

**INDICATED BY SIGNS:**

**APPEARANCE IN BEIRUT, BONN, CAIRO AND FEZ/RABAT**

**21th July – 4th October 2009**

Opening: Sunday 19th 2009, 12 pm, Performance by TAREK ATOUI: Sunday 19th 2009, 5 pm

This international project forms a joint effort of curators based in Egypt, Germany, Lebanon and Morocco presented in a series of exhibitions of newly commissioned and existing work, presentations, workshops, residencies and a publication collectively born out of heated discussions of a loaded topic.

**Participating artists in Bonn**

**DOA ALY (b. 1976, currently living in Cairo)**

**A Tress of Hair, 2008**

**Video, 12 min**

Two short stories by French author and journalist HENRY RENÉ ALBERT GUY DE MAUPASSANT (1850-1893) provided the impulse for DOA ALY's video work "A Tress of Hair". The story „La chevelure“ (A Tress of Hair) is about a man who falls in love with a lock of hair. "Berthe" (Bertha) on the other hand tells the story of a backward child who lives her life strictly by the clock. The artist employs five actors (including ALY herself) whose meticulously choreographed body language is used to condense both of Maupassant's stories. The restriction of both intellectual and physical movement turns into an allegorical image: A vicious cycle of pain and waste in a fragile cosmos of desires and hopes.

**TAREK ATOUI (b. 1980, currently living in Beirut/Paris)**

**Sunday, July 19, 12pm, 5pm: Performance**

TAREK ATOUI describes himself as an electro-acoustic experimental musician. His abstract sound performances are often site-specific or employ self-programmed digital sound compositions. ATOUI has studied cultural management and electronic music at the French national conservatory in Rheims. In 2004, he and URIEL BARTHELEMI founded the "Asa Djinnia Collective" in Paris. Among others, he worked with the "Puce Muse" studios and the "Institut de Recherche et Coordination Acoustique/Musique/Centre Pompidou" (IRCAM).

In addition to his work as a musician, he acts as a curator and cultural manager, often interdisciplinary and most recently for the Sharjah Biennial in 2009. At 5pm on opening day, ATOUI will give a sound performance at the Bonner Kunstverein.

**YTO BARRADA (b. 1971, currently living in Tangier/Paris)**

**Iris filed with sheep, Tangier, 2007, C-print on DigiTex 400 x 400 cm**

**Perdicaris National Park, Tangier, 2006, C-print on Diasec 150 x 150 cm**

**Sheep Market, daytime, 2007, C-print on Diasec, 80 x 80 cm**

**Three Eucalyptus Stumps, Tangier, 2007, C-print on Diasec, 80 x 80 cm**

**Oxalis Ladder Portrait, Perdicaris Forest, 2007, C-print on Diasec, 125 x 125 cm**

**Field of Irises, Tangier, 2007, C-print on Diasec, 60 x 60 cm**

**Field near Free-Zone, Tangier, 2007, C-print on Diasec, 100 x 100 cm**

In her work, Moroccan photo artist YTO BARRADA is interested in development, change and appearance of her home country Morocco, particularly her birthplace Tangier.

BARRADA uses Morocco's (post)colonial history, cultural phenomenology and the impact of human development on nature as documental and conceptual resources for her photography and projects. In spite of frequently socio-political undertones, her works go far beyond a critique of history and present times. In fact they address the inconceivable notion of a country between self-determination and heteronomy, Africa and Europe, past, present and future in gloomy yet poetic images.

The Bonn exhibit features a large-format installation incorporating works from BARRADA's projects "Irsis Tingitana", 2007 and "Public Park", 2006.

**YTO BARRADA (b. 1971, currently living in Tangier/Paris)**  
**Sleeper, Fig. 3, Tangier, 2006, C-print on Diasec, 125 x 125 cm**  
**Sleeper, Fig. 2, Tangier, 2006, C-print on Diasec, 125 x 125 cm**

For her photographic series "Sleepers", Yto Barrada photographed people lying on the grass. Making the photographs particularly jarring is the fact that people have covered their faces like corpses despite apparently not being dead, but just exhausted. Refugees frequently use Tangier's public park to rest and recover from their lengthy marches before undertaking the hazardous passage to Europe.

**MATTI BRAUN (b. 1968, currently living in Cologne)**  
**Skhirat, 2009**  
**Installation, Sand, photography**

MATTI BRAUN, a German artist of Finnish heritage, works in many different forms of artistic expression: Installations, objects, photography and painting. BRAUN's installation for the "INDICATED BY SIGNS" exhibit is a direct result of his research trip to Morocco, using sand he imported from a beach in Skhirat (near Rabat). Morocco's coastal strip is a hugely popular place, where, among others, a lot of Moroccan expatriates own vacation homes. At the same time it evokes a part of Moroccan-German history surrounding the so-called Skhirat coup. On June 10, 1971, 1400 republican-minded military academy cadets, brought in from Fès, staged a coup against King Hasan II in the presence of sculptor ARNO BREKER, who had been commissioned with a monument in Casablanca. Additionally, two photographs feature coalescing blue and white shapes in a way that evokes images of a sky and the ocean.

