collaborative processes. In conversation with curators I understand the structural conditions of the work in relation to the museum, an exhibition, and the time and space allowed for the work to come to be.

This information is coupled with a mobile framework, a set of ideas or questions that I've gathered through an intensive research process over years or in more recent thinking. This research extends to the open rehearsal process, such as that which I shall share at Tate; a building of a performance through a bodily and sometimes sonic investigation of the questions I am posing.

I also consider relationships built over time that are tended to in a process of communication and reciprocity. I consider collaboration an anticolonial approach in that I work to eliminate violence within the process; to do no harm (Paul Cormiere, an Anishnaabe scholar in Ontario, recently spoke about this). Beyond the elimination of violence within the process, I attempt to embody and transmit Indigenous ethics in these relationships.

I navigate the complexities and nuances of working with Indigenous and non-Indigenous folks in my practice. Recently I've come to understand that the belief and support of my work by folks gives me hope for the future of these broadly complex and difficult relationships between peoples.

FL: Dancing can be an attempt to remember my name, to remember my body, and how this body relates to other bodies, to remember how this name is not isolated but it's actually related to other names, be they names of places or names of people, how this body, these names are related to history, to land. So *My Body, My Archive* is really like a search for the possibility of a circle in a broken world, because the circle is really a beautiful ideal, the ideal of circulation, energy that goes from my right shoulder will for sure come back through the left, that's the circle... Because when people make a circle to dance in traditional societies, it is a moment when the community comes together, so there is circulation, there is solidarity. Yet, this is probably only the world as it should be but it's not the world we live in.

Those moments when we – as human beings – tried to be together, we didn't take them for granted. How can we make them possible today, taking into account how broken our world is? So it becomes like a question of responsibility. It is broken, but what can I do about it? Can I do something to mend these pieces, maybe just finding circulation in my own body, and reconnecting with this history which I can't access otherwise?

And maybe finding a way of bringing people together as collaborators and sustaining this relationship over a long, long, long period of time. [Making] lifetime companions, because we're trying to expand the circle, so everyone needs to give themselves the means to work towards their own little circle. Then let's make a bigger circle together, and then let's

see how we go and meet the larger world. And maybe that's why thinking in terms of how we would inhabit the Tanks spaces here, I started thinking of circles. How do I make a circle with myself, how do I make a circle with my partners, how do we meet our audience? How do we just even for a minute remember all of us, performers and audience alike that, there is a larger circle out there; the world at large.

## HOW DOES YOUR WORK DEAL WITH NOTIONS OF PLACE (GEOGRAPHICAL, IMMEDIATE LOCATION), IN RELATION TO TIME?

TLL: I'm mindful that I have had specific experiences in specific places in relation to specific peoples during my lifetime. I am weary of reducing Indigenous ideas as we contend with this reductiveness daily as Indigenous peoples in North America. I work between immediacy and history regularly in my work. I consider geography less as a mapped space. I think about land and waters in relational ways, meaning that we have a responsibility to them and them to us.

OO: I often work with duration, particularly in rehearsals periods. I am trying to gather time as material, and I hope that when my body is in a relationship to a particular site for a long period of time there are molecular shifts occurring within me and within the space of the action. I am hoping that a space for reflection opens up within me, my collaborators and the public. I am an African American woman of Nigerian descent, attempting to vibrate with a particular colonial history in Nigeria. Performing in the Tanks at Tate Modern, a place where oil used to be stored, which after its discovery in Nigeria in the late 1950s by Shell-BP, turned Nigeria into a single commodity economy. It became simultaneously Nigeria's gift and curse, but perhaps mostly its curse, as oil spills proliferate, polluting rivers, contaminating fish, degrading farmland, escalating cancer rates among the populations living in the delta river region.

FL: In the DRC, we have developed projects around water supply, education and reforestation. The circle includes notions of infrastructure and ecosystem. It's not just people, but a symbiosis with environment. Because we are part of an ecosystem, and we have to make it a liveable place. That's why I was talking of the web of relationships, it means not only being aware of my body, but being aware of how my body stands in space in relation to other bodies. So obviously the questions of social justice, the questions of ecology come into play, because I can only imagine circulation if everyone has a possibility of occupying a space which is liveable.

