

Tuarua
MASS Alexandria

The video works are
from the 2018/2019
MASS Alexandria's
Independent Studio
and Study Programme

Video works by
artists: Mahmoud
Tareq, Mohamed Al
Bakeri, Mohamed
Adel Dessouki, Esraa
Elfeky, Rania Atef,
Soukaina Joual &
Tasneem Gad

MASS Alexandria

الإسكندرية

MASS Alexandria offers short programmes supplementing existing art education. It focuses on nurturing conceptual and critical

thinking towards artistic production. MASS Alexandria is the manifestation of Alexandria-based artist Wael Shawky's aspiration to create an independent, non-profit space for art practice, learning, opportunities and new encounters in the East Alexandria

neighborhood of Miami. Recent programmes include MASS Alexandria's 2018/19 Independent Studio and Study Programme, the roaming platform for curatorial research Qayyem (2019) and the NAC

MASS Residency Exchange Programme (2018). Previous programmes are MASS Alexandria's; The Garden of Forking Paths Summer School (2018) at Manifesta 12 5x5 in Palermo; Reality Would Have to Begin; Speaking About Farocki (2017) at Farocki

Now; A Temporary Academy in Berlin; MASS Alexandria's Independent Studio and Study Programme 1-4 in Alexandria and the Cairo Seminar as part of dOCUMENTA 13 (2012).



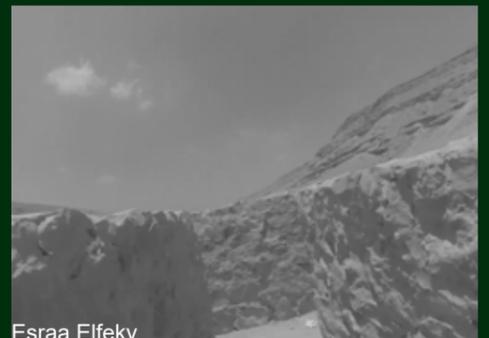
Mohamed Adel Dessouki



Mohamed Al Bakeri



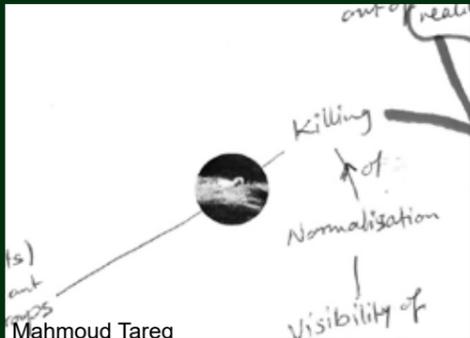
Soukaina Joual



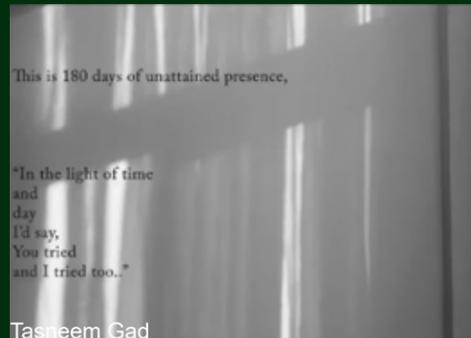
Esraa Elfeky



Mohamed Adel Dessouki



Mahmoud Tareq



Tasneem Gad



Rania Atef

papatūnga

Parnell Station
Tāmaki Makaurau
www.papatunga.com

Mohamed Adel Dessouki

Naoum's Cache 2019
Archival materials, sketchbook, video, sound

I've always been interested in the role of archives in shaping historical knowledge and in the interpretation of art history in general and the history of architecture in particular. This interrelationship has its own complexities in the contemporary Arab/Egyptian context because of the scarcity of archival materials and the institutional restriction of access.

My current project is addressing the relations between historical knowledge and collective memory against the backdrop of contemporary Egypt by reinterpreting the legacy of the late Egyptian architect Naoum Chébib (1915–1985). Chébib, who was the architect of the iconic Cairo Tower (completed in 1961), was one of the main Egyptian architects, structural engineers and contractors of his time. My work is mainly about the display of a set of collected sketches that allegedly belong to him and which were created after his sudden immigration to Canada in 1971. The display shows the sketches, together with academic and curatorial explanations, among other personal belongings and archival materials found context-relevant. The display also includes two videos that tell the history / truth behind the sketches.

Mohamed Adel Dessouki (b. 1977, Egypt) is an artist and architect based in Alexandria, and a co-founder of Save Alex, an initiative committed to protecting the built heritage of the city. He has an MSc degree (2003) and a PhD in Architecture (2012), and received his art education at l'Atelier d'Alexandria (1994-2002) and at MASS Alexandria (2018/19). Dessouki is currently an assistant professor of architecture at the Arab Academy for Science and Technology and working in parallel on an imaginary archive of the works by the architect Naoum Chébib.

