Debt

مشاركة مركز خليل السكاكيني الثقافي في قلنديا الدولي ٢٠١٨
تضامن

Khalil Sakakini Cultural Centre participation for Qalandiya International 2018 Solidarity
This Catalogue is for “Debt” Exhibition

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Debt exhibition is produced by Khalil Sakakini Cultural Centre as part of Qalandiya International 2018 under the theme “Solidarity”.

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Paul Goodwin lecture is part of Noor Abu Arafeh artwork and it is supported by ECAV and organised in partnership with Chevening Scholarships Alumni Programme

Khalil Sakakini Cultural Centre ‘4 Raja’ str, Ramallah, Palestine www.sakakini.org

ecav
école cantonale d’art du vaalais
schule für gestaltung wallis

chevening

Debt
Exhibition dates: 6 October – 30 November 2018

At a time when solidarity has become conflated with support, where alliances are made through financial contributions and pay it forward favours and debt, the notion and conditions of solidarity and its role must be questioned. Solidarity in its essence is a unity in feeling or action, solidarity in its essence is a unity in feeling or action, today it has become conflated with support, where alliances are made through financial contributions and pay it forward favours and credit. Debt has different forms, hierarchical

In their work, Fred Moten and Stefano Harney approach debt as a history of giving, a history of taking and always a history of capitalism. They argue that it can never be paid off as it “signifies a promise of ownership but never delivers on that promise.” Taking this as a departure point, this project examines how debt and its market systems, and in particular the art market, have shifted our understanding and the role of solidarity in art and cultural practices. The project hopes to explore other thoughts and forms of solidarity, both within the current cultural economy, and those that exist despite of it by looking at existing artist practices and rethinking ways of working together.

Debt
hierarchical (exchange based on power) - relieve our project from the weight that it’s only this exchange (principle of equality, accountability, transaction)
love/communism which is practice/principle - counting doesn’t make sense, imbalance of what is given and taken which is an integral element of the love like parents, friends, etc. but goes into expectations, dependencies, people escape from the love debt because it’s too much, think about non human life (lizard which serves a purpose - think about it in terms of solidarity - no just a hierarchal)
we are all indebted to each other in our relations, but also a bigger relation/ we are interested in the notion of communism and how can we understand solidarity to each other through it.

The Wild Beyond: With and for the Undercommons (from the introduction of The Undercommons, fugitive planning & Black Study by Fred Moten and Stefano Harney)
The project is twofold. Firstly, an exhibition which includes a selection of artworks, books, comics, talks and workshops that were proposed by artists in response to thinking about notions of solidarity, what it means today, its role and our relationship to it and the different understandings of the notion of debt. In expanding on the terms solidarity and debt and our understanding of them, the exhibition will explore issues of production, authorship, agency, power, access and transactions of ideas and art.

Secondly, a collective study for a proposal towards possibilities of a new form of solidarity that can help answer the question of how do/can we work together. The study will be in the form of holding several public moderated group meetings with institutions, artists, academics and art professionals working across Palestine. The meetings aim to provide an opportunity for a critical platform for discussions on the general landscape of art and culture in Palestine. They also aim to highlight the ways in which everyone in indebted to each other through thinking through how people currently work together and/or potentially could work together with the shifting practices and systems underway. Several documents from each meeting will be produced and made accessible to the public during the exhibition.

