

ANGAZI, BUT I'M SURE. CHIMURENGA

OCT. 4 — NOV. 26 2017

In collaboration with artists, researchers and art collectives, Chimurenga will stage a series of activities at the Museo Tamayo as part of a temporal platform stemming from the *Pan African Space Station (PASS)* radio project. Titled *Angazi, but I'm Sure*, the installation reimagines the radio studio as a meeting place, a classroom and a lab where different worlds will converge.

Each week, from October 04 to November 26, a guest host will occupy the *PASS* and create daily programming related to the interests that have guided their particular practice. They will be dealing with topics as diverse as African identity, freedom, colonization from the point of view of the body, color in history, Afro-Colombian music, infinite pedagogies, as well as other issues.

The *PASS* is a live temporary studio, a mobile performance, an exhibition space, a research lab, a living archive and an Internet radio station. By traveling to provisional spaces and working within different fields, the project blurs the boundaries between live performance and in-studio recording, between document and archive and between the circulation of information and radio broadcasting.

PAN AFRICAN SPACE STATION (PASS) CHIMURENGA OCT. 4 — 8

For the *PASS*'s first week, Chimurenga's programming will involve an introduction to the popular South-African expression "*Angazi* [I don't know], but I'm sure." It is a self-contradictory phrase that is often used to preface answers to questions about directions or facts. It is also a deliberate act of slippage in order to rupture the absolute absolute truth of knowing, a way of posing questions such as: How do we learn to know what we know? How do we harness the inventiveness, the generative resilience and the agility with which we live? Can we draw on the pedagogical methods of black music or food cultures where learning is transformed into performing, and teacher and learners share the stage? How do we embrace knowledge not just as information but as a methodology and a way of learning, expressing our own existence and living conditions? What would a study program look like if it were designed by people who left school to take a break?

Chimurenga is a platform dealing with free ideas and political thinking about Africa by Africans. Founded by Ntone Edjabe in 2002, it focuses on the relationship between writing, art and politics through projects such as *Chimurenga* magazine, *The Chronic* magazine, the Chimurenga Library—an online library of independent pan-African books and periodicals—and the *PASS*.

THOMAS SANKARA – KOULSY LAMKO / CASA R. HANKILI ÁFRICA OCT. 14 — 15

Thomas Sankara was a pan-Africanist political leader murdered in the early morning of October 15, 1987, in Burkina Faso. The heir to an anti-colonialist tradition, he came to power in 1983, focusing his leadership on four areas: agriculture, education, administration and production, based on fundamental principles that should be considered rules for living, such as equity, gender equality, respect for the environment, fighting against corruption and reclaiming African culture. One of his most powerful symbolic reforms was his fight against the patriarchy, whose complacency hindered the independent development of Africa. He thus sought to change men's political consciousness and he helped women gain greater access to jobs, education, politics, the military, culture and art.

Given the historical importance of Sankara's legacy, Koulsy Lamko and the Casa R. Hankili África

propose a series of cultural encounters that will allow us to understand the current validity of Sankara's pan-Africanist thinking, to acknowledge his symbolic presence in various cultural processes and products, and to also reclaim his most visionary projects involving such urgent issues as the female condition and women's struggle for equality.

The **Casa R. Hankili África**, located in a building administered by the Autoridad del Centro Histórico de la Ciudad de México and the Fideicomiso del Centro Histórico, is a "hearth-space"—a metaphor for the fire where creators from Africa and the African diaspora find refuge and a welcoming context of support that allow them to develop their creative activities and critical stance towards the world. It was founded by its current director, Koulsy Lamko, who holds a PhD in general and comparative literature. Lamko is a professor of African studies at the ITAM, a political analyst on African issues, and the coordinator of Difusión Cultural y Extensión Universitaria at the UACM.

THINGS THAT ENTER & EXIT THE BODY MAX JORGE HINDERER OCT. 18 — 22

The most disputed territory of the project of modernity and its colonizing venture is human skin. One of the most important government technologies organizing life in so-called modern societies consists in establishing a human individual's skin as a difference or as a border. This technology organizes, controls and restricts everything that enters and exits the body. This project is not about establishing skin as a border to separate "inside" from "outside," but about learning to detect, control and administer the material, semiotic and energetic flows that pervade us constantly.

