



SIXTH FLOOR

Art Exhibition

2-15 March, 2013

Vinnous Hotel, 11 Mahmoud Basiouny St.

Downtown, Cairo

Curated by/ Yara Mekawei

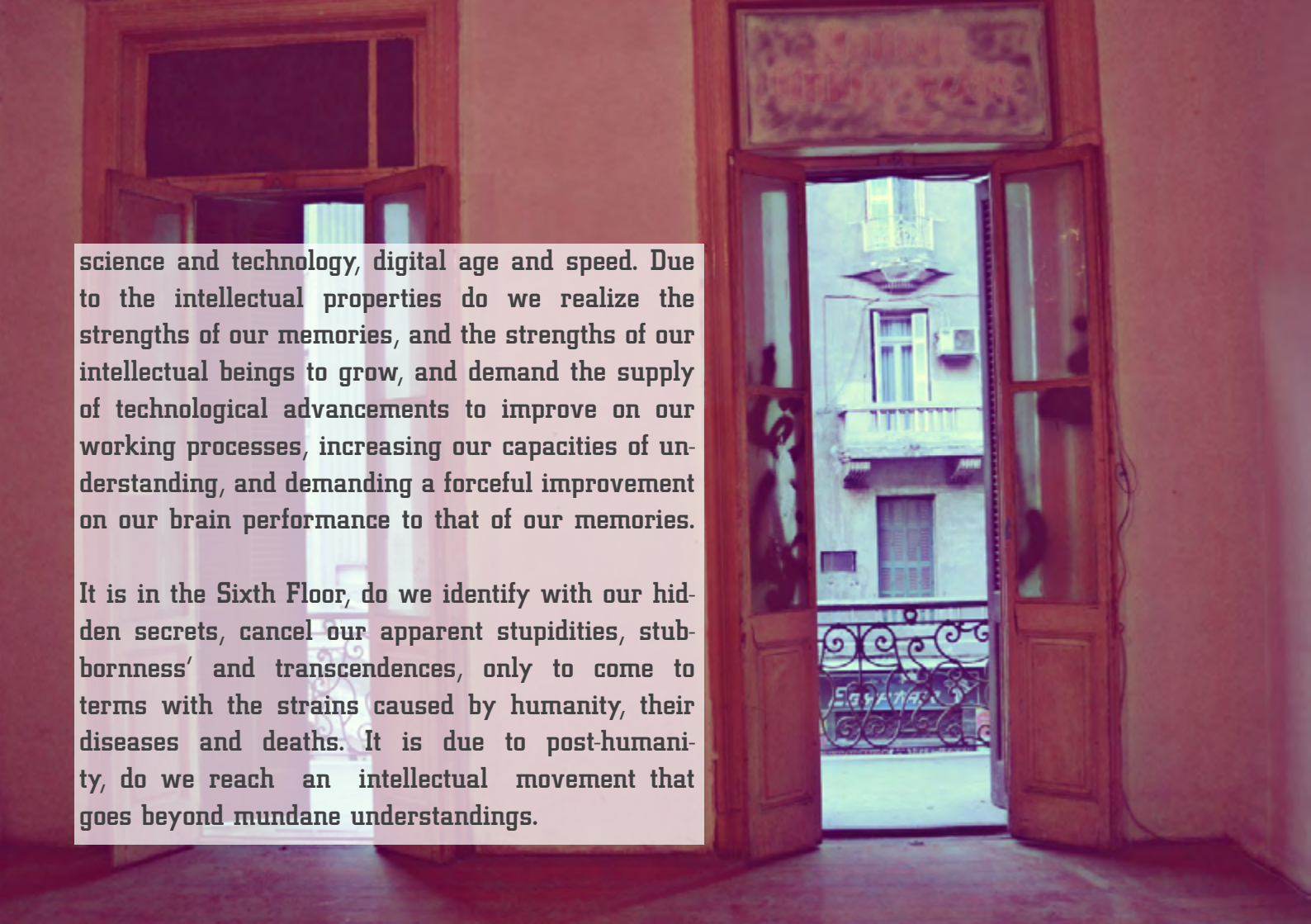




"You may not be able to remember your teacher's name, but it is easy to remember what he/she learned you."
Yara Mekawei



The second floor of an abandoned hotel site, witnesses the birth to a rich collective of young and emerging artists united under the title: The Sixth Floor. An emblem to one of Mekawei's enduring projects, does she propose a collective of works produced by the sense of displacement, a sense of commemoration, nostalgia, and a yearning desire to return, to reimpose, and invade a space of abandonment. It is through the human recollection, do our memories record everything that happens around us. Through a surrealist movement, known as "post-humanity" created by Max Moore in the 1990s on the transhumanist society, did we recall the functional improvements of the human brain – only to access the proficient speed of the brain, to that of its performance in activities such as arts and culture,



science and technology, digital age and speed. Due to the intellectual properties do we realize the strengths of our memories, and the strengths of our intellectual beings to grow, and demand the supply of technological advancements to improve on our working processes, increasing our capacities of understanding, and demanding a forceful improvement on our brain performance to that of our memories.

It is in the Sixth Floor, do we identify with our hidden secrets, cancel our apparent stupidities, stubbornness' and transcendences, only to come to terms with the strains caused by humanity, their diseases and deaths. It is due to post-humanity, do we reach an intellectual movement that goes beyond mundane understandings.