The exhibition will present works developed with artists through conversations around solidarity and debt and include the following artists and participants:
Majd Abdel Hamid, Noor Abu Arafeh, Ayreen Anastas and Rene Gabri, Marwa Arsanios, Casey Asprooth-Jackson and Mujahed Khalil, A. Carmel, Lyra Garcellano, Hans Haacke, Pablo Helguera, Jill Magid, Joe Namy, Walid Raad, Khalil Rabah, Omnia Sabry, SUPERFLEX
التضامن في صميمه هو تضامن بين المهزومين. اليوم أصبح التضامن متضمناً مع سياسات التمويل الدولي، حيث يتم تعدد التحالفات من خلال الобщاءات المالية التي يتم تقديمها كرعاية وديون. فإن يتعين التشكيك في فكرة التضامن ودوره وحيثياته. وربما يمكن النظر إلى مفهوم الدين باعتباره إرادة رافقت وتتنامى مع تطور المجتمعات وتنامي تفضيلاتها وأحيائها. فهو بطريقة ما، وفقاً لما جاء في كتابات فريد موتن وستيفانو هارني يمثل تاريخاً من التضامن والدين، حيث يتم عقد التحالفات من خلال المساهمات المالية التي يتم تقديمها كرعاية وديون، فإنه ينبغي التشكيك في فكرة التضامن ودوره وحيثياته. وربما يمكن النظر إلى مفهوم الدَّين باعتباره لازمةً رافقت وتنامت مع تطور المجتمعات وتنامي تفضيلاتها وأحيائها.

يتكون هذا المشروع من شقين: الشق الأول، معرض يضم مجموعة مختارة من الأعمال الفنية، والأوراق، والكتب، والنصوص المصورة والمحادثات. ورش العمل التي اقترحها الفنانون ردًا على التفكير في مفاهيم التضامن والدين، وما يعنيه اليوم، ودورها، وعلاقتنا بها. بتطوير في شروط التضامن والدين، وفهمت لها، سوف يكشف المعرض قضايا الإنتاج، التأليف، التوكيل، السلطة، العلاقات الفنية، والفنية. سيقدم المعرض الأعمال التي تم تطويرها مع الفنانون من خلال الحادثات حول التضامن والدين، ويشمل الفنانون: مجد عبد الحميد، نور أبو عرفة، أرنين انسانت وارد، رضا عائد، كيسي إبراهيم، وسانا بكو، وآدم، وناو، وناو، وناو، وناو، وناو، وناو، وناو، وناو، وناو، وناو، وناو، وناو، وناو.

أما الشق الثاني، فهو دراسة جماعية للمقترح الخاص بإمكانية شكل جديد من أشكال التضامن يمكن أن يساعد في تقديم إجابات حول كيفية التفاعل في بعض إمكانات الفن والثقافة. يحاول الفنانون الاستفادة من عملية التفاعلات المتعددة وعلاقتها بالأعمال الفنية، والثقافة، والفن، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون، والتعاون.

سيتم إنتاج العديد من الوثائق التي تسر كل لغة وإنتاجها للجمهور خلال العرض.
A. Carmel

Artists and Freedom of Expression Project
2018

Workshops for artists
Commissioned by Khalil Sakakini Cultural Center for Debt
Courtesy of the artist

A. Carmel is a social change artist. Since 2008 she has lived and worked in historic Palestine with artists, activists, social entrepreneurs and civil society organizations. Her solidarity with Palestinians has been mainly focused on supporting Palestinian led initiatives focused on arts, advocacy and creative industries among others. In Palestine, her collaborations have included work with individual artists as well as cultural institutions including Al-Mamal Foundation, Dar Al Kalima, the Palestinian Academy of Art and the Freedom Theater among others.

The Art Practice Solidarity Kit project is a series of workshops for artists, crafters, creatives and makers to consider how to make their art practice more sustainable. Through a series of workshops we will explore how our art practices engage with the economics, freedom of expression and the online environment. This will include talks from experts, collaborative discussion and a hands-on workshop to help you consider how to market your artwork and protect yourself and your intellectual property online.

This work is in collaboration with Nadim Nashiq (7amleh the Center for Social Media) and Hassan Jaddeh (Concepts Technologies) among other experts.