The *Things that Enter & Exit the Body* program seeks to emphasize the notion that with every colonized territory, with every material extension, with every body to be dominated, there is also an implacable and irreverent temporality: a process. And with it, a relationship. This project will focus on processes of emancipation from the dominion of the skin as difference and on practices to reclaim autonomy and sovereignty over the permeability of the self and of the skin as border.

Max Jorge Hinderer Cruz is a Bolivian-German philosopher and writer who lives and works in Rio de Janeiro. As a curator and cultural critic, his writings deal with colonial history, aesthetic philosophy and the political economy of "active" substances and the production of subjectivity.

MOONWALK: A DEGRADATION OF THE COLOR OF HISTORY CRÁTER INVERTIDO / RADIOTROPIEZO OCT. 25 — 29

Whiteness is not only defined by skin color, but also by the acceptance and reproduction of life while subjected to the capitalist world and its ideology. **Cráter Invertido** proposes to break down Michael Jackson's symptoms: those of a human being oddly resembling Mickey Mouse who became an enigmatic figure of figures. A montage of images—aboard a spaceship, acting like a zombie, returning to Africa, or performing a show in Mexico in 1993 as part of the (neoliberal) *Dangerous World Tour*—which, seen from the right perspective, reflect our own baroque and fragmentary identities. The King of Pop, with his famous moonwalk, rewound the tape through supposedly linear time, critiquing its progressive, positivist inertia.

This program seeks to reopen the wound inflicted by the *cosmicide* of the conquest of America through the Atlantic trade triangle based on African slavery; it attempts to travel backwards in the wake of history so that we may represent ourselves, aware of the fact that we are doing this while looking through glasses that have been distorted by the spectacle of the single global culture and the political and social drama of the Mexican present; finally, the program tries to moonwalk to the past in order to imagine a future that transcends capitalist modernity, the body and the planet we are now living on.

Cráter Invertido is an imaginary space that eventually coalesces in the San Rafael neighborhood in Mexico City. One of its projects is the "Taller de producción editorial", which deals with editorial projects that focus on theoretically reconsidering and critically practicing trade and consumerism.

Radiotropiezo is an association and radio platform established in 2016 by collectives and individuals that work collaboratively at **Cráter Invertido**. Radiotropiezo broadcasts informally and experimentally throughout the world on Internet radio: www.radiolibre.co

CASETA RADIONÁUTICA CHAMPETAPUNK NOV. 1 — 5

Caseta Radionáutica is a radio, audiovisual and experimental space designed by the **Champetapunk** collective of musical selectors and researchers, broadcasting the Colombian musical phenomenon known as *champeta*. Directed at a live audience and radio-listeners alike, its format seeks to find a point of convergence between the traditional radio magazine, the talk show and the *sound system*—the quintessential Caribbean musical language—or *picós*, as it is known in northern Colombia.

The programming will be based on the variety of musical genres featured at open-air dances in the Colombian Caribbean from the 1970s to the 90s, where the public decided which *picós* hits to play without the intervention of the radio. In addition to this musical content, *Caseta radionáutica* will feature conversations between members of the collective and guests, accounts by some of the leading figures of this cultural movement, audiovisual material and a small show of prints to pay homage to the *champetú* and *picotera* aesthetic.

Champetapunk is a DJ collective based in Mexico City and Bogotá. It was founded in 2013 by the Colombians David Rincón and Fabián Vega with the aim of broadcasting the Afro-Caribbean energy of *champeta* music and other rebel styles of music throughout the planet.

AEROMOTO NOV. 8 — 12

Aeromoto's programming will be based on three broad subjects: visual and sound poetry, craft and manual skills in the making of contemporary art, and different alternative pedagogical methods. Aeromoto will work on a series of collaborations with various agents in the cultural sector, hosting round table discussions, a lecture series and interviews with artists, and organizing community dynamics in which the Museo Tamayo public will be able to participate as well as intoxicating poetry soirées and dramatic improvisations, among other activities.

