

## ZEITPLAN / TIMETABLE

### TAG 1 / DAY 1

- 12:00** Einlass / *Doors open*
- 12:30** **FESTIVAL OPENING** with Kalaf Epalanga
- 12:45-13:30** **WRITING IN TROUBLING TIMES**  
In diesem Panel sprechen Schriftsteller\*innen über ihre Erfahrungen in sozial und politisch unruhigen Zeiten. Wie reflektiert Literatur diese Umstände? Sollten wir die literarische Arbeit von der politischen Position der Verfasser\*innen trennen?  
*In this panel, writers talk about their experience of writing in socially and politically troubled times. How does literature reflect these circumstances? Should we separate the literary work from the political position of the writer?*  
Marita van der Vyver & Musa Okwonga
- 13:30-14:15** **BEING FAMOUS:  
LITERATURE AND RESPONSIBILITY**  
Seien wir ehrlich, Schriftsteller\*innen wären großartige Reality-TV-Stars. Dieses Panel diskutiert, was passiert, wenn dein Hobby zum Beruf wird. Wie bleiben Schriftsteller\*innen in Kontakt mit der Realität und verlieren nicht die Bodenhaftung, wenn Personenkulte den Erfolg einer literarischen Karriere ausmachen.  
*Let's be honest; writers would make great reality TV stars. This panel discusses what happens when your hobby becomes your profession. How do writers keep in touch with reality and not lose ground when the cult of personalities is what defines a successful literary career.*  
Ondjaki & Leye Adenle
- 14:15-14:45** **YOUR NEXT GOOD READ**  
Unsere Gastautor\*innen empfehlen Bücher, die sie inspiriert haben und beantworten die drängendste Frage von allen: Was soll ich als nächstes lesen?  
*Our guest authors point out books that influenced them and answer the most pressing question of all: What shall I read next?*  
Moderation: Alexandra Antwi-Boasiako

### TAG 2 / DAY 2

- 12:00** Einlass / *Doors open*
- 12:30** **FESTIVAL OPENING** with Kalaf Epalanga
- 12:45-13:30** **WRITING IN TROUBLING TIMES**  
In diesem Panel sprechen Schriftsteller\*innen über ihre Erfahrungen mit dem Schreiben in sozial und politisch unruhigen Zeiten. Wie reflektiert Literatur diese Umstände? Sollten wir die literarische Arbeit von der politischen Position der Verfasser\*in trennen?  
*In this panel, writers talk about their writing experience in socially and politically troubled times. How does literature reflect these circumstances? Should we separate the literary work from the political position of the writer?*  
Chimeka Garricks & Ivana Maurovic
- 13:30-14:15** **FAMILIE UND ANDERE WUNDER /  
FAMILY AND OTHER WONDERS**  
Familienbande stecken voller Wunder - Ada erlebt in Sharon Otoos erstem Roman die Ankunft der Portugiesen an der Goldküste des Landes, das einmal Ghana werden wird. Jahrhunderte später wird sie für sich und ihr Baby eine Wohnung in Berlin suchen.  
*Family ties are a wondrous thing - In Sharon Otoo's first novel, Ada witnesses the arrival of the Portuguese at the Goldcoast of her country, which later will become Ghana. Centuries later she will look for an apartment in Berlin for herself and her baby.*  
Sharon Dodua Otoo & Alexandra Antwi-Boasiako
- 14:15-14:45** **YOUR NEXT GOOD READ**  
Unsere Gastautor\*innen empfehlen Bücher, die sie inspiriert haben und beantworten die drängendste Frage von allen: Was soll ich als nächstes lesen?  
*Our guest authors point out books that influenced them and answer the most pressing question of all: What shall I read next?*  
Moderation: Alexandra Antwi-Boasiako

**TAG 1 / DAY 1**

**15:00-15:45 TELLING THE ORIGIN STORIES**

Das Erzählen der Hintergrundgeschichte, der „Origin Story“ ist ein beliebtes Stilmittel beim Film. Üblicherweise offenbart ein Rückblick die Motive der Protagonist\*innen, liefert Zusammenhänge oder Erklärungen für ihr Verhalten, ihre aktuelle Situation oder Tätigkeit. Dieses Panel wirft einen Blick zurück und reflektiert Aspekte der Herkunft für die eigene Geschichte und Schaffung von Literatur, Musik und Kunst.

*The „origin story“ is a popular tool in films. Usually, a flashback reveals the protagonists' motives, exposes relationships, or explains their behaviour, current situation, or occupation. This panel reflects on aspects of heritage and its influence on one's own story as well as on the creation of literature, music, and art.*

Joanna Legid & Jumoke Adeyanju

**15:45-16:30 DREAMS AND ASSORTED NIGHTMARES**

Sowohl in seinem Roman „Wo wir stolpern und wo wir fallen“ als auch in seiner neusten Kurzgeschichtensammlung, nimmt sich Abubakar Adam Ibrahim menschlicher Tragödien an. Themen wie Liebe, Verlust, Verrat und Gewalt stehen im Kontrast zu seinem wunderschönen Schreibstil voller sprachlicher Bilder und Empathie.

*Abubakar Adam Ibrahim tackles human tragedies in his novel „Season of Crimson Blossoms“ as well as in his latest short story collection. Issues of love, loss, betrayal and violence are contrasted with a beautiful style of writing full of imagery and compassion.*

Abubakar A. Ibrahim & Alexandra Antwi-Boasiako

**17:00-18:00 PERFORMANCE:  
“O MUNDELE UEJIA MIIMBU IAUABA MUENE”**

Auch wenn die direkte Übersetzung aus dem Kimbundu „Weiße Leute kennen auch gute Lieder“ lautet, wollen wir dennoch glauben, dass unsere Vorfahren sagen wollten, wir sollten niemanden aufgrund seiner Erscheinung beurteilen. Wir alle haben der Welt etwas Wertvolles mitzuteilen.

