



In May 2013 I started
filming in Giza and
for that I stayed in the
Guardian Guest House.

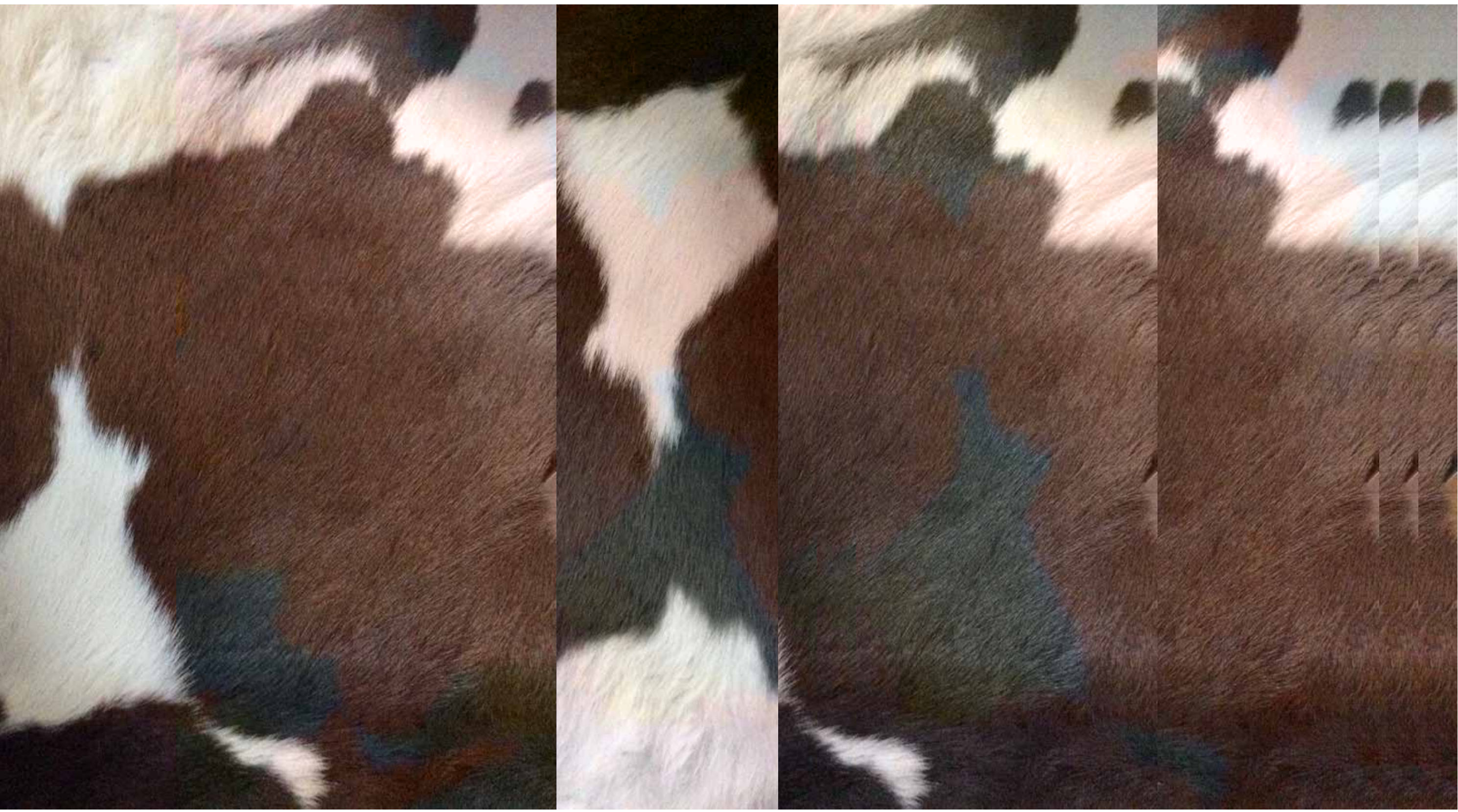
}}}}}}}}}}Very affordable,
nice manager/fixer, etc.
and above all a room with
a view overlooking the
Giza Plateau with the
Pyramids and the
Sphinx.{{{

At that time I was reading
Sun Ra’s Poetry and in the
poem “the Art Scene” he
describes his room;;;;;;;;;;
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it was
as if he was describing my
room in the Guardian Guest
House.....

In March 2013 I visited and interviewed Hartmut
Geerken, a free jazz artist who had originally invited
Sun Ra to come to Egypt in 1971. Hartmut was working
for the Goethe Institute in Cairo in 1971. He
currently lives in a small village “Wartaweil” near
Munich. Hartmut and his wife Sigrid Hauff were super
friendly, great interview and we had a fantastic home
cooked meal together - veal stew, red cabbage, mashed
potatoes and German beer.

Halcyon is
an ongoing
project
exploring the
significance
and potential
of science
fiction in
the work of
contemporary
artists and
writers.

In summer
2016
Halcyon
took the
form of an
exhibition for
the Transart
Triennale in
Berlin.



