sina seifee
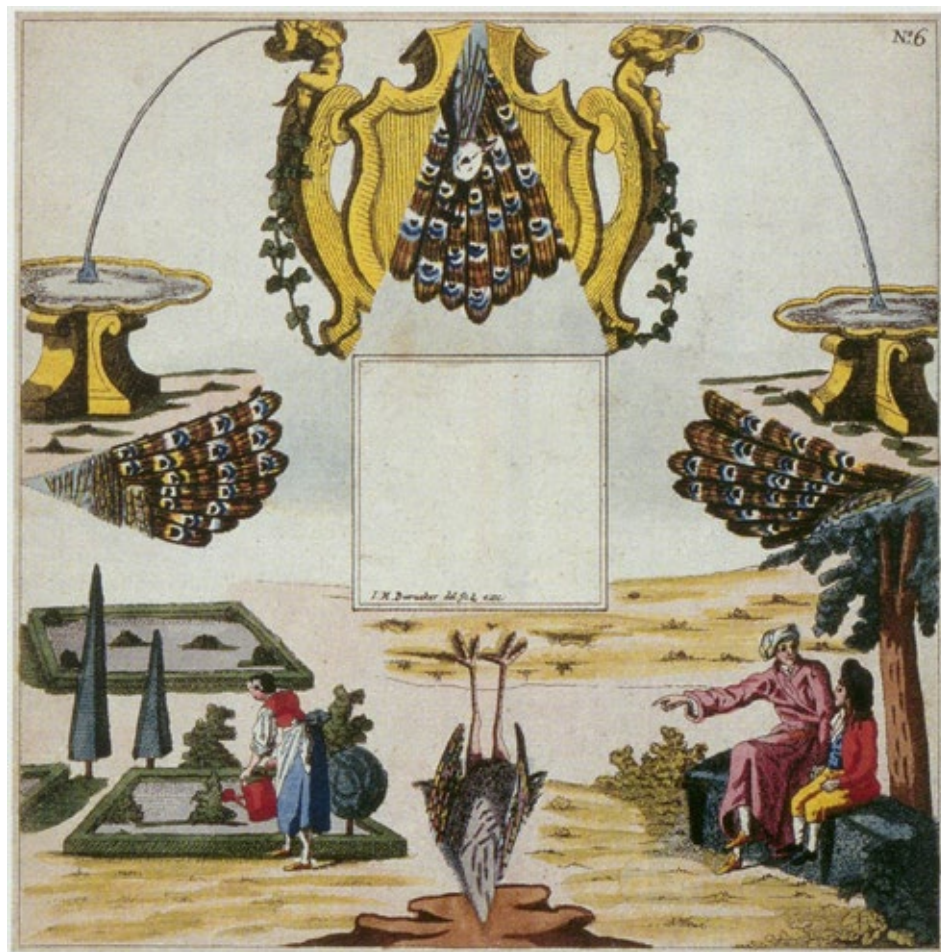
selected works

Works presented here are accompanied by what that contains the elements of their creation. Lecture-performances are complex bodies of ideas that accumulate in form of notes and thoughts, which I have tried to present in a format that virtually reaches to simulate their multifaceted nature. This asks for more than a short description, and may include that which catches the curiosity of the project in a wider spectrum. In this sense, I have added a necessary amount of my notes that goes with each project along with their initial conception and story.

contents

developed by
Sina Seifee

collaborated with
Ale Bachlechner
Jonathan Kastl
Benjamin Ramirez Perez
Stefan Ramirez Perez
Linda Franke
Alexander Borisovich Gurko
Marat Beltser

exhibited at
PLURIVERSALE II
Köln, April-June 2015

curated by
Ekaterina Degot

produced by
Akademie der Künste der Welt

with the support of
Sufi Zentrum Köln
Blauen-Haus puppet theatre

thanks to
Nora Wiedenhöft

exercises in storytelling and other cheats

The performance series are events driven by the idea of lecture or seminar-monologist—oneman symposium—practicing different modes of discipline and theatricality, providing engagement with thinking-out and performing dots-connection in the manner of talking. There is no master rail that bounds the tracks of thought in these series, at each gathering Sina Seifee follows various curiosities and lets word-play to engage with a certain start. These starts might entertain a short story, a joke, a philosophical remark, or a translation. And from that an idea of a work might present itself as form of engagement with the elements of improvisation and preparedness around the notes, reading personal memory, artistic metaphors, modes of pedagogy, psychology, and toying with instances of historical/cultural fantasmas.

The lecture series are taking place in different places in the city of Cologne, locations with certain reservation values and different hospitalities towards art, relating the gestures of exhibition and addressing architecture of socialisation. These talks are fancy but careful responses to the irritation of intercultural narratives that perform meaning-making and commitment before that which demands thinking, perform mutating perspectives on the chosen topic, reading and unfolding different discursives and literacies under the influence of language, history, or certain technologies.

LECTURE PERFORMANCE-REIHE

SINA SEIFEE
Übungen zum Geschichtenerzählen und andere Tricks

Rauchende Frau/Smoking Woman,
Italien/Italy 17th, © Werner Nekes Sammlung

SINA SEIFEE
Exercises in Storytelling and Other Cheats

LECTURE PERFORMANCE SERIES

Wie entsteht aus einem Gespräch ein Kunstwerk? Der in Köln lebende Nachwuchskünstler Sina Seifee schlägt mit seiner Performance-Serie einige Antworten vor, in Lesungen, Seminaren und Einmann-Symposien, die seinem Gedankenfluss keine Grenzen setzen. Seifees Talks sind auf verschiedene Orte der Stadt Köln ausgerichtet, Orte mit bestimmten Funktionen und unterschiedlich stark ausgeprägter Kunstaffinität. Jede Performance hat einen skurrilen Ausgangspunkt: eine Kurzgeschichte, einen Witz oder ein philosophisches Statement. Er verknüpft diese in absurde und provokative Improvisationen, als verworrene und doch umsichtige Antworten auf den prekären Bereich interkultureller Erzählungen.

• Fr 17 4 2015 •
Ort: ACADEMYSPACE

• Mi 29 4 2015 •
Ort: Puppentheater im Blauen-Haus

• Fr 29 5 2015 •
Ort: Mevlana e.V., Sufi-Zentrum Köln

• Juni 2015 •
Strand: Datum und genauer Ort werden unter academycologne.org bekanntgegeben

AB/FROM 17 4 2015

• Fri 17 4 2015 •
Venue: ACADEMYSPACE

• Wed 29 4 2015 •
Venue: Puppentheater im Blauen-Haus

• Fri 29 5 2015 •
Venue: Mevlana e.V., Sufi-Zentrum Köln

• 6 2015 •
Beach: Information on date and exact location will be announced at academycologne.org

How does a talk become a work of art? Sina Seifee, an emerging artist based in Cologne, proposes several answers to this proposition in a performance series consisting of lectures, seminars, and one-person symposia, with no one master rail bounding the tracks of thought. Rather, Seifee's talks address different sites in the city of Cologne: locations with certain reservations and different forms of hospitality towards art. At each gathering, Seifee takes up various curiosities such as the short story, a joke, a philosophical remark, or a translation, weaving within his whimsical and irreverent improvisations intricate yet careful responses to the minefield of intercultural narratives.

23

LECTURE PERFORMANCE-REIHE

Auf den Schultern von Riesen

Was bedeutet Demut in der Wissenschaft? Die Metapher der Weitsicht ist eines der wichtigsten konzeptionellen Werkzeuge im Wissensdiskurs: ein ideologischer und optischer Apparat, seit der Renaissance in Europa in Einsatz, ist symptomatisch für Weitsichtigkeit bei Krankheiten der Sehkraft. In einer Lecture-Performance gemeinsam mit Ale Bachlechner, Benjamin Ramirez Perez und Stefan Ramirez Perez, stellt sich Sina Seifee den europäischen Blick auf die Zukunft vor, seine Sprache, seine Utopien und Kollaborationen, in der die Wut gegen Giganten mit unseren dunklen Zeiten zusammenhängen könnten.

• Fr 17 4 2015 / 20:00 •
Ort: ACADEMYSPACE,
Herwarthstraße 3, 50672 Köln
Nur mit Einladung
In englischer Sprache

AB/FROM 17 4 2015

• Fri 17 4 2015 / 20:00 •
Venue: ACADEMYSPACE,
Herwarthstraße 3, 50672 Cologne
Invitation only
In English

Standing on the Shoulders of Giants

What does humility mean in science? The metaphor of farseeing is one of most important conceptual tools in the discourse of knowledge: an ideological and optical apparatus in use since the Renaissance in Europe, and symptomatic of farsightedness in vision-related illnesses. In a lecture performance realized in collaboration with Ale Bachlechner, Benjamin Ramirez Perez, and Stefan Ramirez Perez, Sina Seifee considers Europe's view of the future and its language, forms of utopia, and collaboration, where rage against giants might be related to our dark time.

Vom kleinen Maulwurf, der wissen wollte, wer ihm auf den Kopf gemacht hat

„Wie kam der Kot auf meinen Kopf?", fragt sich der kleine Maulwurf im Bilderbuch. Sina Seifee antwortet darauf in einer Serie leidenschaftlicher Missverständnisse und richtet seine verstörenden Interpretationen an alle Kreativen. Hintern-an-Hintern-Untersuchungen demonstrieren die Transmissionen, Außerungen, Texte und unverdaulichen Tätigkeiten eines jeden Tiers, und das Hinterteil wird zur Quelle der produktiven Energie der Geschichte.

• Mi 29 4 2015 / 19:00 •
Ort: Puppentheater im Blauen-Haus,
Severinstraße 120, 50678 Köln
Eintritt frei
In englischer Sprache

AB/FROM 17 4 2015

• Wed 29 4 2015 / 19:00 •
Venue: Puppentheater im Blauen-Haus,
Severinstraße 120, 50678 Cologne
Free admission
In English

Vom kleinen Maulwurf, der wissen wollte, wer ihm auf den Kopf gemacht hat

"How did this poop get onto my head?" asks the little mole in the illustrated childrens' book. Sina Seifee answers him in a series of passionate misunderstandings, a "perverse" reading pitched at all of those who work with creativity. Ass-to-ass investigations demonstrate each animal's unique transmissions, pronouncements, texts, and indigestible occupations, as the rear becomes the story's source of productive energy.
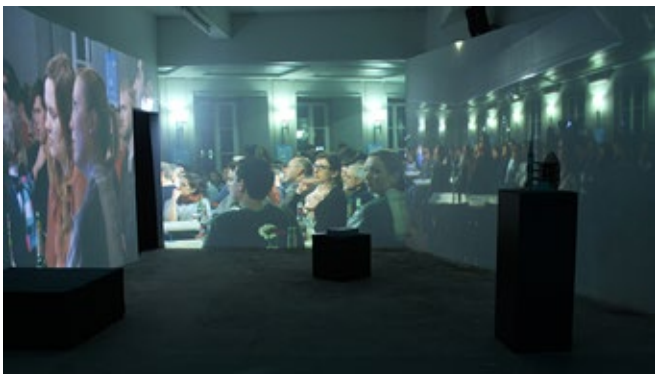
LECTURE PERFORMANCE SERIES

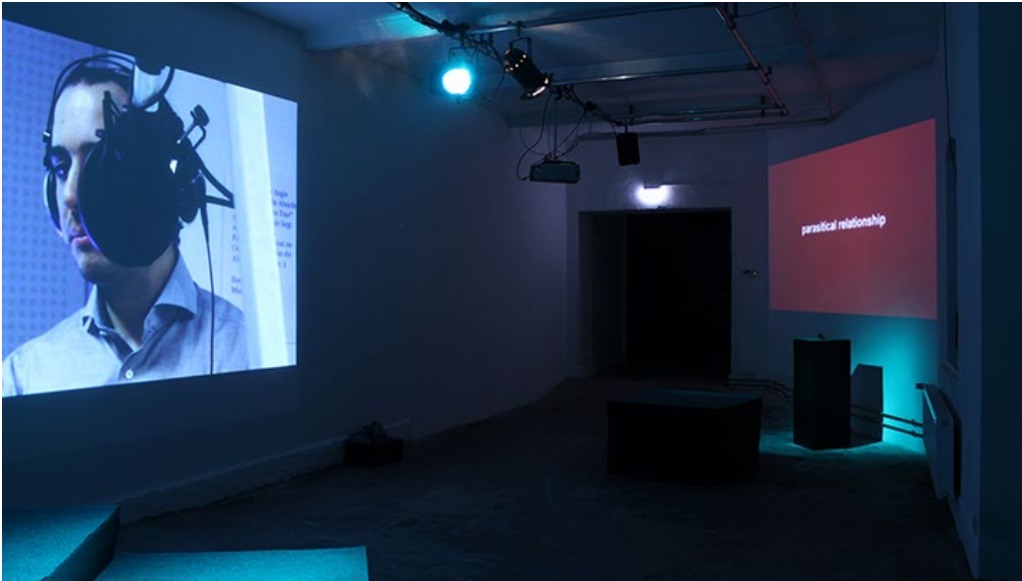**Standing on the Shoulders of Giants**
multimedia lecture performance in AKADEMIESPACE (five video projectors, multiple audio channel, lighting, rocket maquette and clothing on installed panels, printed text, various stages with different heights, live video editing, music) in collaboration with Ale Bachlechner, Jonathan Kastl, Benjamin Ramirez Perez und Stefan Ramirez Perez. (17.4.2015)

The project Standing on the shoulders of giants performs and studies a speculative overlapping of three narratives: the expressions of humility in the history of science; Multi-literate relationships between three ancient teachers: Farabi, Mir Damad, and Aristotle; The parasitical and intertwined story of the evolution of lice in vestimentary semiotics.

The metaphors of humility in science goes back further than Newton's testimony, nanos gigantum humeris insidentes, which on one hand initiates a dreadful respect for the-dead-teacher and on second hand represents a passive-aggressive ambition to achieve scale. By talking about giants we are in the dossiers of climbing, riding, and ascending the landscape of knowledge from the viewpoint of the Anthropos (the one who looks up from the Earth), a discursive anatomical relationship invoking an impossible address, recognition, fantasy and cry, towards and by the-one-who-sees-more. Parallel to that reading, bowing-before-the-master has intrigued long and scandalous communications between the cultures in the last millennia. Aristotle to the Bildung of the boys of gymnasium and Farabi's translatorial nightmares of Aristotle's unconcentrated thinkings, is one of many interesting relationships that the early philosophers called upon each other involuntarily.

Installation view of the lecture performance 'Standing on the Shoulders of Giants' at ACADEMYSPACE Köln 2015

The story of lice is the story of parasitical attachments to mobile bodies. Aside from the intellectual bond between the dwarf and the giant, the lice carries on evolving on the shoulders of its host, providing another run for the narrative of climbing—a perverse parasitical perspective into the relationships between the carrier-teacher-master-giant-host and the dwarf-parasite-reader. The human lice developed body motor abilities solely for human hair and has never set foot out of its host's skin, travelling through the centuries with its companion human species. The transition of homes from the back of Gorillas to Homosapiens coincides with the beginning of hair loss—bad news for the lice. By introducing the hairless-love theory this collision of faiths generates an interesting crossroads of multispecies in human cultural development, the beginning of naked skin romantic love and the creation of vestimentary cover into the human life gives the lice another chance to achieve semiotic scale.

Illustration: Tyndall, 1883, frontispiece
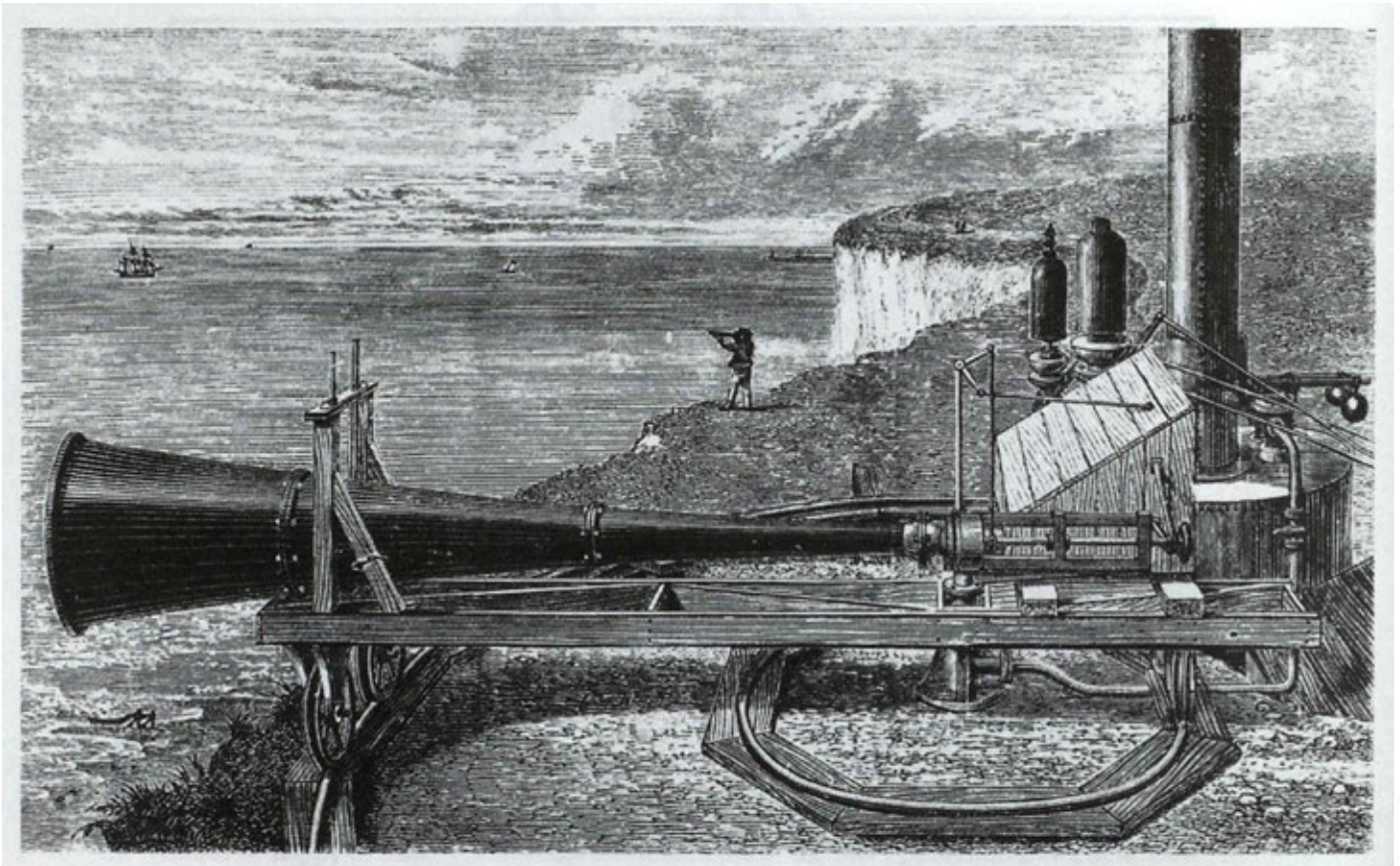
Vom kleinen Maulwurf, der wissen wollte, wer ihm auf den Kopf gemacht hat
lecture performance (food, vomit, story) in collaboration with Linda Franke - Conceived for
Blauen-Haus puppet theatre, part of PLURIVERSALE II produced and curated by Akademie
der Künste der Welt, Köln April 2015.

The performance is a talk about an illustrated short children story, where series of
deconstructive readings of the children's literature Vom kleinen Maulwurf, der wissen
wollte, wer ihm auf den Kopf gemacht hat (1989, author: Werner Holzwarth, illustrator:
Wolf Erlbruch) are pushed to different contemporary phenomenons of social justice.
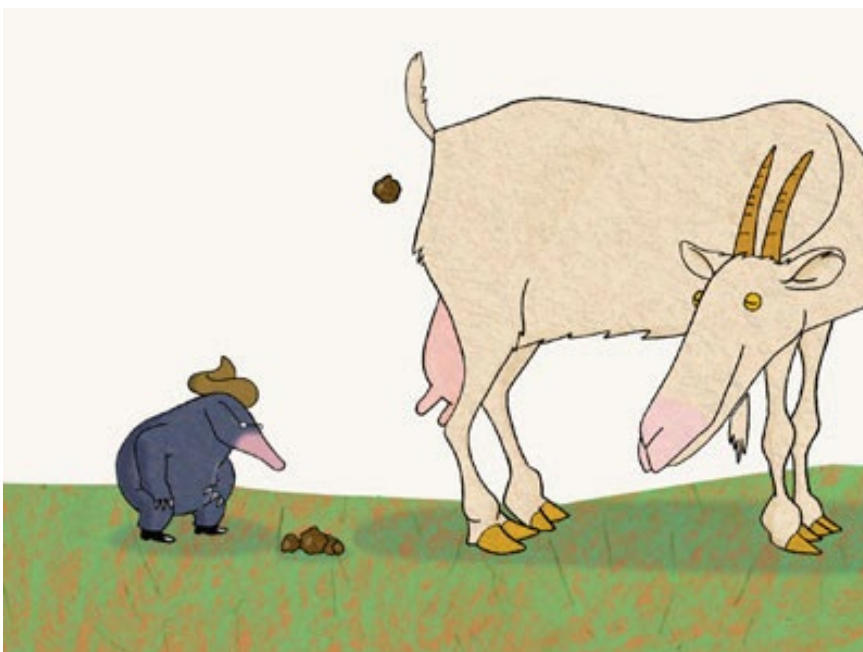
The Maulwurf in the story answers the
call of a random occurrence of fecal
matter on his head. As we go with him
through the check-ups of all the animals'
anuses, ass-to-ass, we are demonstrated
by unique transmission, utterance, text
and indigestible work of each animal.
The rectum, in the story, is the channel
of productive energy; it has always been
also the space of pleasure and rape.
This channel can be jammed or raped by
pedagogy, projects of others, parasite,
noise, or superego's institutional plunders.
The story is about revengeful projects,
cognitive capacity of not-knowing, over-
dosing, and more. The story and its pervert
reading open up an interdisciplinary
thinking on cultural, literary, and political
aspects of 'taking action', and aims at the
people who work with their creativity.