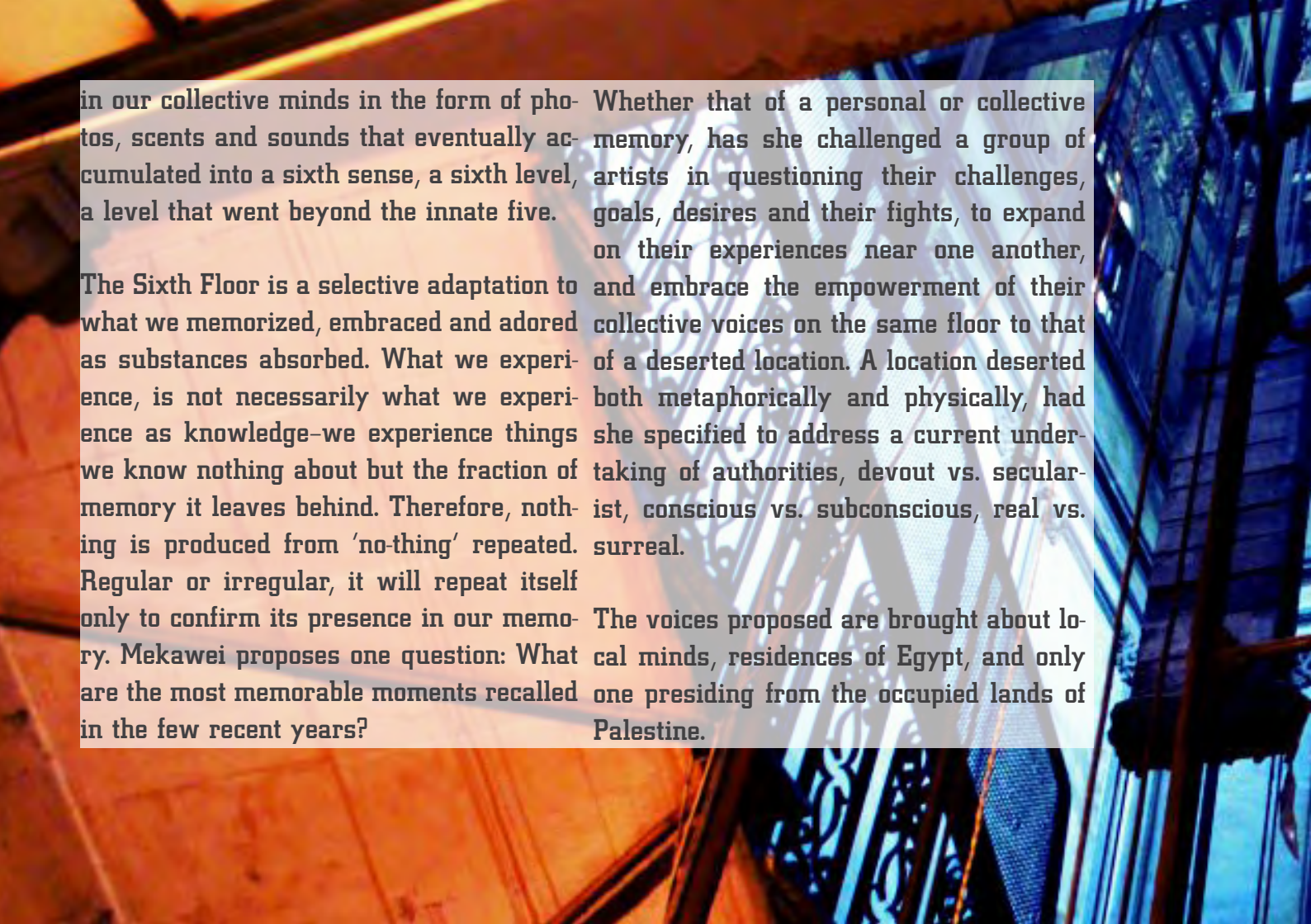


In this leveled recollection of a "memory's" curriculum vitae, do we register events and facts faced by the public and the private, only to experience and pass on from one person throughout his/her life; painting a line chart of life whilst also forgetting the details that happened in our personal lives in the meantime.

From the events that we never forget, do we age from its memory. With the reminiscence of the important things, do the events and their relationships with our being, affect us. The things we forget, become embodied into something else, resulting in an accumulation of life experiences that shape our character and enhance our ability.

Most of the events recorded in our memories are often personal – about life, death, separation and meeting; we are often found emotional, empathetic and passionate. It is the small things that count, since the outstanding events will not withhold the test of time, and will not remain in our memories. However are as important as the smaller things that count.

It is through this cohabitation of events of habit, that might've occurred during childhood, lead into adolescence – a recording appears. The memory of the artist in this collective exposes what was once hidden



in our collective minds in the form of photos, scents and sounds that eventually accumulated into a sixth sense, a sixth level, a level that went beyond the innate five.

The Sixth Floor is a selective adaptation to what we memorized, embraced and adored as substances absorbed. What we experience, is not necessarily what we experience as knowledge—we experience things we know nothing about but the fraction of memory it leaves behind. Therefore, nothing is produced from 'no-thing' repeated. Regular or irregular, it will repeat itself only to confirm its presence in our memory. Mekawei proposes one question: What are the most memorable moments recalled in the few recent years?

Whether that of a personal or collective memory, has she challenged a group of artists in questioning their challenges, goals, desires and their fights, to expand on their experiences near one another, and embrace the empowerment of their collective voices on the same floor to that of a deserted location. A location deserted both metaphorically and physically, had she specified to address a current undertaking of authorities, devout vs. secularist, conscious vs. subconscious, real vs. surreal.

The voices proposed are brought about local minds, residences of Egypt, and only one presiding from the occupied lands of Palestine.






The image features a dark, textured background. On the left side, there is a vertical line of light, possibly from a window or a light source, creating a series of horizontal bands. On the right side, there is a small, bright yellow light source. The word "Artists" is written in a bold, black, sans-serif font on a white rectangular background, positioned to the right of the yellow light source.

Artists

Ahmed Mohsen Mansour
"Nostalgia"
video art



A photograph of a swing set on a sandy playground. The focus is on a tire swing hanging from a chain. The background shows a grassy area and a fence. The text is overlaid on a semi-transparent purple box.