A Swiss art prize worth 25,000 euros (£21,000) has been cancelled amid controversy the organisers censored one of the nominees. Jerusalem-born artist Larissa Sansour claims she was taken off the shortlist for being “too pro-Palestinian”. The Elysee Museum in Lausanne, Switzerland said it was the prize’s sponsors, clothing company Lacoste, who decided to exclude Sansour. Lacoste denied the accusation and withdrew their sponsorship. Sansour was among eight finalists shortlisted for the photography prize for her Nation Estate project. Her trio of images was inspired by Palestine’s attempt to gain UN recognition and depicts a skyscraper housing the Palestinian population. Having submitted preliminary sketches for her work to the committee in November, Sansour received a 4,000 euros (£3,300) working grant from Lacoste. The news of her removal earlier this week came as a complete surprise, she said. Sansour told The Independent she had been told by senior staff at the museum that the reason for her removal was allegedly because her work was considered by Lacoste to be “too pro-Palestinian”. Organisers released a statement on Wednesday saying her work had been deemed inappropriate for the prize, which had a “Joie de Vivre” theme. ‘Wrongful allegations’ The gallery later released another statement suspending the contest and its relationship with Lacoste, in support of the artist. “The Musée de l’Elysee has based its decision on the private partner’s wish to exclude Larissa Sansour, one of the prize nominees,” it said. Main Lobby from Larissa Sansour’s Nation Estate project Image caption Sansour’s images depict a skyscraper housing the Palestinian population “Each nominee had carte blanche to interpret the theme in whichever way they favoured, in a direct or indirect manner, with authenticity or irony. “We reaffirm our support to Larissa Sansour for the artistic quality of her work and her dedication.” Sansour told the Artinfo website on Wednesday afternoon she was “thrilled” with the gallery’s decision to stand by her. “As a Palestinian artist, this is not the first time works of mine or shows I have been in have been exposed to politically-motivated pressure,” she said. The gallery’s statement was quickly followed by one from Lacoste, in which the French brand denied the claims and said it had taken part in no wrongdoing. “Lacoste’s reputation is at stake for false reasons and wrongful allegations,” it said on Wednesday evening. “After receiving works from all entries, Lacoste and the Musée de l’Elysee felt the work at hand did not belong in the theme of ‘joie de vivre’ (happiness). “Never was Lacoste’s intention to exclude any work on political grounds. The brand would not have otherwise agreed to the selection of Ms Sansour in the first place. “In light of this situation and to avoid any misunderstanding, this new Nation Estate, the residents have recreated their lost cities on separate floors: Jerusalem on 3, Ramallah on 4, Sansour’s own hometown of Bethlehem on 5, etc.” Sansour was born in Jerusalem and her multimedia work has been exhibited all over the world. The photo above, from the exhibit, is published courtesy of Sansour. More can be seen at her website. increasing scrutiny. Earlier this week oil giant BP said it will continue to sponsor four leading arts institution despite concerns being raised over its involvement. Their announcement followed news that two poets had withdrawn their names from the TS Eliot Prize in protest over its sponsorship by an investment firm.

The 2011 Elysée art prize has been cancelled after a row with the French clothing label Lacoste, which sponsors the €24,000 (£20,000) award, over the work of a Palestinian entrant. The clothing brand issued a statement saying it had withdrawn its sponsorship for the prize after a disagreement over a piece by the Jerusalem-born artist Larissa Sansour which it said “did not belong in the theme of joie de vivre” set by the organisers. Sansour’s entry was a multimedia project titled Nation Estate which the artist says imagines a “Palestinian state rising from the ashes of the peace process”. In response, the Musée de l’Elysée cancelled the prize and said it supported Sansour. “The Musée de l’Elysée has based its decision on the private partner’s wish to exclude Larissa Sansour, one of the prize nominees,” it said. “We reaffirm our support to Larissa Sansour, for the artistic quality of her work and her dedication.” The museum said it had proposed that Sansour show her work at the museum. In an email to the Guardian, Sansour said: “My reaction is that I really was happy to see the museum side ... with art instead of sponsors. Following a joint statement with Lacoste earlier yesterday, I was very surprised to see the museum suddenly break away from their partner in this way. But I certainly welcome the move. Lacoste’s statement released later claiming I was dismissed for not complying with the theme, La Joie de Vivre, is simply not true. Not only has nobody at any point prior to yesterday raised concerns that my work did not fit the theme. In their initial mail confirming my nomination, the museum specified that each artist had complete freedom to interpret the theme.” Earlier this year Lacoste asked that Anders Breivik, who murdered 77 people in Norway in July, be stopped from wearing shirts bearing the Lacoste logo after he was photographed in a police van in a top with the brand’s distinctive crocodile logo. Lacoste released a statement which reiterated its claim that Sansour’s entry was illegitimate on thematic grounds, saying: “Larissa Sansour’s photographic project Nation Estate was discarded because it didn’t fit within the theme of this year’s edition of the Lacoste Elysée prize, which is ‘La Joie de Vivre’. We regret the political interpretation that has arisen from our decision.” In a statement on its website, Lacoste say: “Lacoste’s reputation is at stake for false reasons and wrongful allegations. Never was Lacoste’s intention to exclude any work on political grounds. The brand would not have otherwise agreed to the selection of Ms Sansour in the first place.” Lacoste’s actions have resulted in some Twitter users urging people to boycott the brand.

FRENCH CLOTHING FIRM

LACOSTE CENSORS,

EXPELS PALESTINIAN

LACOSTE DENIES

LACOSTE

ARTIST LARISSA SANSOUR

CENSORING

PRIZE

FROM PRESTIGIOUS

PALESTINIAN ARTIST

CANCELLED

CONTEST

IN ART PRIZE ROW

AMID

CENSORSHIP ROW



Audio frequency.
(W i k i p e d i a) :
An audio frequency.
(abbreviation: AF) or
audible frequency is
characterized as a
periodic vibration whose
frequency is audible to
the average human. The
SI unit of audio
frequency is the hertz
(Hz). It is the property of

sound that most
determines pitch.
The generally accepted
standard range of
audible frequencies is
20 to 20,000 Hz,
although the range of
frequencies individuals
hear is greatly
influenced by
environmental factors.

Frequencies below 20
Hz are generally felt
rather than heard,
assuming the amplitude
of the vibration is great
enough. Frequencies
above 20,000 Hz can
sometimes be sensed by
young people. High
frequencies are the first
to be affected by hearing
loss due to age and/or

prolonged exposure to
very loud noises.

ولكن هذه الكلمة تُسمع
في حدود المسافة
السمعية القصيرة لأن
الشخص المقصود
يُستقبلها.