The workshops will be free and held at Khalil Sakakini Cultural Center according to the schedule below:
Marketing for Artists - Monday 15 October 2018, 5-8pm
Digital Security for Artists - Monday 29 October 2018, 5-8pm
I am looking for a text that is easily translatable. My name is this and I do such and such. I think or I don't think this and that. I am today this one I am tomorrow that. What is the use of writing if it were without echo without meaning without delirium. Write write and fill the page with words. A life, a path, a biography, a with, a thought, a with, a feeling, a with, a shadow, a light, a fog, an image, a with, a thread, a mountain, a sea, a word, a with, a forgetfulness, a glimpse, a meaning, a with, a thread, a mountain, a sea, a word, a with, a forgetfulness, a glimpse, a meaning, a with, a breath, a now, a with them, a together, a with you.

Who are you? Who are we? Who are they?

Rene Gabri is the name of a character in an incomplete and fragmentary story called 'the World'. In the sections thus far written- which have by now been translated into Armenian, Arabic, Farsi, Greek, English, Spanish, Italian, German, French, Turkish, Korean, Dutch, Croatian, Swedish, Basque, Finnish, Norwegian and Georgian - the character is primarily attempting to change the story. First by changing the conditions of his own existence, namely. who he is, where he is supposed to live, what he is expected to do, how he is supposed to live, what he is supposed to do, how he is supposed to think and love. Second, by engaging with the other characters of the story to revolt against the authors of 'the world'.

In the sections recently discovered and not yet translated, as the conditions of life in 'the World' seem to deteriorate further and largely revolve around the destiny of an object referred to as 'money' or 'capital' in the story; the character begins to grapple with the challenge of affirming 'the World' as it is, in its anarchic, authorless, open-ended becoming, as well as the communism which is its (the World's and the story's) well-spring and the very condition of its existence.

The Communist Museum of Palestine is an idea for a museum that houses its collection inside the homes of Palestinians. It names an effort to create a decolonizing and deterritorializing museum, one which emerges like grass between the concrete slabs and walls which have been planned, designed and cruelly placed atop our imaginary to stifle and contain it. Thus, it is a proposal for restoring the indeterminacy and potency of art both in its capacity to alter the way we see the world and in its ability to interrogate life as it is lived today. It uses as its main resource, the communism that is already there, among us. And as a communist museum, the struggles for emancipation, equality through difference, solidarity, and justice are not themes among others, but its raison d'être
of the market. Coming up for air means accounting for what is owed, while reimagining for (and by) what you attempt to measure the value of what has been lost, and find yourself submerged in the logic of the market. What, then, might reparations look like in the troubled world of art production?

In 2018, a documentary, Chopped, with co-director Karam Ali. Most recently, his thesis exhibition ‘A monument proposed’ was awarded the Jury Prize by the Norwegian Visual Artists Fund (BKH). Mujahed Khallaf is a Palestinian artist, currently living in Ramallah. After receiving his BA in Journalism and Political Science from Birzeit University, he has continued to engage issues of community and individual expression through visual art. Working in a variety of media including painting, mosaic, video and performance, his practice took him to Norway, where he lived for three years and earned an MFA from the Trondheim Academy of Fine Art. Casey and Mujahed’s collaboration is grounded in a shared commitment to communist (re)form and (dis)content.

