



HEKLER MEDIUM:
War, Memory, Protest

10/13/18

#1



HEKLER



**Bisan
Sahar
Saba
Mandana
Zahra
Manijeh**

**Abu
S.
Alizadeh
Mansouri
Ali
Nasrabadi**

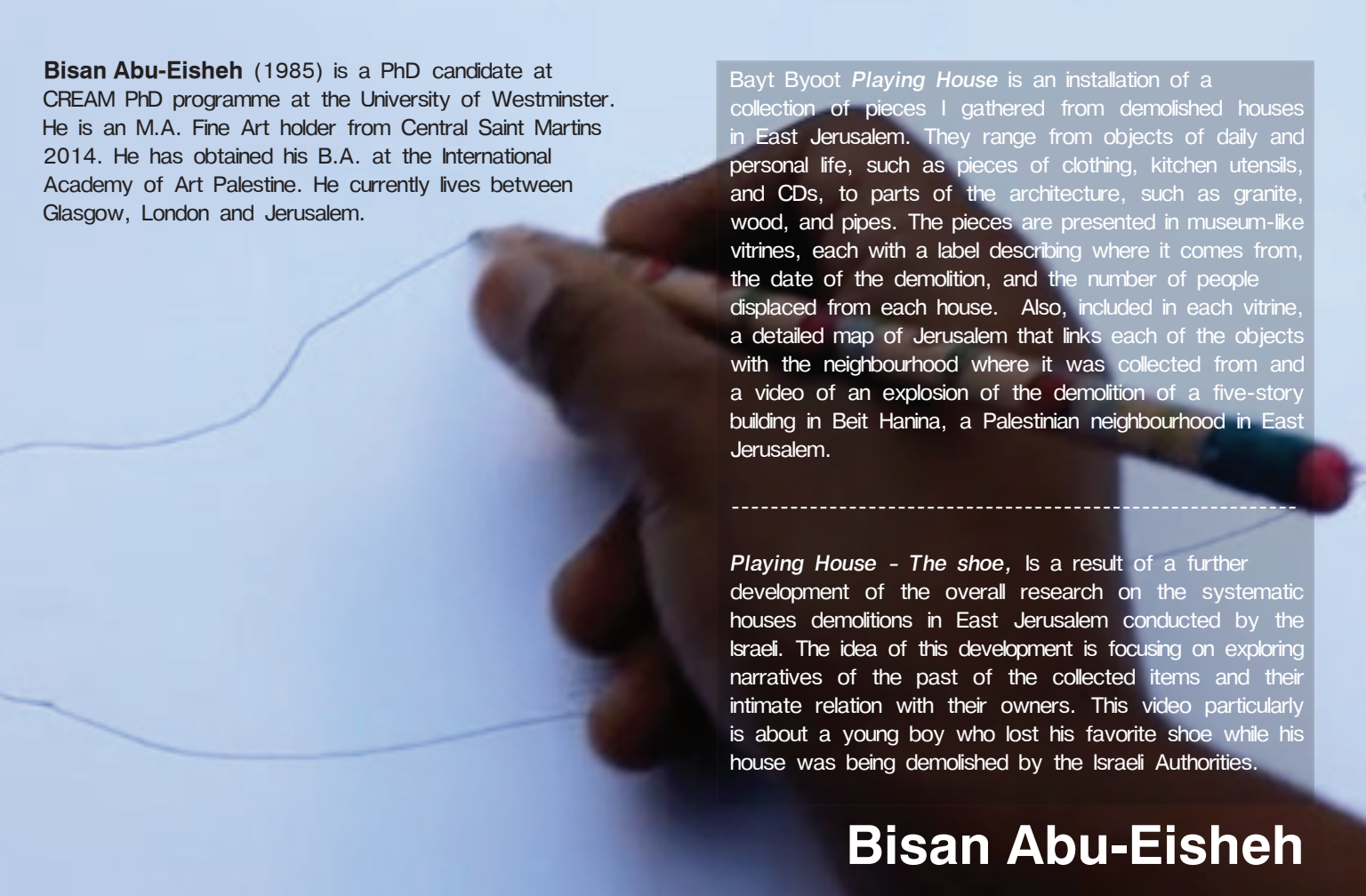
HEKLER (≡) is an interdisciplinary collaborative platform and archive that fosters critical examination of hospitality and conflict. HEKLER organizes events, exhibitions, and discussions with art practitioners, cultural workers, and community organizers that take place at homes and venues provided by HEKLER collaborators and allies.