**SHERIF EL-AZMA (b. 1975, currently living in Cairo)**  
**Powerchord Skateboard, 2007**  
**Two-channel video installation, 20:24 min**

"Powerchord Skateboard", which is presented as an audio-visual diary, serves as a quasi-autobiographical two-channel video installation for SHERIF EL-AZMA. EL AZMA creates a fictitious time line that references real events. A combination of archival footage and photographs is used to construct a fragmented narrative, leaving room for the observer's own associations. The complex relationship between images, language, personal memory and collective history are negotiated. One part of the video has EL-AZMA examining the public emergence and decline of an image: He documents the creation and destruction of a commissioned graffiti-portrait of former Egyptian president Anwar El-Sadat, whose political re-orientation towards America made him an icon of western authority in the 1970s. (Aleya Hamza)

**KINDA HASSAN (b. 1984, currently living in Beirut)**  
**Du Religieux à la Séduction – Achoura, 2009**  
**Video, 13:30 min**

With his work "Du Religieux à la Séduction – Achoura", media artist KINDA HASSAN is approximating the possibility of an expression of human individuality. By documenting various rituals and behavior patterns during the Shiite holiday Ashura and putting them in changing visual relation to each other, she is putting different dimensions of historical and ideological understanding up for discussion. She is not only interested in what way these differences are expressed in body language but, beyond that, how individuals react in spite of their own ideology and unconsciously influence each other. Each year, Shiites come to Nabatieh, the capital city of Nabatieh Governorate in south-eastern Lebanon, to commemorate the battle of Kerbela and the martyrdom of Imam Husayn. For this occasion, tens of thousands of visitors flock into the city to observe or take part in the religious ceremonies.

**MAHMOUD KHALED (b. 1982, currently living in Alexandria)**  
**This show is my Business, 2009**  
**Video, 16 min, sound**

**Safety Zoom, 2008-2009,**  
**Video installation 7:13 min, wall paint, wallpaper, life jackets, painted plywood, photographic paper collage**

In his works, MAHMOUD KHALED examines the often coded social structures of his immediate environment. How are our perceptions impacted by our needs and impulses, and what bearing does this have on our behavior and interactions in public. Socio-political factors that form the individual and social identity are under discussion.

In "safety zoom" the observer becomes witness to an event both mundane and strange, that comes straight from KHALED's own memory: While the artist was in London as a tourist, shooting a video of one of the Thames harbors, a family with two children disembarking from a yacht caught his attention. In an act of subconscious voyeurism, he zoomed in on the family. When he noticed that KHALED was filming him, the father picked up his own camcorder, thus turning the artist himself into an object of observation.

"This show is my Business" revolves around London-based Turkish belly dancer and choreographer OZGEN, a much sought-after teacher and dancer in all of Europe. KHALED's interest in this cultural niche started as a coincidence. While "googling" his own name, the artist found a man from Cairo named KHALED MAMOUD, who lived in London as a belly dancer. Shortly afterwards, the man's identity had disappeared from the list of search results. In this work, privacy and publicity meet in an unusual way, while at the same time, classifications like gender role and cultural authenticity are renegotiated.

**LIGNA (founded 1995, Ole Frahm, Michael Hueners and Torsten Michaelsen, Hamburg)**  
**Übung in unnötigem Aufenthalt, May 2002, Hamburg central station,**  
**Documentary installation, monitors, radios, headphones, flyers**

LIGNA design patterns of dispersed collective action. Since 1996, the group has been producing the radio program LIGNA's music box for the "Freier Sender Kombinat Hamburg" where listeners play music over the phone. The Radio Ballet as a form of public listening intervenes in controlled spaces by reviving displaced gestures and motions. Those participating in the performance follow an open invitation and disperse randomly through the room. LIGNA's works have been received not only in an art context, but in various others like theater, dance and political movements.

At the Bonner Kunstverein, the Radio Ballet is carried over into an exhibition setting. In a room filling installation, the spectators can retrace the "Übung in unnötigem Aufenthalt" (exercise in needless sojourn") that was performed at the Hamburg central station in 2002.

