

“To Be Inconvenienced”, (work in progress) performance series, and film

This project is based around the supply-chain of sovereignty. It is based on the phenomenon of Flags of Convenience where ships can purchase the sovereignty of a nation (with notoriously lenient registration requirements and weak labor standards), that these ships then become the territory of. The project aims to materialize the feedback loop that is created when the potential criminality of a transport worker (that positions them between the commodity and nation), is seen within the context of nationhood-as-commodity.

With a script that is made in collaboration with lawyers and legal practitioners, a fictional reality is constructed that is geographically impossible, yet legally accurate. The film will imagine a fictional world where FOCs are the only existing nations. Based on the way these sovereignties are commodified and circulated, this fiction will imagine that sovereignty is the main natural resource that is mined and sold, and will frame the labour of moving this cargo as a particularly citizen-forming process.



"Highjacking Hindsight", [2020], film, 23min

Sample Trailer: <https://vimeo.com/407113920/1422f836ec>

The video weaves together the audio evidences of risk on board a cargo ship passing through the Suez Canal/RedSea, with the visual documentation of a performative event taking place in the middle of a vast frozen body of water. This project is based around the new shipping route proposed by Maersk that would pass through the North Pole (taking advantage of the space created by the melting ice caps), which was proposed specifically to avoid the "risk" that has come to define the Suez Canal passageway (due to histories of narrativization, law of the sea, geographical racism, etc.). The speculatively staged fiction of the opening ceremony for the North Pole shipping route, using historical artifacts from the opening of the Suez Canal, looks at the role that risk and preemptive possibilities play in shipping, particularly in speculative securitization. In telling the story of risk, one scene includes an audio recording of crew on board a container ship, acting as if the ship is on fire, for the sake of a safety drill. This audio is played overtop of behind the scenes footage of the film "Captain Phillips". These artifacts abstractly tell the story of the Brilliant Virtuoso, a ship who staged its own highjacking and set itself on fire, as a way of getting insurance money (orchestrated by the owner of the ship).

Image 1) A crew member of a container ship, "On Watch", during the high-piracy-risk areas.

Image 2) A table and chair set installed in the middle of a frozen body of water.





A Kinetopsia, (Proof of Delivery), [2019], video installation, 37min,

Vimeo Link:

<https://vimeo.com/375046061/80084e7de9>

A Kinetopsia (Proof of Delivery), (2019) is a performative video work that situates the relationship between prop and property within the context of the logistical image. It looks at the ways in which evidence of value and threat are attributed to visual loci within the supply chain, and how speed and interruption are made visible. In doing so it goes through the genealogical relationships between policing, cinematic time, and logistical inventories, interwoven through the impulses and abstractions of loss prevention. Through archives and interviews of legal evidence and justice acquisition, the film situates the criminalization of transport labour within a longer history of character-attribution as logistical strategy. As the film "shape-shifts" meaning from one node to another, (and from "document" to "fiction") it absurdly embodies the resilience of logisticality in its material form.

It weaves together different forms of video evidence, from evidence of docker's strikes witnessed in a pile of containers, to a filmmaker hired to provide legal evidence for a shipping company, to UPS's nature documentary series (promoting the survivalism of logistics). This interweaving forms a plotline that takes place inside of a commercial advertisement for a forensic camera, in which the police are the target consumers.

The testimonial act (of the witnessing of evidence) forms a code of indexicality and emplotment that evokes the performativity of the inventory, as both the host for the attributes of character, and as a logic that shapes time and motion. The spectacularity of the logistical image is embodied in a quasi-theatrical soap opera, and with the camera as the centre figure, the film reflects on how constructs of logistical representability serve as foundations for geographical emplotment and labour negotiations.