Programs include:
HEKLER Medium:
HEKLER/HOST
Test Kitchen

HEKLER Medium: is a program series that examines the origins, mutations, and consequences of contemporary conflicts through an interdisciplinary lens.

HEKLER Medium: War, Memory, Protest is a roundtable conversation and exhibition that focuses on the relationships between the economy of war and visual culture.

This event is co-organized by Farideh Sakhaeifar and Sadra Shabab.




Bisan Abu-Eisheh (1985) is a PhD candidate at CREAM PhD programme at the University of Westminster. He is an M.A. Fine Art holder from Central Saint Martins 2014. He has obtained his B.A. at the International Academy of Art Palestine. He currently lives between Glasgow, London and Jerusalem.

Bayt Byoot *Playing House* is an installation of a collection of pieces I gathered from demolished houses in East Jerusalem. They range from objects of daily and personal life, such as pieces of clothing, kitchen utensils, and CDs, to parts of the architecture, such as granite, wood, and pipes. The pieces are presented in museum-like vitrines, each with a label describing where it comes from, the date of the demolition, and the number of people displaced from each house. Also, included in each vitrine, a detailed map of Jerusalem that links each of the objects with the neighbourhood where it was collected from and a video of an explosion of the demolition of a five-story building in Beit Hanina, a Palestinian neighbourhood in East Jerusalem.

Playing House - The shoe, is a result of a further development of the overall research on the systematic houses demolitions in East Jerusalem conducted by the Israeli. The idea of this development is focusing on exploring narratives of the past of the collected items and their intimate relation with their owners. This video particularly is about a young boy who lost his favorite shoe while his house was being demolished by the Israeli Authorities.

Bisan Abu-Eisheh



Bisan Abu-Eisheh,
Playing House - The shoe

Articles:

Demolished lives: art created from Palestinian ruins
Sophie Gorman

Related Links:

Reports on houses demolition from Al-Maqdeses
Institutions for Society Development

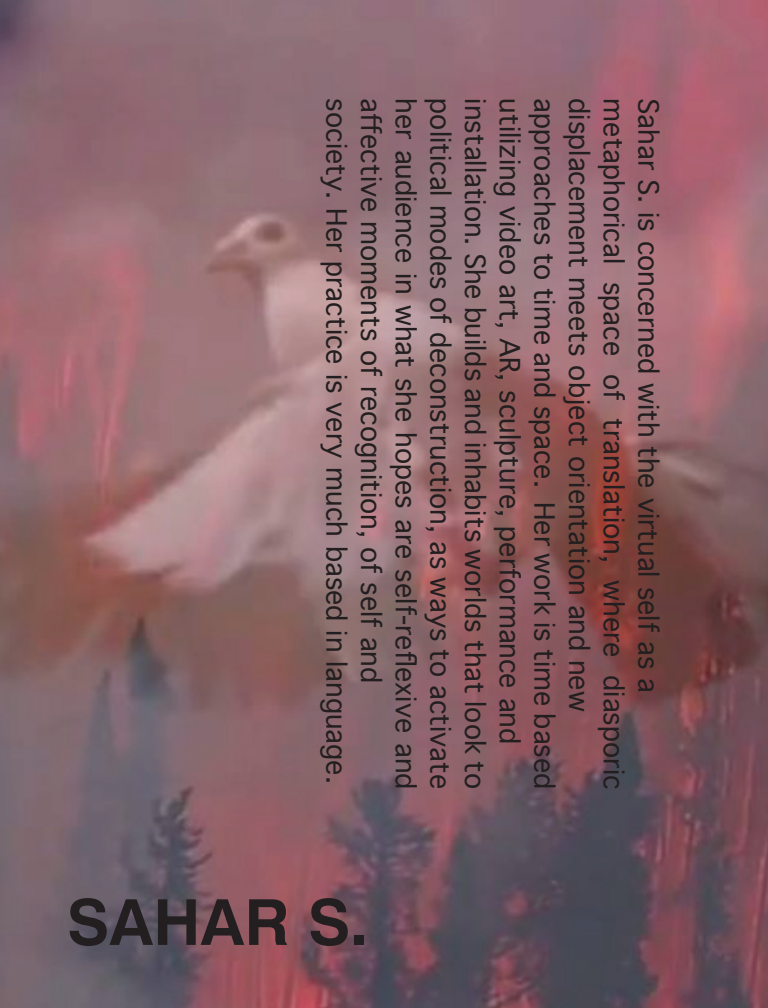
Statistics from the Israeli Information Center for
Human Rights in the Occupied Territories