Reading Manṭiq-uṭ-Ṭayr—the Conference of Birds
lecture performance in English, in collaboration with
Alexander Borisovich Gurko - Conceived for *Sufi Zentrum
Köln,* in the context of PLURIVERSALE II produced by
Akademie der Künste der Welt, Köln May 2015.

The performance, accompanied by occasional playing of
Setar (musical instrument) traditional improvisation on
Iranian traditional scales, is a talk about the metaphysics of
animal formal imagination in the context of Muslim-Iranian-
lyrical traditions with concerns of nature in narratology in
a specific mystic cultural context and symbolic thought in
general.
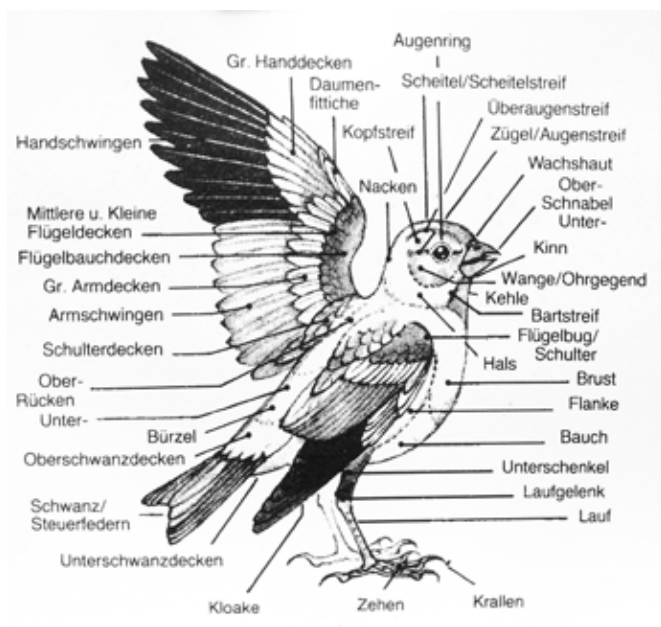
The lecture is inspired on one hand by the mystic poems of
Attar, a prominent figure in *Tasawwuf* (Iranian Sufism) died
in 1221 AD, and on another hand by a parallel reading from
Kalila wa Dimna (Sanskrit: Panchatantra), an iconic transcript
and witness for an old language hybrid of Middle Persian and
Arabic written in the form of animal fables. The performance
reads a canonical moment in Iranian literature: *Simurgh*—that
is a mythical bird, once in Attar's poetic epic *The Conference
of the Birds* and second in one of the Kalila wa Dimna's
stories *The Bird Pair and the Sea*. The Simurgh in Attar's
work is a holy intuitive and a transcendental recognition of
the nature of humanity towards the supremacy of sublime
forms, while the same "Simurgh" in Kalila wa Dimna is a
metaphor of abstract power and social hierarchy—challenged,
raged, and raid scandalously by small political birds. This
project functions as a reflection on an ancient narrative and
an intervention into a mystic symbol. Two depictions of an
important imaginary creature and metaphor in Sufi mysticism,
when read side by side, poke and irritate each other's
structure. The performance is accompanied by traditional
music, played by the speaker, in the same musical scales that
have been evolving together with the vast body of mystic
literature, including Attar's writing, in the last millennia in
Iran.

Retracing the Steps of the Wolf in the Story of the Three Little Pigs
lecture performance, with Marat Beltser, loci: shores of Köln, duration: 4 hours - in the
context of PLURIVERSALE II produced by Akademie der Künste der Welt, Köln June 2015.

Without falling easily into naive notions of infantile separation anxieties the lecture goes
through the genealogy of the formal wall and space-making in the story of Three Little Pigs
and explores the ways we might interrupt the automatic narrative of architecture, animality,
civility, and sublimity.
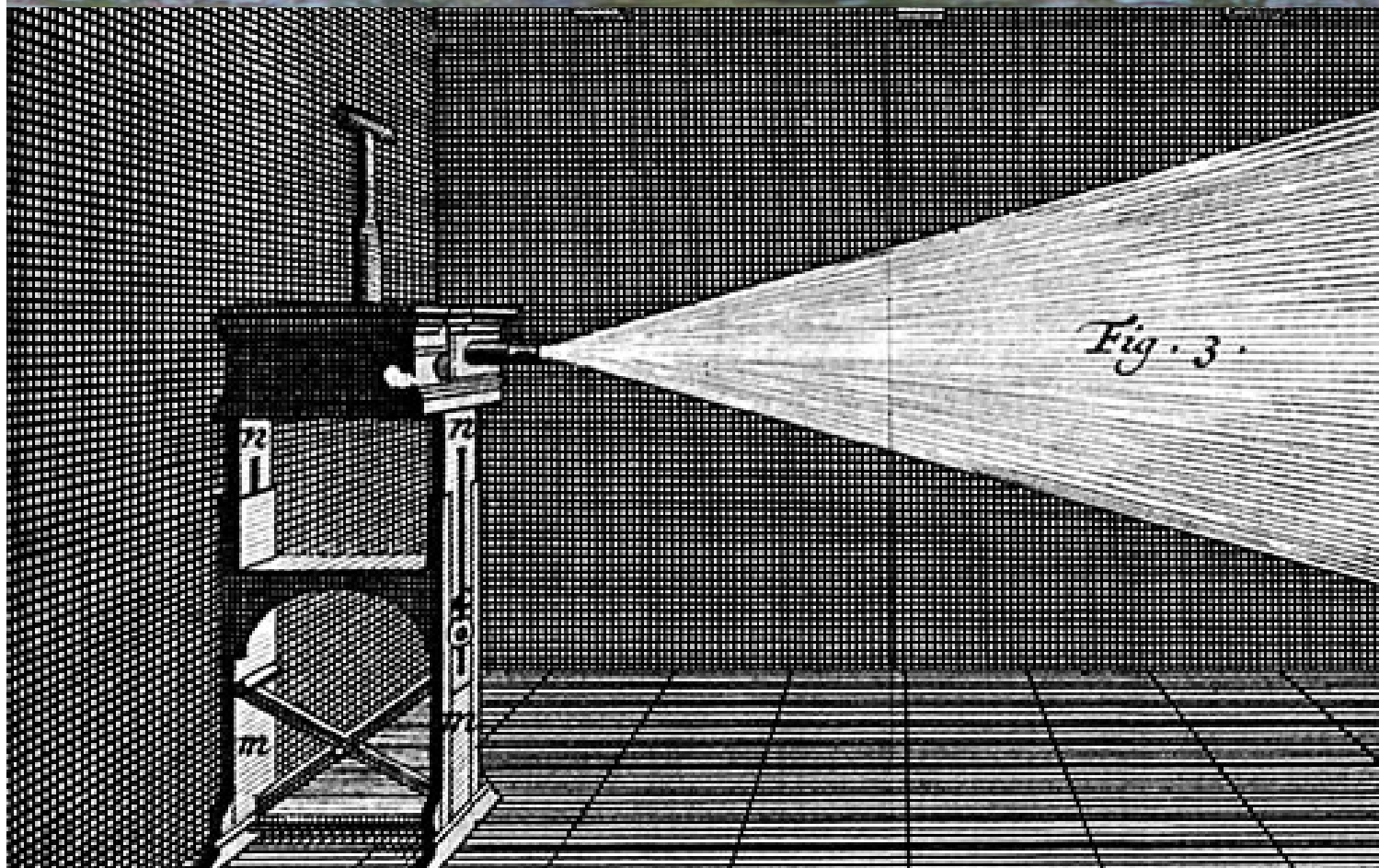
The lecture talks about the beginning of settling, metaphysics of architecture, being at home, narrative animals, and the story of building in general—a gesture of reading that carefully transforms "a" story into "set" of stories. The contradictions between dwelling humanity and nomadic grave-hunting are symbolically structured among other sub-narratives in the story of *Three Little Pigs*. By assuming that the story is older than its written record in the sixteenth century the lecture goes after the origins of architecture in the story as pure metaphysics and asks for the animal without narrative. Are primitive origins of metaphor lying in the figurative realm of fables? By reverse metaphorization of the presented concepts the performance listens to that which is readable and not-readable in the story of inventing architecture and how the space of the home suppresses its own addressability. (Illustration: Die Projektion der Schreckenslaterne, Gulielmo Jacobo's Gravesande 1748)

The satellite image of the area, where the remainders
of the former steel factory of ThyssenKrupp AG
waits for refunding from the city of Bochum and
reconstruction for a future public use.

Six LED Spotlights control the intensity
and the color of illumination of the hill
over the duration of 20 minutes loop.
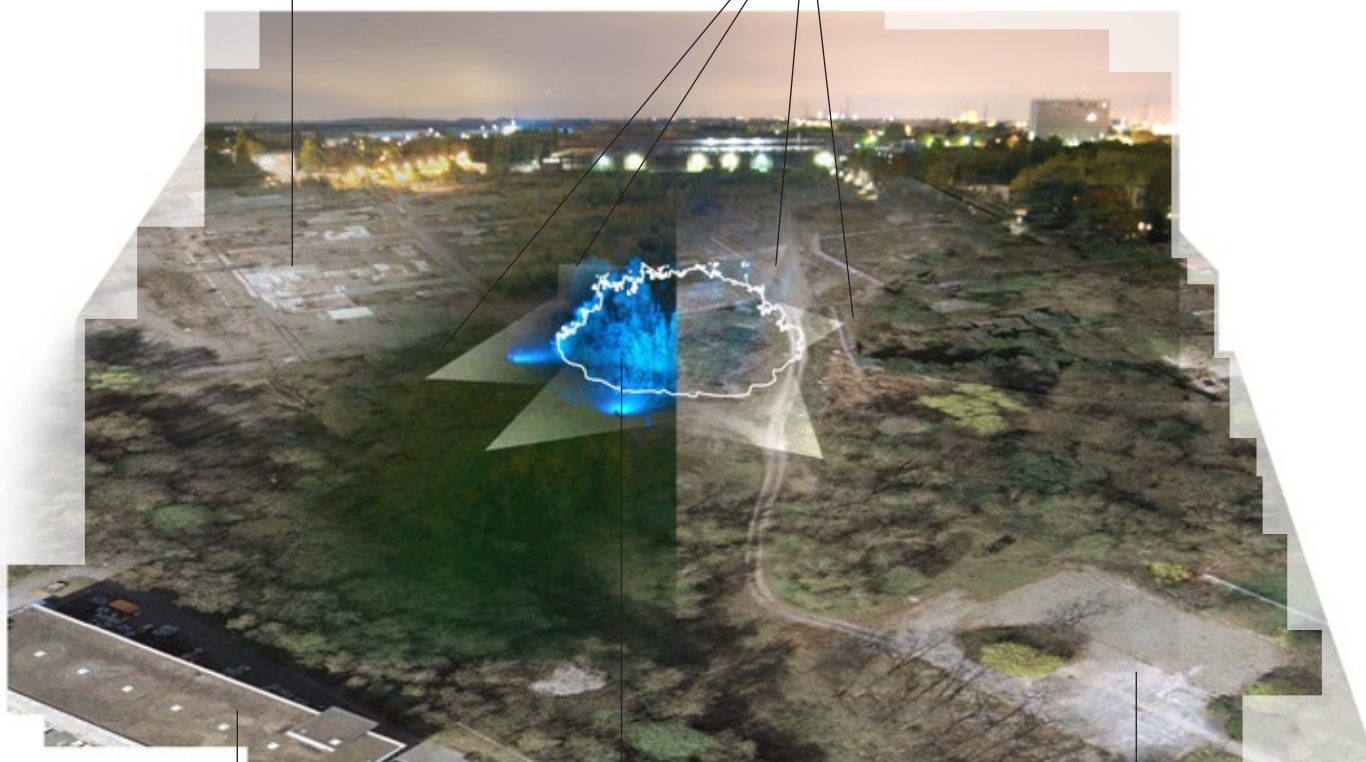
The hill made of industrial ruins now covered by
wild growing of the plants that the wind has seeded
in the last 20 years since the closure of the factory.

Visitors can walk freely through the field where
they will find the floor and the ground plan of the
ruined factory, led by the brightened hill they can
find their way to the light source.

Freies Kunst Territorium
One of the rooms of building for resident
artists at FKT, was taken and transformed
to an installation of lit table with images,
artifacts, found objects from the field,
writings, and gatherings related to the
project.

the nature of things

Ruins are the remains of human-made architecture: structures that were once complete, as time went by, have fallen into a state of partial or complete disrepair, due to lack of maintenance or deliberate acts of destruction. Natural disaster, war, and depopulation are the most common root causes, with many structures becoming progressively derelict over time due to long-term weathering and scavenging. There are famous ruins all over the world, from ancient sites in China, the Indus valley and Judea to Zimbabwe in Africa, ancient Greek, Egyptian and Roman sites in the Mediterranean basin, and Incan and Mayan sites in the Americas. Ruins are of great importance to historians, archaeologists, anthropologists, and artists, whether they were once individual fortifications, places of worship, workshop and utility buildings, or entire villages, towns and cities.

This projects seeks to confront the industrial, urban, historical and natural phenomena that constitute this wasteland and its area in particular (Bochum and the Ruhr), using as a minimal gesture architectural lighting to lit a hill that is located in the middle of this empty lot. The green hill, covered with trees and bushes looks natural at first sight, but once getting closer one realizes it is in fact originated from the remains of the industrial ruins and waste material left by the steel industry that used to be installed there. As time passed by this hill has been wildly taken by nature, just like the whole 20 hectares that conform this nowadays-empty lot.

Light intervention in the wasteland near Freies Kunst Territorium (FKT) with six LED spotlights, electricity, and a found artificial hill (approx. 10m. high and 20m. diameter). A DMX mixer controls the LED lights and animates their color over an almost unnoticeable duration of 20 minutes. By following the light, the visitors will encounter this post-industrial-ruin-hill, which glows at night like a beacon in Bochum. The installation also presents in a different room snapshots of images, sketches, and objects that shows the research and a collage of different aspects of this area.
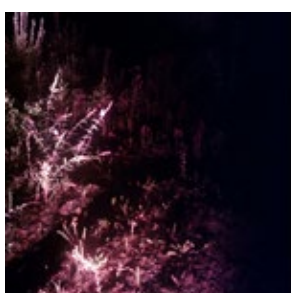
"In the ruin, history has physically merged into the setting. And in this guise history does not assume the form the process of an eternal life so much as that of irresistible decay. Allegory thereby declares itself to be beyond beauty. Allegories are, in the realm of thoughts, what ruins are in the realm of things. " (Walter Benjamin, Origins, pp 178-9)

...the categories of wastelands and wilderness are far from dichotomous; that their relation is far more intriguing (and disturbing) than a binary of purity and corruption. Removing parts of the earth in perpetuity—for reasons of sanctification or despoilment—alters a central feature of the human self, presenting us in a different relation to the physical world, and raising irreducible questions about who we are when land can be classified, forever, as not for us humans.
(Peter L. Galison, interview)

ThyssenKrupp Steel AG working factories at Duisburg-Schwelgern (Photo: Verein Deutscher Eisenhüttenleute Wirtschaftsvereinigung Stahl 1999, S. 32, Copyright 2000 Verlag Stahleisen GmbH, Düsseldorf, Germany)

Light installation view from west, Bochum 2013 "A glowing, viscous mass that gradually cools and finally turns into rock as hard as granite or basalt—something that sounds like the birth of a planet is actually a sophisticated form of recycling [...] Something that once was waste thus becomes a marketable product that is particularly popular in gardening and landscaping. And because the rock is created from residual material, it conserves natural resources." (ThyssenKrupp Magazine Environment 2009)

For Freud, the control of objects and of nature is an expression of the instinct of destruction. Its expression is accompanied by a high degree of narcissistic enjoyment, as it presents the ego with a fulfillment of the latter's old wishes for omnipotence.

space/place, matter, free space, economies, garbage/trash/rubbish, government, justice, politics of belonging, sanitation, urban, past/future, wastefulness, activism, dirt, government, law, park, urban...
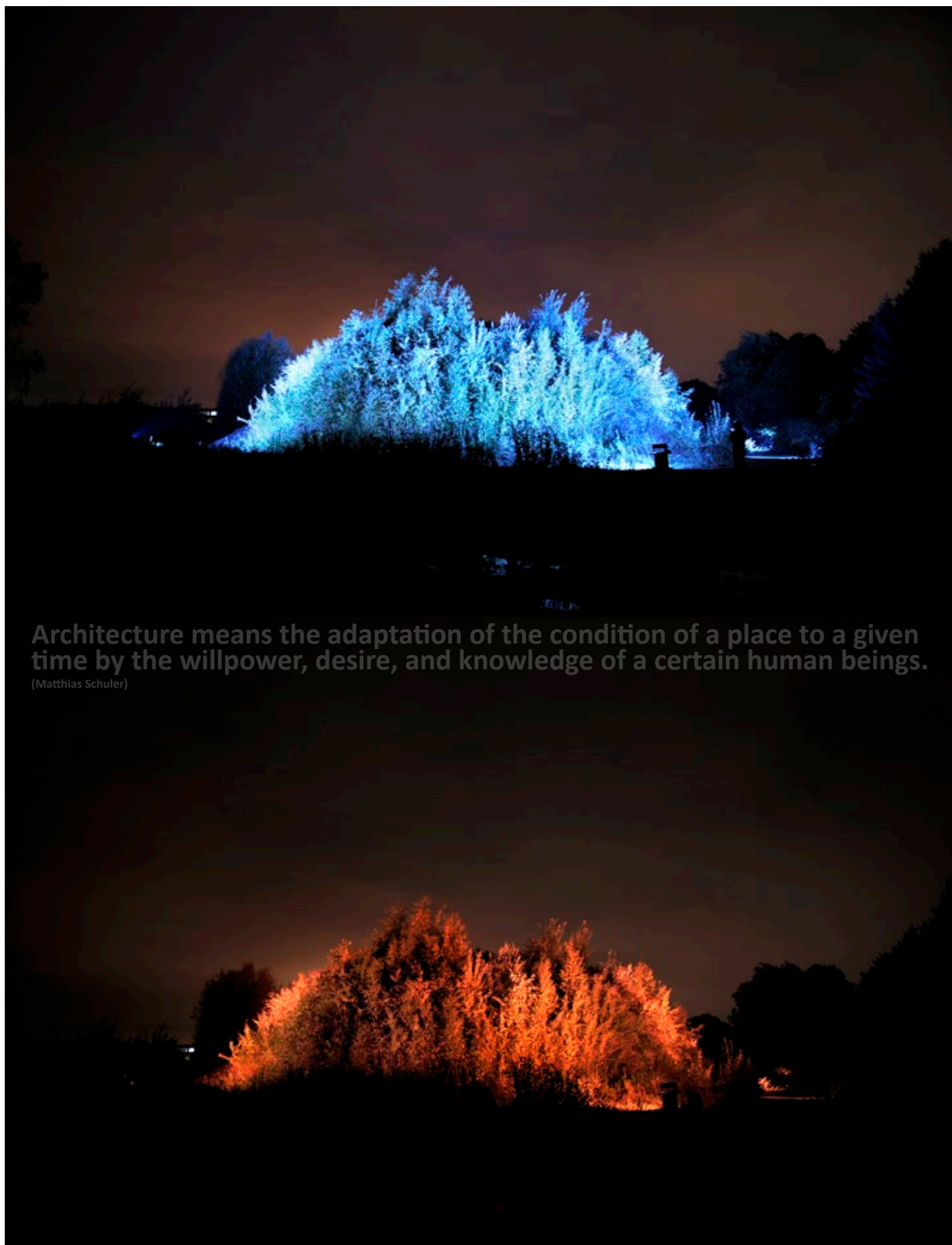
Architecture means the adaptation of the condition of a place to a given time by the willpower, desire, and knowledge of a certain human beings.
(Matthias Schuler)

Light installation view from the east, revealing its artificiality in a post-industrial landscape, *Nature of Things* highlights partially that which architecturally and historically became invisible there. While specific social, political, and economic orders value space and life differentially, lionizing some lives and spaces and dismissing others, Bataille's work suggests that life itself could not but multiply and expand into the abandoned space.