Is a term used to describe nostalgia, origin of the word is due to the Greek language Recalling to the pain suffered by the patient after longing to return to his home and his fear of not being able to so forever. Been described as satisfactory condition or form of depression at the beginning of the modern era and then an extremely important issue in the romantic period. Mostly nostalgia is great love of the past ages events.

"I Came back from where i came"

Random collection of what is left of the materials previously video recorded and has been recast visually stimulating reflex just Frictional and being in the same locations of filming these materials but in other time after 12 years ago listed with a total of sentences

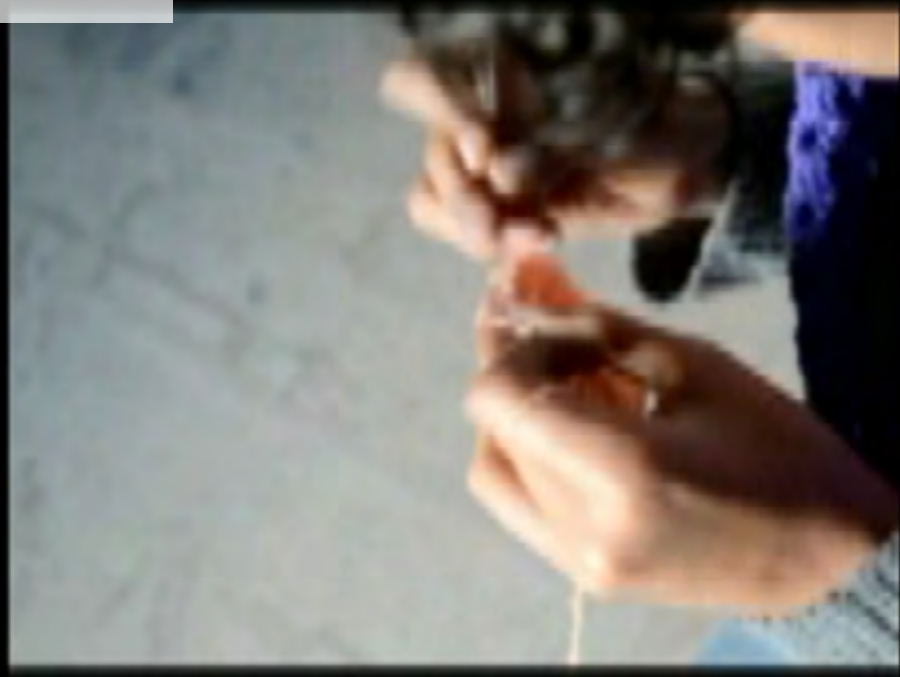
And statements related to the concept of memory , nostalgia and other of what remains firmly in my mind from the time of late.

Ahmed Soleman
"Crochete Nasr City"
video art



Crocheted Nasr City

Their words and their actions are similar in every morning and evening for more than four years How to see them? And how you see me?, with three windows: - (I - you - them), How can I see you? How do you see them? How do you see me? How do you see them?, there were fixed and variable, it is possible to become fixed or variable, is it possible to become one of them?