## WHAT DOES IT MEAN TO SHOW IN A MUSEUM SUCH AS TATE MODERN, WITH ITS FOUNDATION IN COLLECTING, AND (ORIGINALLY) AN IDEA OF CHRONOLOGICAL EVOLUTION OF ART?

TLL: Generally my work contends with museum collections and the museum as a structure that has had specific kinds of relationships to Indigenous peoples' material culture. The removal of our cultural belongings from our communities where they were surrounded by 'felt structures' – the people, our ideas, our ways of being, the land, the water – is a colonial move. I choose to engage more broadly with museums as a gesture towards this ongoing and fraught relationship between Indigenous peoples and the museum. This is not to say that the museum is immovable as it is made up of people. Yet, the structure of the museum has a distinct relationship to Indigenous peoples over time.

FL: There are many, many languages in the Congo, one of the major ones is Lingala. Something I find fascinating about Lingala is that we use exactly the same word – ‘lobi’ – to signify ‘yesterday’ as well as ‘tomorrow’.

So it’s only the context of the sentence that will make it clear if you’re talking of the past or the future. For a long time, I wondered why the ancestors who invented this language, Lingala, could not imagine a different word to tell these realities? But recently I thought, what if it actually was a way of saying everything is connected. And so, suddenly, the future and the past are connected through those who are present today. You could say that the ancestors and the unborn are connected. Those who are present here have a responsibility on one hand towards the ancestors and on the other hand towards the unborn, towards the future – what did you receive, and what do you pass on.

OO: Tate Modern is a space that has dedicated space for live, time-based performance and film as part of its master plan. I hope my labouring body is in direct contention with material objects that bare only subtle traces of the labour required to make them. I love performance as a kind of love labour, the work only exists when the body is labouring, but the work is disappearing in each moment of that labour, memory becomes unstable, reference points keep shifting. What’s happening is a kind of slow disappearing act, where, in the end, the witness has to be content with the residue the work left behind, in the unstable terrain of memory and within the vanishing spirit. I value this act of disappearance as a fundamental challenge to capital market strategies and/or systems of value that don’t know how to make meaning outside of the authority of the archive or the eternal and monumental.

#### WHAT DO THE NOTIONS OF TRADITION OR HERITAGE MEAN FOR YOU AND YOUR PRACTICE?

OO: Everything, but in very mysterious ways. As a child of the diaspora, grandchild of the colonised, I am a descendant of rupture and I work within that rupture, of forgetting and trying to remember.

TLL: I have spent much of my lifetime learning within Indigenous spaces; whether that’s learning on the land and water with my father in my homelands in Alaska, attending ceremonies with Anishnaabe and Cree peoples in the Rocky Mountains since I was a young adult, or participating in powwows and round dances in Alberta and Ontario over the last two decades. Many of these Indigenous networks have been invisible except to the communities and peoples who have been active participants. These spaces have been formative for my thinking. I apply what I have come to know to my practice in ways that might not be visible. Partly I am enacting relationality, an approach that creates a sense of community for the participants; where, over the course of several days, we think and work alongside one another, making contributions to a performance or other work. This way of working together, of our collective contributions, as an ethical practice, is rooted in my experiences and understandings of Indigenous practices.

FL: I said earlier on that the past is not dead, maybe also to think in terms of *lobi*, but above all for me it is the sense of responsibility towards those who are coming after me. And how do I make it possible for my own children to get a viable world, even just a house which is not a pile of ruins. So again it’s that sense of responsibility, what can I do about it, because I owe them something.

#### HOW DO YOU VALUE MATERIAL OR IMMATERIAL FORM IN YOUR WORK?

TLL: I am interested in the material when it directs our attention to the immaterial. The immaterial is our way of being with one another. It is a way of looking, listening and a kind of action. The immaterial is gestured towards within the material. I am thinking of Indigenous cultural belongings specifically as material forms that direct our attention to the immaterial that was (and continues to be) a kind of felt structure for Indigenous peoples. What I mean to say is that I understand a felt structure to be conceptual that comes to be embodied – it is a way of organising the way in which we understand ourselves in relation to one another, to the land, to non-human persons.