Soukaina Joual

How to Remove Writing from Bills Using Nail Polish Remover 2019 | Video, 10'01' (Screening Version)

For the past years, people in Egypt used small bills of the local currency to send messages to their lovers. This practice became increasingly popular, as the Pound kept losing its value. It only changed when the Egyptian government decided to devalue the bills that had writing on them.

Now "How to Remove Writing from Bills Using Nail Polish Remover" suggests using the popular form of a video tutorial to restore the bills' value. However, as the video slowly but surely shows, the act of removing the writing only produces blank paper which lays bare what the actual value of the small bills still was, has been and always will be – at least for most of the people in a country that suffers from an ongoing economic crisis (corruption).

Soukaina Joual (b. 1990, Morocco) is a visual artist, born and raised in Fes. Her work is concerned with how our own body translates and reflects on various tensions, dynamics and differences moving between visibility and invisibility, belonging and absence. Joual participated in various exhibitions at international art spaces and festivals, including Halle 14 in Leipzig (2019), L'appartement 22 in Rabat (2017), Seoul Art Space GEUMCHEON (2016), The 5th New Talents Biennale Cologne (2016), La Friche la Belle de Mai (2015), Sunday Issue Gallery (2013) and Cité internationale des Arts de Paris (2012). She has a BA from the Institut National des Beaux-Arts in Tetouan (2011) and participated in MASS Alexandria's Studio and Study Programme (2018/19).

Mohamed Al Bakeri

Between Men 2019
Video, 3'33"

Al-Bakeri's work looks into the social politics and performances of everyday gestures between men. He is interested in the body language and visual language that is generated within, in addition to the elements that come with it, for example, the duration, space, weight, and context. The project "Between Men" focuses on the conceptualization of gender roles, as he is often triggered to address topics that go beyond the socio-political norms, opening unconventional possibilities and narratives to existing molds. Sensuality and allusiveness are two factors he uses to invite people to gaze into his work. He has been particularly drawn to the physical gestures and politics that exist between males in traditional cafes called "Qahwas", which are predominantly and regularly occupied by men. His initial research process starts with mere observations, which then lead to recordings of the streets, public transportation and spaces where people gather frequently. Being a multidisciplinary artist, he is currently experimenting with mediums like and not limited to photography, video, installation and printing.

Mohamed El Bakeri (Egypt) is based in Cairo, Egypt. He received his BA in Journalism, and started to work in advertising and marketing, but then gave up his job to focus on his art practice, experimenting with mediums like photography, printing and video art. In 2018/19, he completed the independent study and studio programme of MASS Alexandria, founded by the artist Wael Shawky. Al-Bakeri has participated in exhibitions, such as "Codes of Coupling" curated by Mahmoud Khaled at Gypsum Gallery in Cairo and with MASS Alexandria the 12th edition of the African Biennial of Photography in Bamako. In 2019, he was one of 12 Arab artists selected by the Cimetta Fund to visit the Warsaw Biennale in Poland.

Mahmoud Tareq

Access / Misalignment 2019
Video, 6'06"

"Access / Misalignment" by Mahmoud Tareq explores the relations between the inner and the exterior self of somebody who got lost in the city through a slow, rhythmic mix of documentary footage, shot in Alexandria; digital animation, black and negative frames. The work premiered in the form of a cine performance with live drumming and a soundtrack played over headphones.

Mahmoud Tareq (b. 1988, Egypt) is a multi-disciplinary artist and multi-instrumentalist from Alexandria. He currently explores the space between the inner and the exterior self, cartography, the screen commonly used for film projections and the use of sound in exhibition contexts.

Tareq was a student at Alexandria University's Faculty of Fine Arts, Sculpture Department, before he joined MASS Alexandria's Independent Studio and Study Programme in 2018 where he worked among others with the Lithuanian poet and curator Laima Kreivyte on a sound and text installation at the Cavafy Museum. Previous exhibitions include Radio Papesse's Sudan Radio #3 (2018) and a group show of visual works at the French Institute of Alexandria (2018).

Tasneem Gad

The Anticipation of Sight 2019
Video (1'54")

The Anticipation of Sight" is a project about 180 days of distance between two human beings, where they correspond unwarily through letters, letters "that never saw the light but saw your eyes, and were recited by your voice and felt by your heart." The project tackles human emotions, distance, separation and the different perceptions of time and space; them being a factor. This on-going fatality of connection and disconnection between two ends and all that falls in between. This work's purpose is to create a personal and sentimental narrative to the 180 days lived with inevitable silence, deafening internal noise, unwavering absence, endless awakenings.