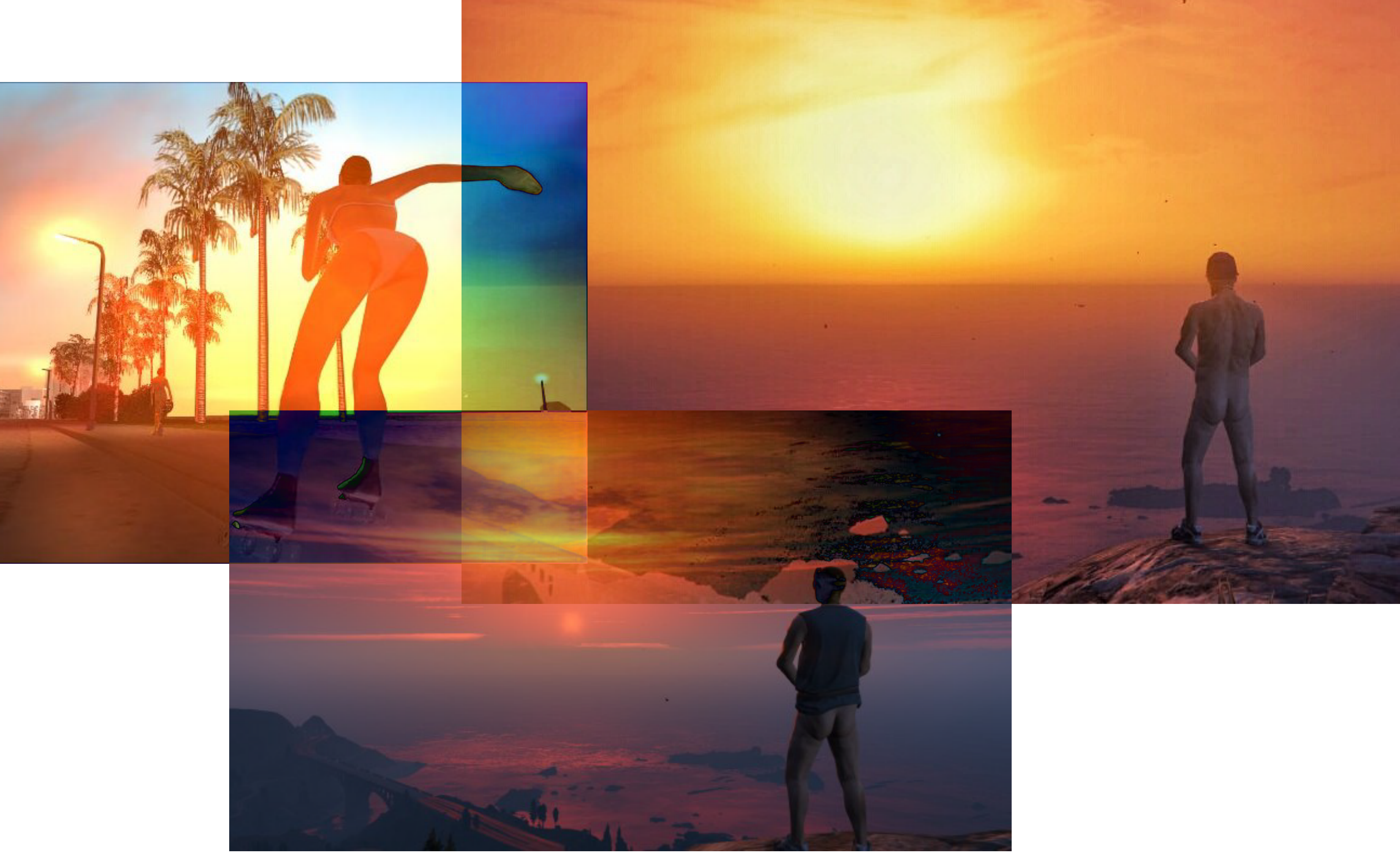
(صفر) لأيةذبذب صوتية
مهما كانت حدتها إذا
مع
بوصات قليلة
إن أوطأ كلمة في فراغ (صه)
يمكن أن تحدث انهياراً جلياً
في أصل الصخور إذا ما
انفلتت في الفضاء الكبير.

أو بفراغ (صه) حيث
تساوي القيمة
تجاوز مداها الس
"its frequency drops to
range, is zero." A word spoken in even the lowest of tones,
in the hush void, can cause an avalanche in the hardest
rocks, if it escapes into a vast space. Yet this word can be
heard within the short audible distance / aural range of the
ear of the person to hear it.

يسمّي العلماء حالة
التي يكون المطبق
الذي ينفطس فيه بفراغ ما
دون الصوت البشري
Scientists call the state of being immersed in absolute
silence a void without the human voice, or the hush void,
where the value of any vocal vibration, no matter how
sharp / sharply said, when a few inches beyond its hearing
range, is zero. A word spoken in even the lowest of tones,
in the hush void, can cause an avalanche in the hardest
rocks, if it escapes into a vast space. Yet this word can be
heard within the short audible distance / aural range of the
ear of the person to hear it.

space
a vacuum
silence
emptiness
empty space
nothingness
entire
complete
utter
absolute
total
(too whimsical?)

Rather than
document or
recreate the
exhibition,
Halcyon in ELSE
is made up of
the un-precious
content and
uncontextualised
process behind
or around the
texts and videos
of the exhibition.