FL: Performance is a permanent negotiation in that it’s not only about the piece, it is about how we create the moment for the piece to even be receivable. Hence the idea of treating the audience as guests. It doesn’t mean that what we have to talk about or the meal we’re about to share will be loved by everyone, even if we were there to fight and eventually blood will flow, people will die, but how can I do it in such a way that shows respect. It’s not fun going through this, but it is necessary, that’s why I wanted you to come, we need to sit, we need to listen to each other, we need to face this situation together.

So for me it’s like accepting the idea of death as a necessary state for other things to emerge. I’m not searching for permanence...

The main question for me is whatever we keep in museums – whether it is material or a gesture or a song – how much does it carry in terms of energy of life that is needed in the world we live in now? When this piece – the mask, sculpture, dance or song – is only viewed as something great from the past, and even if it doesn’t activate anything for us today, then for me it just doesn’t make sense.

OO: I value material as something to dance with, vibrate with, and the immaterial is the energetic core of my practice. I work with what cannot be seen, but what might shake loose through vibration.

HIVES OUR BODIES  
OUR ARCHIVES OUR BODIES OUR ARCHIVES OUR BODIES  
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OUR ARCHIVES OUR BODIES



Tanya Lukin Linklater, *An amplification through many minds*, 2019. Commissioned by SFMOMA. HD video still.

## BIOGRAPHIES

### FAUSTIN LINYEKULA

Artistic director, dancer, choreographer, theatre director and storyteller, Faustin Linyekula lives in Kisangani, Democratic Republic of Congo. In 1993, he moved to Nairobi and co-founded the Gåara company. Returning to Congo in 2001, he created Studios Kabako. In Kisangani, Studios Kabako fosters the debuts of young artists from Congo and beyond, from training to production and touring, in the field of dance, theatre, music and film. Linyekula's work, consistently addressing Congo's history, is touring worldwide.

His accolades include the Principal Award of the Prince Claus Fund (2007), the first Prize of the American Curry Stone Foundation (2014), the First Soros Arts Fellowship (2017) and the Tällberg/Eliasson Global Leadership Prize (2019). Linyekula was associate artist to the city of Lisbon (2016) and to the Holland Festival (2019). Since 2013, the Studios Kabako are also working in Kisangani with communities of the Lubunga district, proposing film training as well as programmes around water, sustainability and environment.

### FRANCK MOKA

Beat-maker, rap-singer, composer and filmmaker, Franck Moka lives and works in Kisangani. When he is not composing and performing his own music, he is regularly collaborating with performing artists, including Faustin Linyekula, composing in 2019 the soundtrack of *Congo* (2019), Elia Rediger (2016), Dorine Mokha (2015 & 2019) and Hlengiwe Lushaba (2013). He is currently performing in Faustin Linyekula and Hlengiwe Lushaba's *Not Another Diva...*, a music theatre piece shown in France, Switzerland, Belgium and the Netherlands.

### MARC ANTOINE VUMILIA MUHINDO

Writer and actor, Vumilia lives as a refugee in Sweden after a 10-year imprisonment for political reasons in DRC. In 2009, then still in jail, he wrote the text of *more more more... future*, Linyekula's acclaimed ndombolo-punk opera. In *Sur les traces de Dinozord* (2012), he recounts his own story on stage. Vumilia has also been collaborating with other theatre directors, including Christian Schiaretta and Milo Rau. In 2017, he published in Paris his first book, *Kimpa Vita ou la Fille d'Appolonia*.

### HERU SHABAKA-RA

Trumpet player in Philadelphia US, Heru Shabaka-Ra has been a contributor to the city's 'free jazz' and afro-futurist scenes for a decade. Initiated in high school by legendary trumpeter Donald Byrd, he is currently a student of Marshall Allen, saxophonist and director of the Sun Ra Arkestra. He is today one of the youngest members of this 65-year-old institution. Heru has performed and recorded with artists such as bassists William Parker, Henry Grimes, and Jamaaladeen Tacuma, as well as saxophonists Odean Pope, Daniel Carter, and James Brandon Lewis. He has also worked with poet Anne Waldman, DJ/producer King Britt and Faustin Linyekula. He is a member of avant-garde poetry-jazz ensemble, Heroes Are Gang Leaders, and leads his own unit, Basquiat Blues.