Suggested Books:

Hollow Land: Israel's Architecture of Occupation
Eyal Weizman

The Wretched of the Earth
Frantz Fanon

The End of the Peace Process: Oslo and After
Edward Said



Sahar S. is concerned with the virtual self as a metaphorical space of translation, where diasporic displacement meets object orientation and new approaches to time and space. Her work is time based utilizing video art, AR, sculpture, performance and installation. She builds and inhabits worlds that look to political modes of deconstruction, as ways to activate her audience in what she hopes are self-reflexive and affective moments of recognition, of self and society. Her practice is very much based in language.

SAHAR S.



Magic Meadow Baba (performing white clown)

I've written a short statement as a response to the prompt of hospitality, in accordance with protest and as a precursor to nonlinear embodiments of war. I am also sharing this in, albeit short, format because of my position as a differently abled person who is coming not only out of the shared war experience but the extreme displacement and traumas that come after the war experience, when one has escaped, even as a child.

Like our struggles, this work has no clear beginning or end. In fact, we might find the purposed beginning somewhat abrasive. Considering the mortality of language I am thinking through the irrevocable discontinuity of time as a narrative imposition, or initiative to unwind an otherwise convoluted idea schema assigned to my body's memory as a Middle Eastern American living in America. Western Time does this though the linear framework of history and time presented by the colonial and neo-colonial project. I added the text "Black Quantum Futurism" which I was introduced to through an experimental lecture performance by Moor Mother Goddess. Which includes many contributors, (Rasheed Philips, Warren C. Longmire, Almah Lavan, Joy Kmt, Thomas Stanley, and Nikitah Okembe-RA Imani;) as a reference to and way to potentially think through traditional Western notions of time as limited by a colonial need to own and name bodies, places, things, and time itself, and to rediscover, to claim, and name, forms of revelatory and deep time which have existed globally before its conception.

I am interested in the parallels in understanding my own intuitive relationship to time as a person displaced from my culture and country of origin through the lens of radical black thought in this country and so have purposed this text as a reference for the zine and audience as a powerful point of departure and beginning.

In my work I am posing a question through the nonsensical and the repetitive, I am working to translate and think about the systems of economy, which govern our bodies and relationships to one another. And when my father walks through his relationship to economy as a displaced homeless “alien” who finds a way to support himself through his art at a pedestrian level. I ask myself: what in fact is the American dream? And I answer: I’d rather actually dream than be completely legible. That is how this experience which I would rename the American Dream lives in me and my psyche and sense of self. What is more real: the landscape that seems artificially perfect as a dead forest meadow or the green screen portal that makes up my body and attempts to translate my fathers immigrant refugee experience while paralleling my own, through a kind of visual storytelling language that refuses these systems.

I included My Babarian’s Creative Time Summit performance and the accompanying article “Just-in-Time / Performance and the Aesthetic of Precarity” by Shannon Jackson, because in their performance we are faced with the magic of play as a space to unwind rewind and dismantle the colonial clock.

Through play, My Barbarian invokes a collaborative performance with the audience which asks us, in Paolo Virno’s terms in the accompanying article, to reconsider the narrative of virtuosity and reposition it, as its potential opposite, within the post-Fordist context.

“Each of us is, and has always been a virtuoso, a performing artist, at times mediocre and awkward, but in any event a virtuoso,” says Virno. It is my intention in referencing My Barbarian to think through the ways Capitalism lives in time and keeps time in our bodies. If time is molded by and attached to capitalism, what then is our conception of time- if limited to my role as a laborer in a post-Fordist society? In turn how does language fail under these constraints?

