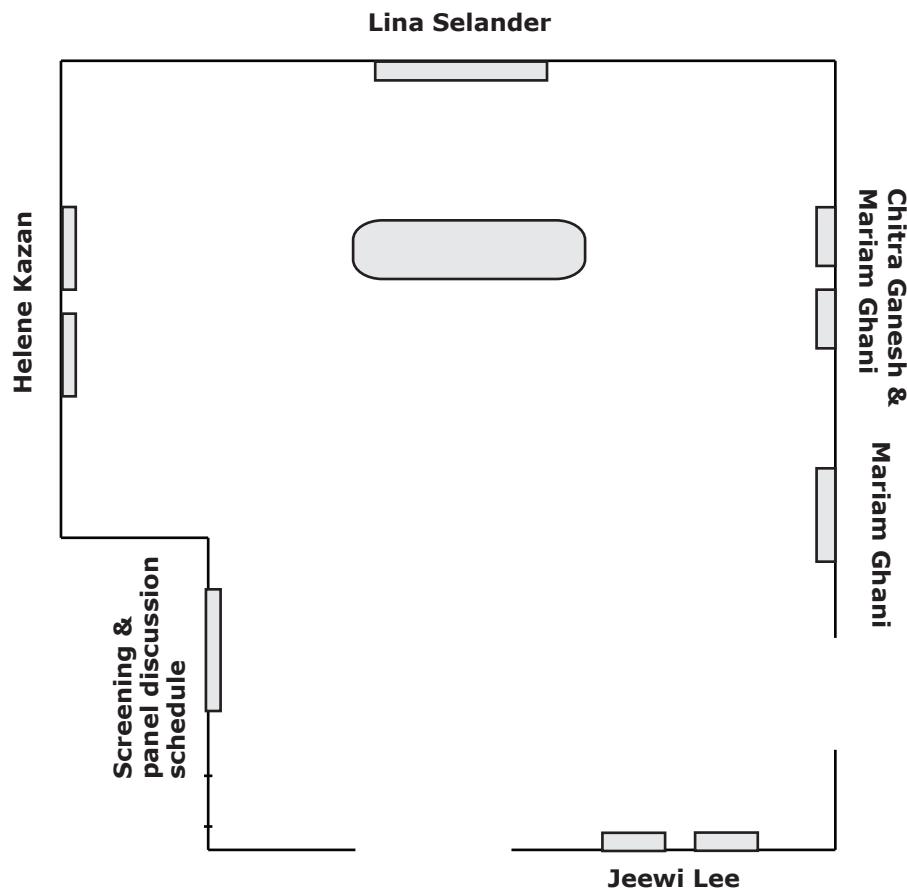


Checklist



<From the entrance>

Screening & Panel Discussion Schedule

Helene Kazan

(De)constructing Risk: A Domestic Image of the Future
2015, film, 7 minutes

Expert methods of calculating risk are employed across industry, aimed at producing the best possible forecast in order to sell a calculable danger to clientele. These snapshots of the future are fabricated using algorithms, fears, hopes, conflicting philosophies and historical experience. *(De)constructing Risk: A Domestic Image of the Future* reveals the abstract nature of this process of risk-writing, and focuses in particular on the way the domestic arena forms a relationship between risk observed as an abstract calculus (experienced through the real-estate market), and risk felt as a tangible, bodily threat (experienced within the home).

The real estate market in Lebanon has consistently been regarded as its most dynamic area of investment. Even in the current geopolitical climate, the market is experiencing rapid growth, which has encouraged a proliferation of luxury re-development projects to litter Beirut's urban landscape. Across the luxury re-development projects, a visual strategy is employed to entice interest and investment, where the creative destructing that takes place on site is concealed using hoardings that feature life-size architectural visualization depicting an idealized image of future domestic life. The use of this visual

technique re-constructs the material of the private domestic arena into an 'endless flow of images' (Colomina, B 2007, 7), and reproduces the present lived-in urban environment into a shimmering mirage of a future, as imaged by the Lebanese construction industry.

This work examines the emerging use of this visual technique, which acts simultaneously in the defense and destruction of the domestic arena's territorial boundaries. Exposing the contradictions operating across these differing modes of risk perception in order to examine the ways in which they contribute to (de)constructing the home as a site of security.

Masking Tape Intervention: Lebanon 1989, 2014, film, 7 minutes

The domestic space - the home or the house - is the site where a complex range of values converge and where small-scale actions of preparedness or anticipation mediate the effects of risk and its management into a range of affective and experiential registers. These actions (realised in the form of taping or re-enforcing outer walls) work together to design an environment in which the fear of a future risk is continually being rehearsed. While the majority of civilian deaths that occur during armed conflict actually take place in the home (through collapsed and destroyed buildings), the psychological fear of living with this potential also alters the material components that constitute the domestic space. The home provides protection against exterior threat but increasingly becomes a target of the conflict and part of its operational weaponry.

In Masking Tape Intervention: Lebanon 1989 the practice of using tape on windows to stop glass shattering against the violent force of aerial bombing is seen in a home in Mazraat Yachouh, a small village in Lebanon. The film, which is part generated from an archive photograph depicting the interior view of a beige and brown tiled kitchen in 1989 during the Lebanese Civil War, not only shows the motive of taking this image was to produce a keepsake of the home, but reveals the act of taking the photograph is in fact a precise record of the authors insecurity regarding the future.