### ORNELLA MAMBA

Actress and theatre-maker, Ornella Mamba established herself in Kinshasa in 2002. She has since collaborated with many theatre directors, including Philip Boulay, Dieudonné Niangouna, Valentine Cohen or more recently Florence Bermond, as well as film director Petna Ndaliko. She is currently touring *Pain Béni*, an adaptation of a text she wrote by Valentine Cohen.

### MICHEL KIYOMBO

Michel Kiyombo dancer and performer is from Kisangani in the Congo. He took intensive dance training with Faustin Linyekula and Studios Kabako, following workshops with Hafiz Dhaou (Tunisia), Boyzie Cekwana (South Africa), Sylvain Prunec (France) and Andréya Ouamba (Congo Brazzaville-Senegal). Since his first solo *Masu Kaino* (2014), a Studios Kabako production, he has also been in *Toxu* by Momar N'Diaye (2015), *Debout* by Djino Alolo (2015) and *Le manteau* by Tchekpo Dan Agbetou (2016). Now based in Belgium, Michel develops his own work and leads dance workshops. He has performed in *Sur les traces de Dinozord* by Faustin Linyekula since 2019.

### MOYA MICHAEL, GUEST

Based in Brussels, originally from South Africa, Moya Michael is a dancer and choreographer, and founding member of the Akram Khan Company in London. She was worked with Anne Teresa de Keersmaecker and Rosas, Sidi Larbi Cherkaoui, Damien Jalet, and currently collaborating with Faustin Linyekula and Marten Spangberg. Her own work is informed by collaborative and interdisciplinary methods.

### SYLVAIN PRUNEC, GUEST

Sylvain Prunec has danced for Odile Duboc, Dominique Bagouet, Trisha Brown, Hervé Robbe, Boris Charmatz, Deborah Hay, Olga De Soto, Olivia Grandville, Dominique Brun and Faustin Linyekula. Since 1995, with his company, L'Association du 48, he creates outdoors performances and projects for art galleries.

### HÉLIO SANTOS, GUEST

Hélio Santos is a dancer, teacher and choreographer, born in Cabo Verde, and living in Lisbon. One of the pioneers of Kizomba, a Cabo Verde traditional dance he developed with his own style, he was also trained in contemporary dance at P.A.R.T.S. in Brussels and at the CEM - Centro em Movimento, in Lisbon.

### OKWUI OKPOKWASILI

Okwui Okpokwasili is a performer, choreographer, and writer creating multidisciplinary performance pieces that centre the African and African American woman in divining vocabularies to explore the unruly interiority of the human condition. As the child of immigrants from Nigeria, born and raised in the Bronx, the reconstitution of memory and the slippery terrain of identity as a particular condition of the African diaspora features prominently in much of Okpokwasili's work. Her productions are highly experimental in form, bringing together elements of dance, theatre, and visual arts (with spare and distinctive sets designed by her husband and director/collaborator, Peter Born). She was named a 2018 MacArthur Fellow.

### PETER BORN

Peter Born works as a director, composer and designer of performance and installation work, most recently in collaboration with Okwui Okpokwasili on their piece *Sitting on a Man's Head* which appeared at the 2019 CounterCurrent Festival in Houston and at the 2018 Berlin Biennale. Other collaborations with Okpokwasili include *Adaku's Revolt*, *At the Anterior Edge*, *Poor People's TV Room*, *when I return, who will receive me*, *Poor People's TV Room (SOLO)*, *Bronx Gothic (The Oval)*, *Bronx Gothic* and *pent up: a revenge dance*, as well as an album they produced together *day pulls down the sky*. Three of Peter's collaborations have garnered New York Dance Performance 'Bessie' Awards. He is a former New York public high school teacher, itinerant floral designer, corporate actor-facilitator, video maker and furniture designer.