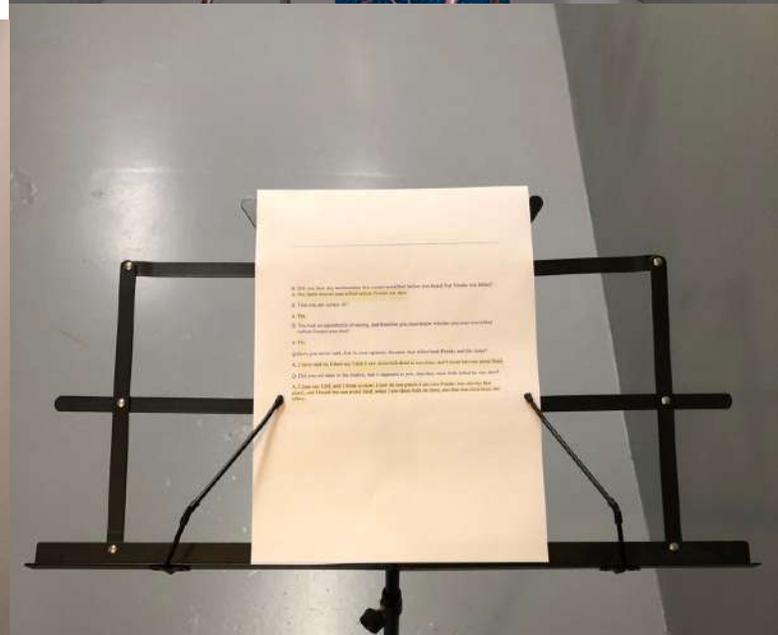


“Joules”, 2019, mixed media installations
wooden structure, vinyl image, 2 sheets of paper, judge’s gavel prop, ink-jet on paper, music stand, collage, etc.

This project is based on the actualizing of a possible history from below, as found within a document of a trial from 1792. During the “Wapping Coal Riot”, a worker’s revolt against the invention of the Thames River Police (a commission by a shipping company to protect the cargo), a police shot a bullet from the office killing a worker. At the same time, a police officer on the ground was killed, in what is known in England as the first murdered police officer in recorded history. During the trial, the primary witness Elizabeth Forrester (a lumper who unloads cargo from the ships), stated that the bullet shot from the office actually went through the body of the worker, came out the other side, and killed the police officer behind him, thus killing two people with one shot. This project takes the spectacular phenomenon hidden within the archives of history and brings it to life, imagining as if this witnessed moment had actually survived the history.

It takes the performative dramaturgy of a courtroom process, conceptualized as a type of post-dramatic theatre. Using scenographic structures that insinuate the place of a human subject (a stand for rehearsing a script or a dressing room to get into character), it uses only physical objects to make present an unseen performative spectacle, that is the double-shot. The “Double-Shot” is then seen in relation to the “composite-shot”, a photographic invention by sir Francis Galton (as an instrument of policing) that layers many portraits of criminal- subjects to create an image of an average “type” of person (a shot that goes through multiple people).

The dynamic, connects the shot with the characterization strategies that birthed the police in the first place. When the West India Committee noticed an issue in their inventory, Patrick Colquhoun claimed to have found the attributes of criminal characters among the workers, and described them elaborately as if meticulously detailed “types”.