What is time if it is capital? I would say that, at the least, it is limited by its own domain, which has in fact been removed from its true body; in other words, displaced. Lastly, within the framework of questioning time’s displacement I would say that I am currently thinking through the potential to speed up and slow down time through technology in relationship to disability, and the potentials in healing, and otherwise, which could come from such an exploration.

Light and Soil

In the "Light and Soil" series Alizadeh projects the iconic moments of the Iran-Iraq war on the most intimate spaces of houses. The images that Alizadeh has used became propaganda material after the war and they lost their true meaning, but with summoning those moments again Saba tries to give them back their true definition.

Saba Alizadeh born in Tehran 1983, is a photographer, performer and composer. Alizadeh holds a BFA degree in photography from Azad University in Tehran and an MFA in Music Composition from California Institute of Arts.

Saba is an internationally acclaimed photographer. His *Light & Soil* series has been exhibited in different cities such as London, Washington D.C., Paris, Moscow, Tehran, etc also in festivals such as Arles photography festival in France. Saba as a musician in the experimental realm in which his pieces also tend to have a theatrical element to them. Alizadeh's compositions evoke both the personal and the political through the use of mixed media, electroacoustic processing and improvisation.

**SABA
ALIZADEH**



MANDANA MANSOURI

A Machine for Living in Residential Space, Bare Life, and City Dust

Mandana Mansouri is an artist who works with still and moving images, language, performance, and site-specific installations. Her work is concerned with bare-life, power, production of space, displacement, and visibility. In her recent body of work, *A Machine for Living in*, Mansouri references the subject of labor exploitation and the visibility of Afghan refugees in Iran, both in the white cube and on the cityscape.

Mansouri was born in Iran, in 1982, and currently works and lives in Vancouver. She holds a Bachelor's degree in Architecture and a Master's in Urban Design, and is currently an MFA candidate at the University of British Columbia, Vancouver. She used to work as an architect/urban designer/community organizer and editor for more than ten years. Her work has been included in exhibitions at the University of British Columbia, Vancouver; Gallery 1515, Vancouver; and Azad Art Gallery, Tehran.

Mansouri has collaborated with art collectives such as Photocopy, New Media Society, and Architecture Urbanism Circle in Tehran.

While modern societies are all obsessed with census, there is no consensus over the exact number of empty houses in Tehran. At the same time, building houses is considered the secondary job of a number of people in Tehran. While the rise in salaries is not proportional to inflation and saving money or investment in banks (or other financial institutions) is equal to devaluation; gold and dollar prices are always unreliably changing, Iranian common sense, lived experience, and collective logic have concluded that the safest investment in the country is real estate: building and owning more houses. Accordingly, the majority of Iranians followed the double-employment solution: anyone with savings would invest in the construction business. Therefore, the houses outnumbered the city's inhabitants. The accumulation of capital has given way to an accumulation of space: accumulation of empty dusty residential spaces, house upon house and dust upon dust. In fact, if we are not hippies, we should be interested in the ownership of a dwelling. Although we all need a house/room of our own, for what reason should more houses be built in a city which does not need them? Who is building them? Which system of political economy is driving the city towards mass-production beyond its needs? Where does the will to accumulation come from? Who is building these houses? Do the ones involved in multiplying the residential cells of this city benefit equally? What does an analysis of the relationship between the owners of capital (land or money owners) and workers (body owners) reveal?

ZAHRA ALI

Dr Zahra ALI is a sociologist, her research explores dynamics of women and gender, social and political movements in relation to Islam(s) and the Middle East and contexts of war and conflicts with a focus on contemporary Iraq. She is an Assistant Professor of Sociology at Rutgers University. Her book *Women and Gender in Iraq: Between Nation-Building and Fragmentation* published by Cambridge University Press, is a sociological study of Iraqi women's social, political activism and feminisms through an in-depth ethnography of post-2003 Iraqi women's rights organizations and a detailed research on Iraqi women's social, economic and political experiences since the formation of the Iraqi state.