## BIOGRAPHIES

### TANYA LUKIN LINKLATER

Tanya Lukin Linklater's performances in museums, videos, and installations employ orality, conversation and embodied practices such as dance. Her performances, in relation to architecture, objects in exhibition, scores, and cultural belongings, reach towards atmospheres that shift the space or viewer. While reckoning with histories that affect Indigenous peoples' lives, lands and ideas, she investigates insistence. From an ethical standpoint considers that which sustains us conceptually and affectively. Recent exhibitions include San Francisco Museum of Modern Art's *Soft Power* as well as ...and other such stories, Chicago Architecture Biennial 2019. Her forthcoming collection of poetry, *Slow Scrape*, will be published by the Centre for Expanded Poetics and Anteism. She originates from the Native Villages of Afognak and Port Lions in Alaska and is based in northern Ontario, Canada.

### CEINWEN GOBERT

Ceinwen Gobert was raised in Moose Jaw Saskatchewan and later graduated with distinction from the collaborative BA program at the University of Calgary and the School of Alberta Ballet. She is a Toronto-based freelance dance artist and has interpreted works for a number of choreographers and companies, including Kaha:wi Dance Theatre, Signal Theatre, Van Grimde Corps Secrets, W&M Physical Theatre, Paul-Andre Fortier, Darryl Tracy, Brian Solomon, and Tanya Lukin-Linklater. Ceinwen worked with Kaha:wi Dance Theatre from 2004–16, was a company member with Van Grimde Corps Secrets from 2005–9, and has worked with Tanya Lukin-Linklater since 2013. In addition to her work as a dance artist, Ceinwen is a registered massage therapist, acupuncture practitioner, and co-owner of Summit Massage Studio.

### IVANIE AUBIN-MALO

Wolastoqey and Quebecer dance artist, Ivania Aubin-Malo graduated from L'École de danse contemporaine de Montréal in 2014. She then met Curtis Joe Miller who transmitted the Fancy Shawl dance. Based in Tiohtia:ke, Aubin-Malo's choreographic research is investigating the dichotomy between calmness and body resistance, or striving to *immaterial fluidity*. As guest curator at dance space Tangente, she aims to shed light on emerging Indigenous artists so that we can acknowledge the island as being a place of creativity and coexistence.

### LAURA ORTMAN

From the rosined-out beast of White Mountain Apache musician, composer and collaborator Laura Ortman's tough stained violin emerges deranged crumpled wings twirling in starlight and oil slickness and shininess; bearing heavy use of amplification and effects, she also incorporates over-rosining to add smoke, dust, wind and slow-motion grittiness in her scored / improvised compositions for amplified violin, Apache violin, whistles, tree branches, slides, guitar picks, bells and tuning fork. Ortman lives in Brooklyn, New York.



CREDITS

**FAUSTIN LINYEKULA**  
*MY BODY, MY ARCHIVE*

*Performance and Installation*  
*South Tank*

Created, written and performed  
by Faustin Linyekula

Performers  
Franck Moka, Ornella Mamba,  
Marc Antoine Vumilia Muhindo,  
Heru Shabaka-RA, Michel Kiyombo

Sound and video installation  
Franck Moka

Guests  
Moya Michael  
Sylvain Prunenec  
Hélio Santos

Dramaturgy  
Marc Antoine Vumilia Muhindo

Music  
Franck Moka  
Heru Shabaka-ra

Production Coordinator  
Virginie Dupray

**FAUSTIN LINYEKULA**  
*MY BODY, MY ARCHIVE*

*Performance and Installation*  
*Transformers*

Created, written and performed  
by Faustin Linyekula

Performers  
Franck Moka, Ornella Mamba,  
Marc Antoine Vumilia Muhindo,  
Heru Shabaka-ra, Michel Kiyombo