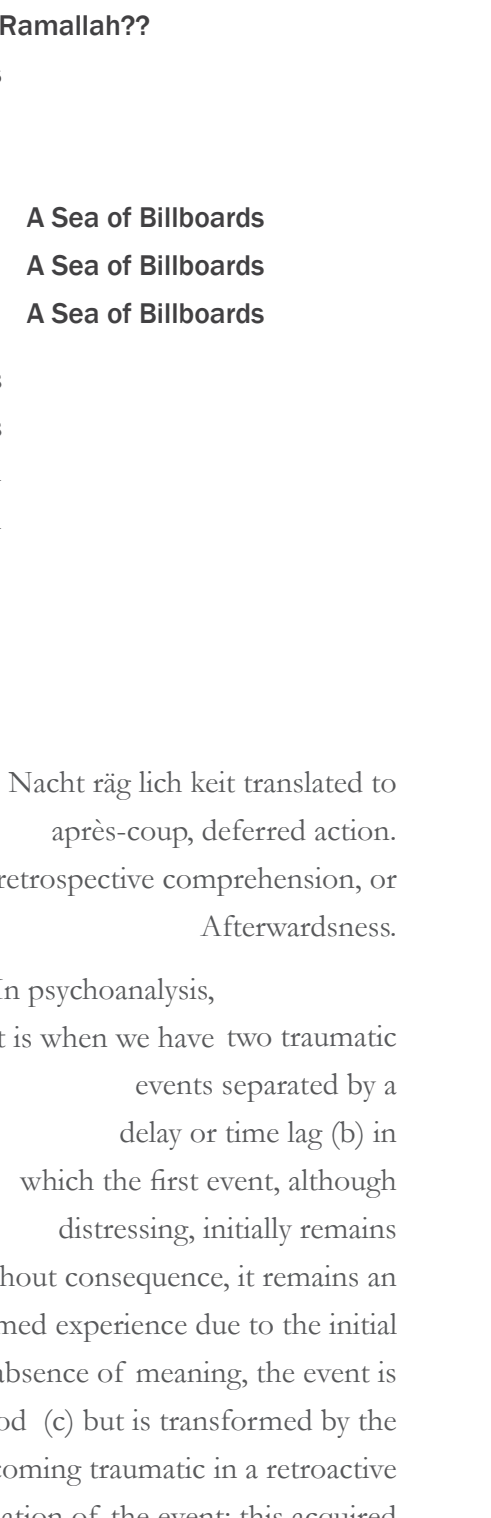
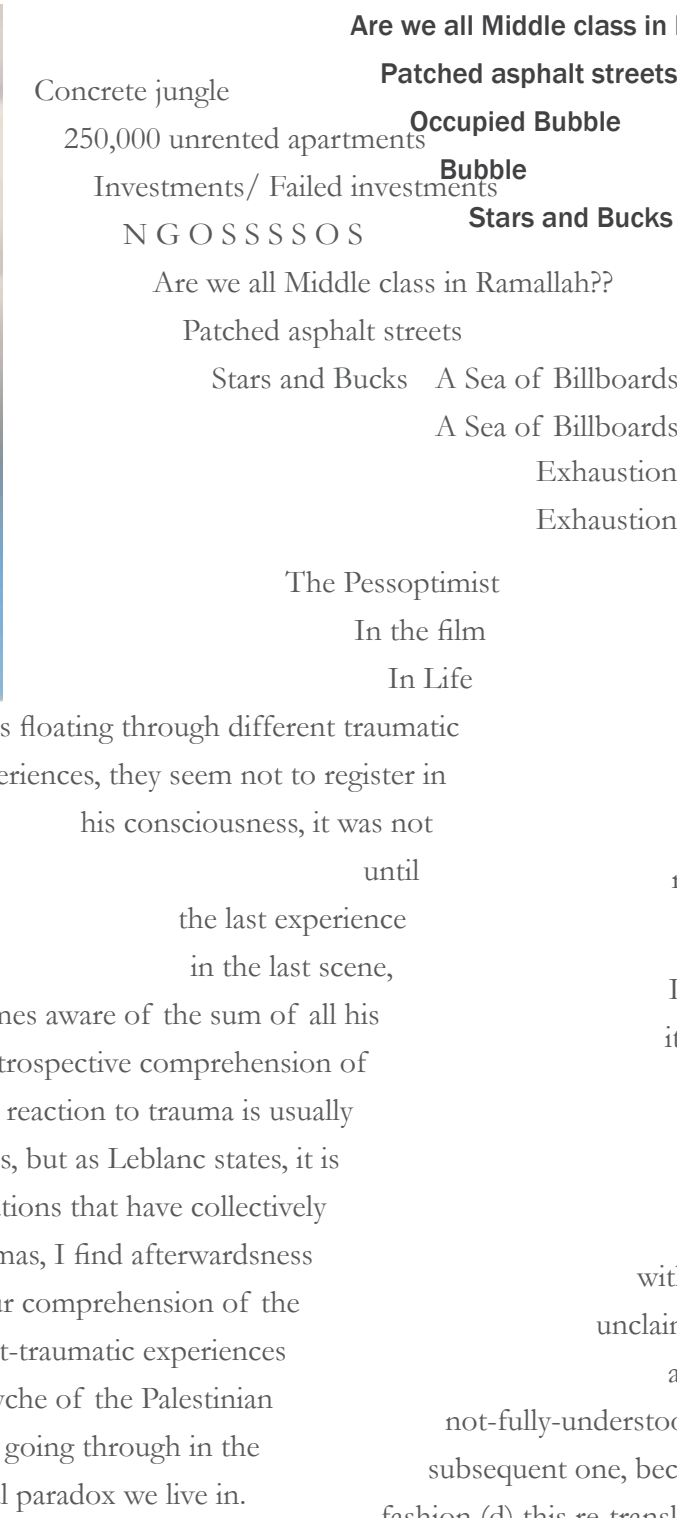
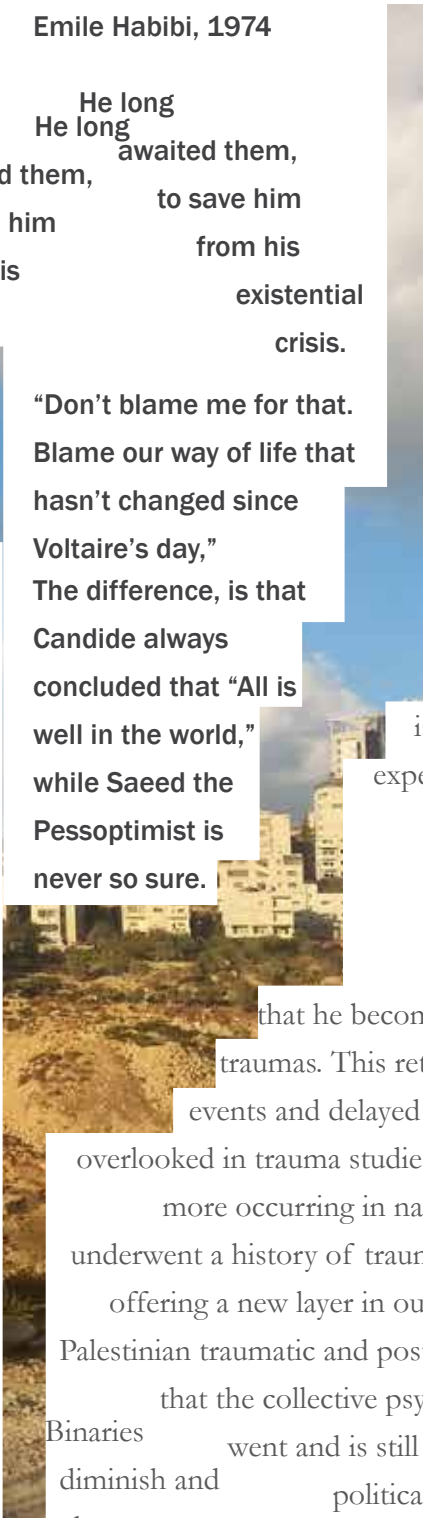