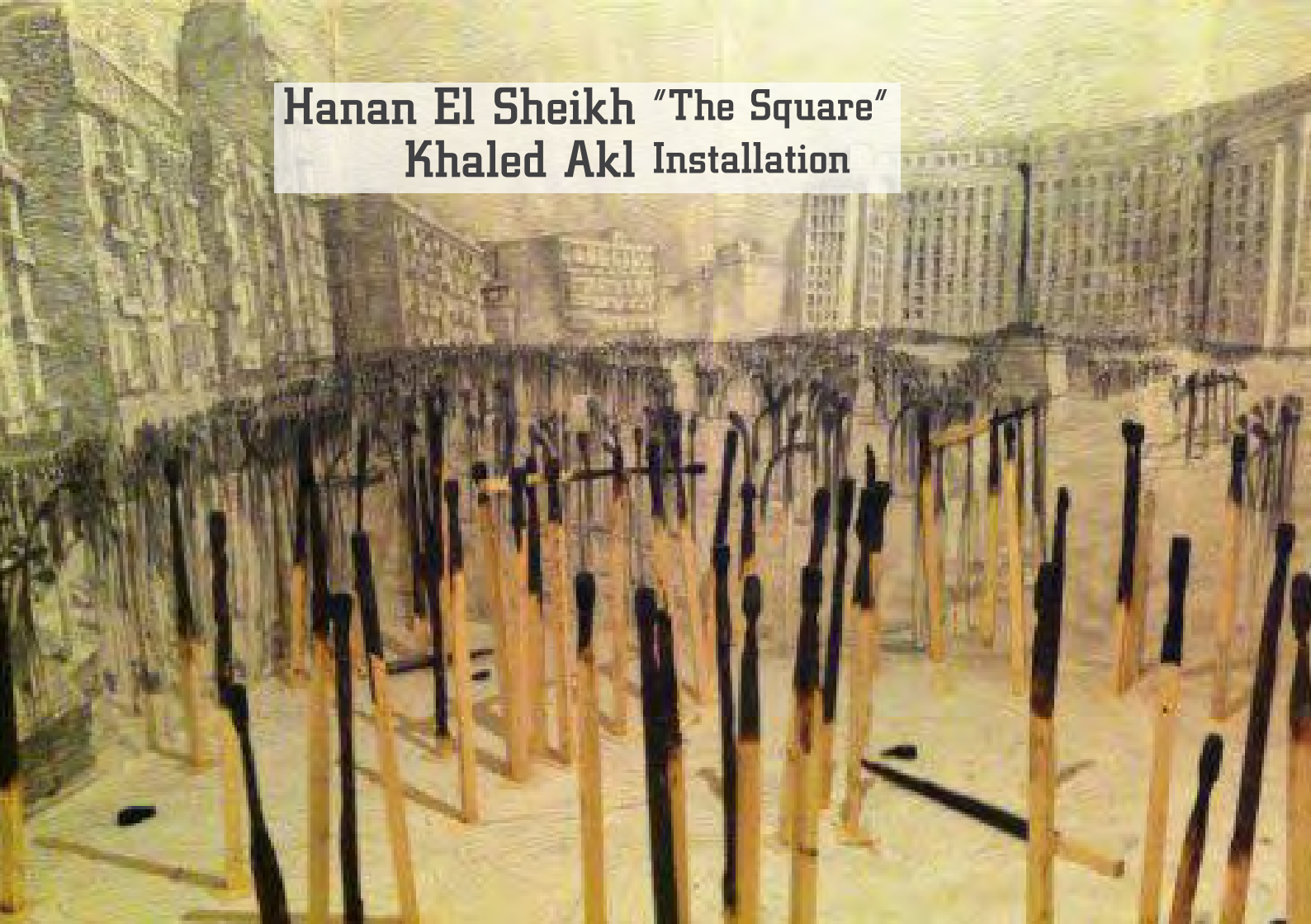


Basem Samir
"My Empty Kingdom"
Photodaphy

I think of you in silence, I often speak your name.
Now all I have are memories and your picture in a frame.
Your memory is my keepsake with I ll never part.
God has you in heaven and I have you in my heart.




**Hanan El Sheikh "The Square"
Khaled Akl Installation**







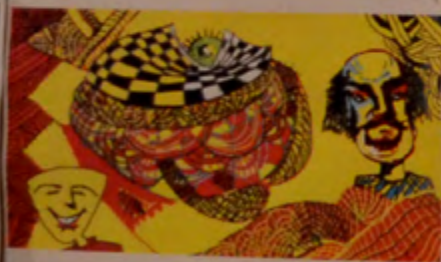
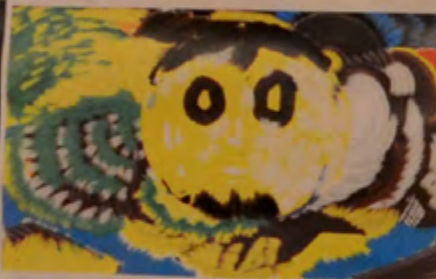
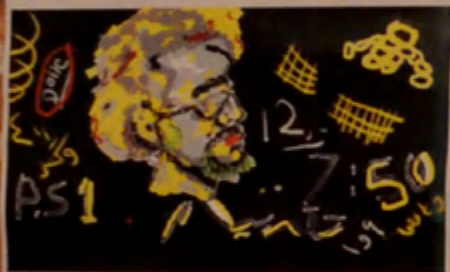
**Heba El Aziz
"Bioconography"
Installation**

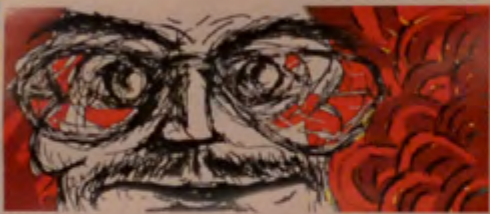


The bio icons is a Bioart work made of living media, it contains icons who affected positively and negatively in the Egyptian reality in two different times on several levels, the backgrounds of the pictures was shaped through color and textural reactions done by living bacteria that reacted with the surrounding atmosphere as well as the pictures itself, making the effect of the rust on the pictures representing the old times leaving us the memory of the golden impact, while it grows strongly and obviously on the surface of the pictures representing the new one making a noise imposing its temporary presence in a bio changeable artwork contains a real life cycle pass by growth and declination stages till it reaches vanishing then the artwork dies leaving only its impact.

Ibrahim Reda
"Impressionism"
digital paintings

Those digital painting made only with "Microsoft paint"

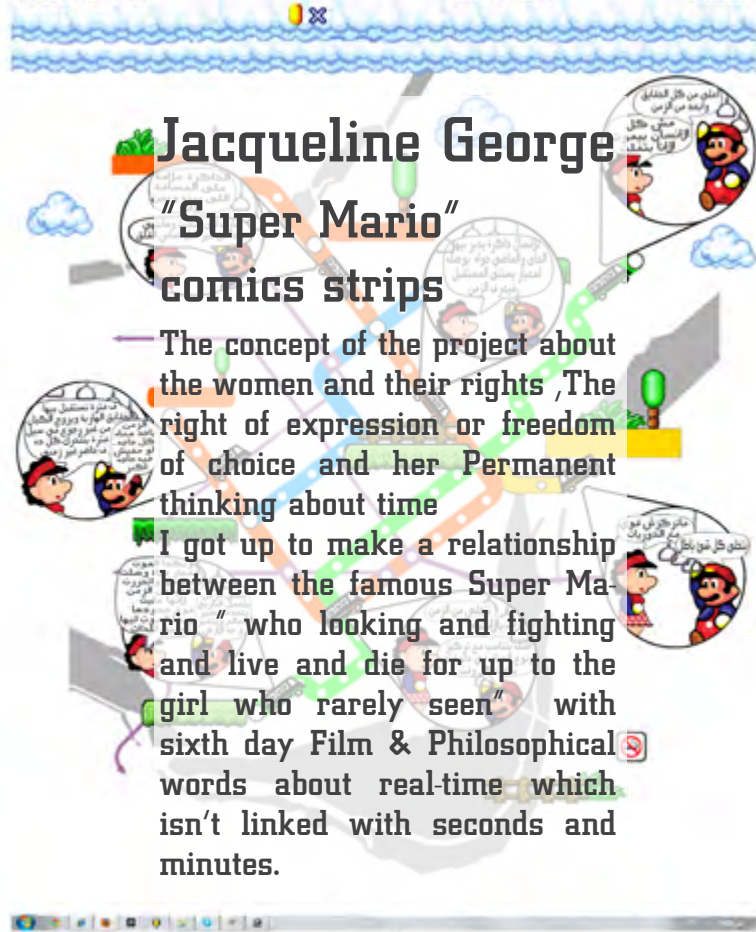







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**Karim Al Hussein
"Memorabilia"
Installation**





In a room, four suitcases enact as a space in transit. An observation towards the Palestinian cause, Al Hussein addresses the restrictions granted within those four corners. Unattended, disapproved, he packs his memories in suitcases and files them away. "When I want to go back to a place in my memory, I return to repacking, reinforcing, repeating the unabashed moments we choose to either take with us, or leave behind."