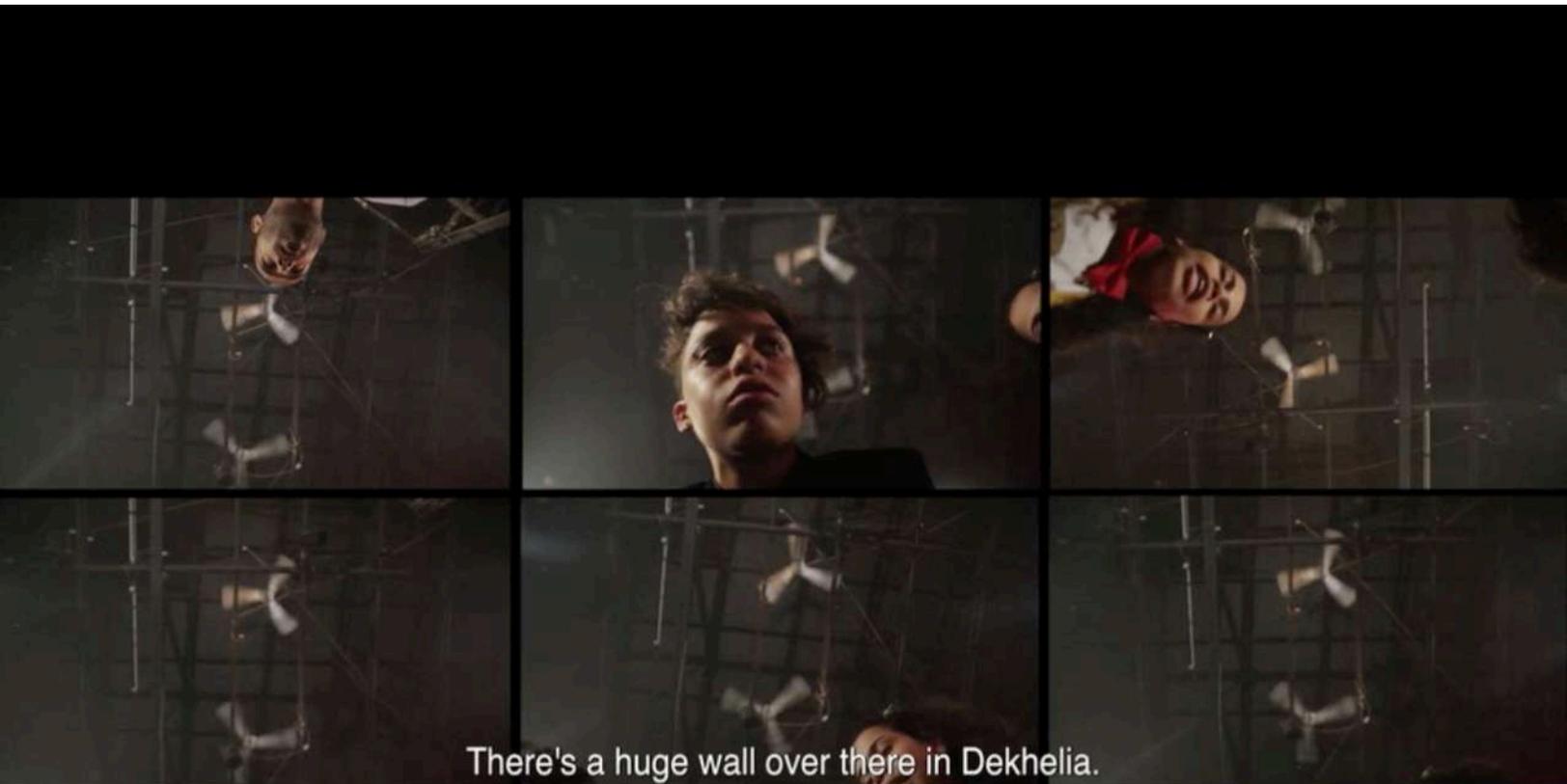


“Heist Plotters”, 2017, (23 min), 6 Channel Video Installation in a constructed space.
(a part of the project “In the Anticipation of a Future Need to Know”)

Sample Trailer (3min 21sec):
<https://vimeo.com/246691189>

Full Video (23min 04sec):
<https://vimeo.com/235424148>

A fictional heist plot, in which 4 characters are mapping the supply-chain route of paper from the port to the immigration office, by plotting cameras on a table. This video is interlaced with shots of a conceptual map that connects historical artifacts, such as a 1937 military report on Egyptian highways. The script for the heist is based on interviews with staff at the Police Printhouse, the company that prints passports and other governmental documents, blending together the archetypes of citizenship and filmic tropes, working with soap-opera genre-style. The flow of the narrative, is seen in relation to the flow of the product, which simultaneously embodies the transformation of the product from a physical object (paper) to a social object (the document). Rather than seeing the actual map, the performance of plotting is seen from the perspective of the map itself.