Wielding the symbol of the printed receipt — both the evidence of a debt, and the means for claiming compensation — this work probes the limits of reparatory claims in late capitalism. The trouble begins if solidary relationships of the past owe some debt to debt, perhaps our vision of tomorrow’s solidarity — for instance, eventually rests on the centrality of debt, and the obligation produced by gift-giving between individuals and communities. Read this way, debt sheds the violent associations it holds today (as an essential tool of neoliberal control), revealing a base connection to the roots of community building. And expressed as a monument, an apology, or financial restitution, reparatory claims are a common strategy for reckoning the debt produced by injustice, toward solidary modes of exchange. Purportedly effective if solidary relationships of the past owe some debt to debt, perhaps our vision of tomorrow’s solidarity — for instance, eventually rests on the centrality of debt, and the obligation produced by gift-giving between individuals and communities. Read this way, debt sheds the violent associations it holds today (as an essential tool of neoliberal control), revealing a base connection to the roots of community building. And expressed as a monument, an apology, or financial restitution, reparatory claims are a common strategy for reckoning the debt produced by injustice, toward solidary modes of exchange. Purportedly effective if solidary relationships of the past owe some debt to debt, perhaps our vision of tomorrow’s solidarity — for instance, eventually rests on the centrality of debt, and the obligation produced by gift-giving between individuals and communities. Read this way, debt sheds the violent associations it holds today (as an essential tool of neoliberal control), revealing a base connection to the roots of community building. And expressed as a monument, an apology, or financial restitution, reparatory claims are a common strategy for reckoning the debt produced by injustice, toward solidary modes of exchange. Purportedly effective if solidary relationships of the past owe some debt to debt, perhaps our vision of tomorrow’s solidarity — for instance, eventually rests on the centrality of debt, and the obligation produced by gift-giving between individuals and communities. Read this way, debt sheds the violent associations it holds today (as an essential tool of neoliberal control), revealing a base connection to the roots of community building. And expressed as a monument, an apology, or financial restitution, reparatory claims are a common strategy for reckoning the debt produced by injustice, toward solidary modes of exchange. Purportedly effective if solidary relationships of the past owe some debt to debt, perhaps our vision of tomorrow’s solidarity — for instance, eventually rests on the centrality of debt, and the obligation produced by gift-giving between individuals and communities. Read this way, debt sheds the violent associations it holds today (as an essential tool of neoliberal control), revealing a base connection to the roots of community building. And expressed as a monument, an apology, or financial restitution, reparatory claims are a common strategy for reckoning the debt produced by injustice, toward solidary modes of exchange. Purportedly effective if solidary relationships of the past owe some debt to debt, perhaps our vision of tomorrow’s solidity — in art, as elsewhere — should make space for indebtedness, too. Getting from here to there, though, may well require a settling of accounts. Enter: the call for reparations.

Duly the debt will be held. Here, as elsewhere, the shift begins by substituting I with we.
Hans Haacke

We (all) are the people

2013-2017

Inkjet poster and Banner

Dimensions variable

Courtesy of the artist

Hans Haacke produces works in a wide variety of media, his practice has been addressing issues in the social and political arena since 1969.

In 2003, after a heated national debate, his proposed installation contrasting the 84-year-old inscription To the German People on the Reichstag (German Parliament building) portico with a neon dedication To the Population (to all residents in the country) was inaugurated in one of the building’s two courtyards. From within a trough on the floor, the dedication faces the sky. Invited to do so, MPs have deposited soil from their election districts around it. Airborne and naturally embedded seeds have sprouted and ample plant life has since developed.

“We sind das Volk” (We are the people) was the slogan with which East Germans rebelled against the self-proclaimed GDR (German Democratic Republic) in 1989, a repressive regime which called its parliament “Volkskammer,” its police “Volkspolizei,” and its army “Volksarmee.” From within a trough on the floor, the dedication faces the sky. Invited to do so, MPs have deposited soil from their election districts around it. Airborne and naturally embedded seeds have sprouted and ample plant life has since developed.

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Hans Haacke, an artist known for his trenchant social and political commentary, has been producing works in a wide variety of media since 1969. His practice has been addressing issues in the social and political arena since 1969. His work includes inkjet posters and banners, as well as works in mixed media such as sculptures and installations.

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Jill Magid
The Proposal

The eighth volume of the Critical Spatial Practice series focuses on Jill Magid's "The Barragán Archives," a multiyear project that examines the legacy of Pritzker Prize–winning architect Luis Barragán (1902–1988), and questions forms of power, public access, and copyright that construct artistic legacy.