The two tallest freestanding escalators in Germany, installed at the Zollverein Site—today one of the most industrial monuments and center of the creative industry in the Ruhr area. History, culture, events, catering, leisure, offers all the Zollverein its approximately one million visitors a year. The bodies of the shining orange escalators manufactured by ThyssenKrupp, attracts the visitors, yellow in combination with the cold blue of the steel, resembling the rhetoric of ascending, history, comfort, industrial inventiveness, and the archetype of hitting iron. Beyond the architectural vertical levels, landscapes of shopping and efficiency have been conquered by the slow rhythm of the escalator in the last century in the developing of new countries and cities along their expanding on the map of a global system. (Photo: copyright 2012 ThyssenKrupp Aufzüge Referenzen, Zeche Zollverein, Essen)
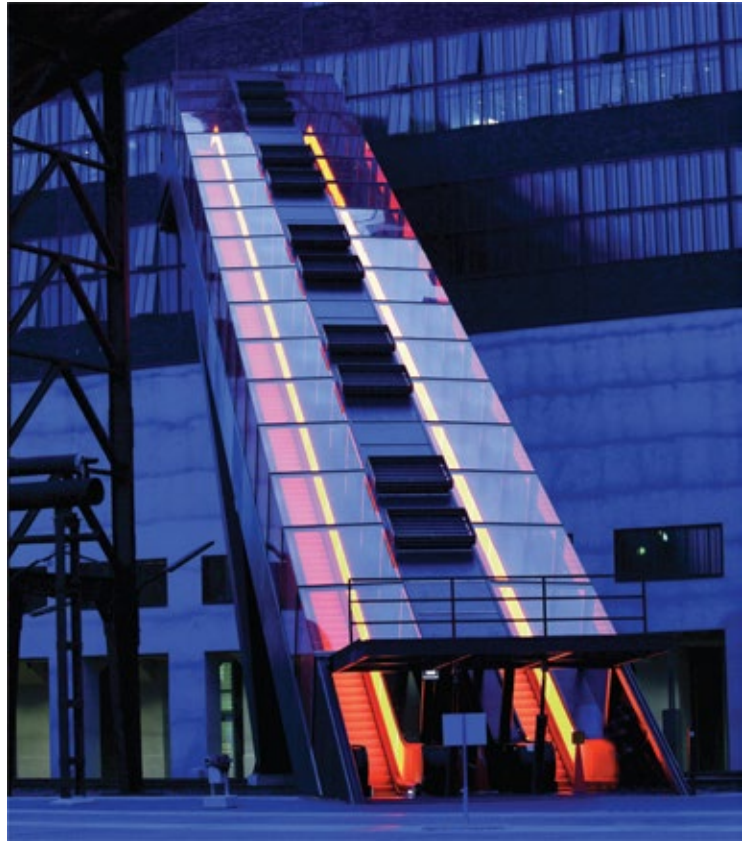
Zeche Zollverein
The old coaling mine site in the center of Germany, where they dig coal for 84 years and closed it down in 1984. Now part of the UNESCO world industrial heritage. This is where they changed coal into cokes, a special kind of coal that can be run on high temperature, the key element of making iron out of the ground, therefore an important factor for the development of steel industry. Now importing coal out of Germany, they still keep the mine dry out of political reasons, by pumping permanently the minding water out into the Rhein. The whole landscape of Ruhrgebiet has dropped 30 meters in the last hundred years, due of extracting the coal and the iron from the earth. (Photo: courtesy of luftbild-archiv)

ThyssenKrupp will install 73 escalators and eight moving walks on the West Kowloon Terminus in Hong Kong, China, part of the Guangzhou-Shenzhen-Hong Kong Express Rail Link, which will be completed in 2015. By connecting together the immeasurable spaces of mass transit, the escalator enables the farther urban extension and makes the transition to consumer capitalism possible. (Photo: courtesy of WiNG.)

Video diaries and digital scans, the walk will be represented by abstract digital sculptures in an interface of space-recognition.
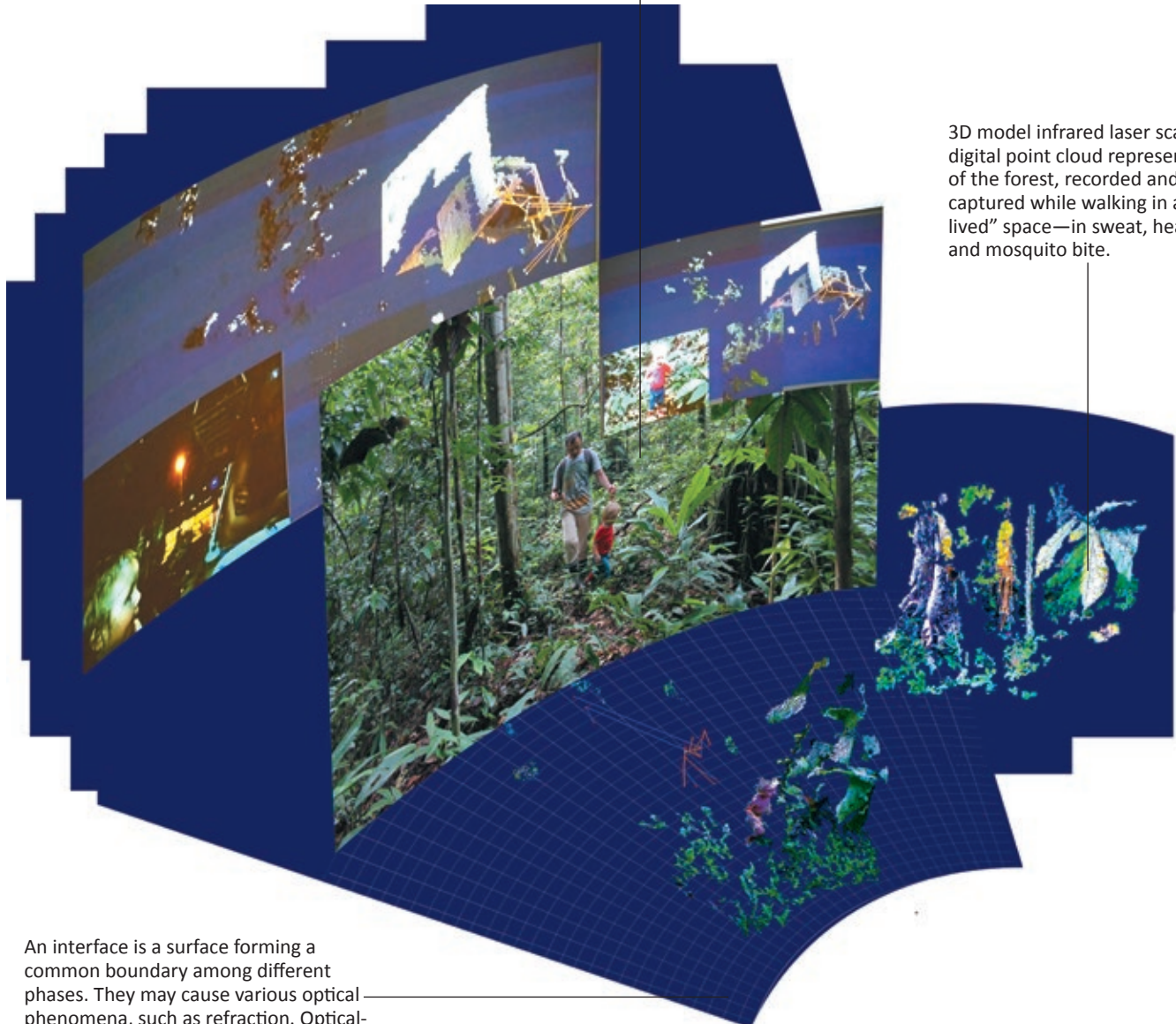
3D model infrared laser scan and digital point cloud representation of the forest, recorded and screen-captured while walking in a "directly lived" space—in sweat, heat, fatigue, and mosquito bite.

An interface is a surface forming a common boundary among different phases. They may cause various optical phenomena, such as refraction. Optical-digital lenses serve as an example of a practical application of the interface.

Membrane in all cells is fluid, always in movement, and is made of stupendous number of different components. As an interface with the outer world, it is selectively permeable to molecules and controls the movement of substances in and out of the cell.

Rough endoplasmic reticulum

Nucleus

Nuclear envelope

Nuclear pore

Ribosomes

Smooth endoplasmic reticulum

Secretory Vesicle

Lysosome

Golgi apparatus

Plasma membrane

amazon talk

Appearance of eukaryotic cells around 2 billion years ago is probably the most significant event in the history of life on earth. It gave the creatures with DNA two important things: a nucleus that contained all the genetic materials and an interface to communicate with the world outside of the cell—a complex membrane, to talk with the materials that are alien to it. Interface is a critical point of intersection between different life worlds, fields, or levels of organization. They are the areas in which social friction can be experienced and where diffusion of new technology is leading to structural discontinuities (which can be either positive or negative), the interface is where they will occur. The urgent issue of interfaces in social interaction and flow between human-animal, nonhuman, and computer is today becoming a zone of transition of ephemeral technologies, physical contact, sociopolitical boundaries, and metaphor-representation.

Space always becomes a matter of culture, appropriated and adapted by man using diverse instruments, mentally filled with projections and projects. The Amazon rainforest still resists to remain a radical nonhuman surrounding on the surface of the earth—an environment that is "unfriendly" in many ways. The performance *amazon talk,* questions a contemporary understanding of formative surroundings and the way these understandings engage in the technological support of human activity on earth, which more than scientific enthusiasm are also subject to selfish aspirations.

The performance-video-talk seeks to be an invitation to explore the notion of interface in software vision, skin, and children. The talk is divided into three tangled narratives, one the social mode of traveling that includes the child—the opposite of the lonely masculine traveler—based on the real experience and a personal story in a trip to Amazon in Colombia with Karin Demuth and her three years old boy Hanno, second a multi-headed reading of technologies of interfacing within computer culture and the surface of the jungle, the meaning of inter-facing with the other, and third a visual representation of the highly technical images recorded by *Kinect* infrared 3D-scanner/motion-detector. The result of the visualization is a heavily glitchy image, which aims in the performance to link the spatial practice to the perceived and the representational spaces to the real. The recording of the walking in the rain-forest as spatial and physical experience is thus dematerialized and has acquired a digital character. The dense and hot environment of the Amazon is replaced by an abstract graphic structure, thus bringing a new understanding of the locality of the walk. The noise and the randomness of the technical coloring the surface of the jungle provoke an aesthetic fascination, and an appropriation of the impossible image of the forest.

FULL SATURATION
07.02. – 02.03.2014

Diagrammatic section of the skin and the sweat gland. The human skin is a complex organic system and our first fundamental proximity to the outside world—the tongue being the primary organ that enters the skin in the mosquito bite, also the signature of love and intimacy.
(Image source: Gray, Henry Gray's Anatomy: Descriptive and Applied - Philadelphia: Lea & Febiger, 1913 1153 Courtesy the private collection of Roy Winkelman)
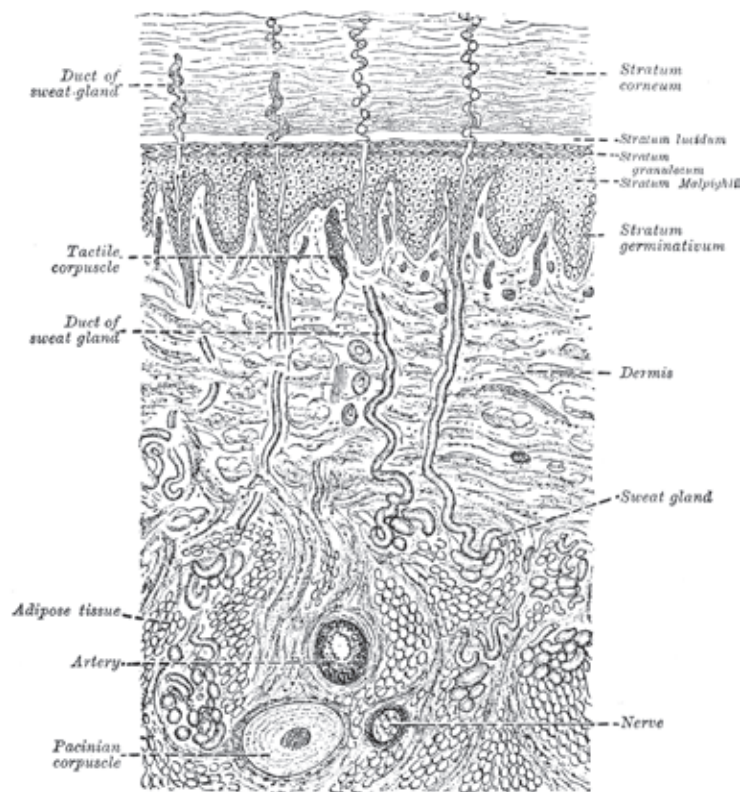
child, blood, technology, undaunted earthly territories, machine vision,
what is being-raised-by other species
going out with technologies that are not entirely themselves
artificial bodies that happen in nonhuman interfaces

Flat green facade at Quai Branly, Paris, the work
of leading botanist and researcher Patrick Blanc.
In a reversal, forest as environment itself becomes
the surface as the facade of a building, where its
ecosystem is radically reduced and regularized
due to the needs of the architecture, symbolizes
the virtue of the wild jungle a superficial
understanding in the public conciseness, that
faces nature with the focus on style and material
representation.
(Photo P. Blanc)

Few hours walk deep into the forest in Leticia, Colombia, a small city on the left bank of the Amazon river,
and at the point where Colombia, Brazil and Peru come together.
(Photo by Karin Demuth)

[Engagement]

[Hedonist hero moving
through matrix spaces]

User3
[Calibrating]

User2
[Tracking]

User3

User1
[Calibrating]

User2
[Calibrating]

User1

User3

Us
[Calib

[Request for Cloud]
[Digitalized Optical Dust]

[Export minimum depth]   User2
[Calibrating]ser3
[Calibrating]

[Judge's Chamber]

[Archive]

[Material Being]

User2
[Tracking]

[Request Calibration]

User6
[Calibrating]

User8
[Tracking]

[Embryonic Co-construction]

User6
[Tracking]

User7
[Calibrating]

User5
[Tracking]

[Touch]

User5

User7

[Authenticity Destroying Artificial]

er10
rating]

User10

User8
User9

talking from deep memory not
researched knowing

gene in history rape

travel of the eye

eyes/ears

am I another
reciter?

now there
are just
reciters and
no poets of
Kitab

mad
preacher

forgetting
memorizing

perverse
ears

"Rawi" (translator
reader)

reciter of Kitab

Rumi as an example of
revisiting the poet/reciter
relationship. performative
speech-act of his orations
and well crafted written
poetry that made him
later famous

sending of ambassadors to
foreign lands to spread the
Islam

ambassadorial activity
of performance

reader

Deep
Throat

years later my
female neighbor
puts her finger in
her mouth while
talking to a "Na-
Mahram" man

أَقْرَأ

the first
communication

the importance of the
"word" in Islam. Koran
is not read, it is taught
verbally, teaching upon
teaching (and the voice
who reads it)

role of the voice in
the history of Islam

convincing Yathrib not
to kill them, just by
singing two verses

Muhammad's victories
by his singing

before
Muhammad

Kaaba was a female
deity and the
Herumgang was
performed by naked
male pilgrims

Masjid al-Haram
orgy of polytheism

pagan shrine
(multiplicity of identities)

still traveling in his dreams
Jerusalem

a combat
free zone
perfect for
trading

Kaaba

(a black cube right in the middle of land / an
architecture that appears in the horizon, not
that which reveals like an interior of mosque)

(not shy)

comparison with
persian poetry

ancient Arabia

slave-owning society

feudalism
formation of
class

decay of patriarchal
way of life
(really happened way after the conquests)

rape history

I am descendant of the
Muhammad

Zajal
music

poetry

hygiene

wine

unity

patriarchal
society

maintaining
health

Kitab is all
wet

festival

language was not forged in a
scientific lab

self in
Arabia

(1) uniting
Arabs
(2) cleaning
them up

conversing
with
Caravans
trade

young
beautiful
poet/
singer

Muhammad
and his desires

drunken high on hashish
poets in the act

bathing/
showering with
the stranger.
closeness of the
experiment

skin /
tongue

performance
poetry

singing in
shower

someone whose
body differs

institutionalized
reciting of his
poetry

recite

Rumi
reciter poet

body is externally
oriented by Kaaba
and internally by
the Kitab

turning into institution
Sharia

Mufti

fatwa

the voice that
despatches

meeting with
the old voice

the unkown
girl's voice

a beautiful bisexual
nymphomaniac

finger in finger

an intro to islam

The public official of religious representative in Islam talks in the sacred space, the hyper-mosque. This is a mental space more than an architectural space. To perform the religious text in a place reserved for science or artistic tests, is an experiment with the sacred space that lacks the ritualistic and symbolic actors which construct it. The symbolic necessity and cultural significance of the mosque where the *Khutbah* happens, is of undoubted importance, however there have been no relationship between the artists and that which goes on within the mosque—there have been no dialogue between creativity and the demands of worship. Wherever there are cultural traces there are religious ones too.

In the pre-Islamic Arabia, the voice was considered to have the ability to generate magical sounds by means of intonation patterns in the performance of a song, and even in the ordinary recitation of a poem. Many considered the voice in speech and song as a reflection of various passions, and as a vehicle of communication. For the mystics, it symbolized the divine life and brought man into resonance with the celestial and universal. The voice is therefore the most perfect means of expression and communication. In its context in Arabia, the voice of the prophet was and is fully composed of spiritual substances, something that pierced the souls of the hearers. Before Muhammad started his preaching, his melodies which were composed of rhythms and words, were leaving an impression on the souls of his contemporaries.

On one hand, the performance-lecture draws a personal picture of the history of Islam, the story of voice, and reflecting on a life-experience of growing up in its realms. The lecture brings up the meaning of being a child in that certain society marked by the Islamic scholarship and ideology, and that which happens in the classroom structured by the ideas that were adapted from Islam and its traditions. On the other hand, the performance is an elaboration on the issue of memory, as something that is real but not actual. Memory is the space where art and love can be called into being, and perhaps—in a Deleuzian term—belongs to the virtual domain. The recalling of the past in the vortex of written or spoken propositions of Islamic textualities also entails its forgetting—a talking conciseness that tries to catch up to a contemporary image of science and art, but it fails to reach a therapeutic whole. There are themes of illustration and influence, issues of domain and selection which are raised by the juxtaposition of architecture, history, culture, and personal experience.

The immediacy and issues of talking about Islam in its own terms is relevant to the lives of many, in this age where there are active religious wars at large and just the mention of the word Muslim in some areas triggers the idea of slaughter. To lecture (or *Khutbah*) is the heart of Muslim community and its main public praxis, a religion so much coupled with human voice. I am assuming my audience to be in peace, who also assumes freedom, invention, and boldness.

cosmic individualism, luxury, Islam, Economy, Middle East, attraction, The Mecca of industry, The Mecca of business

"Indeed, We (God) offered the Trust to the heavens and the earth and the mountains, and they declined to bear it and feared it; but man [undertook to] bear it. Indeed, he was unjust and ignorant. (Qur'an 33:72)

Masdar City
The world's first CO_2-neutral city is taking shape in Abu Dhabi. Masdar City is to consume so little energy that local resources will satisfy requirements—without generating net emissions. The motivation behind this project is the fact that in 2004 Emirates was blamed for having the biggest ecological footprint.

Image below, a look inside the city, a 3D-render of a public space in Masdar City, an imagined reality, Its core being a planned city, designed by the British architectural firm Foster and Partners, the city relies on solar energy and other renewable energy sources. Its first tenant, the Masdar Institute of Science and Technology is a research-oriented university, where students of opposite sex virtually attend seminars, separated and mediated via a live video feed. (Image from siemens.com)

Two excellent lecturers, an urbanist and an architect (Richard Sennett and Rem Koolhass), both using enforcement of imagination in the deserts of Saudi Arabia to conduct their own criticism on how architecture and urbanism works. Sennett shows the Masdar City's render to redraw his notion of open versus closed city, and Koolhass presents a composites of ambitious modern buildings raising from the hot sand in a collage by OMA to open a discourse on modernist architecture. (Image from youtube)
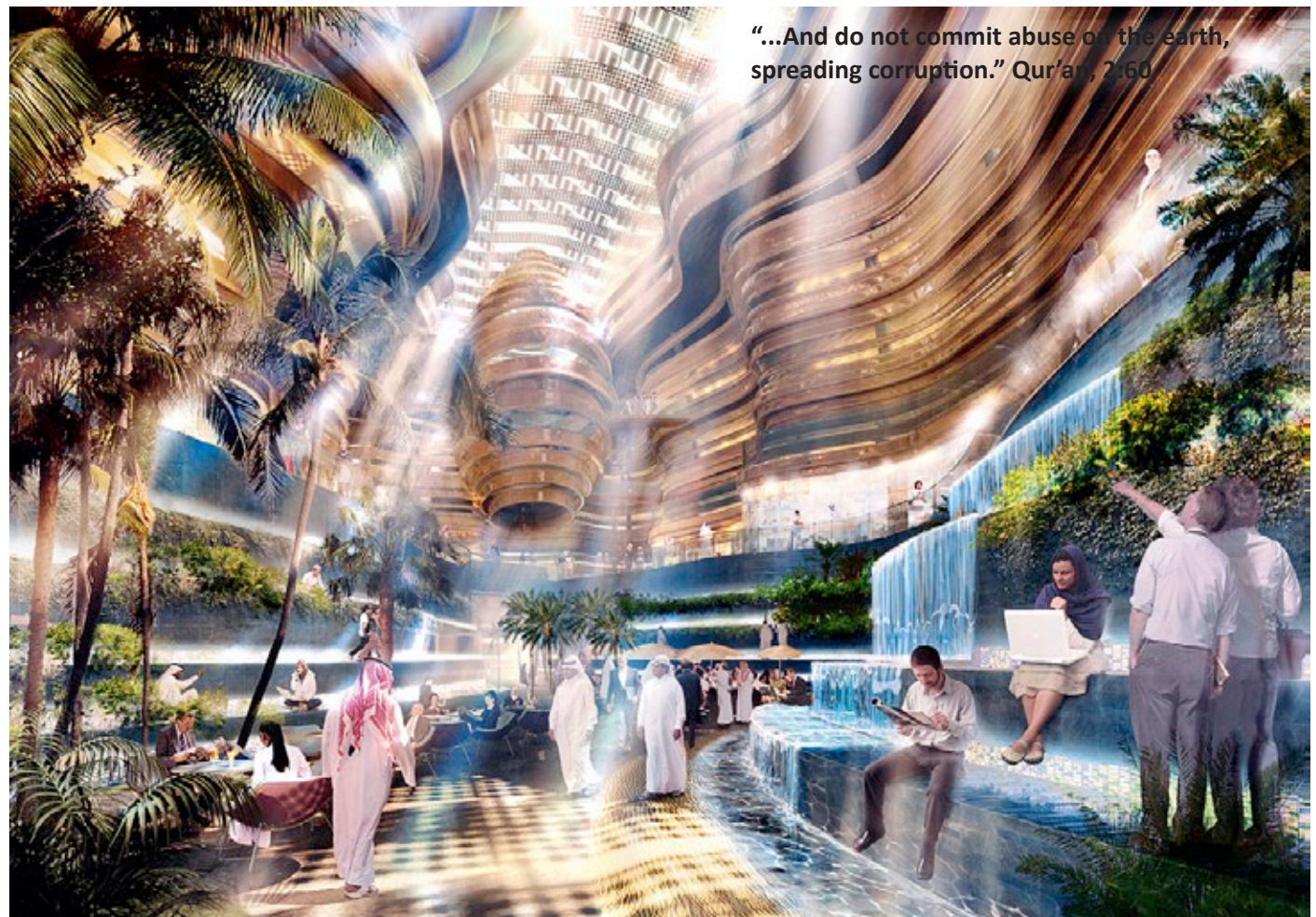
"...And do not commit abuse on the earth, spreading corruption." Qur'an, 2:60

Dubai Renaissance

A rotating building, project proposal by OMA (Office for Metropolitan Architecture), is "a single monolithic volume constructed, like an elevator core, in one continuous operation—200 meters wide and 300 meters tall comprising of offices and business forums, hotel and residential suites, retail, art and urban spaces.