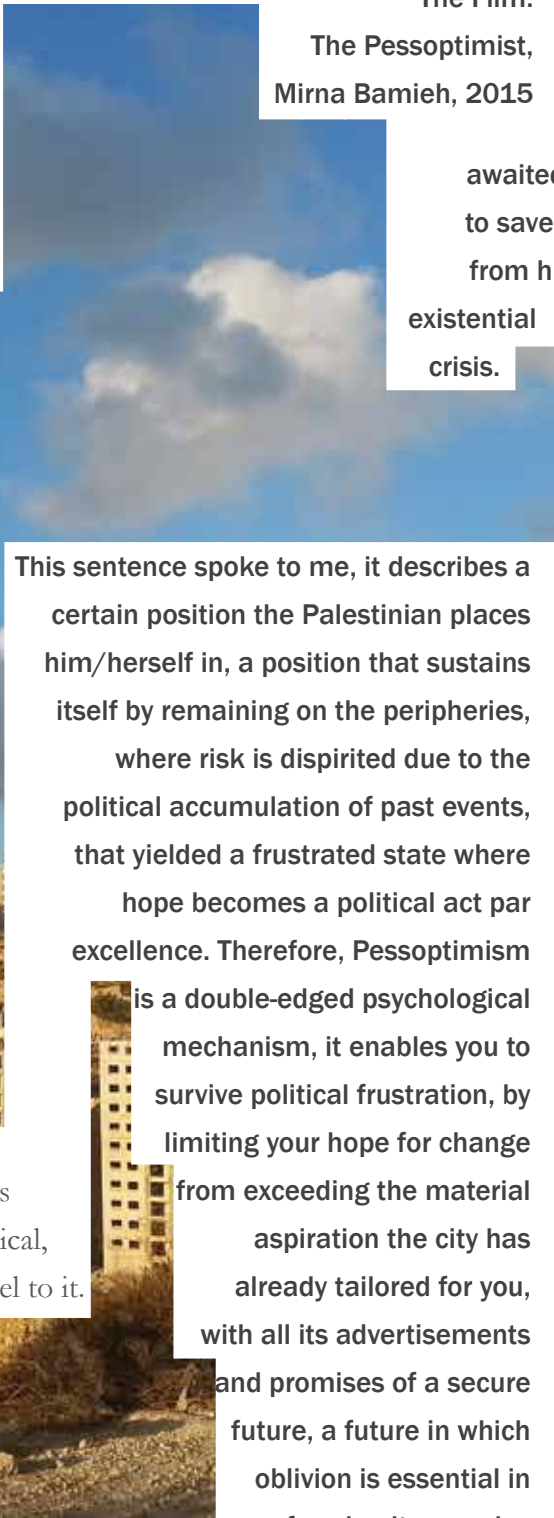
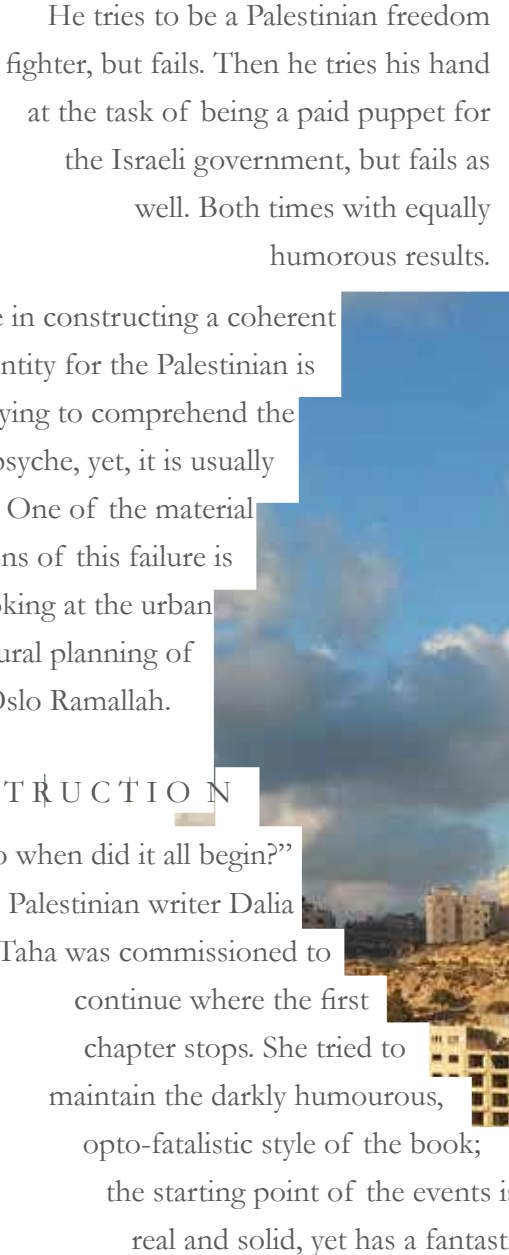
Horizon #01, Tropical Islands, Germany, 2007