Extract from the announcement:

"The Ligna Radio Ballet is not a demonstration, but a dispersal of as many people as possible who, via transistor radio or headphones, are listening to a radio program suggesting permissible and forbidden gestures. This is not a performance, since the mundane gestures are not theatrical in nature, but concrete behavior patterns. It is also not a nuisance as pedestrian traffic will continue undisturbed. It does not hand out flyers but, through the massive, dispersed revival of displaced gestures, gives the room an eerie quality. The Radio Ballet is an aesthetic strategy, dissolving the room's classification while at the same time changing the room in a real way. A Radio Ballet is not a gathering, it is a dispersing. Unlike a television ballet, it does not dance as a mass ornament. It has no unified stage. It is not arranged, it does not form a figure; it exists only in the simultaneous but dispersed gesture. The Radio Ballet confounds through its synchronism. No dancing ability is required to take part in this ballet. All that is needed is an attentive ear and a portable radio with headphones."

**KATRIN MAYER/SYLVIA KRETZSCHMAR (b. 1974 and 1977, currently living in Hamburg)**  
**"When one cannot read the original language, one rapidly loses oneself in translations (veils, fringes or clothing...)", 2009**  
**Installation, adhesive tape, B/W prints, video, 3:35 min.**

Artists KATRIN MAYER and SYLVIA KRETZSCHMAR have created a protruding wall made out of adhesive tape between floor and ceiling. It has been mounted as a fragile, self-adhesive display that is temporally reflexive and carries the notion of performative change within itself: Over the course of the exhibition, traces of the room, like dust, will become inscribed. At the same time, a physically transparent room emerges, into which the artists weave materials from their stay in Morocco and their research on texture, performance and gender. Loosely grouped as a sort of discursive wall covering, they provoke individual approaches to critical review: The arm gesture of a policeman dressed in white fabric cuffs suddenly becomes similar to the gesture of a tectonic dancer in Rabat. Every day, demonstrators gather in Rue Mohammed V in front of the parliament building to demand jobs. In the installation, pictures of their banners fluttering in the wind, interrupting and labeling the public space, form a visual relationship with the flying veil of transsexual Moroccan dancer NOOR. A video carries the concept further: The moment of a street blockade is extended and dissolved by letting the speed and editing modulate and alienate the original sound that remains tied to the image in each scene.

**HENRIK OLESEN (b. 1967, currently living in Berlin)**  
**"How do I make myself a body?", 2009**  
**30 photographic collages, 6 text collages**

The origin of the collage installation „How do I make myself a body?“ by Danish-born HENRIK OLESEN lies in the biography of English mathematician Alan Turing (1912-1954), one of the pioneers of information and computer technology. He also invented the so-called Turing machine, which led to the derivation that particular assertions can generally not be considered provable or plausible.

While the text collages quote sections from the biography of London mathematician Dr. Andrew Hodges (b. 1949), the photographic collages represent the artist HENRIK OLESEN's subjective reflections on Turing's life, particularly pertaining to his homosexuality. "How do I make myself a body?" poses the question how a person can be portrayed in their absence using only available media information, and whether a narrative visual portrait of that kind is even possible to begin with. One of the approaches of his work deals with the traditionalist-cultural approach of the history of homosexuality, which tends to romanticize TURING as a kind of homosexual genius. These efforts are juxtaposed with a more nuanced view. With the help of Turing's phantom biography, the matters of human construction and dissolution, as well as the body's production and reproduction, are divided into small fragments and woven into a complex web of references, quotations, assumptions and personal impressions.

**JALAL TOUFIC (b. 1962, currently living in Beirut/Istanbul)**  
**Tuesday, July 21, 7.30pm live lecture / video conference with JALAL TOUFIC**  
Jalal Toufic reads from his text "The Withdrawal of Tradition Past a Surpassing Disaster" (Forthcoming Books, 2009) and discusses with the audience.  
Host: Yilmaz Dziewior, Stephan Strsembski

**AKRAM ZAATARI (b. 1966, currently living in Beirut)**  
**"Another Resolution", 1998/2009,**  
**photographs, C-prints, video installation**

In his works, artist AKRAM ZAATARI explores the cultural and political conditions in Lebanese post-war society. As a co-founder of the Arab Image Foundation (with WALID RAAD), archiving and analyzing the visual history of the Middle East's other modernity is the foundation of ZAATARI's work as an artist. In his works, stories from personal memory are intertwined with historical and political events. "Another resolution" is the result of research on public and family photography in the Middle East, where ZAATARI was confronted with the phenomenon of child photography in particular: Parents would often take pictures of girls and boys, either completely naked or with their pants down or their dress lifted up, which from today's perspective seems strange and disconcerting. With this type of enactment, parents were shaping their offspring's perception of gender roles, long before the children were able to consciously reflect on them. ZAATARI re-enacted these found poses from the original photographs with adult volunteers – friends of the artist – by separately putting a man and a woman in each of the poses. In this way, questions are raised regarding acceptable conduct and the willingness to participate of different generations, genders and age groups.

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