The ambition of this project is to end the current phase of architectural idolatry—the age of the icon—where obsession with individual genius far exceeds commitment to the collective effort that is needed to construct the city..."

OMA suggests by using the box as the most functional form for program and construction its design is a subversive statement against the status quo of icon building and that architecture must build the community.

What Le Corbusier would have thought of that?

(Image courtesy of the Office for Metropolitan Architecture)

Qiblah is the direction that should be faced when a Muslim prays during Salat. It is fixed as the direction of the Kaaba in Mecca. In April 2006, Malaysian National Space Agency sponsored a conference of scientists and religious scholars to address the issue of how the Qiblah should be determined when one is in orbit. The determination of the direction of the Qiblah is now necessarily the convergence of disciplines, similar to the tradition of knowledge in Islamic worlds. The diagram shows the shortest distance between any point on the retroazimuthal map projection centered on Mecca, the projection produces a pseudo spatial horizon somewhere in the middle of Pacific Ocean, a location that directionality is lost for the unity of prayer, this point is accidentally on the Atoll of Mururoa a nuclear weapon testing site for France undertook between 1966 and 1996.

(Image generated using qiblalocator.com)

Kaaba in the courtyard of the Great Mosque in Mecca is covered by a black robe, called Kiswah (robe) that has Qur'anic verses embroidered with gold thread on it. Each year a new one is created and, prior to 1927, it was provided by Egyptian artisans who brought it with them in a pilgrimage caravan that travelled from Cairo. Kaaba sets the geographical rotational axis for the body of the Muslims around the world, wherever they are they face this point during the prayer.

(Image from hqimage.com)

2012 Simulation based on Cellular automaton, out of the rotational transformation of the cells in an algorithmic simulation, an unexpected central rectangular emerges.
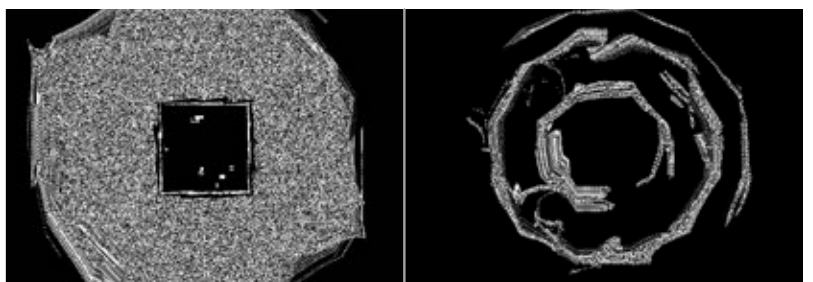
survival machine, group selection, qualities of being copied, consciousness

Lecture in English project by **Sina Seifee** at **Biozentrum Köln Insect Lab2 2014** promoted by **Kunsthochschule für Medien Köln**. The Lecture aims at the relationship between the different voices in Islam. Islam and European enlightenment do not go together. However Islam is present at today's science laboratory where their roots meet at the 12th century, when classic texts were being translated back from Arabic to Latin, an event that introduced science back to the Latin West in the Middle Ages.

Sina Seifee at **KHM 2014** promoted by **openlab**. Performance lecture in English with occasional singing verses of Qur'an in Arabic; as someone who has grown up in Iran during the development of country's educational and religious transformation to Islamic doctrinaire after the revolution, the performer loosely borrows Islamic teachings, the formal aspects of a short *Khutbah* and takes on a history of the origins and habits of Islam. By speaking like an Imam and electronically enhanced singing, the performer acquires the tools of the prophet of Islam to examine how a prophet sounds to his listeners at his time and after fourteen centuries.

Undesirable Decidability—the Indecisions of Sanctity in Early Islam, performance at release-event of **Shilly Shally #2** at **SCHALTEN UND WALTEN, köln 2014.** By looking closely at one of the saints of Islam, Alī ibn Abī Ṭālib, the relations between spontaneity and undecidability are presented in the historical body of a soldier of Islam. Narrations laid out in the speech-act are: the spontaneity of big bang, Derridean undecidables, pure paralyzation of the play of signifiers for Alī when he looks at the oscillation between possibilities that are determined in a defined situation, and the necessity of spontaneity for community also its dangers for criminal grouping.

"Make your prayer long and your khutba (speech) short." (Muhammad)

Khutbah across the street by Imam al-Asi, he delivers the Khutbah with the background of Islamic Center - Washington, DC.
Currently spends most of his time teaching and working on the first Qur'anic exegesis to be written originally in English.

Recitation of Qur'an by Jawad Faroughi in Hong Kong 2007.
The primitive Arabic diacritics, containing short and long vowels and sonorous letters, are contributed with a kind of affective accentuation in Qur'an chanting and also in vocal performance in general.
The human voice as device of communication, whether expressing basic instinctive demands through sounds of a primitive nature, or by more sophisticated, intellectual means including language and singing, the absolute superiority of the voice as producer of meaningful sounds and carrier of messages, whether associated with words or not, is shared by many thinkers from the early and middle Islamic era.

Friday sermon preceding the prayers is being delivered by Sheikh Murtaza Alidina in the Dar es Salaam Mosque of Tanzania.
Khutbah is the formal occasion for public preaching in the Islamic tradition, sermons that occur regularly with a live video feed.

Most of the today Arabic-speaking nations were conquered by Arabs in the Middle Ages once had their own native tongue. Diglossia can describe the linguistic situation in many of these Arabic-speaking countries, the widespread existence within a society of sharply divergent formal and informal varieties of a language each used in different social contexts or for performing different functions, as the existence of Katharevusa and Demotic in modern Greece. Rarely achieving a total uniformity, these societies are almost always mixed-language communities. (Diagram to the right, work of the linguistics professor Keith Walters at the University of Texas at Austin on Tunisian Arabic, shows the varieties of Arabic used in Tunesia distinguished according to modality and relative overt prestige.)

CA=Classical Arabic. MSA=Modern Standard Arabic. IWA=Informal Written Arabic. OLA=Oral Literary Areabic. ESA=Educated Spoken Arabic. ETA=Elevated Tunisian Arabic. CS=Codeswitching. Arrows indicate direction and degree of influence
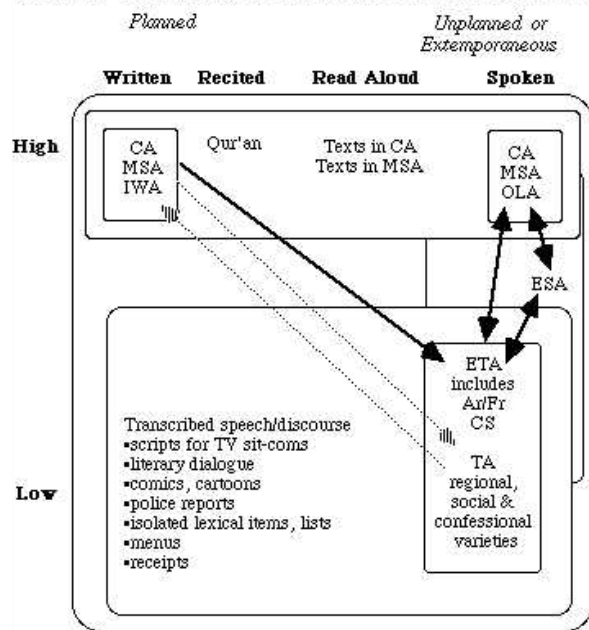
...from the scene of performing poetry at the pagan bazaar at the international slave market and the place of trade and exchange around Kaaba shrine in Medina, the relation to the "text" will transform to the be the "reciter", someone that now recites Muhammad's voice, with a touch of his own translation. This touch is of high importance later in the history, this is precisely what that will later escalate into the body of Islamic state. Recitation should be done according to rules of pronunciation, intonation, and caesuras established by evolution of Arabic language in the scene of poetry, oration, and singing.

Hossein Elahi Ghomshei, an Iranian domestic lecturer on literature/art/mysticism, animates flawlessly vivid imageries with poetry and heavy use of story-telling, and mobilizes his audience in semi-mystic rhetorics in a specific Iranian textual world.
(Image from youtube)

Heated session of Lebanese *Zajal* is semi-improvised and semi-sung, a traditional form of oral strophic poetry declaimed in a colloquial dialect with ancient roots in pre-Islamic Arabia. The performers rival in sophistication and metric variety in front of their enthusiastic aficionados. The coexistence of formal and colloquial forms of the Arabic tongue in Lebanon is the condition for Zajal to address the multi-ethnic and multi-sectarian Lebanese society, its infusion of vocabulary from colonial languages make it a threat to pan-Arabism. (Image from youtube)

An Islamist insurgency by *Ikhwān al-Muslimūn*, 24th of January 2014 one day before the third anniversary of the revolution that overthrew Hosni Mubarak, a truck bomb blast on 24th of January 2014 tore through the 111-year-old Museum of Islamic Art in Cairo, blowing out windows and damaging many artefacts from Islam's Golden Era. (Photo courtesy of Ahmed Gamil/Associated Press)

Kaaba: a pagan shrine translated into a monotheist centroid. Kaaba was itself a female deity and the circumambulating was performed by naked male pilgrims, a pagan shrine hosting the orgy of Mediterranean gods. Kaaba used to host polytheism and multiplicity of identities while offering a combat free zone.

Bulldozed later by Saudi government, the mausoleum of Khadija bint Khuwaylid the first wife of Muhammad. Older and much wealthier than him, Khadija approached the young Muhammad for marriage years before the inception of Islam.

Hagia Sophia: church translated to a mosque, is another example for the translation of architecture and reassigning its signature.

Dating back to the foundation of its roots Islam was partly shaped due to the necessity of uniting the societies in the peninsula of Arabia, therefore the high stakes of interrelationships can be traced in its DNA. Islam was made for community, it is neither a silent meditation nor an individual pilgrimage through time and space, and it does not invite for second though, therefore apt for action and reaction towards others either believers or non-believers.

Three readings of reversal paths:
First, the interrogatory aspect of the relationship within the brotherhood in the society. The proof and the meaning of being a member of the Muslim community is an act of projection of desire and demand for righteousness in the others. Therefore, the other Muslim becomes the subject of constant (covert and overt) investigation for behavioral and moral correctness.
Second, like all religions, Islam is a theorization of death, it proposes a grasp of death in terms of a project for life and afterlife, thus constructing a relation to the other that is

based via death on antagonism or communion—the other becomes merely part of my death project.
Third, the doctrine of self-perception as the instrument of God: "nothing is greater than God", "I am an instrument of his will", "nothing is greater than my judgement".

In a verse, when the end of time approaches and all being is annihilated by the sound of a divine trumpet, what only remains is the face of God. While all being is discredited to acquire a face—it is not by chance that even the face of the prophet is covered in white or golden veil in the history of illustrative representation in Islamic art. Other than having aesthetic consequences, this will have ethical emanations on the attitude of the believing. For that the face of God who makes the divine ethical demand upon me, no other being can call for such morality other than God.

From that to the face beaten-up as a scene of violence is a metaphor for the faceless that no longer elicits moral responses, the face that is always already beaten...

The Diagram below shows the artist's impression of the linguistic situation of modern Arabic. Since World War II the situation has been characterized by the end of overt colonialism. Since the end of colonialism the Arab governments are motivated by wanting to turn their territories into modern industrialized nation-states. As a result of these social changes (disruptions?), the linguistic situation has been quite fluid during this time period. The colors in the diagram illustrate the relationship between these languages.

Modern Standard Language   Classical Language of Tradition   Modern Classical Language
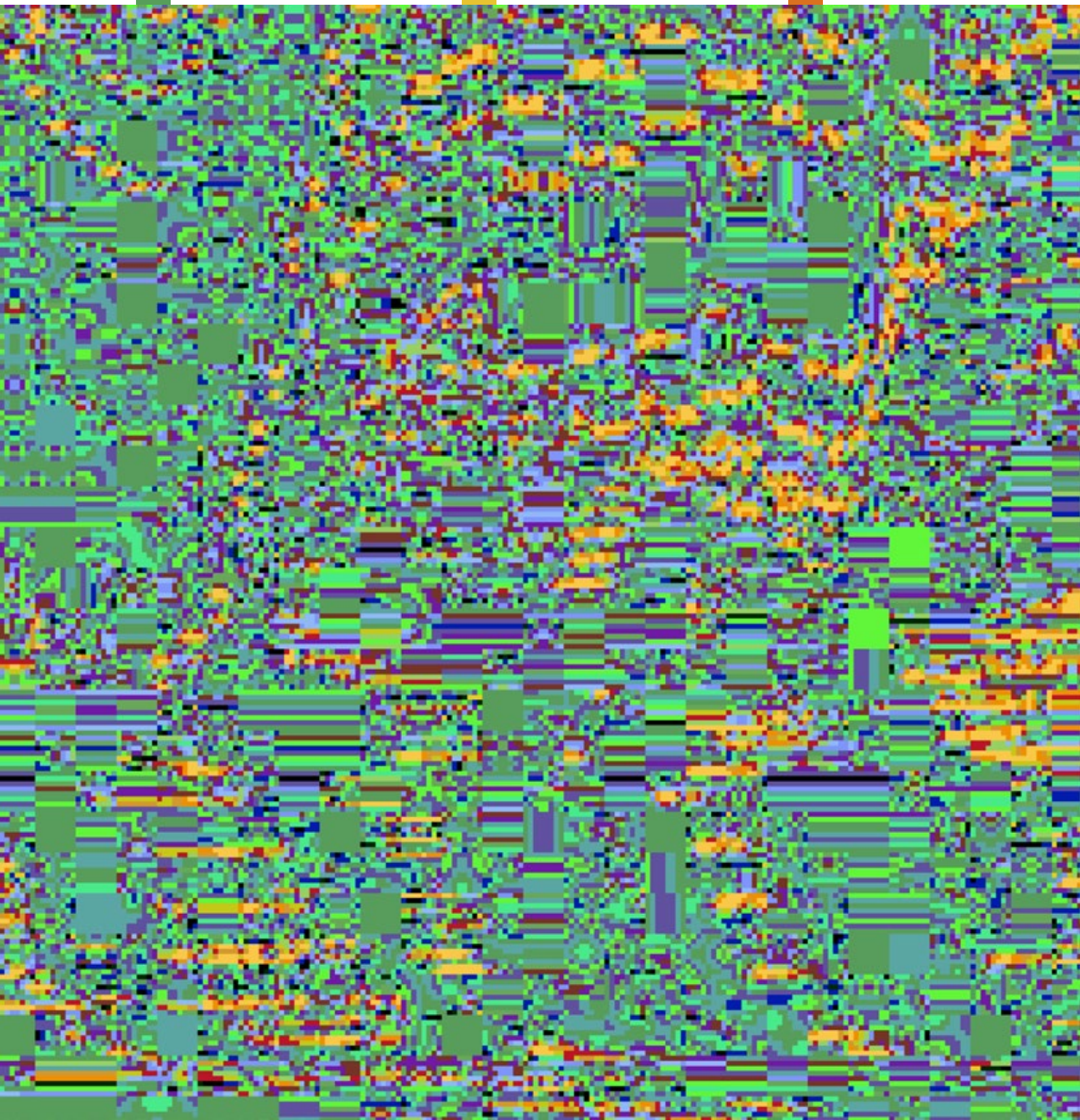
Colloquial of the Educated   Colloquial of the Enlightened   Colloquial of the Illiterate
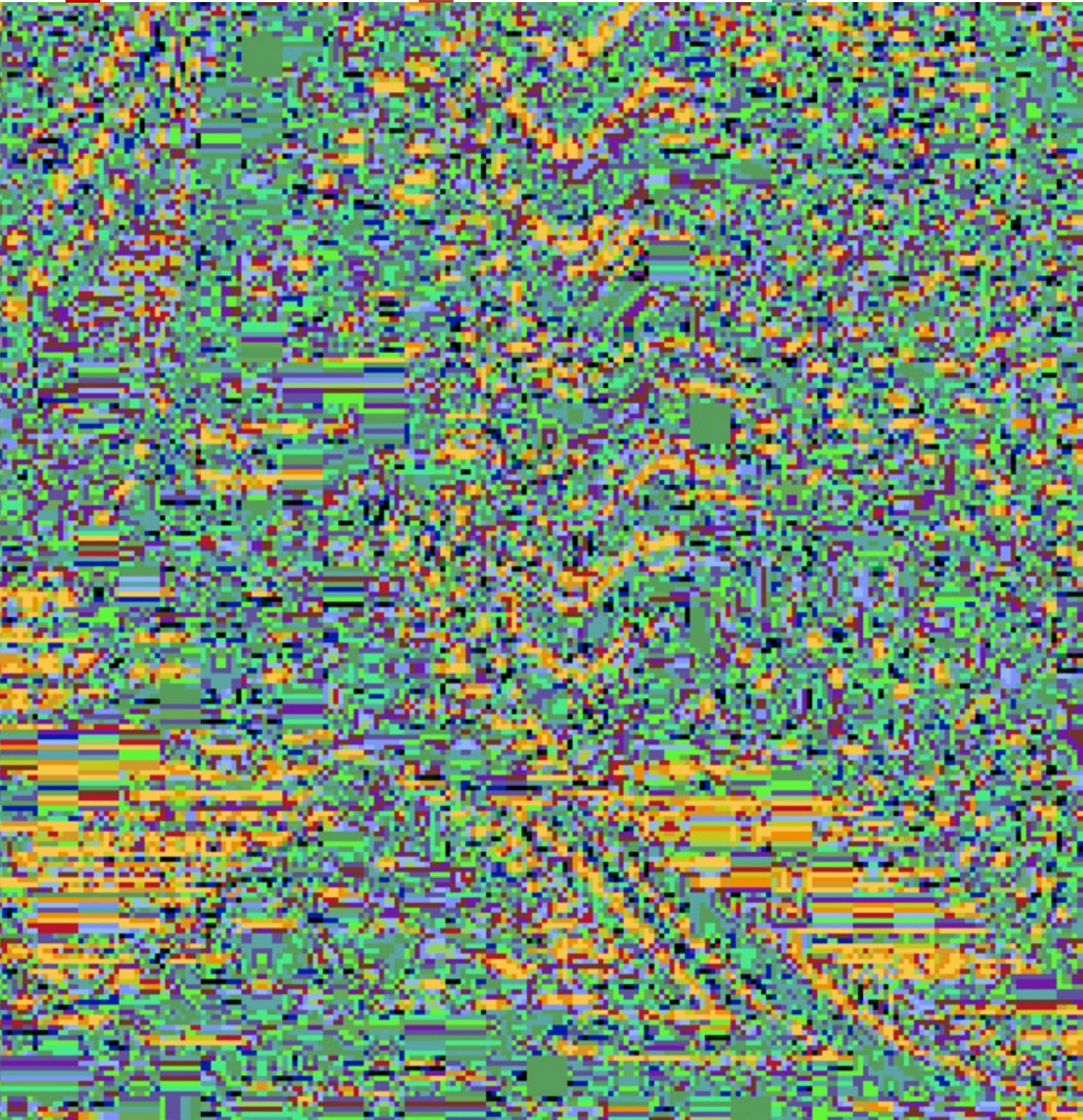
turtle,
a fight
starter
(then
best
friend),
less flex-
ibility
at the
same
time
mutig
and
juicy,
defen-
sive and
emo-
tional,
stock
in one
place
(local) -
carrying
a heavy
burden
(what?
history,
house,
tumor
etc..)
indi-
vidual,
strong
singular-
ity, con-
nected
to earth,
to grav-
ity,

water, pollution? nuclear waste? war? apocalypse? earth finished?
how to say goodbye, the dangers of Mitkommen, small water, bad water
"leaving water" as a vital step in your evolution, too fast?
the issue of speed
gathering around water, something that is fluid and escapes any place

finding other ways to fly (/fall)?

people shouting / shooting up?

literacy, complex and fragmented, the tension between local and global, the meaning of literacy in the middle ages of islam (when this text was translated) the process of gaining meaning, the ability to develop your knowledge communicate/ compute/create understanding vs. deep-understanding getting provoked by a text? (this story/text has endured so much transformational torture in history, vanishing points and revivals)

they live in the horizon of forces that let you go or grab you in escape velocity (It is the speed needed to "break free" from the gravitational attraction of a massive body)

flamingo/pelican/crane/... waterbird (air + water) => globality? there is two of them they are identical (cloned?) the have access to intelligence (scientist? artificial? smart alien?) synchronicity (imagine what 10000 of these storks are capable of), army of... are they soldiers? (military clones) (two military agents saving a civilian, getting shot in the way) they are perfected genetically engineered super-beings, coming to downtown to enjoy the company of turtle.