Karim Al Hussein
"The Black Box"
Interactive installation

A black box with Arabic and English text, set against a background of crumpled paper. The Arabic text is 'الصندوق الأسود' and the English text is 'THE BLACK BOX'.

الصندوق الأسود

THE BLACK BOX

On Friday, June 22nd, 2012 The Black Box was brought to life by Karim Al Hussein 2 days prior to the announcement of the newly elected president of Egypt since the 2011 uprisings. He decided to go down to Tahrir Square to give people a chance to write their testimonies at this historic moment. The film was documented by Lebanese filmmaker Khaled Ramadan, and at 5:00 pm, had Hussein gone down to Tahrir square and presented the Black Box. An hour after the welcoming participation by strangers in the square, did things suddenly turn against him...





Mahmoud Tarik

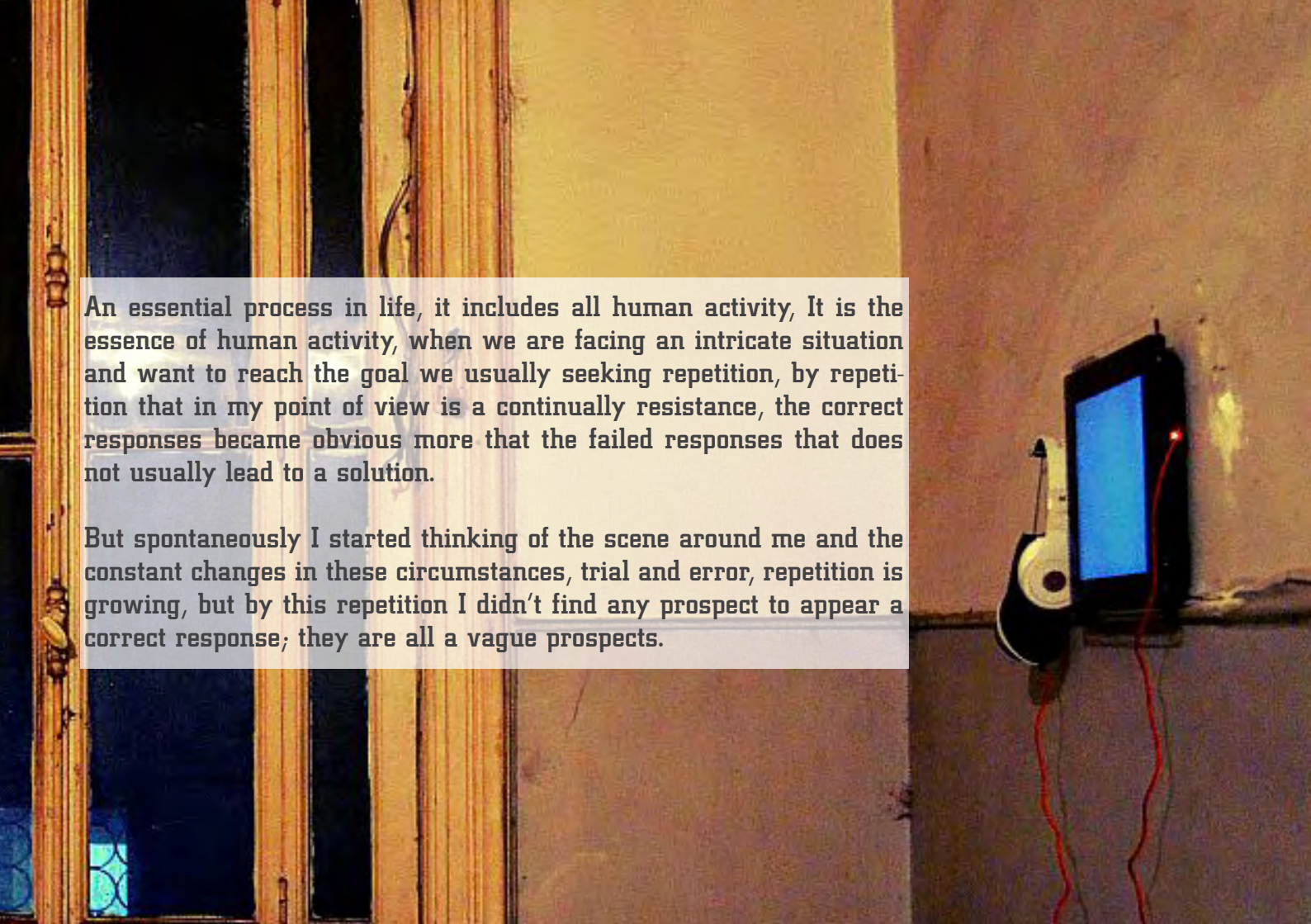
"Isolation"

Sound Installation

This is a weak world had a limited possibilities. Magazines, video tapes, a a few of friends, it's a ststeof isolation and lack of equilibrium, its has no communication with the outside world, see myself as the fifth dimension for last few years ago.