The archive of Barragán was split in two after his death—the personal archive is kept in his home in Mexico, which is now a museum and UNESCO World Heritage Site; while his professional archive was purchased in 1995 by Rolf Fehlbaum, chairman of the Swiss furniture company Vitra, from a New York gallerist. It is said that Fehlbaum bought it as a gift for his then fiancée, Federica Zanco. She is the director of the Barragán Foundation, which also holds rights to Barragán's name. For the past twenty years the archive, housed below the Vitra headquarters, has been inaccessible to the public.

With The Proposal Magid attempts to bring together Barragán’s professional and personal archives by probing the architect's official and private selves, and the interests of various individuals and governmental and corporate entities who have become the archives’ guardians. Magid, with permission of the Barragán family, commissioned a small amount of Barragán’s cremated remains to be transformed into a diamond. The stone, set in a gold ring, was offered to Zanco in exchange for the return of Barragán’s personal archive to Mexico. Magid’s artwork directly engages the intersections of the psychological and the judicial, national identity and repatriation, international property rights and copyright law, authorship and ownership, the human body and the body of work.

For Debt, information on The Proposal will be presented by translating a conversation between Magid, Nikolaus Hirsch and Hesse McGraw into Arabic alongside an image of the ring for reference. The conversation was published in Magid's book "The Proposal" which is the eighth and last publication part of the Critical Spatial Practice publications.

"Locating Legacy” Jill Magid in Conversation with Nikolaus Hirsch and Hesse McGraw is translated into Arabic by ............
Joe Namy is an artist, educator, and composer, often working collaboratively across mediums—in performance, sculpture, photography, text, video, and installation. His projects often focus on the social constructs of music and organized sound, such as the politics and gender dynamics of bass, the colors and tones of militarization, the migration patterns of instruments and songs, or the twists of translation—from language to language, from score to sound, from drum to dance.

The sound recording is an excerpt from the score Sonic No. 7 written by Halim El Dabh for solo derebucca, a very loose interpretation of the Variable, section G, performed by Namy. The text is a coda for this recording, lyrics for a mental karaoke for you to sing along with in your head. Much like the Sonic score is an exercise in fingertip gymnastics, the text is an exercise in reaching the limits of interpretation in written improvisation. The plants draw attention to the deep-rooted correlation between culture, agricultural, and musical differences embedded within the score.

Joe Namy
Study for Sonic No. 7 & No. 10
2018
sound, text, drum, plants, photos
Dimensions variable
Courtesy of the artist
Khalil Rabah's art practice draws on his vast involvement and background in architecture aiming to provide an alternative vision that challenges public perceptions and expectations. Using different methodologies, Rabah reflects on, and engages with, themes of displacement, memory, and identity, examining the relationship between humans and their surroundings, as well as the nature of global human condition. Khalil Rabah is the founder of The Palestinian Museum of Natural History and Humankind.

In March 2004 the Palestinian Museum of Natural History and Humankind held the 3rd Annual Wall Zone Auction at the Sakakini Cultural Centre in Ramallah. This high-profile event auctioned objects taken from the natural environment and surroundings of the 712 km Apartheid Wall that Israel was building in Palestine on and around what is politically known the green line. Debt recalls this auction by presenting the documentation of it fifteen years later.

Today, in 2018 the Botanical Department of the Palestinian Museum of Natural History and Humankind is donating the work Cut / Out, 2017, from the Museum collection to be auctioned by the Khalil Sakakini Cultural Center publicly in the exhibition. The financial proceeds of this work will be allocated for the maintenance and development of the garden and Landscape of the center.

The Palestinian Museum of Natural History and Humankind is Rabah's ongoing conceptual project investigating the ways in which history is socially constructed through material culture. Founded in 1995, and taking as a point of departure the historical and geopolitical context of Palestine, the Museum is a meta-institution that produces and presents artifacts and artworks dating from prehistory to the present day. This long-term conceptual project is polymorphic, atemporal and has had many iterations in various sites worldwide. It sits within Rabah's wider practice that aims at deconstructing, reinventing & critiquing modes and modules of production, especially those that construct national and patriarchal narrative, occupy space and ultimately contribute to history, such as, museums, biennials, newspapers and even exhibitions.
Lyra Garcellano

MIKI LTD.