آورده‌اند که در آب گیری که دو بط و یکی باخه ساکن بودند و میان ایشان بحکم مجاورت دوستی و مصادقت افتاده. ناگاه دست روزگار غدار رخسار حال ایشان بخراشید و سپهر آینه فام صورت مفارقت بدیشان نمود، و در آن آب که مایه حیات ایشان بود نقصان فاحش پیدا آمد. بطان چون آن بدیدن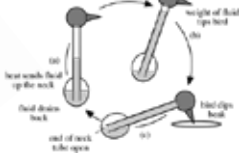د بنزدیک باخه رفتند و گفت: بوداع آمده ایم، بدرود باش ای دوست گرامی و رفیق موافق. باخه را در درد فرقت و سوز هجرت ببالید و از اشک بسی در و گهر بارید .

One of the disadvantages Bakhh have lived in the water and among adjacent PROVISIONS Msadqt fallen friend. At the time, she had her face Ghaddar

و گفت: ای دوستان و یاران، مضرت نقصان آب ر درجی از زیادت است که معیشت من بی ازان ممکن نگردد، و اکنون حکم مروت و فصیت کرم عهد آنست که بردن مرا وجهی اندیشید و حیلتی سازید. گفتند: رنج هجران تو مارا بیش است، و هرکجا رویم اگر چه در خصب و نعمت باشیم بی دیدار تو ازان تمتع و لذت نیابیم، اما تو اشارت مشفقان و قول ناصحان را سبک داری، و بر آنچه بمصلحت حال و مآل تو پیوندد ثبات نکنی، و اگر خواهی که ترا بریم شرط آنست که چون ترا برداشتیم و در هوا رفت چندانکه مردمان را چشم بر ما افتد هرجیز گویند راه جدل بربندی و البته لب نگشایی. گفت: فرمان بردارم، و آنچه برشما از روی مروت واجب بود بجای آوردید، و من هم می‌پذیرم که دم طرفم و دل در سنگ شکنم.

take, and what did you replace Brshma of manliness was necessary, and I also accept that the tail Trqm heart of stone apart. Byavrdnd and sturdy wooden Btan Bakhh Bgrft...

بطان چوبی بیاوردند و باخه میان آن بدندان بگرفت محکم، و بطان هر دو جانب چوب را بدهان برداشتند و او را می‌بردند. چون باوج هوا رسیدند مردمان را از ایشان شگفت آمد و از جب و راست بانگ بخاست که «بطان باخه می‌برند. » باخه ساعتی خویشتن نگاه داشت، آخر بی طاقت گشت وگفت: «تا کور شوید. دهان گشاد بود و از بالا در گشتن. بطان آواز دادند که:بر دوستان نصیحت باشد .

To be blind. Mouth and the top of the Btan the song that is on a friend's advice.

نیک خواهان دهند پند ولیک   نیک بختان بوند پند پذیر

باخه گفت: این همه سودا است، چون طبع اجل صفرا تیز کرد و دیوانه وار روی بکسی آورد از زنجیر گسستن فایده حاصل نیاید و هیچ عاقل دل در دفع آن نبندد.

This melancholy is all because of crazy humor and a sharp drop of bile death brings benefits not break the chain at its disposal Nbndd no wise of heart. / It shares Lattysh Almnaya / The death of two-time ware is not valid / Once that happens, when it happens, is not.

ان المنایا لاتطیش سهامها
از مرگ حذر کردن دو وقت روا نیست
روزی که فضا باشد و روزی که فضا نیست

grab, grabbing, grip, gripping, catching with hand/ mouth, stickiness, sticky, klebrig

two-headedness, optical doubleness? alien futuristic beings? he can't stand the turtle to the future, (taking the journey) (turtle cream for skin beauty) (crema de tortuja) experimenting on the turtle? cosmetics, cosmical cosmic the storks are somehow asexual? are they guests at turtle's? what kind of relationship who is the host? are they have in relation to that territory? entering the law of friendship due to geographical closeness, threshold of... the turtle is in love with them (this reaction to their departure: cried rain of diamonds and jewels) they love him? they love his difference? his drunkenness?

kinship they mix. (the art of mixing) what kind of orgy is this? jointness -> enjoyment -> split -> stick ->

(we don't know what kind of physical contact or contract they are performing),

$$\frac{v(t)^2}{2} - \frac{GM}{r(t)} = \frac{v_0^2}{2} - \frac{GM}{r_0}$$

$$v_0 = \sqrt{\frac{2GM}{r_0}}$$

and $v(t) \to 0$

hekayat-e bakhe-o do bat

Language itself is constantly submitted to many endurance tests. Under translation, our texts will register different levels of exhaustion and irritation. How this kind of trial might end in the fatigued body of the translator or in her/his voice? In the 18th century, Martin Schleyer a German catholic priest, tried to construct an inventive language to fulfill a calling, to correct God's manipulation of human's tongue, to undo the text of Tower of Babel. Translation is always transformation. It is always therefore a form of transmutation. In Iran, since one century, there is a battle for purification of language, to protect Farsi from insertions of alien languages. This is a performative and ideological battle between literary critiques, moms, thugs, teenagers, elders, historians, and dead poets. The global circulation of culture that extends the notion of translation beyond language, and the concept of translation—the process of change that occurs with transportation of people, ideas, technology, information, and images from one or more countries to another—allows for consideration of the sociopolitical context and agency of all parties in cultural exchanges.

Fables and parables are both stories intended to have instructional value. They differ in that parables are always concerned with religious or ethical themes, while fables are usually concerned with more practical considerations (and frequently have animals as the characters). An allegory is an extended metaphor—that is, a narrative in which the principal characters represent things that are not explicitly stated. Panchatantra collection of animal fables, is such an allegory. Myths originally were stories designed to explain some belief or phenomenon, usually the exploits of superhuman beings. Today the word can signify any popular misconception or invented story.

The performance is a laboratory for reading and translating an impossible story from Panchatantra. Parables might be most rigid ways of conducting knowledge but like any text they are also embedded in specific historical time. When they are called in from another time and space, they start to resonate and sing in most strange ways in the current time. Using verbal communication, light and shadow, body and sound, the performance exercises the classics of storytelling, experimenting on its elements.

...they live in the horizon of forces that let you go or grab you in—escape velocity is the speed needed to break free from the gravitational attraction of a massive body

The north Pacific Garbage Patch on a continuous ocean map.
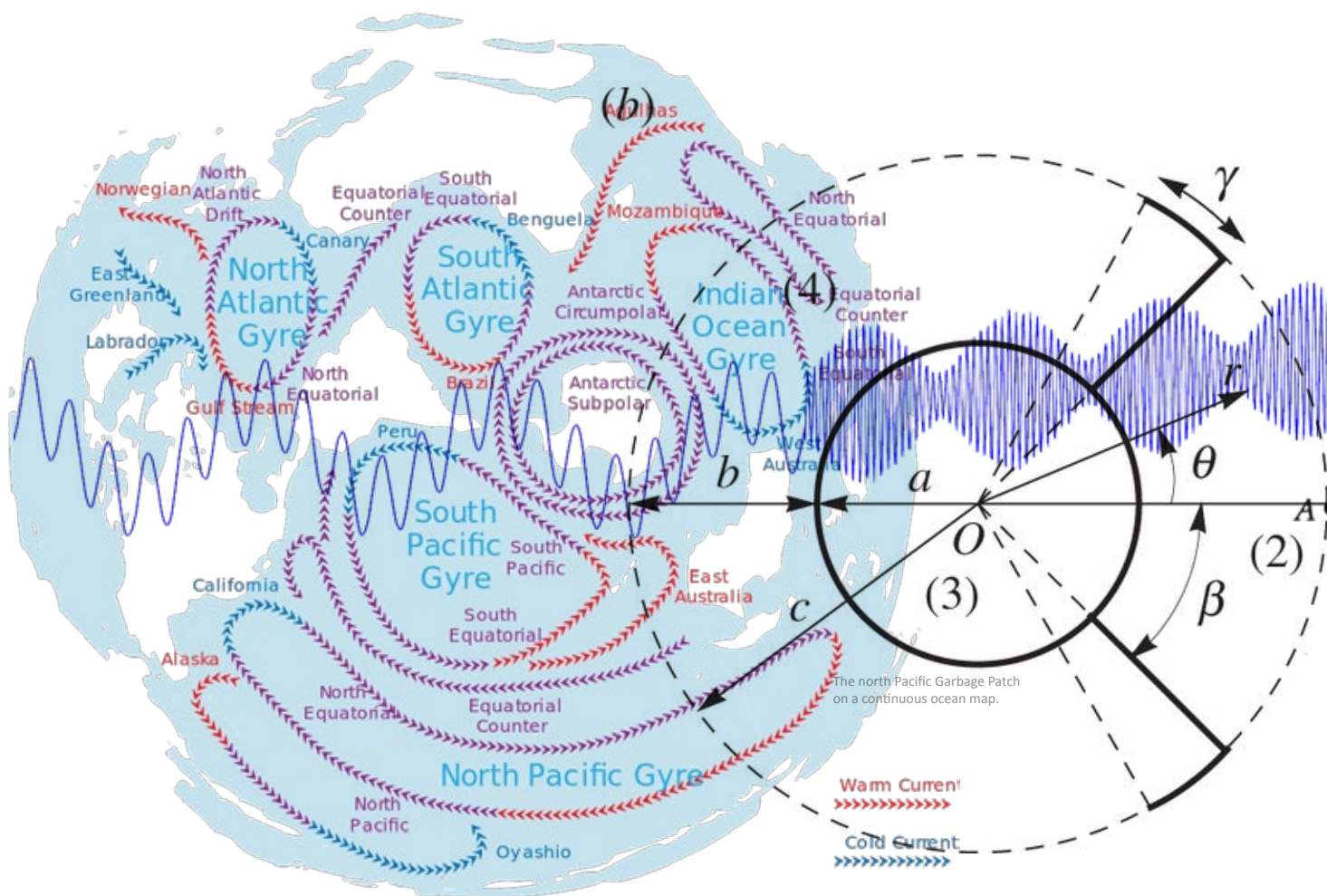
Story plot: A turtle and two storks live together by a water. Due to their shared proximity, they have entered the law of friendship. A damage occurs in their water, so they have to leave. Two storks have access to flight, but the pain of departure is too much for the three of them. Therefore, they come up with an idea to take the turtle with them. A precise calculation has to be done for them to escape the gravities of their dying world. The turtle cannot take the journey because he is not made for this speed, so he falls into the abyss and transforms to voice.

Whose idea was it to fly with the wooden stick in mouth, the turtle or the storks? At the climax of the story when the turtle cannot shut his mouth and falls to his gruesome death, the point is not why he opens his mouth. The impossibility of silence in his case, and the operation of the mouth as a free agency, not to be the instrument of turtle and in his 'best interest'. What is the interest of the mouth, that which opens, to open itself. These dossiers has to be opened up, but what mouth says in Farsi is beyond translation and has to be dealt with. Turtle's statement at the moment of his death is also nothing to be dismissed. He publishes a manifesto after his death, and he spoils the universe of the story by it.

$$\frac{v(t)^2}{2} - \frac{v_0^2}{2} = \frac{GM}{r(t)} - \frac{GM}{r_0}.$$

Since we want escape velocity

$E_2 \quad t \to \infty \quad r(t) \to \infty$ and $v(t) \to 0$

$$-\frac{v_0^2}{2} = -\frac{GM}{r_0}$$

$$v_0 = \sqrt{\frac{2GM}{r_0}}$$
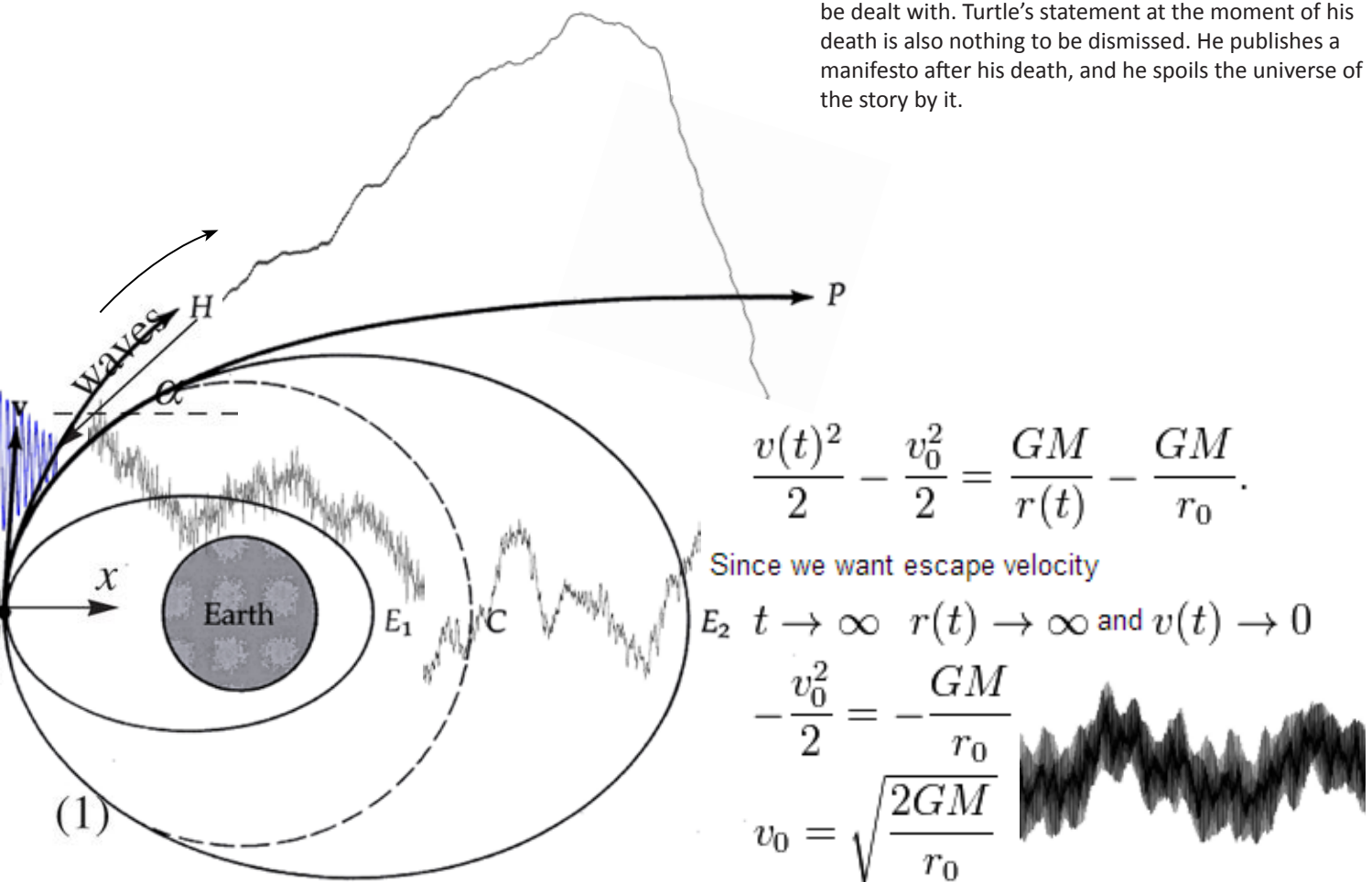
Pollution or damage to the water is caused or triggered for immediate evacuation. The mirror of their pond is scratched so they can no longer recognize themselves in their own environment. The departure of friends opens a door of scandal to the dynamics of relationship. One has to "come", flying with a wooden stick in mouth. However, the mouth needs to speak. Leaving water, leaving earth, are steps of evolutionary progress. A more advanced species' intention to save a less evolved creature, as the story tells, is doomed to fail.
(Two-headed turtle: AP Photo/Matt Rourke)

Multi-media performance **Hekayat-e Bakhe-o do Bat** at Palazzo Ricci, Montepulciano, Italy **2014**.
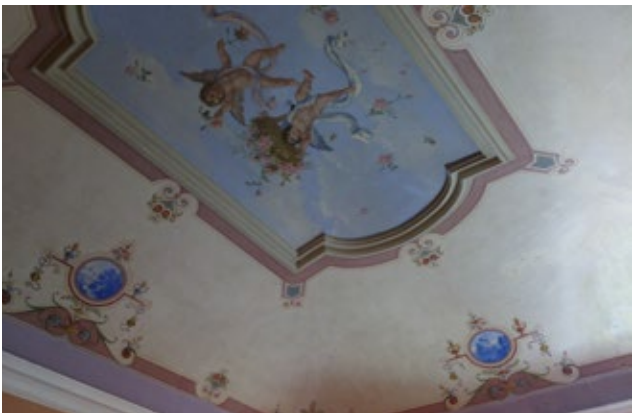
The performance takes place in one of the many rooms of Palazzo Ricci. In middle of Montepucliano, near Piazza Grande, the main square in town, there is Palazzo Ricci, a Renaissance palace commissioned by Cardinal Giovanni Ricci (1498-1574) to the Sienese architect Baldassarre Peruzzi (1481-1536).
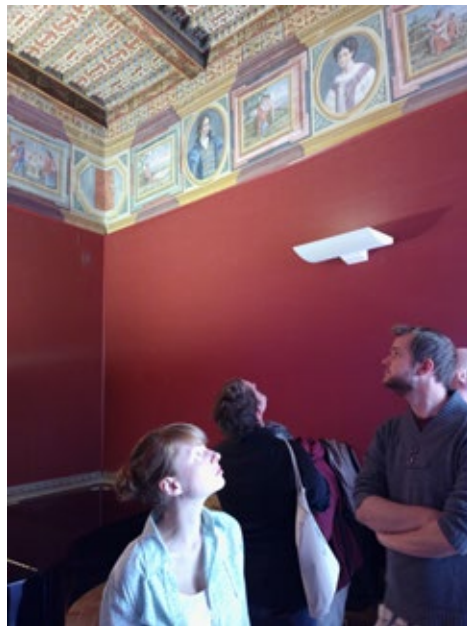
Panchatantra, **the animal fables as old as we are able to imagine, has endured so much transformational torture in history, vanishing points and revivals; now exists in old Farsi (with the title:** *Kalila and Dimna*) **as an iconic transcript and witness for an old language hybrid of Farsi and Arabic. A reading of this story in English opens thinking about contemporary themes along the voice of the ancients. When approached in a surgical carefulness, the story of** *The Turtle and the two Storks* **provides a richness that allows rethinking with linguistic deconstructive tools. The story is filled with themes such as: literacy, science, friendship, space-travel, pollution, evolution, cloning, virtual space, mouth, and speech.**

The idea of taking a wooden stick and fly the turtle is a genius devise. The wooden stick is the oldest and first writing tool that human used on the Mesopotamian bricks, the invention of the technology of writing. Taking it in mouth and letting it go in the air, is an employment of the gesture of writing within the discourse of literacy. The stories of Panchatantra are older than alphabet, they are coming from the tradition of oral narration, when speaking had a different weight than today. The speaking-mouth, which is non-silenced, in the story of the turtle and the two strokes, connects to the evolutionary aspect of the lips, a matter of generations of talking, in which they had been evolved into a capable muscle structure and brain capability for speaking. Ironically, the story calls for silence, exactly because it does not or wants not to permit it. The turtle speaks even in death, asserting the virtuality of the mouth and the gesture of speech; the words were never turtle's.

Multi-media performance **Hekayat-e Bakhe-o do Bat** at Palazzo Ricci, Montepulciano, Italy **2014**.