Mai El Shazly
"Trial and Error"
video/photography
installation

A photograph of a room. On the left, there is a window with a wooden frame and a dark curtain. The wall is a light, textured color. On the right, a black mobile phone is mounted on a ledge. The phone's screen is lit up with a blue light. A red charging cable is plugged into the phone and hangs down. A small white object, possibly a USB drive or a small camera, is attached to the top of the phone. The overall lighting is dim, with the primary light source being the phone's screen.

An essential process in life, it includes all human activity, It is the essence of human activity, when we are facing an intricate situation and want to reach the goal we usually seeking repetition, by repetition that in my point of view is a continually resistance, the correct responses became obvious more that the failed responses that does not usually lead to a solution.

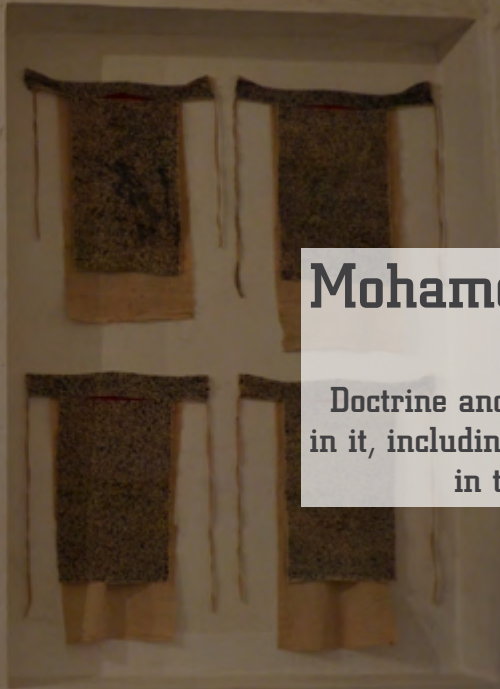
But spontaneously I started thinking of the scene around me and the constant changes in these circumstances, trial and error, repetition is growing, but by this repetition I didn't find any prospect to appear a correct response; they are all a vague prospects.

Mina Nasr Drawing on wall

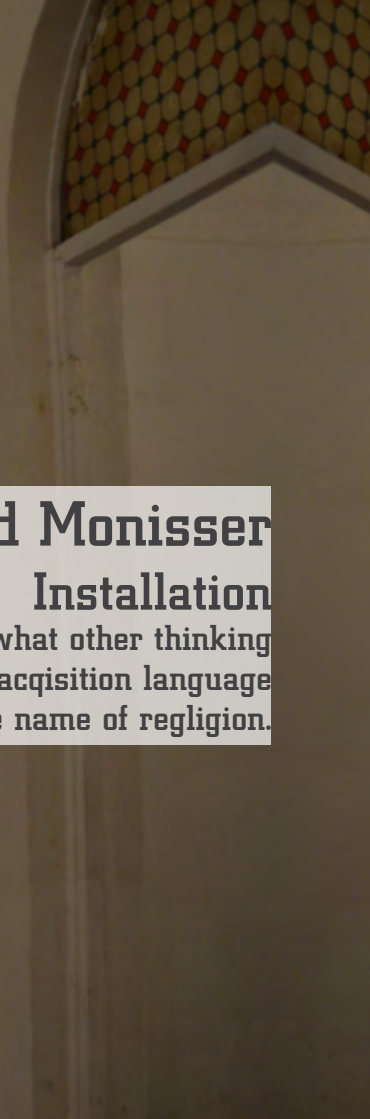
We wrestle for vacuum, that does not have a space where we stand, we no longer have a special place, pushing each other in order to take less of our rights to life, pushing each other to get to the same fate, we are now heading to the same place cooped up in a small area, we have the same destiny.








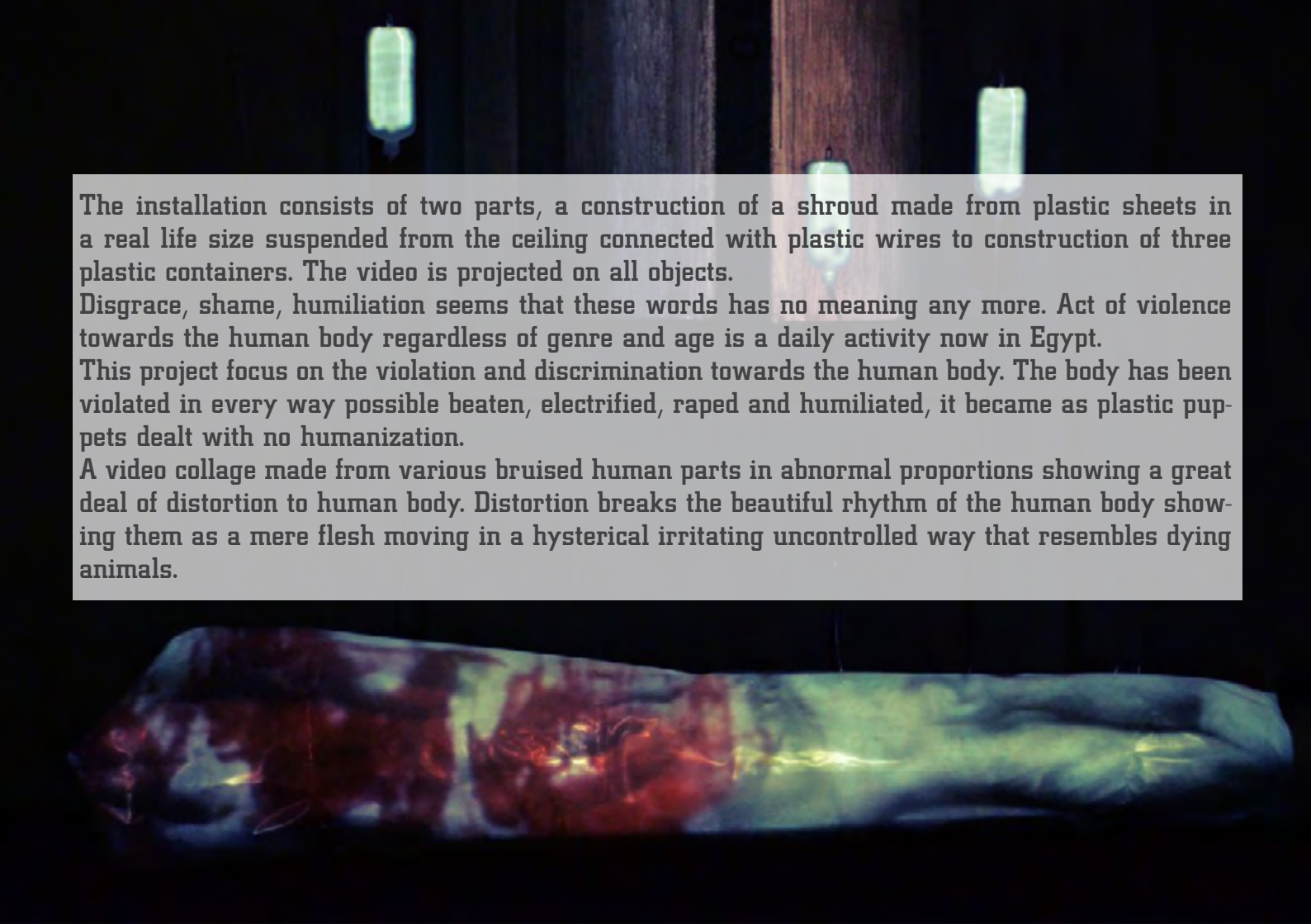
Mohamed Monisser
Installation
Doctrine and what other thinking
in it, including acquisition language
in the name of religion.