What follows is a BBC broadcast covering the escalation of violence in Lebanon in the spring of 1989, which includes an interview with the photographer and his family as they alight a boat from Beirut into a refugee camp in Larnaca, Cyprus. Between the two sections of the film, a violent interpenetration of private and public spheres takes place, intensified by the multi-scalar effects of war, as the family absent from the interior image of the home becomes the focus of an international news broadcast.

Lina Selander

Around the Cave of the Double Tombs

2010, continuous B/W HD-video, silent, 16 minutes

Text in collaboration with Fredrik Ehlin and Oscar Mangione

Arabic translation: Henry Diab

Around the Cave of the Double Tombs takes its starting point in several research trips to the West Bank, especially to the city of Hebron. We are confronted with photographs, and with still images, depicting - in a rather abstract and distanced manner - various situations: a model of ancient Jerusalem in a Museum, a check-point with its massive security architecture squeezed into a historical building, houses, walls, objects. In between, sequences of moving image appear that show a chain link fence above a shopping alley in Hebron, built to protect Palestinians from settlers throwing stones at them. The continuous, but halting, camera movement facing the horizontal fence disturbs our perception and sense of orientation and, as Lina Selander states, "gives the place a vertical dimension: earth and soil - buildings and people - sky, air and dreams." Still and moving images alternate with short texts, establishing a rhythm that does not only connect - without always explaining - what is seen, but introduces a narrative that articulates the interrogation of image and text. Contrary to a conventional image of Palestine and the conflict as emphasized - and exploited - by the mass media and contrary to dominant documentary practices, Selander turns away from a documentary exposition and instead "reflects on and projects layers of control, dream and confinement, both in relation to the place and its history and to problem of showing and saying it" (Selander). Selander's *Around the Cave of the Double Tombs* is concerned with questions of representability and the possibility of film to interact with a specific reality, a reality that is otherwise experienced in a very specific set of conditions. It is through a renunciation to speak on behalf of someone or to represent someone or a specific objective, but instead to focus on the ontological status of image

and text in film that Around the Cave of the Double Tombs unleashes its potential of letting the real shine through, or, as one of the text panels states: The real is cut and re-assembled, returning with a different origin.

Chitra Ganesh & Mariam Ghani

From Index of the Disappeared

**2004-ongoing, inkjet prints on acetate in lightboxes
each 12" x 36" x 6", edition of 3**

Index of the Disappeared is a collaboration, ongoing since 2004, between artists Chitra Ganesh and Mariam Ghani. The Index is both a physical archive of post-9/11 disappearances - detentions, deportations, renditions, redactions - and a platform for public dialogue around related issues. The Index also produces visual and poetic interventions that circulate fragments of the archive in the wider world.

Mariam Ghani

Universal Games

**2000, 1-channel video (b/w & color, stereo, RT 2:20)
dimensions variable, edition of 5 (+ 1 AP + 2 exhibition copies)**

Universal Games mixes found footage of the second Intifada and the World Series in 2000, events that were unfolding at the same time on prime time news in the US. Ghani was fascinated by the similar tone of the coverage in each case, as well as the eerie repetition of gesture and body position.

Jeewi Lee

GEIST

**2010, acrylic on wallpaper, 350 x 400 cm
located on Auguststrasse 17 D-10117**

Berlin Auguststrasse, also known as Art-Mile, is one of the most popular streets in Berlin for its fashionable Berlin art scene. It is host to well known art galleries and museums, such as KW-Institut, the center of Berlin Biennale and Me-Collectors Room of Thomas Olbricht. Centuries ago it was called Armen Gasse, which translates to "Poor Alley". In mid 18th Century Friedrich Wilhelm I ordered Jewish families to move to the area. It later became known as the Jewish Ghetto. This is the reason for the strong Jewish influence that still exists until now, such as the Synagogue, Jewish Cafés, and former Jewish girl school. These buildings are under constant protection by the police against the possibility of anti-semitic attacks.

On one day in 2010, I broke into an abandoned building on this very street. Upon exploring the ruin, I found an empty room decorated with old-fashioned wallpaper, still somewhat intact and relatively untouched. With the strange mix of dominant red, white and grey, it almost seemed as if the white stripes are barricaded from the outside, from the ruins of the apartment and from what lays beyond the wall. As if one can only catch a glimpse of the grim history of the street through the Stolpersteine, or stumbling blocks, which are metal blocks with the names of Jewish residents in each buildings engraved in them. Completely taken in by the atmosphere of this fascinating wallpaper, I was inspired to create an art piece in the room.

The final work is called *GEIST*, which means spirit or ghost in German. It is a painting on the wall, or rather camouflaged or buried in the wallpaper, of two guards (unexplained if they are soldiers or police officers) patrolling between the red stripes. The stripes could be associated with fences, but could also with dense forest. There is a sense of freedom of interpretation for the viewer.

Along with the historical significance, there is also a twist regarding the current state of Auguststrasse as well. This particular piece can only be completed in the room, thus cannot be moved to another place and sold. The photograph is the only way to capture and transfer the essence of the work, just as Stolperstein can capture the name of people who were once there.