*Although the direct translation of the Kimbundu is, „White people know good songs too,“ We like to think that our ancestors wanted to say that we shouldn't judge no one by their appearance. We all have something of value to share with the world.*

Exocé Kasongo featuring Jumoke Adeyanju

**TAG 2 / DAY 2**

**15:00-15:45 TELLING THE ORIGIN STORIES**

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Fiston M. Mujila, Bisi Adjapon & Venice Trommer

**15:45-16:30 SILENCE IS MY MOTHER TONGUE**

Mit der Erinnerung an seine eigenen Erfahrungen in Flüchtlingslagern, erzählt Sulaiman Addonia eine poetische Geschichte über Flucht und Überleben, über Traurigkeit und Verlust und die Kraft der Fantasie, die Hoffnung verleiht und Weiterleben ermöglicht.

*Both intimate and epic, Sulaiman Addonia's extraordinary, subversive and sensual second novel dissects society's ability to wage war on its own women and explores the stories we must tell to survive in a broken, inhospitable environment.*

Sulaiman Addonia, Martha Fessehazion & Sagal Farah

**17:00-18:00 PERFORMANCE & CONFERENCE:  
“TCHON DI BALANTA”**

Guinea-Bissau, Portugal, Brasilien, der Kosmos. Das Universum und drei Kulturen kommen in einem Körper, einer Stimme und einem Individuum zusammen. TCHON Di BALANTA ist Tanz, Bewegung, und Musik, eingeschrieben in den Wunsch eines Individuums, die Überreste seines kulturellen Erbes afrikanischer Herkunft und des postmodernen europäisch-westlichen Mannes, zu dem er geworden ist, zu entwirren.

*Guinea-Bissau, Portugal, Brazil, Cosmo. The universe and three cultures come together in one body, voice, individual. TCHON Di BALANTA is dance, movement, and musicality that are inscribed under the desire of an individual to unravel what remains of his cultural heritage of African origin and the postmodern European-Western man in whom he has become.*

Welket Bungué

## **TCHON DI BALANTA**

### **INTRODUCTION**

„... FAIL AGAIN, FAIL BETTER“  
Samuel Beckett

In the beginning, we were five performers with different origins from one common place, Africa. But today, we are ourselves, artists, people, sons born or brought here, agents and influencers of our times who have come here to propose a verbal and tangible gathering concerning the ancestral places of the people, we have become. Therefore, the I as a globalised individual that presents itself to the Other as their unfading equal. The recognition of archetypes and elements of African culture is pure inspiration and encouragement for the creativity of a dramatised discourse that constructs itself through references to customs, maternal and paternal relations, celebratory or mourning rituals, religiousness and shamanism.

In TCHON Di BALANTA (Soil of the Balanta) I am looking to find something long subverted, long downgraded for being unintelligible and seemingly enveloped in darkness, with other means, I intend to vitalise the reverberation of a native African ancestry in order to express it in contemporary performative practice.

TCHON Di BALANTA is based on a dramatisation of three poems TERRA MÃE, O CÔLON and MENSAGEM by Paulo Tambá Bungué, Guinean forestry engineer, poet and law student (1945-2002).

### **SYNOPSIS**

Guinea-Bissau, Portugal, Brazil, Cosmos. The universe and three distinct cultures come together in one body, voice, individual. The migrant has origins, the nationalised remains foreign, the citizen is still a free being and at the same time politicised?! Balantas are native from Guinea-Bissau, a country situated on the west coast of Africa, and Welket is today also a balanta, but grew up in a post-modern Europe, lived in Portugal and Brazil. ‚TCHON Di BALANTA‘, is dance, movement and musicality that are inscribed under the desire of an individual to unravel what remains of his cultural heritage of African origin, and the postmodern European-Western man he has become.

### **BIOGRAPHY**

Welket Bungué is a Portuguese-Guinean actor, and film director based in Berlin, originally from the Balanta tribe, born in Xitole (Guinea-Bissau). He holds a degree in Theater from the Actors branch (ESTC / Lisbon), and a postgraduate degree in Performance (UniRio / Brazil). He is a member of the Deutsche Filmakademie and has produced more than six short films that have been screened at several international film festivals. He also starred Franz Biberkopf in ‚Berlin Alexanderplatz‘ (Berlinale 2020), directed by Burhan Qurbani, which led him to a nomination as “Best Male Lead” at the LOLA awards of the German Film Academy (Deutscher Filmpreis), and grant him a “Aluminum Horse Prize” for “Best Actor” at the Stockholm Int. Film Festival.



© Kristin Bethge

### **CREDITS**

Directed, performed, written and produced by | Welket Bungué  
 Executive producer | Welket Bungué  
 Directed and produced by | Sofia Berberan  
 Stage Photography | Kristin Bethge  
 Text | Paulo T. Bungué & Welket Bungué  
 Courtesy of video images | Miguel de Barros  
 Music of Video | “PO KA TA BIDA LAGARTO” por José Carlos Schwarz  
 Music | Kelson Costa  
 Teaser edited by | Welsau Bungué  
 Video editing by | Welket Bungué  
 Documentation and execution | Welsau Bungué  
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**READ THE  
PERFORMANCE HERE:**