2018
Comic book
16 x 16 book
Produced for Qalandiya International 2018: Debt
Courtesy of the Artist

Lyra Garcellano’s work is presented in installations, paintings, moving images, comics and publications. It revolves around the politics of identity and is anchored on issues of displacement, movement, history and memory. Presently, she is investigating the gatekeeping mechanisms of contemporary art currencies within the local (or Southeast Asian) art context. Her recent art productions, Gordian Knot and Tropical Loop, tie Philippine art historical tropes with the problematics of art and commerce. MIKI LTD. is a sideways commentary about the (Philippine) art scene. It is a comics project that Lyra Garcellano did with W Don Flores from 2015 until early 2018. With humor as a format for institutional critique, the discourse between the characters Blue and Red appeared online through social media and in print form as a zine. Lyra has since continued with MIKI BLUE. For Debt, Garcellano compiled a series of MIKI LTD. comics.
Majd Abdel Hamid

And, you know, there's no such thing as society

2018
Silk on linen
35x50 cm
Commissioned by Khalili Sakakini Cultural Center for Debt
Courtesy of the artist

Majd Abdel Hamid graduated with a bachelor's degree in Fine Arts from Malmö Art Academy in Sweden (2010) and attended the International Academy of Art in Palestine (2007-2009). Abdel Hamid works within intertwined paradigms of trauma, acceleration, time, craft, national identity, and labour. Using a variety of media including embroidery/cross-stitching, videos, installations, and sculpture.

In a public speech by British Prime Minister Margaret Thatcher in 1987 she announced the new age, the time for a change in the structure and dynamics between state and private sector, the simultaneous policies adopted by US president Ronald Reagan falling within the same line. "Popular capitalism is nothing less than a crusade to enfranchise the many in the economic life of the nation....from France to the Philippines, from Jamaica to Japan, from Malaysia to Mexico, from Sri Lanka to Singapore, privatisation is on the move.... " with a Thatcherist politician adding "Having a nation of shareholders was part of our vision because we wanted people to understand capitalism."

At its most crude, Thatcherism represents a belief in free markets and a small state. Rather than planning and regulating business and people's lives, government's job is to get out of the way. The government's role should be restricted to the bare essentials: defence of the realm and the currency. Everything else should be left to individuals, to exercise their own choices and take responsibility for their own lives.

For Debt Abdel Hamid takes the famous words of Thatcher "And, you know, there's no such thing as society," and stitches them in traditional Palestinian embroidery but with white silk thread on white linen rendering it difficult or almost impossible to see or read as a reflection on Thatcher's words and their seepage into the everyday subconscious of people.
Marwa Arsanios
Towards a feminist organisation
2018
Medium?
Dimensions?
Courtesy of the artist

Marwa Arsanios is an artist, filmmaker and researcher who reconsiders politics of the mid-twentieth century from a contemporary perspective, with a particular focus on gender relations, urbanism and industrialisation. She approaches research collaboratively and seeks to work across disciplines.

Towards a feminist organisation is a small publication that proposes to rethink ways of building art structures that incorporate feminist politics, while giving some straightforward solutions, or a "HOW TO" implement those politics. It departs from a text that maps the connection between real estate, garbage and cultural institutions in Beirut, and then moves to the question of labor, who is running those institutions and how?

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Noor Abu Arafeh

An artist switching its status from a guest to a host

2018

Letters and lecture
A4 paper
Commissioned by Khalili Sakakini Cultural Center for Debt
Courtesy of the artist

Noor Abu Arafeh is a Palestinian artist who lives and works in Jerusalem, graduate of ECAV (MA), and graduate of the Bezalel Academy for Arts and Design in Jerusalem (BA). Between them she participated in Homeworks study at Ashkal Alwan in Beirut. She works primarily with video, performance, and text. Her work addresses the memory, history, archive, and the possibilities of tracing absence. Abuarafeh’s videos and performances are text based that questions the complexity of history, how is it shaped, constructed, made, perceived, visualized and understood. And how all these elements are related to fact and fiction, and the possibility of imagining the past when there are gaps in documentation. Her videos and socially engaged artworks are based on interviews, workshops and other shared activities.