Richtung Kafka

Richtung Medea

Richtung Machiavelli

Nature

Cordelia

Fool

Lear

Goneril

Kent

Edmund

Edgar

Regan

Gloucester

servility

division

Unnatural

bureaucracy

Noua stella
public language

media Cathedra
private language

hated

loved

ignored

ACT I - SCENE I
Eclipses in the sun and moon

triple deity

⊶──┼	hates, or repelled by
⊶──▶	loves, studies, or attracted to
⊢∿∿▶	passed by, judged by, or divided by
▬ ▬ ▬	angry at
name	wore out, murdered, or dying in a sense
o·······o	continuum indefinite future
──────▶	probable expansion of events backward
∿∿∿∿	refraction into other pasts
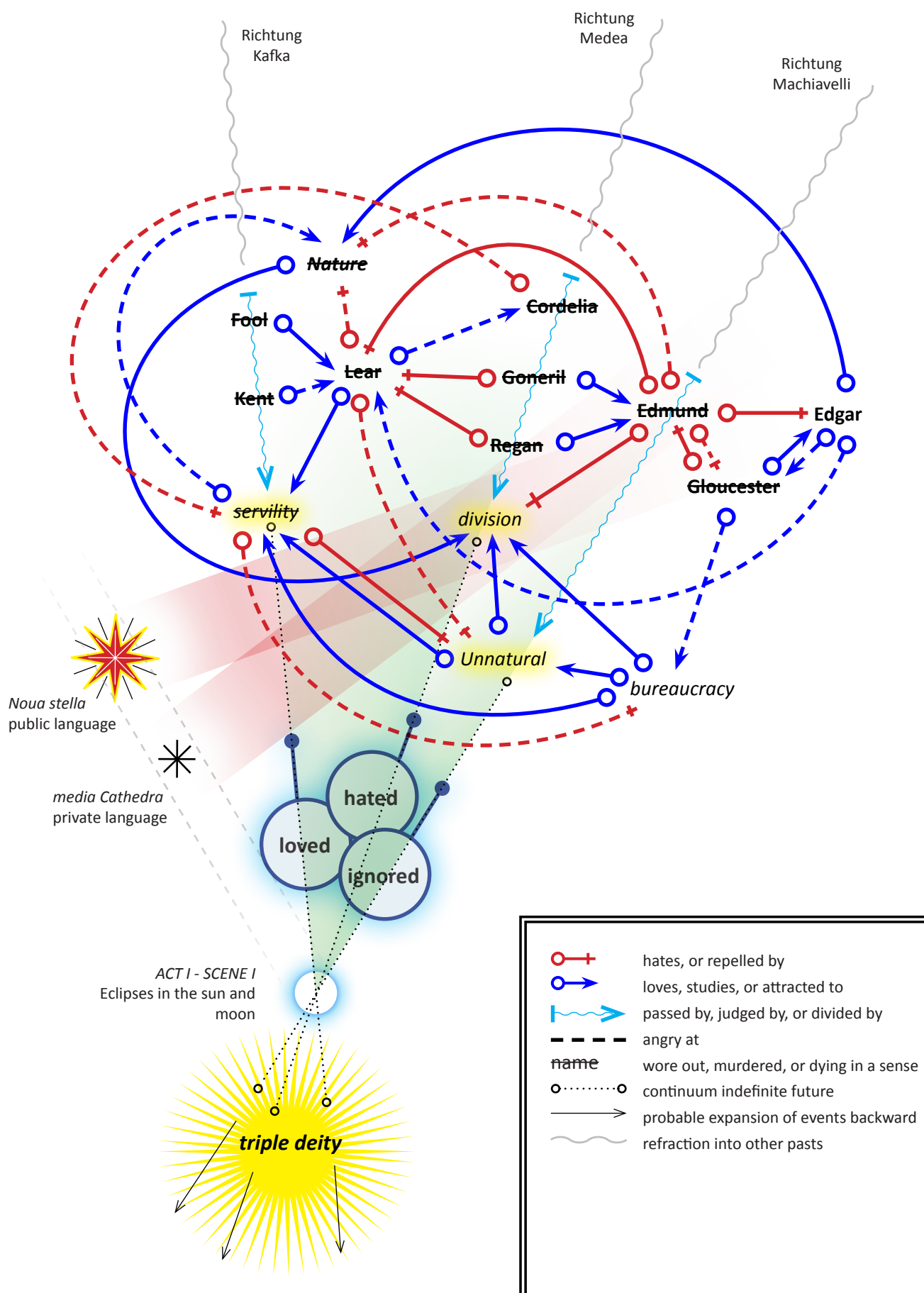
a darker purpose

King Lear is a play of transformation, overlapping of kings and fools, of natural forces and unnatural destinies, of love with politics, and the o.d. of rage and desire. The problem of performance, spoken-word, servility, and recruiting language in politics and fairy-tale in a complex poem such as King Lear demands for a passionate and careful reading. Although it is believed that a Shakespeare's "play" out to be seen and heard on the theater stage mediated by actors, the reclaiming of its performance in other ways could be productive and provocative of transforming the ways we are obliged to think about any text.

The story of Lear presents a performance about the performance—of political figures in an unbalanced Platonic dystrophy. Each character in the play is faced with the figure of authority and the choices of desire and servitude, each is confronted to develop a dialogue with this muscular state that Lear represents its head and engine. Edmund at injustice plots and conspires till the desolation of everything, Lear at injustice wauls and cries the whole play till he is run out. Like the storm, he also stays untouched, until he expires. The storm in the climate and the kingdom, metaphorically and ideologically destroys the established system, is it a catalyst for social change? What kind of opportunities rise after the wrath of storm? What kind of community will find possibility to flourish?

The lecture-performance is aimed at a Shakespearian—in reality presented to an audience less expert in the intricacies of his writings—which disassembles the performative speech-act of each character, their rhetorics, psychosis, and the things they say and do to each other. The lecture at the wedding table, is a prolonged version of giving-a-toast, an imaginary toast to a prepared audience of King Lear. It touches many points, staring with Shakespeare's play and the scene of marriage in the beginning of King Lear, the function of rage in politics and human relations, servility and authority, the future of politics, division of labour, speech-acts of love, art and anger. There are few characters in the play, who are true artists arrested by power and have to generate a delicate expressive relationship in order to survive in its state. Recalling and reinventing them is not aimed at bringing something back from past to the present, rather to push it towards the future as something that is already disjointed in time. Fool keeps serving and perishes, Cordelia rebels and is murdered, Edgar learns to disguise and becomes the new boss.

The format of the performance is inspired by the opening of the play—when the three sisters are officially marrying. The setting of a wedding table provides, in one hand, the excessive force of the toast-speech to charge the lecture with the politics of love's gesture speaking itself, and on the other hand, restages the scene of marriage, which is the beginning of all conflicts in King Lear. Therefore, the setting of the performance will imitate the situation of a "special" social gathering, where love is asked and announced by its actors. This setting contains food and drinks, table with candles and flowers, cheep decoration with balloons and confetti.

- is Cordelia passing the test?
standing up for yourself ~ affirming love
"i marry you anyway" (Trotzdem)

Cordelia's lack of responsiveness → shyness → passing the test of servitute
[passive-aggressive]

- our problem with cordelia
is that she is absent most
of the play.

- we can't have three woman, but one! therefor two
must rotten for us to choose one. If all three are
amazing it will be confusing for us.

(macbeth is freaked out
by three "witches")

// there are no mothers in the play.
C. doesn't go and have children
with France, she comes back with
a fucking army! (she hits back)

- cordelia passe's the leav's
love test by returning it
to him as authority test.

what if the two sis are cute
and baby face? Cordelia ugly.
(we tend to fancy cordelia)

"not answering?
in nothing?

(Division of (everything)

heart, eye, father. Lear lacks **bureaucracy** (administrativ policy making)
nature, life, if
poor, love

- He runs his bussines like family (as a family!)
power misplaced?

→ employee is loyal to { boss? or organization? }

(Lear)
↓↑ personal relationship
(his subjects)   ✗ division
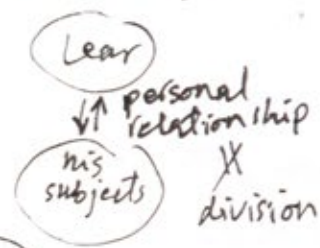
Lear longes for a • non-personal
• formal structure
↓ today, the   • regulation of hierarchy
elimination of   • division of labor
bureaucracy is   • specialization (Kent does)
a key concept in   • rational   every thing
many political campaigns • written

} organizing system

servent • loving
        • kind
        • loyal

Men who say "i am old"

→ what was the Fool joking about before the division?!

- Oedipus?!
daughter-father
dynamic.

o **Lear** knows he is dying, he even →darker? purpos→ wants his daughters
says it in a joke. (the reason to give   for himself! the issue
his kingdom?)   is the division of
- he has never heard No/Nothing   Lear & cordelia.
befor from any of his subjects.   (are they both angry
- master of a violent society   at this seperation?)
"where is my fool?!"

eventually humiliated
by three
dividing the stars to eat
the food, in lion, wolf
and the cat
(science of
division!)

imbalance = injustice
(body/state)

-**Plato**: reason - appetite - spiritedness
         (nous)   (epithymia) (thymos)
class of
warriors   logic   temper   temper
              desire/love

in lear: temper is not reducable to desire or reason.
in Edmund: desire is not reducable to temper or reason.
→ honor/recognition lack ⟹ **Anger** (as a political emotion)

-Division is presented as
a political catastrophy,
a wrong choice. in transformers
the planet is divided into Two
oppinions and that brings
destruction to the race.
(aliens are always "one" party)

Dante Hell | Birth of a Being
light | dark

Kent, he jumps the line, scrambles to get ahead of the crowd, to become available to Lear. (Fool was once a Kent?) → athletic contest to become a servant of Lear. → this will change after Lear's "division" to endurance of waiting for the job?

* ashes of Lear at the dinner party
- get out of my house!! (breaking th i said eat your food! glass wine)
- drink your wine more slowly, look,

ـوبیژیٰیا و آنْ//۵ بِبِیْ

- dark mater, is dark?
- Eskimos ginelations of "white" shark white, Opal white, white cascade, Hint-O-Shadow, Mayonnaise, Ivorine, Swansdown, Avalanche, ...

a clean cut! Cordelia leaves with insulting Lear, returning with an army! to take back her position? overthrow Lear!? - two sisters are actually nice and polite, reasonably capable of loving Lear (and Edmund?)

- what is his a mastery.
- what relieves Kent/Fool?
from the burden of Lear
(enlisted) (what is the assignment?)

Fool's Beaverburg → Kent's return
Kent/ Fool's extreme servility puts veil on thraum
- Kafka's world of service to bureaucracy, waiting for Kent after Lear? servant? with out the love/master-object, waiting to be summoned by machine or abstract machine, Kent is not Kafka's servant, he doesn't wait to be called! *his essence is to service*

after storm, what kind of opportunities rise after the wrath of storm? what kind of community?
- the storm in weather and kingdom, destroys the established system, metaphorically and ideologically.
- cosmos
- storm?, is a catalyst? for social change?
- the social movement in the novel, Lear, Fool, Kent, and Edgar, restage the essence of what has happened to them. Storming outside, fire inside, telling a story: is the catastrophe the catalyzer for such collaboration?

- Triple deity, three women, three dimensional, threesome,

medieval ----- Renaissance
closed society ⇒ open abstract
family .... speciality
love ----- rationality
natural
collective value ----- individual
role .... job

→ homogeneous segmentation of persons, relations, and functions. ≠ Kent, Cordelia, Fool

- Edmund ⇌ force of : divinely
- Lear ⇌ nature : animated
(wiped out by what he was just gone through)

(avant garde Machiavels: able to deal explicitly with occasions, liberated from the sense & conscience ≠ cordelia is hindered by the complexities of her conscience, her reason, and role.))

- Lear & Edgar tell story with passion & creativity. Language of anger and pain, precise, concise, and pointed.
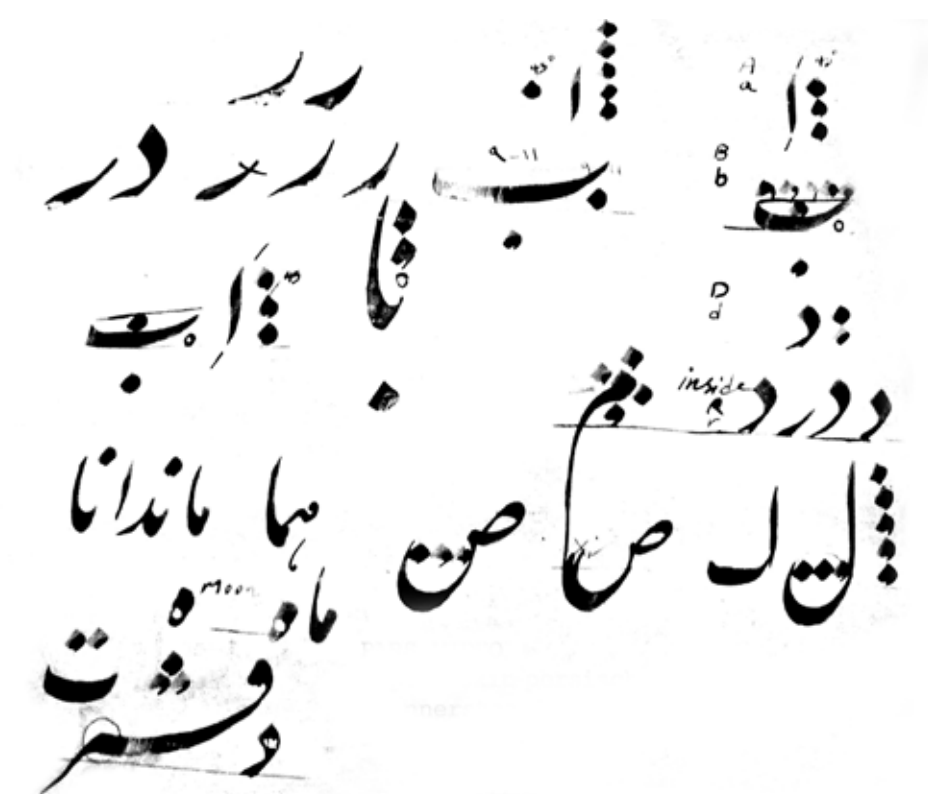
superlative, imperative (spoken)
↳ (servitude)

Lecture performance **A Darker Purpose** at **KHM**, Köln **2014**.

For Plato, the balance of the individual and the body of state—reflected in his tripartite theory of soul—lies in the dominance of reason. If one's soul is dominated by passion, like Lear, one goes from furry to self-pity, to loneliness, to grief, into an emotional tornado. And if dominated by appetite, one becomes all a self-destructive beast. Appetite sets reason to motion, it needs to be driven by passion and not by itself. With Plato's view of human temperament we can understand Lear's mind differently.

Diagram to the right, demostrates soul's purely rational operations, in terms of rational discrimination. The difference between vice and ignorance is that ignorance, like deformity in the body, is a kind of missing of the mark, whereas vice, like disease in the body, is a kind of dis-harmoniousness. The latter is in fact the definition of vice (injustice) given in Republic 4 in terms of the tripartite soul—both as disharmony and disease.
(Image: Form and Good in Plato's Eleatic Dialogues, UC Press)

Division D	Summary (231b)
art of discrimination	discrimination
1	
(226c–d)	
/ \	
like from like better from worse	
(purification)	purification
2	
(226e–227c)	
/ \	
of the body of the soul	of the soul
3	
(227d–229a)	
/ \	
chastisement teaching	teaching
(of vice) (of ignorance)	
4	
(229b–d)	
/ \	
instruction education	education
(of ignorance) (of stupidity)	
5	
(229e–231b)	
/ \	
admonition REFUTATION	refutation

The triple deity, appearing of three sisters, must have been possessing the thoughts of ancient man. Holding the chains of destiny in their hands, talking in verse, their image must have been perplexing for the old man. The three women have been keeping up on triggering the imagination of men, they have scared them and inspired them as they passed by the fields of literature and storytelling. When you have three women, you have a story. In King Lear, their magical power, their mystery and divinity is challenged by an organizational divisional strike. Lear divides their bewitching constellation by his performance in the beginning of the play, and sets chaos in course, which tortures him and his state till his end. For the reader, it is less-confusing to have a clear selection between good sister and bad sister. The story is a systematic division of three, the three goddesses into one, and the kingdom into three—respectively multiplying by 0.3333333333333333 and 3.

Macbeth was freaked out by the triple women. (The Three Witches in Orson Welles' 1948 film adaptation. Source: wikipedia.org)

heart, eye, father, nature, life, if, poor, love, how, nothing, much,

Three sisters after the 2014 stage play directed by Sam Mendes in Olivier theatre. Kate Fleetwood, Anna Maxwell Martin and Olivia Vinall talking about playing the three daughters in Lear. (Source: youtube.com)

persischer Abend

...once there was a land that went and crossed a great mountain and built a land, then they turned to the old man's face. "What's the matter my child?" "We don't want to see you again!" they shouted. But this wasn't an obstacle for him rather an inspiration to think closely together with his dreams. For a little while they were OK, but then later they realized there is something wrong with their human-pyramid, it was a school of fish changing direction. In the meanwhile the old man's face was busy shining a different character, but somewhere deep inside he felt vanquished.

In myth, one compresses a lot of one's own back history into a highly shortened story. That is the case with all stories of grand pictures of the "country of origin," something that we can examine its retell with the help of Kafka's wit at performing aphorism. *PARS VIDEO* (with the subtitle *Iranisch-post-exit-persischen-P66-Abend*) is an event organized by a group of young Iranian artists in Köln. The *Abend* is a first step for the group to learn how to bring people together, creating desire, and nurturing art. The event is driven by the idea of cultural identity, its deconstruction, multiplicity of voices, and the impossible task of national representation. There has to be already a desire and curiosity for the otherness of Iranians in the city of Köln, otherwise such gesture of invitation would not be possible. We took bold moves to engage with cultural phantasmas and grand histories of Iran in order to share that which is contemporary between us in the society that we are living in—out of Iran. The idea is not to give a "true" picture of a nation, rather to play with others on the premises of laws that rule the generation of self-image among the Iranians in exit or exile. The culture would be bankrupted of its counterparts in art if one aims to legislate the assumption of you-love-me out of the frame of design.

The event consists of an introduction by Mona Kakanj, Sanaz Azizi, and Sina Seifee, a reboot of a performative style in the class of TV shows in Iran that consists of improvised or recited poetry and traditional music; a short-film screening by Nazgol Emami and Sina Seifee, *Filmsuper*, a mix of found-footage material of videos uploaded by Iranians on the internet and the popular cinema of Iran in the 60s; a lecture performance by Ali Chakav and Sina Seifee, *Anatomy of a Paradox*, live electronic music and speech about the paradoxes of logic, life, history, and Iran; a dance workshop of Iranian party-dance by Sina Seifee and Mona Kakanj with the assistance of Ale Bachlechner and Lena Ditte Nissen as advanced students.

Stills from video **FIlm-Super** by Nazgol Emami and Sina Seifee at **Iranisch-post-exit-persischen-P66-Abend, 2014.** The video reviews the performance of happiness between Iranians in the illegal uploads of very different cultural moments. In the current discourse of the public life in Iran where sadness and grief has become the gesture of loyalty to the state, these social projections gain new aesthetic and political meaning.

Film-Farsi is the kind of movies produced normally in the cinema of Iran before the Iranian revolution in 1979. The major focus for Film-Farsi were thrillers, melodramatic envy and honor, music, and introducing unrealistic heroism. Many film critics refer to it as the Iranian version of Bollywood. This kind of cinematography was suddenly suppressed after the revolution by more strict laws on relations between man and woman. The suppression of the Film-Farsi encouraged Iranian New Wave of modern films in the Iranian cinema in one hand and in the other hand the load of shares on the cyberspace of that which was censored, namely seduction, eroticism, dance, and unspoken gender performativities among other things.

Lecture performance **Anatomy of a Paradox** by Ali Chakav and Sina Seifee, live improvisation of electronic music and sonic archive material from Chakav's recordings of the recent socio-political history of Iran and speech-act about the paradoxes of logic, life, and history performed by Seifee. (Image: snapshot from animation adaptation of "Journey to the Center of the Earth" by Jules Verne. Source: youtube.com)

Introduction by Mona Kakanj, Sanaz Azizi, and Sina Seifee at **persischer Abent**, Projek66 **2014 Köln**. The intro. is a recreation of a performative style from the TV shows of Iran, made of improvised or recited classical poetry and traditional music.


Screening at **persischer Abent**, Projek66 **2014 Köln**.

persischer Abend was a collaborative event for performance, speech, music, reading, hair-removal, and dance-teaching at the off-space Projekt66 on December 2014 Köln. The projects in the program were all conceived in interrelation within the context of the gathering, invited by Iranians. Program included: "shab-neshini dar jahanam" cinematic-live-dub, exklusiv verloren geglaubte Raritäten (film-super) Iranisches Found Footage, Dance workshop first steps on how to do aerobic at the same time be Persian, Portion: Chai, Sahnebrot (L-XL), Hundeschnapps, und Backgammon, audiovisual Lecture-Performance, modern act with momentary Aphrodite of Pop mix Iranian song.

Image left: Sanaz Azizi performing Haarentfernung at **persischer Abent**, Projek66 **2014 Köln**.
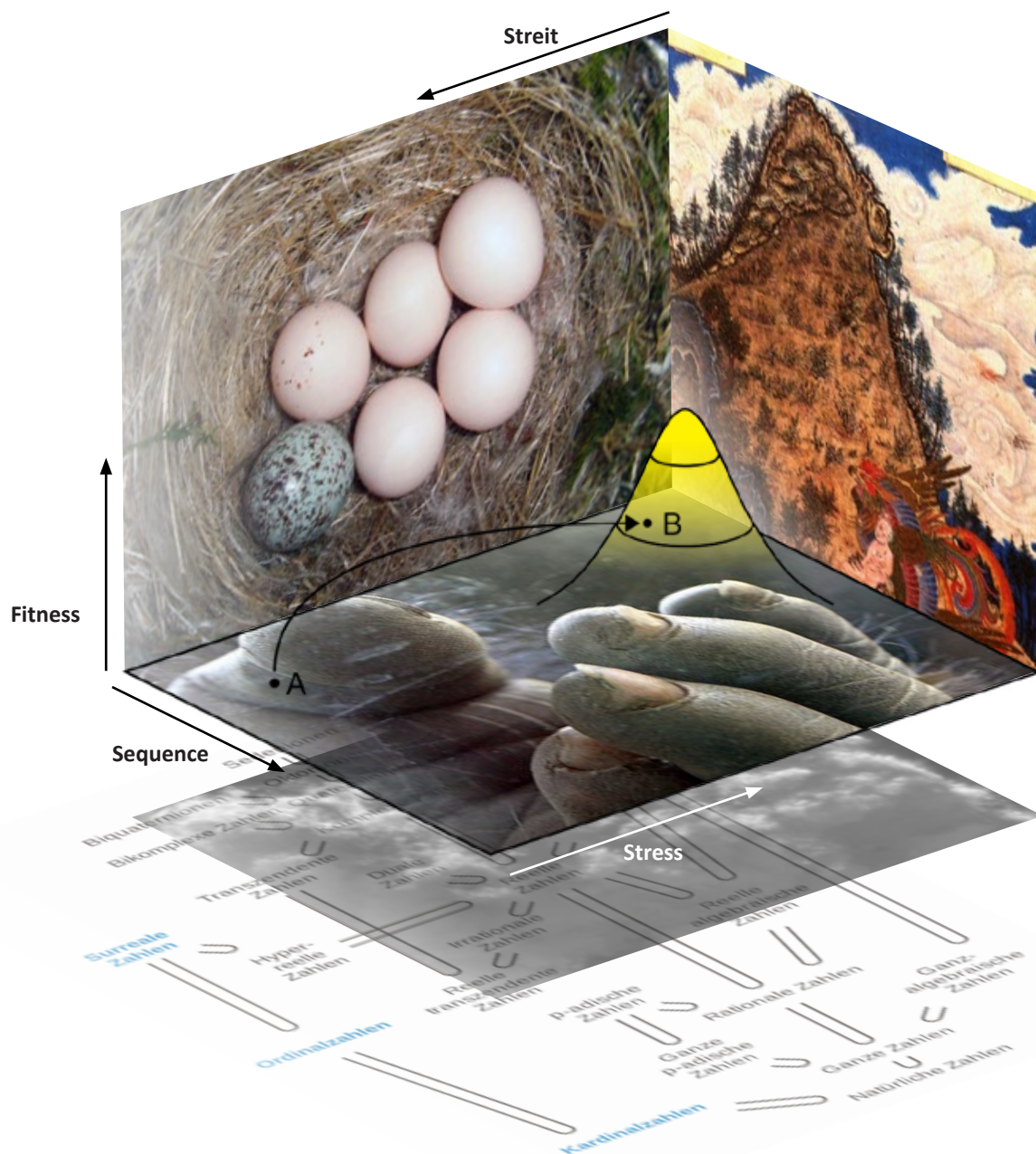
by
Sina Seifee

exhibited at
Neue Nummer
Germany, June 2013
Raum für alle I ganz schön Kalk

Rear Garden
KHM Rundgang, Köln
Germany, 2013

produced by
KHM

new number

Mathematics is the backbone of modern science and a remarkably ancient source of new concepts and tools to understand the "reality" in which we participate. It plays a basic role in the great new theories of physics of the 20th century such as general relativity, and quantum mechanics. We know today that mathematics does not possess the qualities that in the past earned for it universal respect and admiration. Still it contains many interesting concepts that are untouched in art. There were times when no distinction between mathematics and art was drawn, now this diffusion is unimaginable. The notion of space, for instance, is kind of structure often a set with relational relationships, such as simple operations, proximity relations, hierarchy of architecture, symmetries, distinctions. The differentiation between quantity, structure, space, and change, when studied under mathematical scrutiny, is utterly important for its disciplinary figuration. The interdisciplinary move might be the bold fusion of these foundational definitions in both mathematics and art, to inspire both.