Tasneem Gad (b. 1995 in Jeddah Saudi Arabia) grew up in Saudi Arabi, but moved back to her home country Egypt to continue school in 2010, where she joined the Faculty of Fine Arts and graduated from the Painting Department in 2017/2018. Between the years of 2014 and 2017, Gad participated in several workshops, art symposiums and exhibition painting, the moving image, gaming, and printmaking, for instance the 2014 and 2015 International Forum of Burullus of Murals at the Foundation Abdul Wahab Abdul-Mohsen. She also participated in the Mediterranean Forum, the fifth symposium of the Forum of Visual Arts in India in 2016, Bhubanswer, India and produced three works of art influenced by these sites and cultural places visited in both cities Orissa and Kolkata. In 2017, Gad was part of a workshop "Recitation of Awake Dreams (a visual story): A Moving Image" under the supervision of the University of Alexandria. The resulting film was screened at the Southern Illinois University Carbondale School of Art and Design and Appalachian State University at Boone, North Carolina and took part in the "Recycling & Gaming" workshop organised by the Faculty of Fine Arts at Alexandria University and the Ecole Supérieure d'art (ESAAIX/TRansverscite) Aix en Provence, France. Most recently, she was part of the MASS Alexandria Independent Studio and Study Program. Her work often explores tensions caused by human emotions as well as the fragility and vulnerability of such events. She is currently experimenting with writing practices.

Rania Atef

While being an Octopus 2019
Video series, length varies (Ongoing project)

A series of video installations/performances, as a reflection on the role of women as seen through the eyes of society and what it dictates. In the video works, she plays with a balancing-toy in different environments and spaces, placing different variations of miniature toys found amongst her daughter's collection. They represent; a cooker/stove, a washing machine, cooking utensils, a laptop, children, husband, wife... By balancing toy-house objects on a wooden disc, she tries again and again to reach the sweet point of equilibrium – if possible – while shedding light on a narrative that is fed by society, media outlets and historical canons.

The project is looking at the position of women in the Arab region by addressing the concept of "balance" required by women in general and Mothers in particular. It comes as an extension of her long term research on the maternal and reproductive experience; especially from a social point of view; as the study of the situation of women in the context of being a mother and in relation to home and household responsibilities.

It was partially funded by Gender Bender/a joint project of the Goethe-Institute / Max Mueller Bhavan and Sandbox Collective and was included in MASS Alexandria's End of Year Exhibition 5; as well as the screening programme of the Weißensee Academy of Art in Berlin. Rania Atef also participated (with MASS Alexandria) in the 12th African Biennial of Photography in Bamakao, Mali.

Rania Atef (b. 1988, Egypt) is a visual artist working with text, sculpture, installation and video. She has a B.A. in Product Design from the faculty of Applied Arts (Helwan University) and participated in-

Esraa Elfeky

The Blue Wadi 2019
Video with sound, 3'46"

Inspired by an excursion into the Egyptian desert, "The Blue Wadi" by Esraa Elfeky seeks to explore the relations between fictions and facts, and above all the moment when the boundaries between the two gets blurred. Elfeky's video work starts off with a digitally animated sequence around a maze, then mixes documentary footage from the Blue Wadi Desert with shots that suggest somebody got lost and / or is losing their mind – a pink scarf points to a person that we don't see, a trash-like object surprisingly starts to move. "The Blue Wadi" was projected within a large-scale installation about past, present and possible civilizations of the Egyptian desert, exhibited at MASS Alexandria in December 2019.

Esraa Elfeky (b. 1989, Egypt) is a visual artist and video editor based in Cairo. Her work reflects on religious, historical and cultural notions of power and how people obsessed with power succeed to transform societies and even change the map of the world. Recent projects include; "Attractive Weapon" (2019) and "Atlas of Distortion" (2016), which won the Prize of the 27th Youth Salon in Egypt and was subsequently exhibited in Sweden and Poland. In 2018, Elfeky participated first in the Roznama 6 Studio Program and then in MASS Alexandria's Independent Studio and Study Program 2018/19, during which she created "The Blue Wadi" (2019).

MASS Alexandria's Independent Studio and Study Programme 2018/19. Her work mainly focuses on the social infrastructure implications of the (in)visible standards, in an attempt to find answers by building the structure of observations that belong to present experiences or social and historical narratives. Atef has participated in exhibitions and festivals including "Artist At Work" at the Sakakini Cultural Center in Ramallah (2020), "In/Out" Public Art Festival(2019), "Switch" Video Art project (2019) and others in Egypt, South Africa, India and The Netherlands. Recently she received a production grant from Warehouse421 and was shortlisted this year for the "Mother Art Prize" in London, UK.

papatūnga

Parnell Station
Tāmaki Makaurau
www.papatunga.com