An artist switching its status from a guest to a host is based on creating an invitation, that includes a host and a guest, by this invitation Abu Arafeh changes her status from a guest participating in the exhibition to a host, the invitation includes her as a host and the guest is Paul Goodwin, who is an independent curator, urban theorist and researcher, to come from London to Ramallah and Jerusalem.

The work questions the relationship between a host and a guest and what kind of debt it hides in it, as part of the invitation, Paul will be giving a talk “Towards a Critique of Curatoriality: Notes on Opacity and Recalcitrance in the Undercommons”.

Goodwin’s talk builds on his ongoing project of developing a ‘recalcitrant’ posture, attitude or strategy that can perhaps trouble some of the dominant curatorial tropes circulating in the global museum and biennials. In a time when global market pressures and extreme political narratives are aggressively impacting on many museums and art spaces, he argues that curators need to cultivate and inhabit postures, strategies and tactics of recalcitrance: forms of resistance and self-reflection in the face of some of the dominant norms of taste and power. This talk will draw on Fred Moten and Stefano Harney’s concept of the ‘undercommons’ and ideas of opacity and withdrawal to suggest ways to survive white, capitalist patriarchy in the ‘undercommons’ of the art world.
Omnia Sabry is an artist born in Abu Dhabi and based in Cairo. Sabry is interested in language, light-sensitive surfaces and their materiality, gender, memory, time and the everyday. While occasionally working with translation and curating, Sabry has also participated in a number of workshops, exhibitions and residency programmes and has contributed to different educational and knowledge exchange forms, amongst them is the experimental-research group for alternative image making: Playing with Light.

Elements from a sterile room is a work that consists of two parts, the first is a book with a proposal for an imaginary project for an unknown artist. The proposal consists of a letter, photographs, and sketches from the project plans. The language that the artist uses reveals the huge gap between the criteria of the donating institutions and what she's trying to produce. Her hesitation appears when we can notice from her vocabulary the trials to follow these criteria.

The second part consists of meetings and audio recorded conversations accompanied with photographic images. Several experiences in producing and working with art projects whether from individual, collective or institutional point of view are explored through these conversations with artists, researchers, curators and art enthusiasts and cultural practitioners from the Egyptian art and cultural scene, in Cairo and Alexandria. The interviews try to analyse and question the present challenges within the current models of the arts and cultural institutions, to think of and explore different initiatives to find alternative ways of producing and showing artworks.

The presented works as part of Debt are the initial phase of the research process. The work aspires to imagine future possibilities/examples that could be built collectively, not just as people who work in the art and culture field, but also with those whose productions are affected due to the same socio-economical and political situations.
Pablo Helguera is a New York based artist working with installation, sculpture, photography, drawing, socially engaged art and performance. Helguera’s work focuses in a variety of topics ranging from history, pedagogy, sociolinguistics, ethnography, memory and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction. His work as an educator has usually intersected his interest as an artist, making his work often reflects on issues of cultural exchange, history and politics.

Artoons is an ongoing series of cartoons about the artworld published as books, in magazines or online. The cartoons are amusing and inconsiderate and serve as a sarcastic, critical guide to the Art World. For Debt, Helguera has made cartoons in response to anecdotes about the art scene in Palestine specifically. Several of his existing cartoons that resonate to the context of palestine will also be presented.
SUPERFLEX was founded in 1993 by Jakob Fenger, Bjørnstjerne Christiansen, and Rasmus Nielsen. With a diverse and complex practice, SUPERFLEX challenges the role of the artist in contemporary society and explores the nature of globalization and systems of power. They are known for artworks with wit and subversive humor that address serious social and cultural concerns.