“Article 9303”, 2017, (6:06) MDF wall with wooden frame, 3x2.5m vinyl image, 2 TV Monitors
(a part of the project “In the Anticipation of a Future Need to Know”)

Video Sample (1 min 35sec):
<https://vimeo.com/246696211>

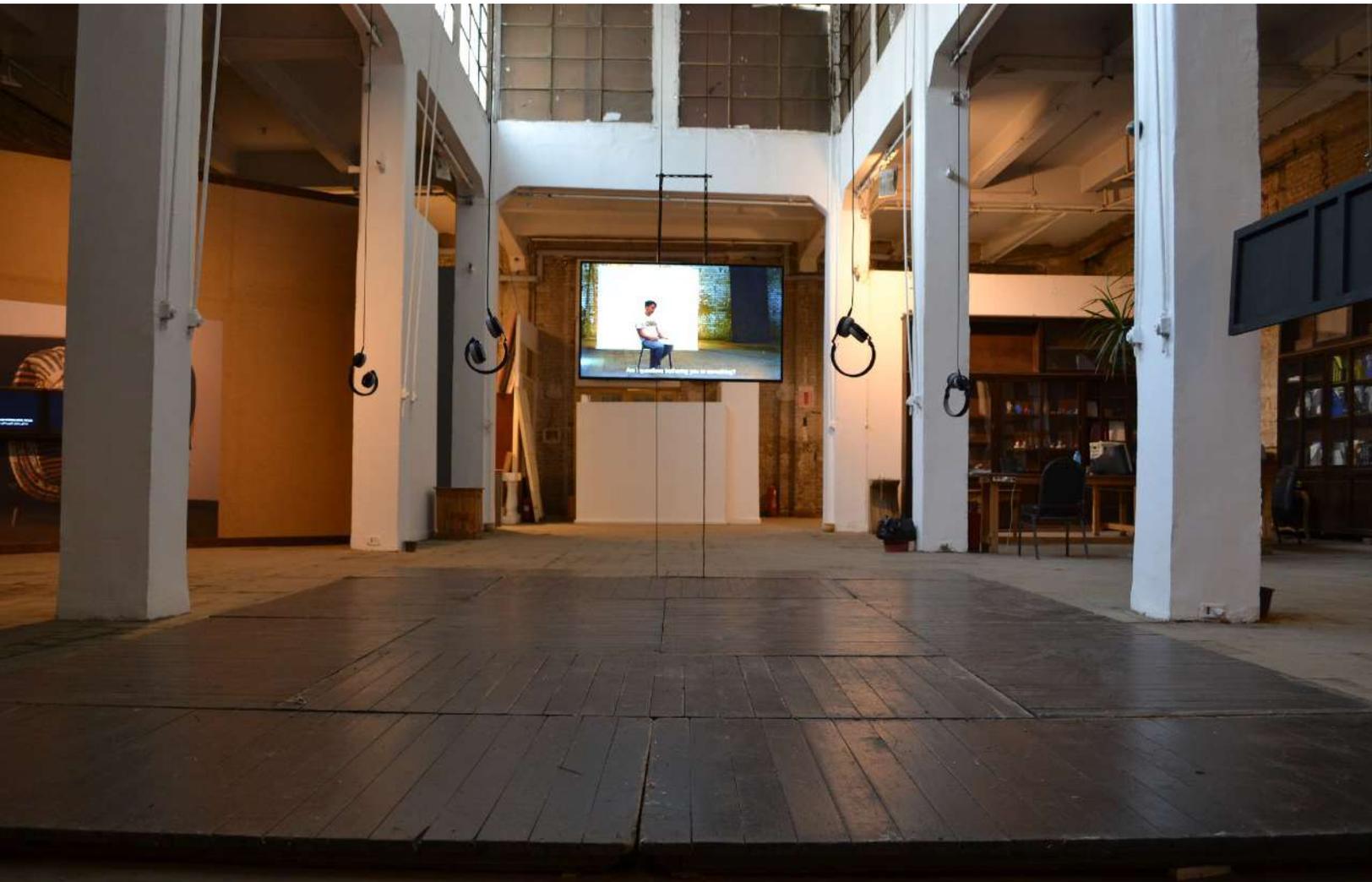
The image depicts a scene from the ICAO (International Civil Aviation Organization) declaration on the usage of biometric recognition in passports, in which a gift is being given by the Egyptian representative. The two corresponding videos depict interviews with photographers that explain the logistics of their procedures. One is the official photographer for the ICAO, who documents such moments as the wall- vinyl image, and the other is a local photographer in the embassy district in Cairo, who takes passport photos. These two compare their relation between the camera and the body.