Mohamed Shokry
"Stigma"
Video Mapping Installation



The installation consists of two parts, a construction of a shroud made from plastic sheets in a real life size suspended from the ceiling connected with plastic wires to construction of three plastic containers. The video is projected on all objects.

Disgrace, shame, humiliation seems that these words has no meaning any more. Act of violence towards the human body regardless of genre and age is a daily activity now in Egypt.

This project focus on the violation and discrimination towards the human body. The body has been violated in every way possible beaten, electrified, raped and humiliated, it became as plastic puppets dealt with no humanization.

A video collage made from various bruised human parts in abnormal proportions showing a great deal of distortion to human body. Distortion breaks the beautiful rhythm of the human body showing them as a mere flesh moving in a hysterical irritating uncontrolled way that resembles dying animals.



Muhamed Taymour

"Blink"

video art

*"One day your Life will flash before
your Eyes. Make sure it's worth
watching" - Gerard Way -*



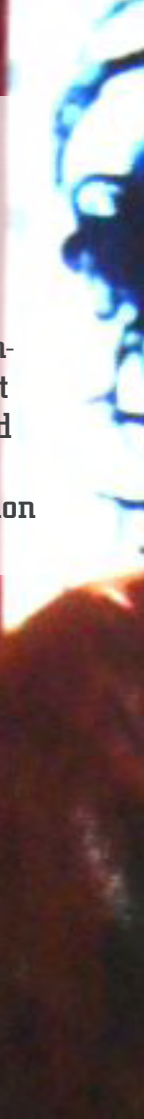
Mouatapha Ashrf

"Greensh"

Video performance

2012 was very crowded year at least for me many of feelings and ideas, when I start to feel anew work, I am present is Dominant my thinking, starts (greenish) expressing the mixed energies positive and negative, inside of mehat act of (ablution) is not only urged on important religious act, but it is important to find a relation between what we live in, social reality ,and the role of religion, inside that reality.

I am a Muslim artist I cannot separate the art from my life that are also have a strong relation with my religion.







Omnia Salah

"HUG ME, THANKS"

Interactive Installation

National political issues is rising up this days, and increases with it number of individual and political opponents between members of the community, creating a different kind of political violence between members society, institutions, and among the families sometimes, and more it rises up, more the government avoiding this by ignorance, sometimes and by talking about kindness and love as if it is the magical key to solve all society problems, and the most ironic thing in these issue, that who are talking now about refusing the violence , are already violent members .

HUG ME THANKS, is a symbol to passive systems, symbol of being nice, (which of course is great feeling), it came as an ironic idea to reject violence, but in a negative way, which we all live, it came to expresses the next generation who are going to solve all of his problems of with love!!

لا تلبسوا ثيابهم





MonaLisa Brigades

"Your mother did not cook today!"

Graffiti

Shows the contents of the slums streets in a visual popular icons with the phrase "your mother did not cook today!".





Nevine Farghaly "Music" Interactive Installation

The contemporary French philosopher "Etienne Suryo" in his school in the classification of the arts, the most important thing he cared about is the critique of traditional artistic categories, which went apportioned to the visual arts and audio arts depended on the time and depends on where this arts made, but such a distinction between the arts on the basis of relying on the time and place, not in the decisive reality and explore the fact that the role played by time in the arts, we find that has an important role in the arts all the arts, including fine arts,

This is what I took to do this work in the arts of processing interactive sculpture in the space depends on the mechanical movement, its combines music and movement, revealing to the aesthetics of light and shadow.

Rami Abadir
Live Electronic Music Concert
The Exhibition Opening



Rami Abadir / Video





Sameh Al Tawil
"A442 Hz"
Video Installation
www.samehaltawil.com



Songs of the Revolution

Article by Rania Gaafar 2013, (B.A., M.A., Research fellow at the HFG Karlsruhe / media arts.)

"A 442 Hz" is a single-screen digital video by Egyptian artist Sameh Al Tawil.