Moonlight rest #01, Tropical Islands, Germany, 2004

We invited
the artists
and writers
to submit
material that
constitutes
the negative
space of
their work:

first drafts,
half-starts,
unfinished
research,
anecdotes,
emails – the
ephemera
of artistic
practice.



“A worshipped image that becomes a mirror, and a man who becomes an object; R . D

The Film: used parts from the first chapter of the book, in which Saeed recounts how his disappearance was due to an abduction by extra-terrestrials. He long awaited them, to save him from his existential crisis.

Saeed fails at everything he attempts. He tries to be a Palestinian freedom fighter, but fails. Then he tries his hand at the task of being a paid puppet for the Israeli government, but fails as well. Both times with equally humorous results.

This failure in constructing a coherent sense of identity for the Palestinian is vital when trying to comprehend the Palestinian psyche, yet, it is usually overlooked. One of the material manifestations of this failure is evident when looking at the urban and architectural planning of post-Oslo Ramallah.

I D E N T I T Y C O N S T R U C T I O N

“So when did it all begin?” Palestinian writer Dalia Taha was commissioned to continue where the first chapter stops. She tried to maintain the darkly humourous, opto-fatalistic style of the book; the starting point of the events is real and solid, yet has a fantastical, absurd feel to it.

We, the Pesspotimist, Dalia and Mirna, Us, we are drifting through events without much control to their course of running, we are blundering in an unpredictable life that withholds and contains all opposite aspects at the same time, a life that is ever shifting and flipping at one level, yet static at the other. We are all anti-heroes.

The Film: The Pessoptimist, Mirna Bamieh, 2015

He long awaited them, He long awaited them, to save him from his existential crisis.

This sentence spoke to me, it describes a certain position the Palestinian places him/herself in, a position that sustains itself by remaining on the peripheries, where risk is dispirited due to the political accumulation of past events, that yielded a frustrated state where hope becomes a political act par excellence. Therefore, Pessoptimism is a double-edged psychological mechanism, it enables you to survive political frustration, by limiting your hope for change from exceeding the material aspiration the city has already tailored for you, with all its advertisements and promises of a secure future, a future in which oblivion is essential in forming its promise of a dream.

kitchen walls covered in hand-drawn open eyes, one for each death the television publicises.”

The Book: reflection on an anti-hero character struggling to adjust to the fast-changing political events that he grapples to understand.

The Book: The Secret Life of Saeed: The Pessoptimist, Emile Habibi, 1974

He long awaited them, He long awaited them, to save him from his existential crisis.

“Don’t blame me for that. Blame our way of life that hasn’t changed since Voltaire’s day,” The difference, is that Candide always concluded that “All is well in the world,” while Saeed the Pessoptimist is never so sure.

is floating through different traumatic experiences, they seem not to register in his consciousness, it was not until the last experience in the last scene, that he becomes aware of the sum of all his traumas. This retrospective comprehension of events and delayed reaction to trauma is usually overlooked in trauma studies, but as Leblanc states, it is more occurring in nations that have collectively underwent a history of traumas, I find afterwardsness offering a new layer in our comprehension of the Palestinian traumatic and post-traumatic experiences that the collective psyche of the Palestinian Binaries went and is still going through in the diminish and political paradox we live in. have no existence in the world of the Pessoptimist.

Concrete jungle
250,000 unrented apartments
Investments/Failed investments
N G O S

Are we all Middle class in Ramallah??

Patched asphalt streets

Occupied Bubble

Bubble

Stars and Bucks

A Sea of Billboards

A Sea of Billboards

A Sea of Billboards

Are we all Middle class in Ramallah??

Patched asphalt streets

Stars and Bucks

A Sea of Billboards

A Sea of Billboards

Exhaustion

Exhaustion

The Pessoptimist

In the film

In Life

is floating through different traumatic experiences, they seem not to register in his consciousness, it was not until the last experience in the last scene,

Nacht räg lich keit translated to après-coup, deferred action. retrospective comprehension, or Afterwardsness.

In psychoanalysis, it is when we have two traumatic events separated by a delay or time lag (b) in which the first event, although distressing, initially remains without consequence, it remains an unclaimed experience due to the initial absence of meaning, the event is not-fully-understood (c) but is transformed by the subsequent one, becoming traumatic in a retroactive fashion (d) this re-translation of the event; this acquired meaning; this memory of the experience is then experienced as traumatic (e) and with that realisation the trauma is now experienced in full.

let's go back to the woman what was she saying she was saying she was at a humanitarian aid conference when she began to feel wrenching pain in her stomach she hadn't felt this kind of pain in years it was like when you have a baby and this baby has to come out she says she went home early and cried through the night three days later her husband received a phone call from an unknown man he told them that their 19 year-old son their boy who loved reggae and chatting with his mother about world events this is very interesting had died on the same day and she is in a humanitarian aid conference exactly had died on the same day his mother had fallen ill she realized those pains in her stomach were the inverse of giving birth to her son her body was telling her it was her child dying ah yeah so we said that probably she could be doing this kind of endeavour of reaching back and trying to retract those cells locate those cells ok these are the cells right yeah let's go to this thing or should I write something first let's keep going because we took a lot of time ok so the radicalization

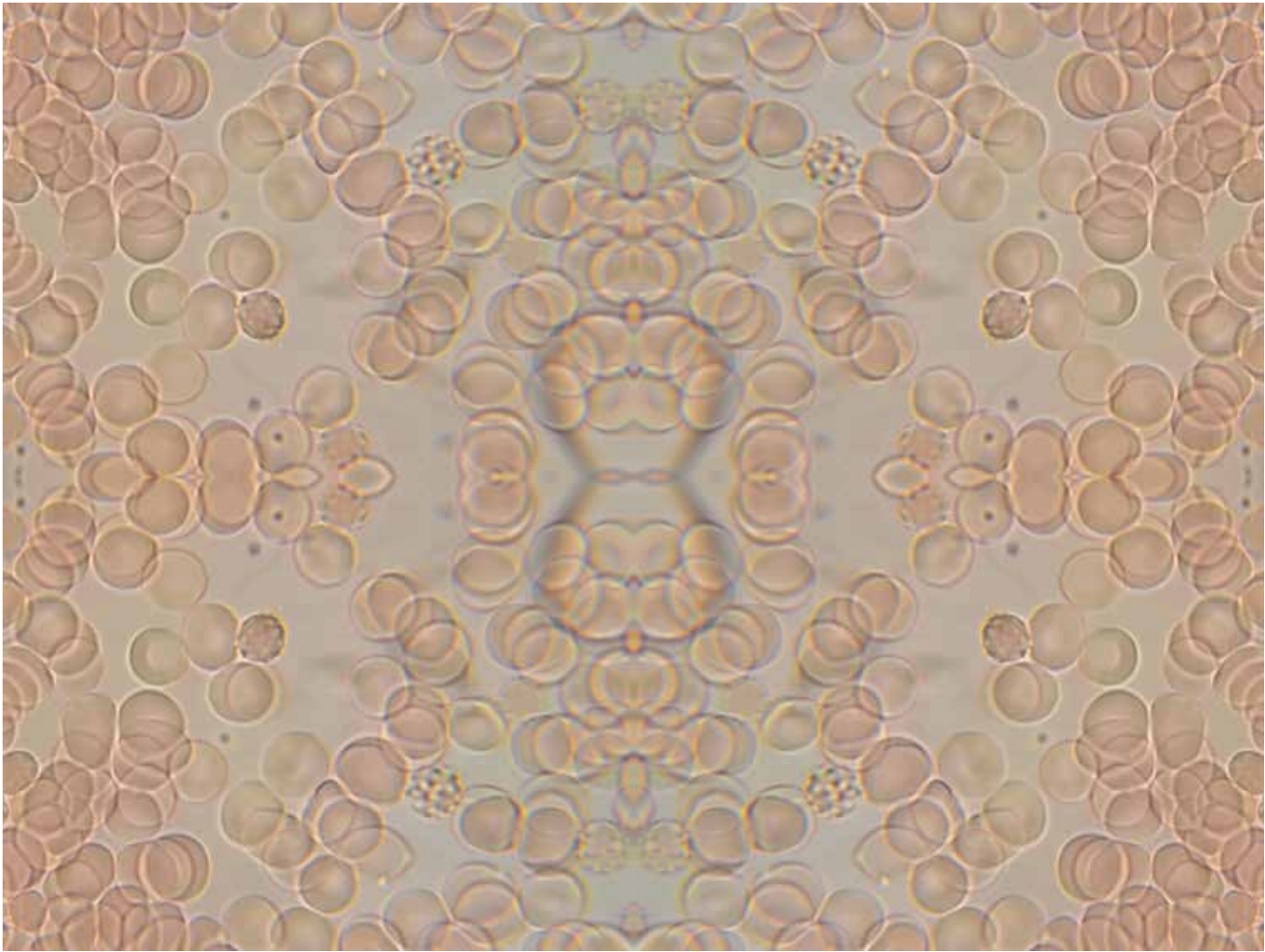
so what she had witnessed was a classic radicalization process he told me its phases are remarkably similarly whether the person is joining a sect of religious extremists or a group of neo-Nazis first the recruit is euphoric because he has finally found a way to make sense of the world which is ego and archetype ok so in here you have making sense of the world this is one and you can go to what's - its - name steps of ego and archetype I have been even reading about how I like joining cults affects ego or doesn't affect ego or like how the church actually makes us collectively unconscious together we never actually develop a sense of selfhood and the ego re-alienates itself because it never was where does it go then it's just like a cycle part of a cycle so it goes back it never goes back into I like individuation I think it is called or consciousness it stays in this unconscious stage for better good and yeah because it actually gives you room for your own icons this is religion and it's the same here yes totally