“Untitled (P2794)” 2017 9 min, 51 sec, 4x6m wooden platform, 5 headphones, 1 tv monitor.
(a part of the project “In the Anticipation of a Future Need to Know”)

Sample Trailer (2min 37sec):
<https://vimeo.com/246693769>
Full Video (9min 52sec):
<https://vimeo.com/232331562>

This video installation includes a 10cm high (20m squared) stage that faces a screen hanging from the ceiling. The screen depicts a person sitting on a chair in front of a white wall. The speech performance takes the form of a visa interview, with questions asked from a voice off-screen, the person on the chair is asked to identify themselves. She identifies herself with the attributes of a specific document: the record of a \$50 million loan in 1980 from the world bank to Egypt, to develop it’s pulp and paper industry. This fictional scenario endows a historical document with the human behavioural privilege of applying for paperwork.



“Two Steps From Hell” 2017 Audio Installation 14 min, 29 sec, carpeted room, 4 speakers on stands, one monitor with subtitles
(a part of the project “In the Anticipation of a Future Need to Know”)

Sample Trailer:

<https://vimeo.com/246697463>

(1min 35sec)

Full Audio:

<https://vimeo.com/236905173>

(14min 29sec)

The sound from speakers encases an entire room, playing a radio show that was conducted between the artist and a video company who produced a commercial for a paper factory. In the recording, the different staff members talk about the procedures of filming the paper being made, and the connotative goals in their recording processes, revealing the commodity production through the perspective of cinematic labour.



“Tides of Sand and Steel”, [2017], multi-media solo exhibition expanding 7 rooms
In Collaboration with Felix Kalmenson and Rouzbeh Akhbari, Sishang Museum, Beijing

Sample Trailer

<https://vimeo.com/246706753>

“Tides of Sand and Steel” is an expansive series of large scale installations and video works, that connect to and frame each other (both physically and conceptually) throughout the 7 different rooms of the museum. Based off over one year’s worth of fieldwork in villages in the Gobi Desert, (along with research in state archives and laboratories), this exhibition unpacks the narrativization of a massive logistics project, as an “anti-desertification” tactic, moving back and forth between infrastructure and narrative structure.