Sound and video installation  
Franck Moka

Guests  
Moya Michael  
Sylvain Prunenec  
Hélio Santos

Dramaturgy  
Marc Antoine Vumilia Muhindo

Music  
Franck Moka  
Heru Shabaka-ra

Production Coordinator  
Virginie Dupray

**OKWUI OKPOKWASILI**  
*SITTING ON A MAN'S HEAD*

Practice developed by Okwui  
Okpokwasili in collaboration  
with Peter Born

Installation design  
Peter Born, Okwui Okpokwasili

Activators  
Maria Askew, Louisa Barry,  
Brit Benn, Dominique Blake,  
Peter Born, Yiigaa Cowie,  
Sharon Day, Vanessa Dowling,  
Ruby Confue, Judith Gallimore,  
Maxine Gardner, Brookemorgan  
Henry-Rennie, Amy Hollinrake,  
Jacquie Hummelbird, Annette  
Jackson, Aruna Jalloh, Azlana  
Johnson, Alma Lansquiot,  
Audrey Lumsden, Tilly Lee  
Knonick, Caroline Mawer, Wela  
Mbusi, Ola Mekelburg, Patrice  
Naiambana, Okwui Okpokwasili,  
Mary Price O'Conner, Shireen  
Qureshi, Easnadh Reddington,  
Jonathan Stone, Daniel Udennis

Music  
Peter Born

Managing Producer  
Jen Brogle

**OKWUI OKPOKWASILI**  
*POOR PEOPLE'S TV ROOM SOLO*

Conceived, written and performed  
by Okwui Okpokwasili

Director  
Peter Born

Installation design  
Peter Born, Okwui Okpokwasili

Music  
Okwui Okpokwasili, Peter Born

Managing Producer  
Jen Brogle

**OKWUI OKPOKWASILI**  
**PROCESSION**

*Practice developed by Okwui*  
*Okpokwasili in collaboration with*  
*Peter Born and Jen Brogle*

Managing Producer  
Jen Brogle

**TANYA LUKIN LINKLATER**  
*THE TREATY IS IN THE BODY*

*The Treaty is in the Body*, 2017  
HD Video (silent), 12 mins 20 secs

With  
Omaskeko Cree knowledge  
keeper, Jennifer Wabano and  
participants Ivania Aubin-Malo,  
Gwen lahtail, Sassa Linklater,  
Tanya Lukin Linklater, Lauree  
Pizzale, Keisha Stone, Iris  
Sutherland, Karen Sutherland,  
and Lorraine Sutherland

Dancers  
Ivanie Aubin-Malo, Sassa Linklater  
and Keisha Stone

Camera and editing by Neven  
Lochhead

**TANYA LUKIN LINKLATER**  
*THE HARVEST STURDIES*

5 prints on canvas, brass  
grommets, sinew

**TANYA LUKIN LINKLATER**  
*women : iskwewak*

Conceived, written and performed  
by Tanya Lukin Linklater

Composer and violinist  
Laura Ortman

Dancers  
Ceinwen Gobert, Ivania Aubin-Malo

With thanks to Katie Bevan  
and Andrew Williamson

Performance, floral scarves, hide,  
brass grommets, thread, timber

**BMW TATE LIVE EXHIBITION:  
OUR BODIES, OUR ARCHIVES**

Curated by Catherine Wood,  
Senior Curator, International Art  
(Performance) and Tamsin Hong,  
Assistant Curator, International  
Art (Performance)

With Zoe Whitley, Andrea Lissoni,  
and Carly Whitefield, Assistant  
Curator, International Art (Film)

Produced by Judith Bowdler,  
Producer Live & Film with Roanne  
Hathaway, Assistant Producer Live  
& Film and Roseanna Harries,  
Live Programme Assistant

Production Manager  
Steve Wald

Lighting Designer & Consultant  
Marty Langthorne

Production Coordination  
Chris Phelps

Sound Engineer  
Andre Teresinha

Lighting Engineer  
Nalin Dissanayake

Technicians  
Daniel Ali  
Michael Fisher  
Paul Kelly  
Marcin Krupa  
Joshua Pamplin

Artist Liaison  
Melanie Wilson  
Lucy Pandza  
Libby Goult  
Anusheh Zia  
Naomi Ellis

With thanks to  
Sasha Cordingley  
Beatriz García-Velasco  
Star Holden Design  
Nick Brown

In partnership with



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