New Number is a lecture about stress and mathematics. It starts with what-is-repetition, addressing the anxieties and concerns of young artists/students, mixes it with philosophy of mathematics, and goes on by readings with psychoanalysis. The performance ends with an endeavor to prove a historical mathematical conjecture in silence. The try fails of course, but is definitely productive. The failure to solve the difficult problem is evident for me as it is difficult, but still is not completely impossible. I have studied applied math and with this performance, I tried to bring my own unfinished business with 'understanding of mathematics' to the table, the modern science, and the relationship between mathematical reality and social reality. It is a gesture to bring the computational into my stuttering tongue in this digital age; a humorous critique on efficiency, rigor, communication-design, and the-mathematical.

In the lecture, by drawing a connection between the ways new structures have been and are invented and introduced into the mathematical thinking and their influence on how we perceive and construct reality, I show a humorous possibility for a momentary release from the demands of superego in the life of young artists. As they are under a lot of pressure to produce something new, unique, and smart, a look at another discipline could be insightful for inspecting the mathematics of this pressure.

Lecture performance **New Number** at **Raum für alle I ganz schön Kalk, 2013.**
(Photo by Karin Demuth)

independence proofs, naive set theories, generalized continuum hypothesis, solving zeta function, primes of bad reduction, hyper primitives and real and imaginary sets
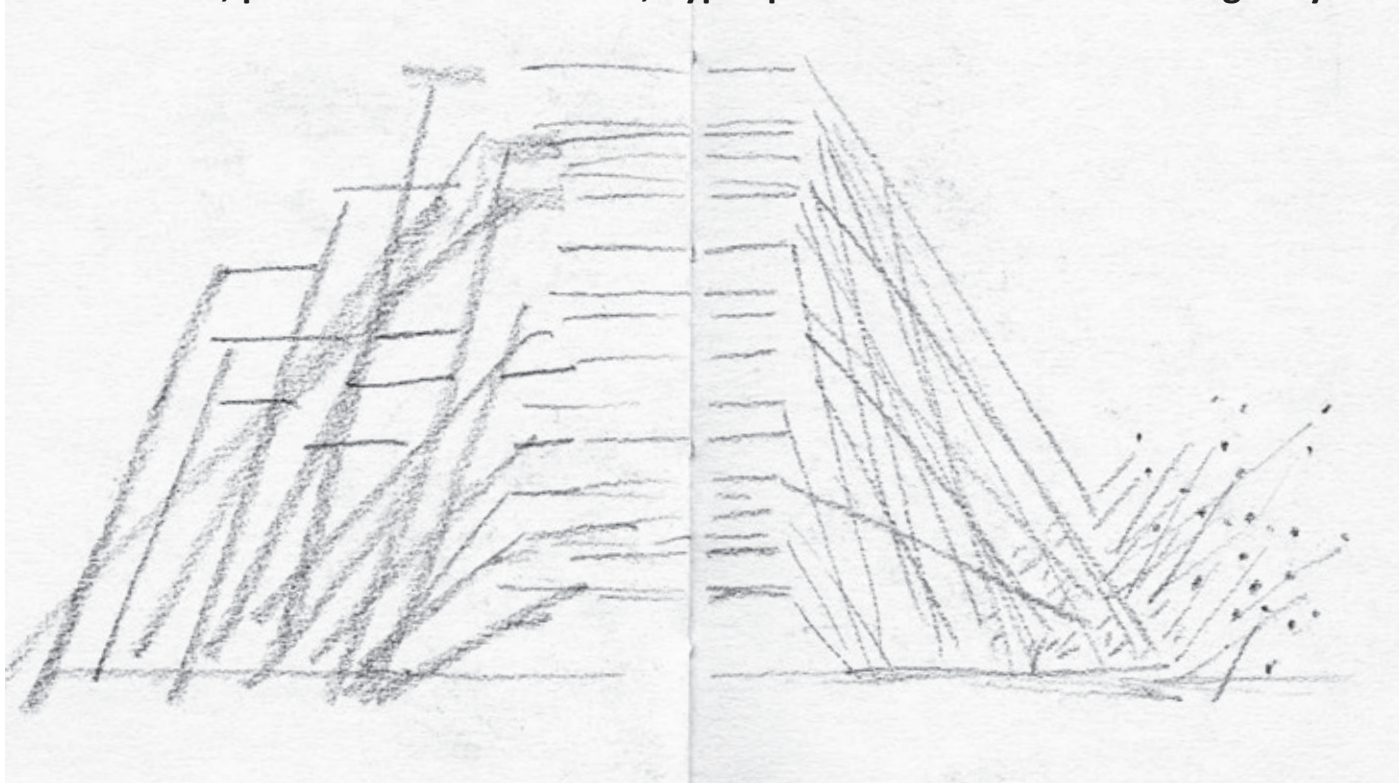
New Number #2 at **Rear Garden**, performed at **KHM Rundgang 2013**, Kunsthochschule für Medien Köln.
(Photo by Lu Ping)

Rear Garden was a full day program for performance at the blossoming backyard of KHM, July 2013. The project was conceived and organized by Aino Korvensyrjä, Marat Beltser, and Sina Seifee.
Program included: Hummus breakfast, Zurich artist insurance, Avant Garden group (poststructuralist Kindergarten practices and face painting), live Virtual University courses, revelations on Web Love, new trends in fake sentimental education, selfdesign at job-seeking (warning examples), pure mathematics for dummies (naïve set theories, hyper primitives etc).
Artists involved: Marat Beltser, Lisa Bensel, Aino Korvensyrjä, Sina Seifee, Katia Sepúlveda & Sayak Valencia, Mi You.
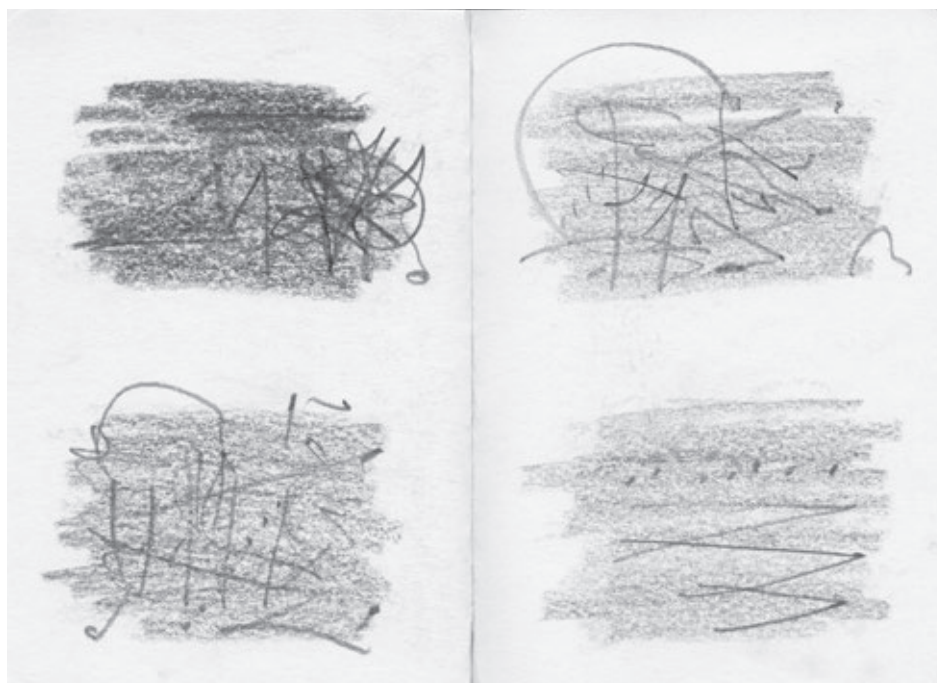
by
Sina Seifee

exhibited at
**the opening of C60 Collaboratorium
with the exhibition: Leer_Stelle
August 2013 Bochum**

**Double Feature_Artist Talk
mit: Sina Seifee & Spezialgast
GOLD + BETON
Köln, Germany, 2013**

**KHM Rundgang, Köln
Germany, 2012**

produced by
KHM

postgraduate harmonies

Randomness serves as a defense against demands of achievement in art. The object in the video image is separated from the frame demonstrating an individual but ever changing autonomy, a performing body. Both the text and image are hard-written, opposing the interactive and real time digital media, they are not live, but the human who reads the text and whose back serves and supports the image is alive. This work demonstrates the pole between: idealized structure and exhibition of individual uniqueness, but it does not preserve the dialect between these two. The repetition of an structure in the text and the rhythm in the image, demonstrate the idea of similarity of the 'different', and tries to combine the idea of general and the unique in a synthesis.

As a cold virtual abstract structure is endlessly being generated on the screen behind, I read out an algorithmic generated text in the microphone. The text supposedly addresses me as an artist, child, teenager, abstract entity etc, and lists what have ever influenced me with a stack of completely randomized references in the history of art. The monotone delivery, mechanical automated structure, and over-usage of the name of artists and writers overlay the process of the video.

In *Postgraduate Harmonies*, my vocal expression yields to an anonymous functionality and technical objectivity, the role of chance and randomness as the determining factor in artistic creation is emphasized, machine computing power is used to generate virtual image objects that replace the shaping of a material by artist's hand, the effortlessness of the human endeavor shifts the gravity of the creative process from making to conception, and the real artist statement is concealed.

**GOLD +
BETON**
EBERTPLATZPASSAGEN

Do, 22.08., 20h
Double Feature _ Artist Talk
Vera Drebusch fragt Sina Seifee & tba

2 Künstler
1 Abend
2 Räume
1 Gespräch

SEPTEMBER

Mi, 04.09., 19h
Vernissage: Selma Gültoprak

Mi, 11.09., 19h
Vernissage: Linda Franke

Do, 19.09., 20h
Double Feature _ Artist Talk
Vera Drebusch fragt Pia Schauenburg & Evamaria Schaller

Mi, 25.09., 20h
Katja Harms macht Kino: Markus Lenz „Clandestina Mente"

Do, 26.09., 20h
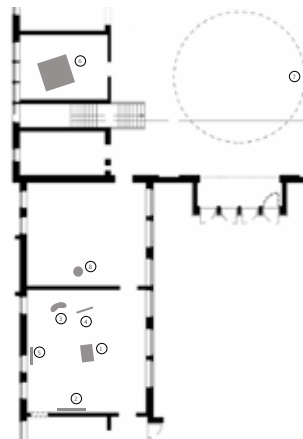Lena Ditte Nissen zeigt Videokunst aus Dänemark

1

Leer_Stelle

**Eine Präsentation des
-1/MinusEins Experimentallabor
der Kunsthochschule für Medien**

30. und 31. August 2012
Rotunde Bochum

www.khm.de/minuseins/

Arbeiten der Künstler:

Jan Hooft
Forderung, 2011
Heft, 24 Bögen,
je 30 x 42 cm, zusammen 90 x 336 cm, Auflage 2000
auf Holzpalette 90 x 65 cm

Skulptur im Innenhof der
Badischen Landesbibliothek Karlsruhe
2009
Fotografie
100 x 80 cm

Alfons Knogl
Paralipomena
2012
Acrylglas, Kopien
100 x 40 x 15 cm

Tisch Nr. 9
2012
Standard-Tischbeine, Holz, Lack
72 x 55 x 30 cm

Jens Pecho
White Collar, Blue Collar, Red Neck
2010
Holz, Lack
je 7 x 39 cm

Esteban Sánchez
Inner Landscape 2.0
2010
Installation
200 x 200 cm

Sina Seifee
Postgraduate Harmonies
2012
Video/Performance
20 min.

Do, 30. 08.
20:30 Uhr

Damian Weber
Defining Matter
2012
Skulptur
Wellpappe
220 x 40 x 40 cm

Koordination: Sandra Jasper

[...] Ever since I was a child I have been fascinated by the traditional understanding of the mind. What starts out as vision soon becomes corroded into a carnival of uselessness, leaving only a sense of failing and the possibility of a new statement.

My work explores the relationship between the body and emotional memories.

With influences as diverse as Caravaggio and John Cage, new variations are distilled from both mundane and transcendental meanings.

Ever since I was a student I have been fascinated by the ephemeral nature of the mind. What starts out as undefined soon becomes debased into a hegemony of temptation, leaving only a sense of chaos and the chance of a new order.

As shifting derivatives become undefined through frantic and personal practice, the viewer is left with a statement of the darkness of our culture.

My work explores the relationship between Pre-raphaelite tenets and unwanted gifts.

With influences as diverse as Blake and Joni Mitchell, new combinations are manufactured from both traditional and modern narratives.

Ever since I was a postgraduate I have been fascinated by the unrelenting divergence of the zeitgeist. What starts out as triumph soon becomes finessed into a manifesto of lust, leaving only a sense of chaos and the dawn of a new reality.

As temporal forms become distorted through undefined and diverse practice, the viewer is left with a statement of the limits of our condition.

My film explores the relationship between Bauhausian sensibilities and recycling culture.

With influences as diverse as Kafka and Francis Bacon, new synergies are distilled from both opaque and transparent layers.

Ever since I was a postgraduate I have been interested by the ephemeral nature of the iterative functions. What starts out as hope soon becomes finessed into a tragedy of fragmented contradictions, leaving only a sense of failing and the chance of a new order.

As undefined replicas become transformed through studious and performative practice, the viewer is left with a new agenda of the darkness of our era.

My work explores the relationship between acquired synesthesia and console-cowboy.

With influences as diverse as Derrida and Frida Kahlo, fuzzy optimization are synthesised from both opaque and transparent discourses.

Ever since I was a normal teenager I have been fascinated by the unrelenting divergence of standardized meanings. What starts out as triumph soon becomes finessed into a manifesto of greed, leaving only a sense of decadence and the prospect of a new average.

As shifting phenomena become frozen through frantic and diverse practice, the viewer is left with a sarcastic summary of the corners of our present world.

My writing explores the relationship between postmodern multimedia experience and vegetarian ethics.

With influences as diverse as Buckminster Fuller and Roy Lichtenstein, new synergies are generated from both constructed and discovered structures.

Ever since I started doing witchcraft I have been fascinated by the essential unreality of my so called forefathers. What starts out as undefined soon becomes corroded into a dialectic of distress, leaving only a sense of obsolete virtuality and the dawn of a frightening new beginning.

As wavering derivatives become distorted through diligent and academic practice, the viewer is left with an insight into the horizon of our hereafter social construct.

My work explores the relationship between consumerist fetishism and skateboard ethics.

With influences as diverse as Machiavelli and L Ron Hubbard, new synergies are manufactured from both mundane and transcendental textures.

Ever since I was dishonest to my higher education I have been excited by the relativity of the standards of borderline aesthetics. What starts out as beautiful soon becomes corrupted into a cacophony of insane howlings, leaving only a sense of decadence and the possibility of an evil mathematics.

As wavering replicas become clarified through studious and personal practice, the viewer is left with a new agenda of the darkness of our technological pose.

My sculpture explores the relationship between new individual fundamentalism and afternoons of midlife subculture.

With influences as diverse as Munch and Mark Smith, new variations are extracted from both opaque and transparent commercial dialogues.

Ever since I was a child I have been entranced by the representative nature of the universe. What starts out as triumph

soon becomes manipulated into a carnival of defeat, leaving only an elaborate sense of undefined and the dawn of a new undefined.

As spatial phenomena become transformed through frantic and undefined practice, the viewer is left with an orchestral summary of our future's peaceful ambiguity.

My work explores the abstract relationships between counter-terrorism and hypermasculine cyborgs.

With influences as diverse as Wittgenstein and Miles Davis, new synergies are crafted from both simple and complex narratives.

Ever since I was a diagonal wreck I have been fascinated by the traditional understanding of the moment. What starts out as hope soon becomes debased into a hegemony of emotional influences, leaving only a sense of decadence and the chance of a new logic.

As undefined replicas become frozen through undefined and academic practice, the viewer is left with a new emergency of the limits of our erotic condition.

My painting explores the relationship between sex politics and copycat violence.

With influences as diverse as Nietzsche and lesbian science fiction, new synergies are manufactured from both opaque and transparent colors.

Ever since I was born I have been fascinated by the essential unreality of miscellaneous movements of both marine invertebrates and hacker society. What starts out as euphony soon becomes exhausted into a cacophony, leaving only a sense of nihilism and the inescapability of a new kind of geometry.

As unified replicas become distorted through the fragmented vocabulary of glitch scenery, the viewer is left with a glimpse of the corners of our psychological intercourse.

My work explores the relationship between the tyranny of ageing and cheerleader athletics.

With influences as diverse as Rousseau and John Lennon, humorous variations are crafted from both stop-frame motion-graphics and generative close-up zooming.

Ever since I had been a liquid pinwheel have been fascinated by the automated nuances of pixels in neo-fascist patterns. What starts out as hope soon becomes manipulated into an established dark illusion, leaving only a sense of failing and the dawn of a new dasein.

As shifting forms become transformed through advanced dance formations and nonlinear techniques, the viewer is left with an insight into the meditative environments of our vortex-like infective corporations.

My performance explores the relationship between emerging sexualities and football chants.

With influences as diverse as Kierkegaard and neo-slave musical narrative, new insights are auto-generated from both ejaculations of the delphic realities and the formless digital manifestations of zeitgeist.

Ever since I was a pre-adolescent I have been fascinated by the theoretical limits of the idea of the body as a machine to materialize. What starts out as vision soon becomes corroded into a dialectic of infinite narcissistic distress, leaving only a sense of failing in the vortex of transgender artifice and the chance of a new undefined organism.

As subtle forms become frantic motifs through emergent and hyperreal loops, the viewer is left with a new agenda of our hidden desire for synaptic hallucinations.

My work explores the relationship between new class identities and UFO sightings.

With influences as diverse as Camus and Andy Warhol, new deconstructions are crafted from nuances of cyber-intuitive surveillance in both orderly and random structures.

Ever since I was a computational mess I have been fascinated by the ephemeral nature of relationships and endless oscillations of the human condition. What starts out as hope soon becomes debased into a dialectic of power, leaving only a sense of dread and the unlikelihood of a new infinite space of loops, vectors, and allegorical noise.

My work examines the relationship between symbolist madness and pre-raphaelite fantasies.

With influences as diverse as Picasso's cubist reliefs and Heinz Kohut, new universal driving forces are assembled from déjà-vus of sin and sexuality in both loud and quiet expressions.

Ever since I was painting rubble I have been fascinated by nordic mysticism and aristocratic nihilism. What starts out as video soon becomes degraded into an unconstrained experimentation, leaving only an assemblage of a dadaistic message and the unconsciousness of a museum [...]