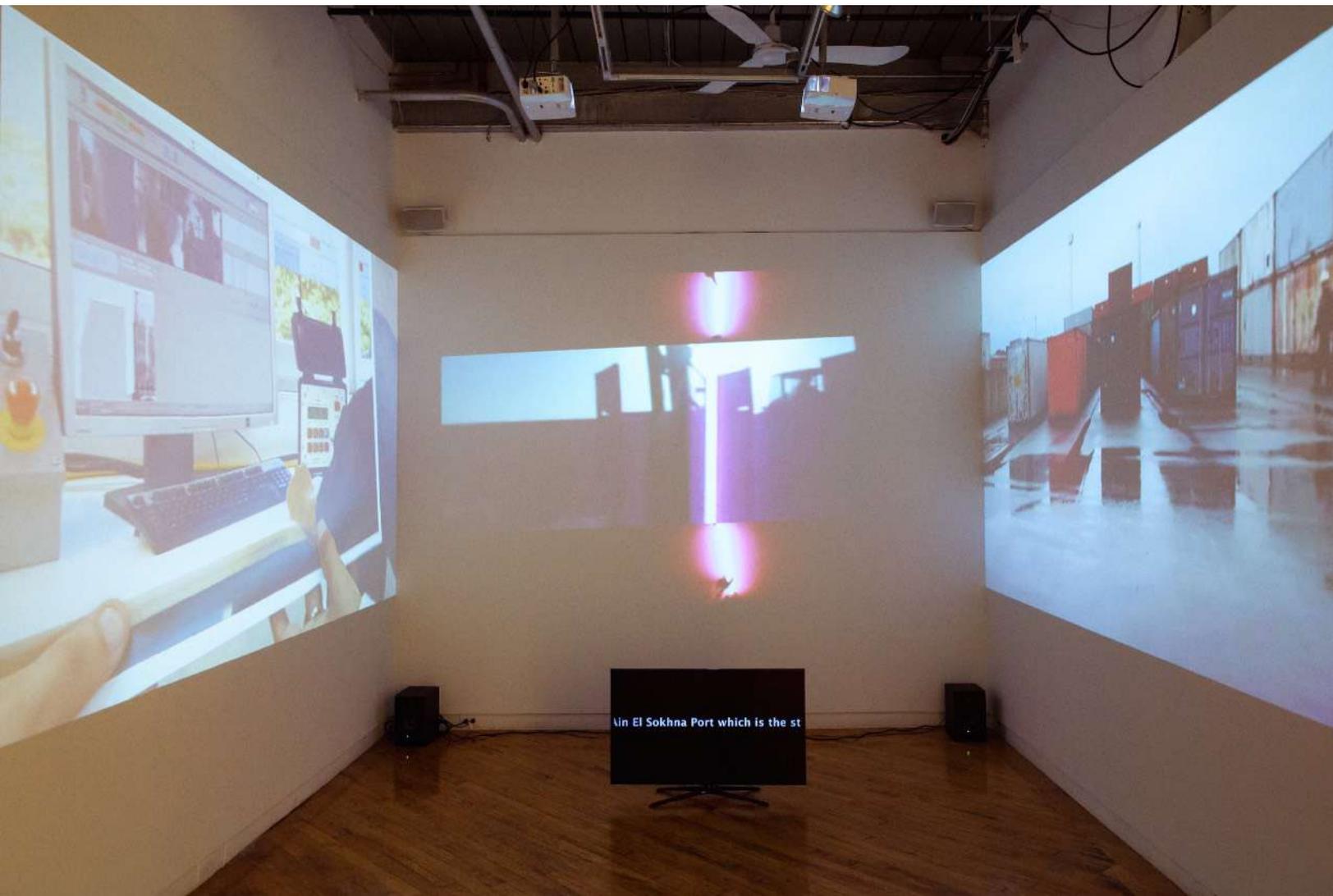


“Disappearing Pedestrians”, 2017, 4 Channel Video Installation, 6min,
<https://vimeo.com/232380887>

The work is based off of three videos that were each found online:

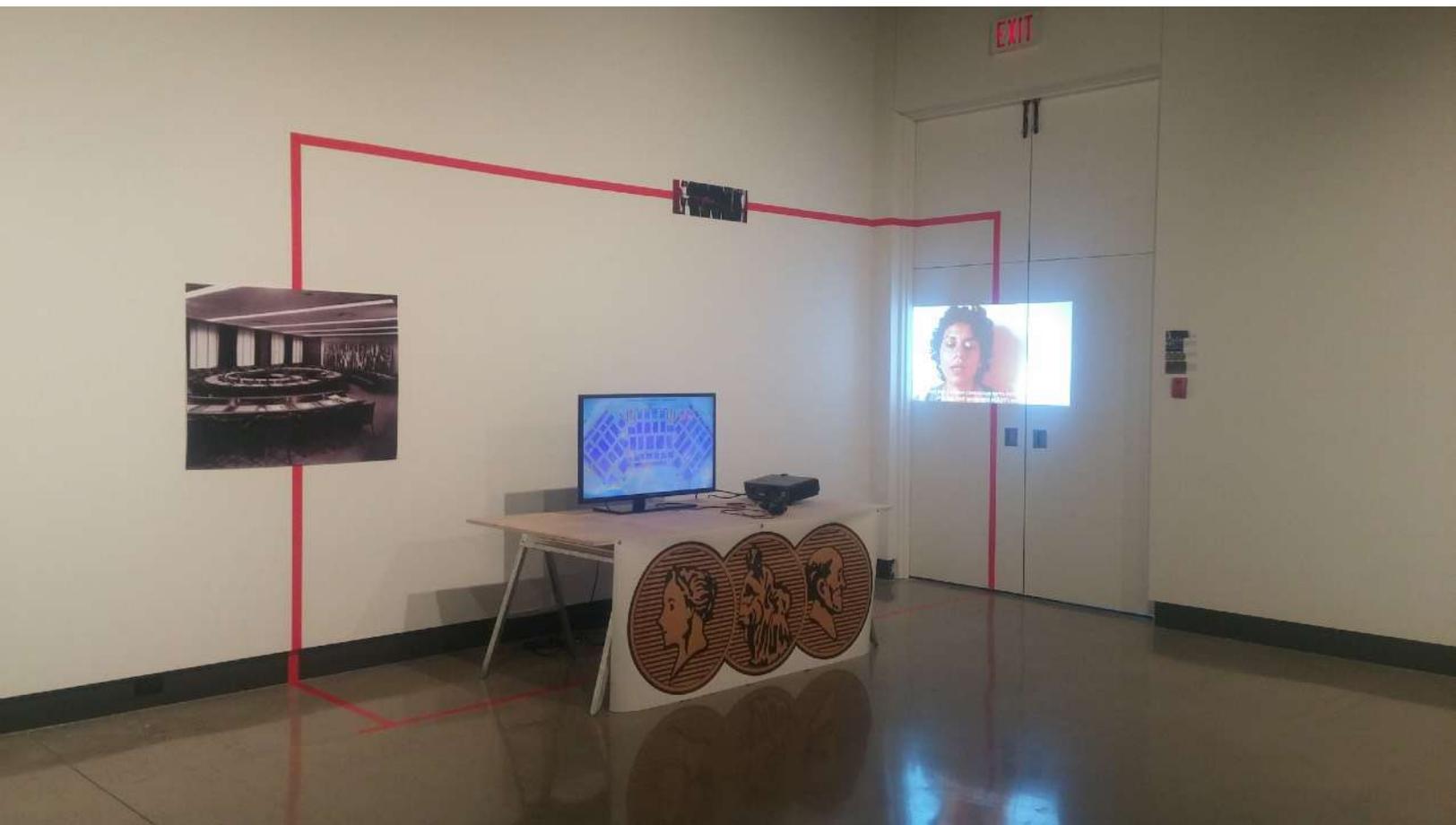
- 1) A worker giving a tour of the Ain Sokhna container depot in the context of the port strikes.
- 2) A video released by Sokhna’s terminal operating company (DP World) on the same day that the strikes were centered around the container scanning process. This instructional video, titled “Disappearing Pedestrians”, was made to demonstrate the safety of worker’s visibility.
- 3) A commercial video (for the company that supplies Sokhna Port with it’s container scanning equipment).

Each of these videos were performatively manipulated, re-recorded, and synchronized with each other when projected in the installation.



Golden Coin Society, 2017, multi-media installation

- Photograph of ICAO conference room,
- Banner of Golden Coin logo (a product- range of Asia Pulp and Paper),
- Photograph of the inaugural “cutting- the- red-tape” at the 2016 Cairo Paper convention
- TV Monitor displaying a video of a USAID lab experiment, tracking the growth of a slime mould over a maquette of the trans-African highway network.



“Transmitted Immediacy”, [2014-2016], Ongoing performance series

“Transmitted Immediacy” is an ongoing series of participatory events, staged in different contexts every time, though maintaining a central premise/ procedure. In this work, local events planned to happen “elsewhere” in the world, are found through online forums and advertisements. Through collecting as much information about these events as possible, they are recreated in different locations/contexts, but at the exact same time that they are occurring in their original location.

The selection of the events is a curatorial rearranging of moments, focusing on the causality between intimacy and proximity. The choices of both locations (the original event, and the synchronized event) are based on the political/ economic/historical relations of these sites.

The example displayed above was hosted in Beijing, and synchronized with original events occurring in Hong Kong. This took place in the context of the Hong Kong protests, which at the time were specifically directed towards Beijing.