Musicians holding different instruments emerge in front of the steadily focused camera from beyond the screen of the film (hors-champ) and into the limelight of the camera's - the public's - attention.

A small orchestra of Egyptian musicians begins to take a seat, tune their instruments and prepare for a performance, a concert, in front of the spectator. The image is plunged in a death-blue cast that enhances its sculptural form.

Three minutes into the digital film it seems this is no rehearsal session but an abruptly beginning performance in its own right, intentionally missing out on the organic test sound of A442 Hz whilst plunging into an array of sound deliberations. Since the 2011 Egyptian revolution the interrelation of art in public - and primarily in digital and virtual - spaces and politics has created a new paradigm of a digitally enhanced reality.....

Read the full article and watch the video on www.samehaltawil.com/portfolio/a442hz/

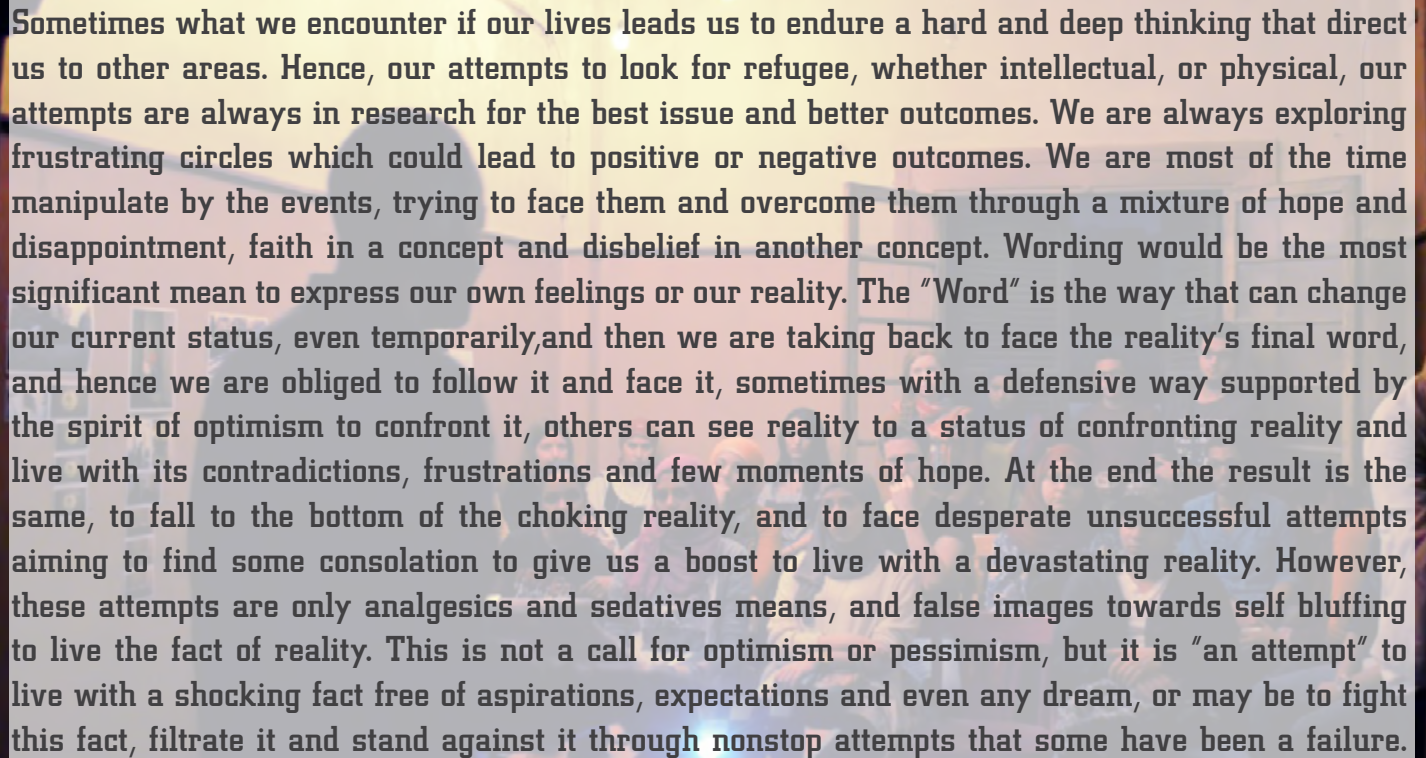


**Events throw the
Exhibition**



Nouran Sherif & Rami Abadir
"Ended with Failure"
Video Art





Sometimes what we encounter in our lives leads us to endure a hard and deep thinking that directs us to other areas. Hence, our attempts to look for refuge, whether intellectual, or physical, our attempts are always in research for the best issue and better outcomes. We are always exploring frustrating circles which could lead to positive or negative outcomes. We are most of the time manipulated by the events, trying to face them and overcome them through a mixture of hope and disappointment, faith in a concept and disbelief in another concept. Wording would be the most significant mean to express our own feelings or our reality. The "Word" is the way that can change our current status, even temporarily, and then we are taken back to face the reality's final word, and hence we are obliged to follow it and face it, sometimes with a defensive way supported by the spirit of optimism to confront it, others can see reality to a status of confronting reality and live with its contradictions, frustrations and few moments of hope. At the end the result is the same, to fall to the bottom of the choking reality, and to face desperate unsuccessful attempts aiming to find some consolation to give us a boost to live with a devastating reality. However, these attempts are only analgesics and sedatives means, and false images towards self-bluffing to live the fact of reality. This is not a call for optimism or pessimism, but it is "an attempt" to live with a shocking fact free of aspirations, expectations and even any dream, or may be to fight this fact, filtrate it and stand against it through nonstop attempts that some have been a failure.



Amir Eid & Zap Tharwat

Music event





**MEKAWEI
STUDIO**