The "infinite pedagogies" project, organized at the collective's library-space, will be reactivated in the context of the museum's space. It consists in inviting individuals associated with pedagogy to make lists of books that they consider fundamental to education in order to organize workshops and activities with these books. Thus, Aeromoto will reactivate two of its book collections dealing with pedagogy—"Utopía y desencanto" and "La Tortillería horizontal"—conceived as reference tools for projects involving ideas like self-instruction, "deschooling" and radical pedagogical theories.

Aeromoto is a free reference library open to the general public established in 2014 in Mexico City. Its collection includes printed matter specializing in visual art and contemporary culture. Our project is based on a belief in the public circulation and sharing of books.

LAGARTIJAS TIRADAS AL SOL NOV. 15 — 19

Lagartijas tiradas al sol will turn the museum's gallery into a rehearsal and presentation-representation space. The collective's proposal examines the confluence between theater (ephemeral by nature) and the museum (historically tied to the preservation of objects) in order to create an audio record of the work it has performed on stage for over eleven years, dealing with historical, political and social issues in Mexico. Using radio and organizing a series of interviews with collaborators involved in different phases of their project, Lagartijas will attempt to reconstruct the past while presenting fragments of their history as a collective: props from plays, texts and excerpts of performances showing the process of development of their work. The starting point will be *Asalto al agua transparente*, a project about the history of water in Mexico City, which

was the collective's first venture into history and documentary. *Proyecto la rebeldía* and *Proyecto PRI* will also be presented, and finally a series of pieces entitled *La Democracia en México, 1965–2017*, which analyzes how the democratic system has been implemented in our country.

Lagartijas tiradas al sol is a group of artists led by Luisa Pardo and Gabino Rodríguez, which focuses on performing art projects based on autobiographical, historical and social research. Since 2003 they have worked on projects associating work and life, with the aim of unraveling, articulating and lending meaning to what everyday activities entail and overlook.

RESISTENCIA MODULADA / RADIO ZAPOTE / RADIO ÑUU KAAAN NOV. 22 — 26

Three different radio projects will be in charge of the last week's programming. **Resistencia modulada** will present the *Cabina de radio experimental*, a sound, poetry, radio and musical space where improvisation plays a crucial role. The content proposed will deal with three issues: "not knowing" as a way of discovering things, action against opposition, and wonder and surprise in the face of reality. The different sections of the broadcast will be interspersed with interventions by speakers of different languages, using a megaphone to announce the content like an advertiser on the street.

Radio Zapote will seek to create a dialogue about two recurrent topics at their station: freedom of expression involving a broad spectrum of different voices that have fought for, defended and promoted this cause in the context of Mexico; and the defense of the territory, paying special attention to peoples' organizations that seek to protect nature against the context of individualism.

Community radio station **Nuu Kaan** will present a radio magazine with the participation of artists and activists from the Costa Chica region of Oaxaca, who, through their day-to-day activities, help to increase the visibility of different aspects of Afro-Caribbean culture, such as traditional music, hip-hop, visual art and history. The programming will include material recorded at indigenous culture festivals as well as hits that will surely make listeners want to dance.

Resistencia Modulada is a radio magazine for young people organized by young people. Its programming focuses on emerging music, literature, film, sexuality, technology, art and the culture of resistance. It is broadcast Monday–Friday, 8–11 p.m. on Radio UNAM 96.1 FM.

Radio Zapote is an interdisciplinary, collaborative communications collective, founded in 2001 during the March of the People of the Color of the Earth organized by the Zapatista Army of National Liberation (EZLN). Through different types of content, they seek to break through the information blockade by resorting to different artistic and academic practices. Based on DIY philosophy, they use media and technology to create narratives that represent the everyday lives and essence of people who resist the onslaught of economic and social systems.

Radio Nuu Kaan is a project that provides a channel for the voices of Mixtec and Afro-Mexican communities to be heard through radio programming. It also organizes activities and supports processes that reaffirm identity and defend human rights and the territory.

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