Articles/op-ed:

Women and Gender in Iraq: Between Nation-Building and Fragmentation.
September 2018. NEW TEXTS OUT NOW jadaliya.com

Women's Rights are Under Threat in Iraq. November 2017. Washingtonpost.com

Reflecting on Multiple Fragmentation in a City of Men. jadaliya.com

Iraq's Protest Movement Reveals the Failure of the Iraqi Regime.
August 2018. Opendemocracy.net



Manijeh Nasrabadi is assistant professor of Women's, Gender and Sexuality Studies at Barnard College. Prior to joining the Barnard faculty, she was a University of California President's Postdoctoral Fellow in Asian American Studies at UC Davis and an Andrew Mellon Postdoctoral Fellow in Comparative Revolutions at Brandeis University. She received her PhD in American Studies from NYU and her MFA from Hunter College, City University of New York. She is the former co-director of the Association of Iranian American Writers. Her book, *Neither Washington, Nor Tehran: Iranian Internationalism in the United States*, is forthcoming from Duke University Press. Her essays and articles have appeared in the Routledge Handbook of the Global Sixties, Scholar & Feminist online, Women's Studies Quarterly, Comparative Studies of South Asian, Africa, and the Middle East, Social Text online, jadalyya.com, and Callaloo. She is a founding member of the Raha Iranian Feminist Collective.

Her research focuses on political cultures of the Iranian diaspora in the U.S., tracing generational shifts in subjectivity, transnational activism, and cultural production across the historical arc of U.S.-Iran relations. Her methodological approach takes seriously memory, affect and emotion as an archive of marginalized knowledges gendered histories and diasporic identity formations that can disrupt assimilation and produce alternatives to heteronormative model minority subjectivity.

MANIJEH NASRABADI

Recent Literary Non-fiction and Journalism:

The Weight of the Skies: An Iranian revolutionary journey in the U.S. Spring 2014.

Bi Taarof: A magazine of Iranian American Arts and Culture.

Tremors: New Fiction by Iranian American Writers. Book review. August 2013. Jadalyya.com

New Perspectives on the Anti-War Movement. May 2012. Jadalyya.com

Letter from Tehran: Interview with Iranian Feminists. June 2011. Jadalyya.com

Finding Our Voices: New Writers from the Post-revolution Generation. May 2009. TehranBureau.com

A Far Corner of the Revolution. Callaloo (Winter 2009) 32 (4): 1198-1207.

Ghormeh Sabzi

Recipe from *Food of Life*, page 338


by Laila Ali

Production time: 25 minutes

Cooking time: 4 hours

- 6 tablespoon oil or butter
- 2 large onions, peeled and thinly slices
- 2 pounds lamb shank or 1 pounds boned leg of lamb cut into 2 inch pieces
- 2 tablespoon sea salt
- 1 tablespoon freshly ground black pepper
- 1 tablespoon ground turmeric
- cup dried kidney beans, soaked in warm water for at least 30 minutes, drained
- 4 whole limu amani (dried persian limes)
- 4 cup finely chopped fresh fresh parsley, or 1 cup dried
- 1 cup finely chopped fresh chives, or spring onions or cup dried chives
- 1 cup freshly chopped fresh cilantro
- 3 tablespoon dried fenugreek leaves, or 1 cup chopped fresh fenugreek cup freshly squeezed lime juice
- 1 teaspoon ground cardamom
- 1/2 teaspoon ground saffron dissolved in
- 2 tablespoon rose water

- 1- in a Dutch oven, heat 3 tablespoon oil over minimum heat and brown the onions, and meat. Add salt, pepper, and turmeric and saut for 1 minute.
- 2- pour in 4 1/2 cups water, add the drained kidney beans and white limu amani, bring to a boil, cover and simmer for 30 minutes over low heat, stirring occasionally.
- 3- meanwhile, in a wide skillet, heat 3 tablespoon oil over medium heat and saute parsley, chives, cilantro, and fenugreek for about 20 to 25 minutes, stirring frequently until the aroma of frying herbs rises. (this stage is very important to the taste of khoresh. Be careful not to burn the herbs
- 4- add the sauteed herbs, lime juice, cardamom, and saffron-rose water to the pot. Cover and simmer for another 3 hours over low heat, stirring occasionally.
- 5- check to see if meat and beans are tender. Taste the khoresh and adjust seasoning
- 6- serve hot with chelow (saffron-steamed rice).
Nush-e-jan



HEKLER
Natasa Prljević
Joshua Nierodzinski
Jelena Prljević

Collaborators
Farideh Sakhaeifar
Sadra Shahab

Ally
De-Construct [projects]

Design
Jelena Prljević