continues its investment in the critical possibilities of science fiction, but does so by creating space for the experimental, informal and unseen material around such research, simultaneously challenging a neglect of the 'secondary' in understanding artistic process.

the only way to be true to his beliefs is to leave and when it happens because they have to leave so this is a crossing but in an inverted way so good write it down ok
border inverted border crossing
interesting right
like this person who's like I mean he is originally not in the final stage the person sells his possessions and pursues physical fitness or some kind of martial and his frustration mounts his desire to act overwhelming until he starts to see violence as the only and then there is this thing about heaven paradise he says he dealt with fighters who desperately try to one last Skype call with their mothers especially say farewell or to convert her so they can meet in it is insane like a mother calls this interesting without borders starting a mother battled by extremism to teach mothers how to keep children from being radicalized this is insane I mean their courage I mean still be interesting to research their like what is the counter radicalization process

this is
border
so

and it's
sane
often
training
becomes
solution
paradise
set up
either to
paradise
super
countries
their
this is
it would
processes
process



this science fiction text called

“Neuromancer” by William Gibson and

it is

people say it is the precursor

for the Internet and it is

very much about brain travel and

it has been I haven't read it

but I think it is similar to this

he is also kind of this outlaw and

maybe this woman is searching

in the same way he is searching

it is not easy to read but it is the

genre you know ah it is been deleted

I am also going to send you a short story

about a post-apocalyptic

society they've changed time and there

is also someone hiding from someone else

what is the name it is J. G. Ballard

it is called the time keepers

I wanted to show you how to do it if you open it

in ibook here you go here I emailed them but the

file doesn't attach that is actually weird sync

them to my laptop there must be a way this you can

send it is easy it is “Chronopolis”