SUPERFLEX describe their works as tools - thereby suggesting multiple areas of application and use. Their work spans from the alternative energy production method Supergas (1997) to the dramatic film work Flooded McDonald's (2009) and the installation Hospital Equipment (2014), in which a set of hospital equipment is displayed in a gallery before being shipped to a conflict zone and used as a life-saving device.

With projects engaging alternative models for the creation, dissemination, and maintenance of social and economic organization, SUPERFLEX has become involved in legal disputes and been subject to prohibition orders and police raids related to their artistic use of commercial signs and symbols. Finding that the restrictions placed on their work sometimes led to unexpectedly interesting results, SUPERFLEX began to explore the productive potential of prohibition. SUPERFLEX conceived a series of projects structured to impose regulations on others.

Data is power!

In a world where movements, transactions and relations are constantly registered and analyzed the access to data is equal to power. This data is in many ways the definition of our identity; We are who we are registered as. With ALL DATA TO THE PEOPLE SUPERFLEX would like to point out this asymmetry in the current access to data or in other words, the right to information and distribution of power we are experiencing, and how the value of data is concentrated to very few commercial and state players.

Designed in collaboration with Rasmus Koch Studio.
Walid Raad is an artist and a Professor of Art in the (still-charging-tuition) Cooper Union (New York, USA). Raad’s works include The Atlas Group, a fifteen-year project between 1989 and 2004 about the contemporary history of Lebanon, and the ongoing projects Scratching on Things I Could Disavow and Sweet Talk: Commissions (Beirut).

In 2007, Walid Raad was asked to join the Dubai branch of the Artist Pension Trust (APT). A private company established in 2004 by a savvy entrepreneur and a risk-management guru, APT aims to select and pool artists and artworks into regional investment and pension funds, of which it has thus far established eight. APT is owned by MutualArt, a British Virgin Islands-registered company whose assets include the Web site by the same name. To determine whether to join APT Dubai, Raad found himself asking who was funding APT and MutualArt, and why was APT launching a trust in the Middle East. This led him to look into technological innovations in the areas of statistics; risk-management concepts in finance; art as an alternative asset class; culture as an engine of economic growth in the Arab world and elsewhere; text, data-mining, and face-recognition algorithms; and the Israeli military and its links to the Israeli high-tech sector. All of which led to the information presented in the exhibition. The work is part of a larger installation which Raad regards as a stage set for an accompanying oral presentation where he narrates his findings.

For Debt the work is presented as a poster which has the original text translated into Arabic for the first time.

Designed in collaboration with Hani Charaf
One of the elements of Debt was a collective study for a proposal towards possibilities of a new form of solidarity that can help answer the question of how do/can we work together. Debt was launched with a series of weekly meetings between July and August 2018 as a tool for this collective study. The meetings took place over the period of 5 weeks from July to August and we invited over 120 participants. With the help and contribution of Yara Abdul Hamid, the moderator/facilitator of the meetings, each meeting aimed to have no more than 12 participants, and the meetings were divided into 5 groups – based on which participants were invited to one specific meeting.

The groups included: visual artists, curators, independent art/cultural workers, cultural institution board members, gallery owners, collectors, entry and mid level cultural practitioners in NGOs, researchers, art historians, directors and managers of governmental and non governmental art institutions, general public, non visual artists, lawyers, cultural unionists and activists, media, art and cultural academics, designers, and installers.

In total, 46 people attended the meetings; below their names are listed in alphabetical order:


The meetings were sound recorded for research and archival purposes, and the notes from the meeting are publicly displayed in Khalil Sakakini Cultural Center for the duration of the exhibition. One last meeting will be held during the opening of the exhibition on 6 October 2018 which will bring together all those who have attended and some who were unable to for a large discussion on the topics at hand.
Debt

Khalil Sakakini Cultural Centre
participation for Qalandiya International 2018
Solidarity