let's go back where were we were looking at this

yeah paradise

so she wants to locate the cells and pains like giving

birth so basically it is a tale that you're are writing

it is a tale it is like the umbrella for all of these

you can use visuals you can use captions

I think you should have one sheet in the legal thread

there is also steps for the legal thread legal thread

will go in the political probably you can use this one

so the legal thread can be this “Chronopolis” starts

with a trial we should read this together it is

confusing

there is the surfers also all the faces lala land

just for me to understand flip-flops explosive

under the dress a child under the dress

the dress covering the baby and the dress

covering the detonation bomb probably the

covering could be under the scientific thread

how do suicide bombers cover themselves

I mean there must be manuals and like crazy

it is part of the

radicalization process with legal stuff

how do you maybe we need to look at

borders there are two things borders but

also legal stuff as autopsy of the female brain

and she has no proof of her son's cells and unless

she can locate them she will have to wait five years

to get a death certificate I have a fucking

Facebook status there is nothing else she says

this is the Facebook status

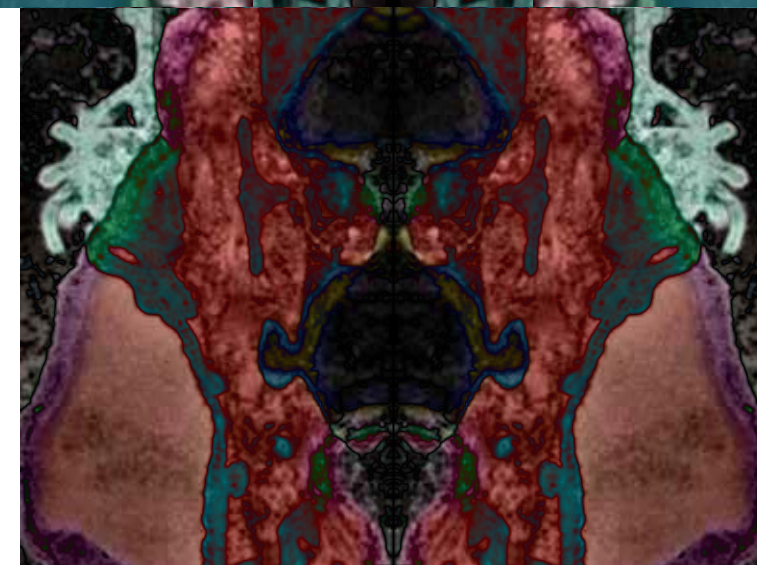
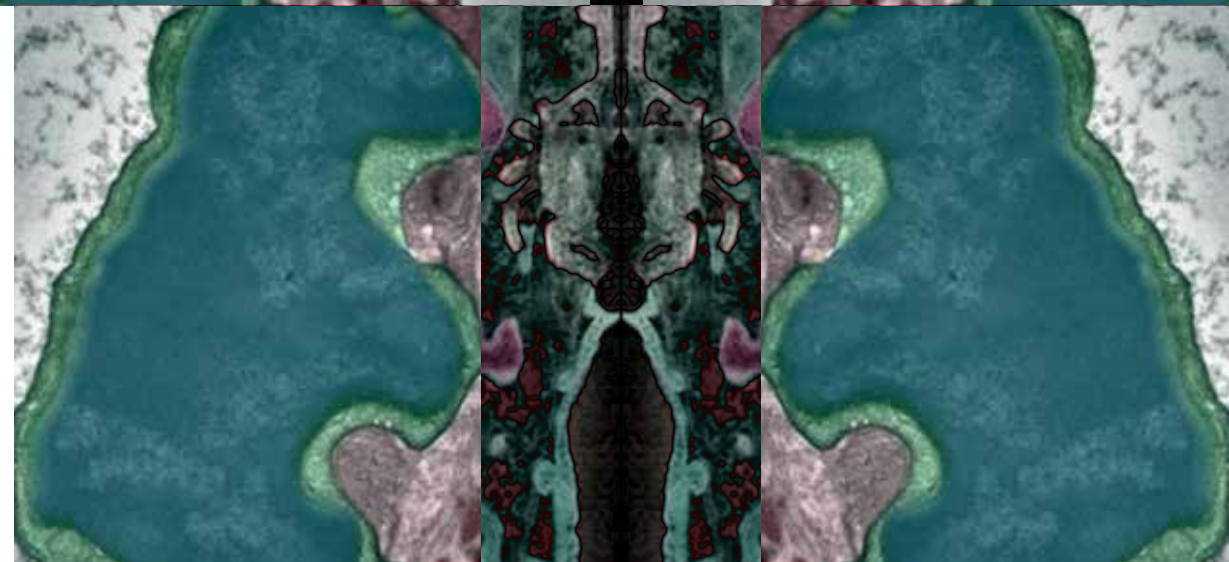
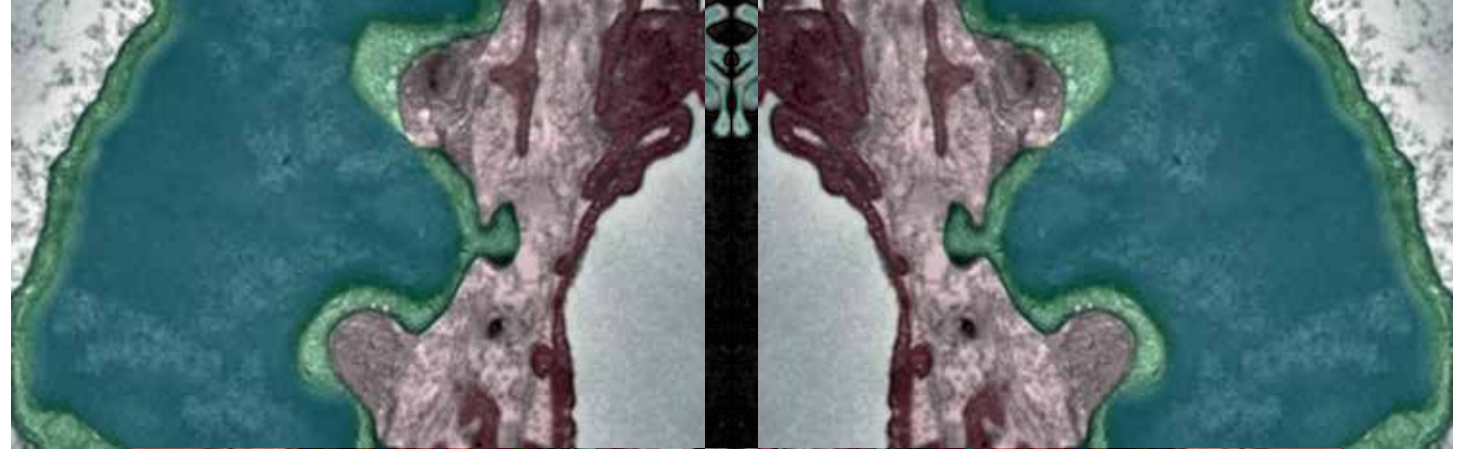
the news can be heard for another

regardless if she is a believer or not

may Allah guide the mother through this and

may Allah accept our brother I need to pee

o k so the legal thread includes death certificate
there is autopsy death certificate
have you read Ursula Le Guin it is about like
people whose sex is changed when they are
like turned on it is told from a
perspective of someone visiting from a different
planet and his sexuality is
different from everyone else's and he's trying
t o convince them otherwise he is going to
g e t killed alienated children k i d s
let's just finish the legal thread at least the
component of the legal thread on the legal
thread we said we have the death certificate
t h e a u t o p s y there is also a process
I need to ask about proclamation
o f ownership process of euthanasia p r o c l a i m
o w n e r s h i p there is this idea of
setting a corporation p r o c l a i m human rights
a n d the right to life give it an i d e n t i t y
j u r i s d i c t i o n a l some of these can
happen in the visuals there is t h i s
historical thing why they named a biological
c e l l a cell because it comes from Latin and in Latin
i t means the room of a solitary monk
border and definition of border there is also
exodus and crossing c r o s s i n g b e t w e e n
c e l l s M e n d e l biological
crossing at least look at it a l l e l e
dominant and recessive there is also this idea
o f when you are crossing the sea what happens to
t h e bodies that are left in the sea what happens to
them legally what happens to dead bodies
t h e legal aspect of this matter
t



Halcyon is
curated by
Rachel Dedman
+
designed by
studio zumra

Featuring the work of

Mirna Bamieh
Tom Bogaert
Francis Brady
Darine Hotait
Elisabeth Jaquette
Lynn Kodeih
Lea Najjar
Arjuna Neuman
Larissa Sansour