Sample of the computer generated text used in the performance.
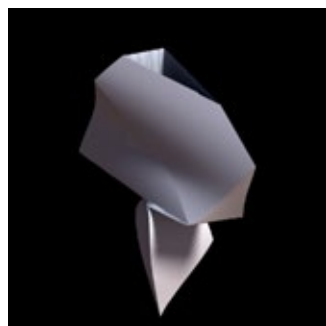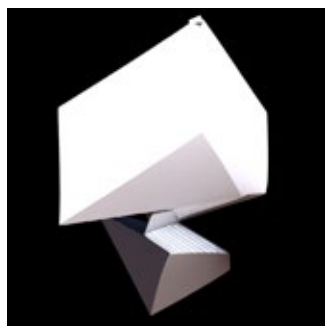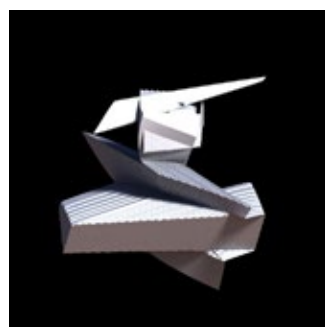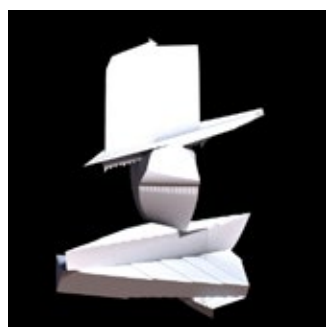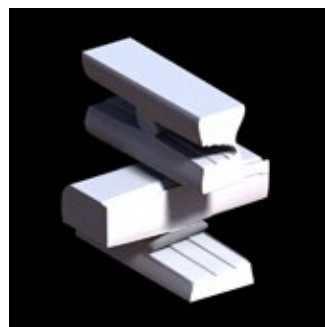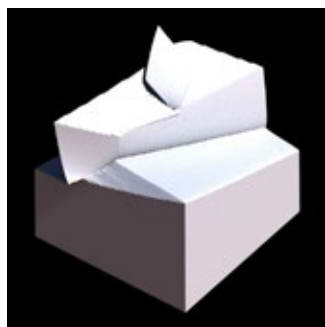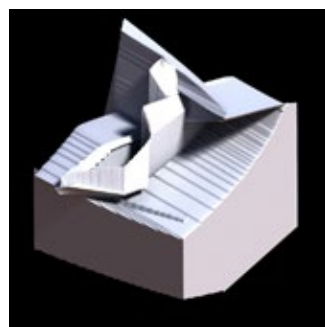
Still images from the video.

Video performance talk **Postgraduate Harmonies** at **GOLD + BETON** Köln 2013.
(Photo by Meryem Erkus)
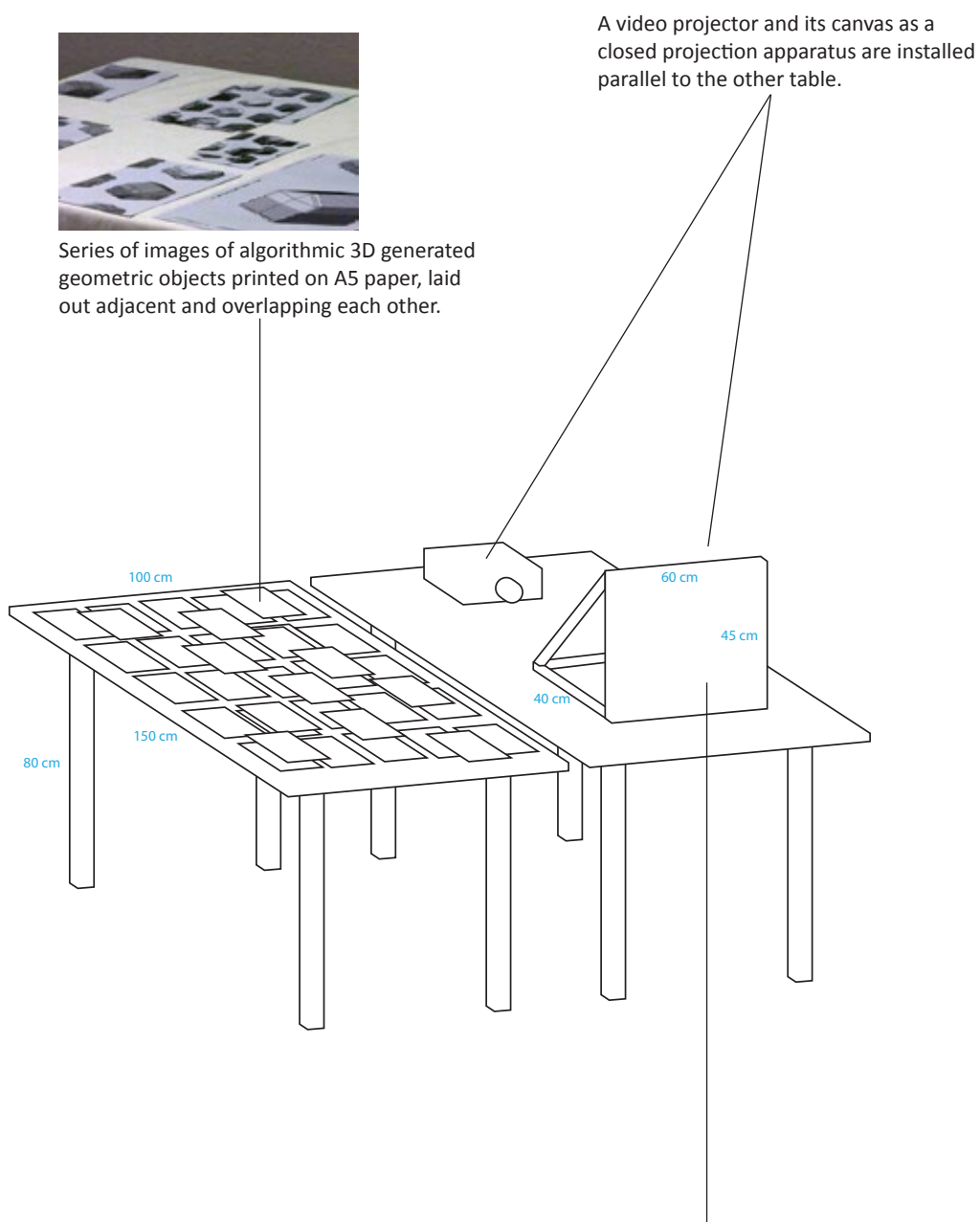

Artist Talk at GOLD + BETON.
(photo by Meryem Erkus)

Postgraduate Harmonies, at **Leer_Stelle** with **C60 Collaboratorium** Bochum 2013.
(Photo by Damien Weber)

A video projector and its canvas as a closed projection apparatus are installed parallel to the other table.

Series of images of algorithmic 3D generated geometric objects printed on A5 paper, laid out adjacent and overlapping each other.

100 cm

60 cm

45 cm

40 cm

150 cm

80 cm

The video shows a process of folding and unfolding a play-dough in discreet stages, with the hands that forms it being edited out from the video. (Digital video, 20 min. 50 sec. looped, without sound)

by
Sina Seifee

exhibited at
**ARTISTS' BOOK: BOOK AS BOOK/ A
Look at the Works of Artists' Books
Mahe Mehr Gallery
May 2013 Tehran**

**Feature_Artist Talk
mit: Sina Seifee & Spezialgast'
GOLD + BETON
Köln, Germany, 2013**

produced by
**Charsoo Institute For Art
Foad Farahani**

with the support of
**Foad Farahani
Vera Drebusch**

with the technical support of
Foad Farahani

artist's book

The sheer volume of new technologies devoted to the transfer, transmission, and production of graphics and visual imagery would appear to have given rise to a new cognitive field. For Paul Virilio, electronic images are a new form of visibility, replacing the electrification of towns and of the countryside, no longer an image in the representational meaning of the term, but another light, an electronic lighting. Visuality can be thought of as sight as a social fact, with its historical techniques and discursive determinations—as a set of scopic regimes, of which modernity is one example. Perspective and Cartesian rationality provided the classical regime of visuality, which was meant to be founded on the geometric certainties of optics. In contrast to the optic, the haptic sense, or sense of touch, has a "closeness" and immediacy which seems to escape technological mediation and evokes a more interior sense. The sense of touch is usually subordinated to the visual, which is identified with the conceiving mind over the perceiving body.

Models are "speculative instruments" (I.A. Richards) part of the imaginative aspect of scientific thought, which enable us to see new connections, and their fictionality is sometimes fully acknowledged. James Clerk Maxwell famously acknowledged the explanatory value of fictional construction in his description of electrical potential. "We have no reason to believe that anything answering to this function has a physical existence in the various part of space, but it contributes not a little to the clearness of our conceptions to direct our attention as if it were a real property of the space in which it exists."

The mixed-media installation explores the procedures that seek to mystify the artist's hand-that-creates-art. The issue of bringing the idea of virtual model into the physical, is the core of the project. The layout of images, in a formless and disorderly fashion, intrigues the sense of touch in the viewer. On the other pole, the video projector and the canvas in front of it, emphasizes visuality. Both this senses are reversed, as in the content of the images on the table and the video.

Sculpture is an art of handling shape. Architecture is an art of handling space. Architects' material is space, not stone. Sculptural shape in architecture is subordinate to space. (Nikolai Ladovsky)
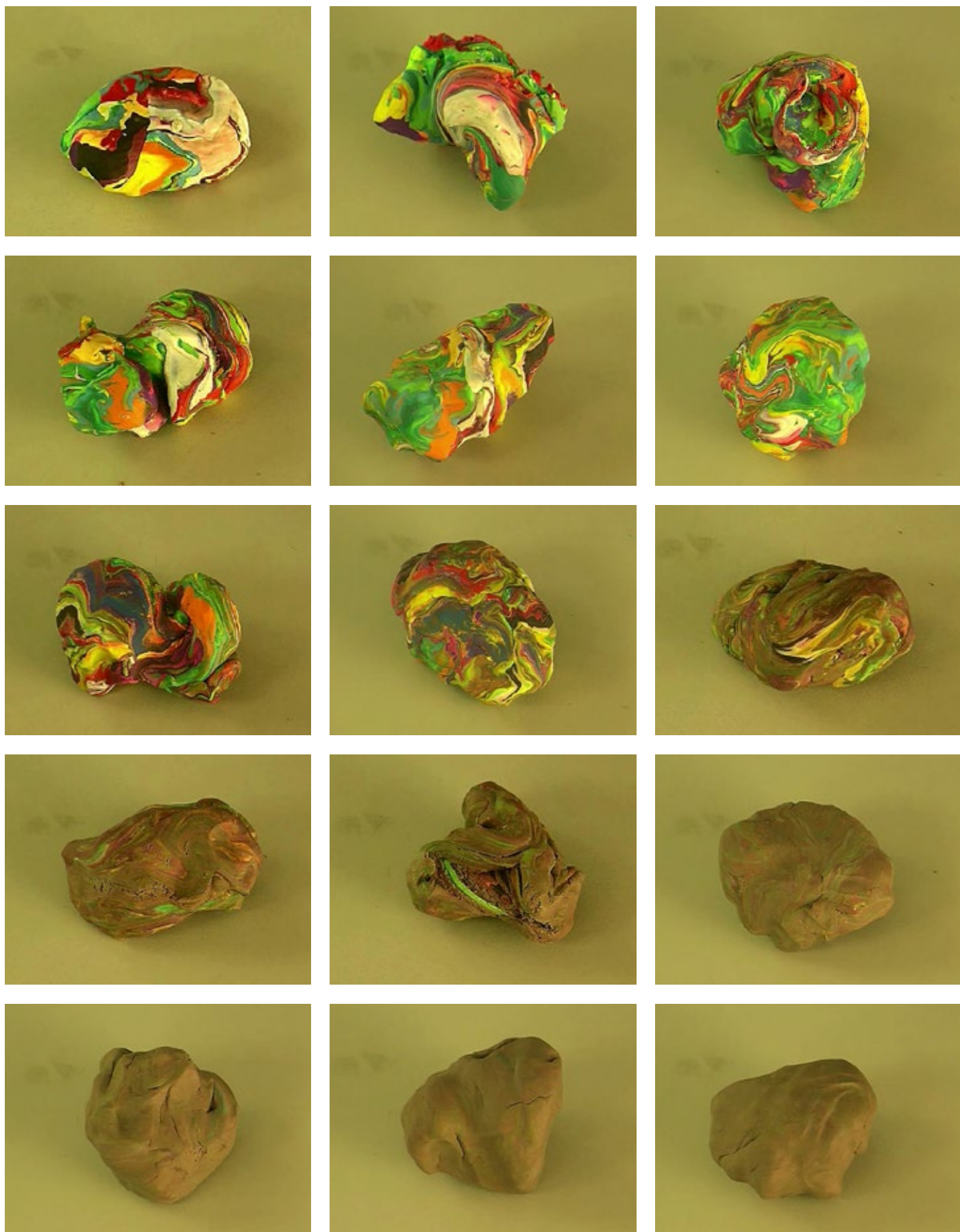
Student's clay models, the classroom of the Russian avant-garde architect and educator Nikolai Ladovsky, the leader of the rationalist movement in 1920s architecture, an approach emphasizing human perception of space and shape.

(Photo: *From VKhUTEMAS to MARKhI, 1920-1936*: architectural projects from the collection of the MARKhI Museum)

Beginning with full colors of the package, with time and the work of hand, the dough gradually mixes its ingredients. Unfolding, as a process seems to imply some sort of potentiality, or virtuality to the process. Stretching, folding, and kneading dough as an exemplary image of topology, contrasts the mathematical terms for difference in topological transformations.
(Still images from the video)
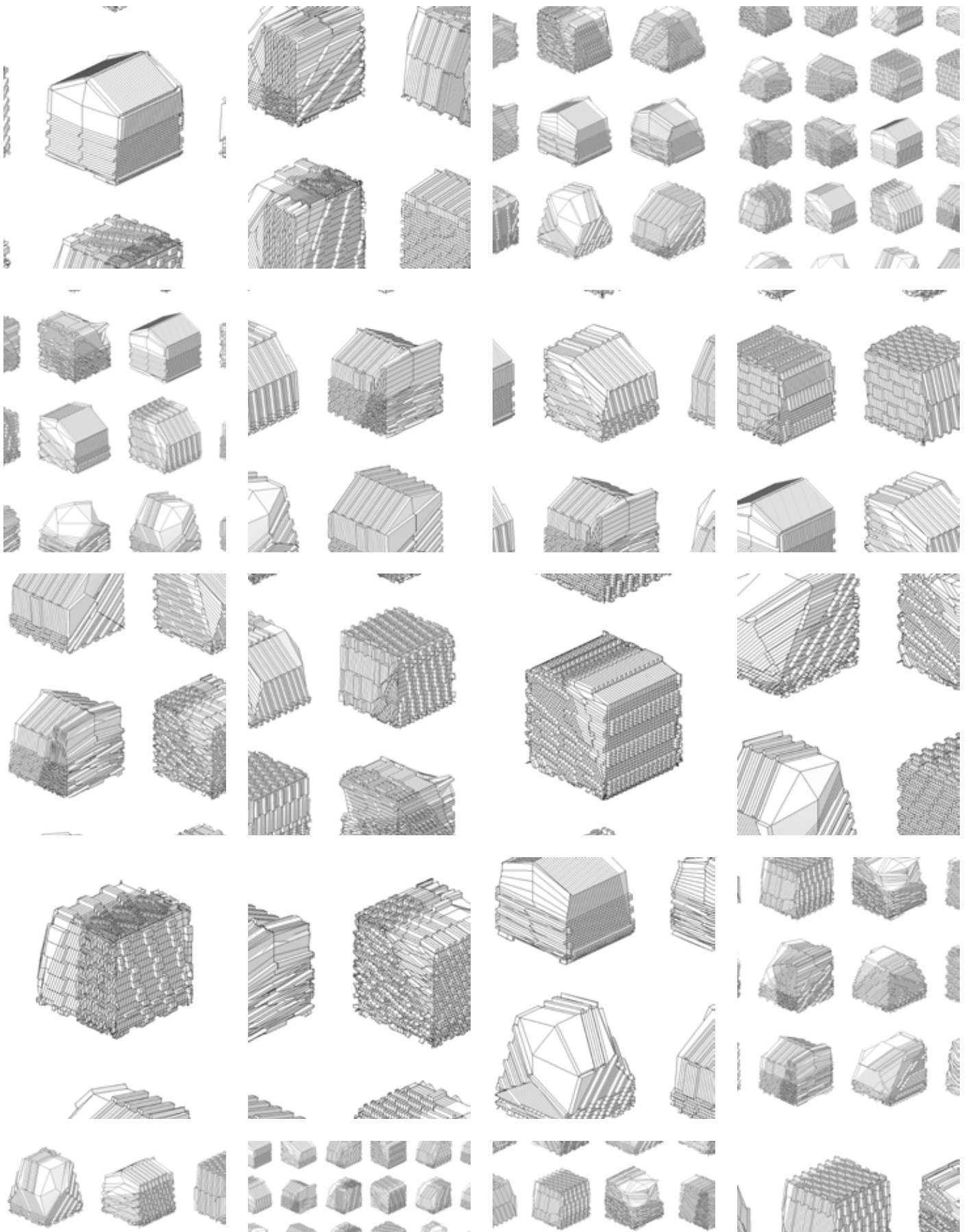
A non-figurative model is to approximate something that is not thinkable as a real object, it attempts to simulate its semi-fictional referent, and it is in its failure to do so that it allows the imaginary to happen. Model has an incomplete objecthood and so it exists merely as desire and motivation, for an imaginative future.
(Sample of images from the installation on the table, generated via algorithmic computer modeling)

View of the installation **Artist's Book** at **Mahe Mehr Gallery,** May 2013 Tehran. (Photo by Foad Farahani)
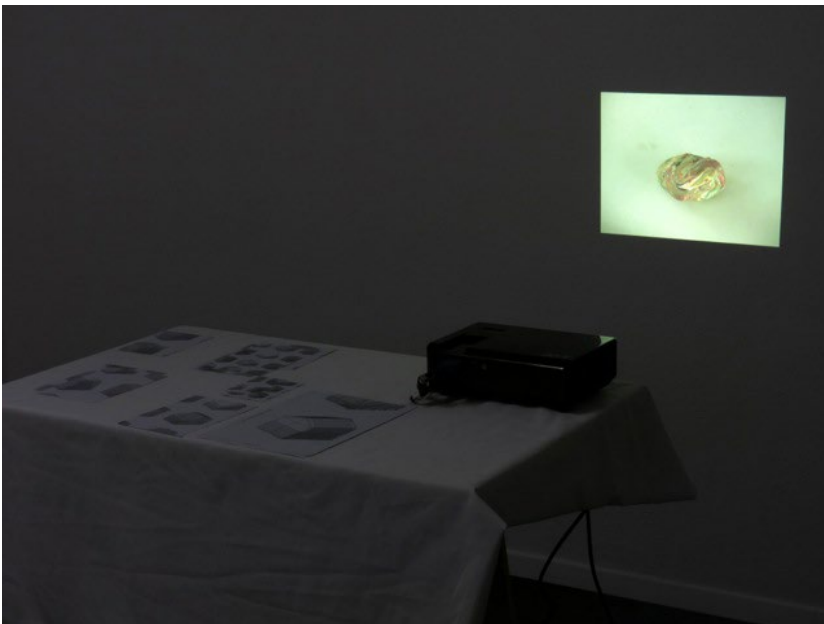
Artist's Book mixed-media installation at **Feature_Artist Talk mit: Sina Seifee & Spezialgast', GOLD + BETON,** Köln 2013. (Photo by Vera Drebusch)

Morphology is an "account of form," an account that allows us a rational grasp of the morphe by making internal and external relations intelligible. It seeks to be a general theory of the formative powers of organic structure. The Pre-Darwinian project of rational morphology was to discover the "laws of form," some inherent necessity in the laws which governed morphological process. It sought to construct what was typical in the varieties of form into a system which should not be merely historically determined, but which should be intelligible from a higher and more rational standpoint. (Hans Driesch, 1914)
(Image: Goethe's figure of variations of leaf)
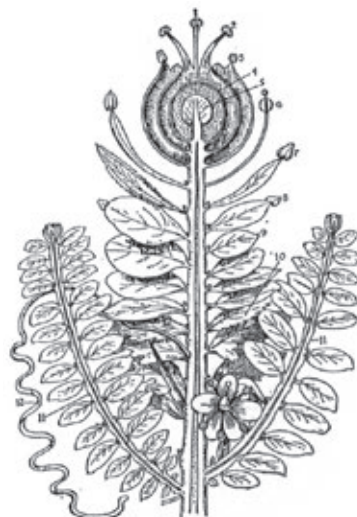
geometry, natural form, morphology, technology, visuality, metaphor model, machine, fold, haptic, optic,

"Artists'Book" is the object-ness of a conception which original creation by the artist, surpasses object-art boundaries and hence, as a genuine work of art, personifies "Ideas". A medium for experimenting and an opportunity for displaying what is called "multidimensional".

Brochures, manifestoes and published literature relating to avant-garde movements in early 20th century starting from Russian constructivists to Bauhaus, Dadaism, Surrealism and Pop-Art were harbingers heralding the oncoming of the conceptualist movements that established itself as an independent artistic concept in the 60s. Endeavors by independent groups of artists in that period of time laid the foundation for a series of works that we, now, categorically recognize as "Artists'Book". Collected works of artists like Dieter Roth and Edward Ruscha uplifted the book to a level and gave it such richness and capacity that it gained admittance to museums, private collections and specialized institutions, universities and schools of Arts.

The book embodied a sequence from elements like space, language, structure and reading and provided a living and dynamic medium for the artist's creativity so that he/she could exhibit his/her ideas, visions and dreams in an independent manner; it also opened up new communicative channels to read the actual process of thought. This kind of potentiality has transformed the "Artists'Book" to a wide-ranging experimental, thought-oriented and multidimensional medium which allows artists from diverse artistic disciplines to maneuver freely and exploit the inter-disciplinary capacity of this medium. It is for this reason that we witness the appearance of the book alongside creations like "inter-alia", videos, installation and performance.

Before the present exhibition the only significant event was an exhibition entitled "Artists'Book" in 1977 in Tehran's Museum of Contemporary Art. The present exhibition, in the form of open and continuative projects, strives to introduce and promote this medium in Iran and accepts other people's help with open arms in the realization of this project.

Foad Farahani/ May 2013
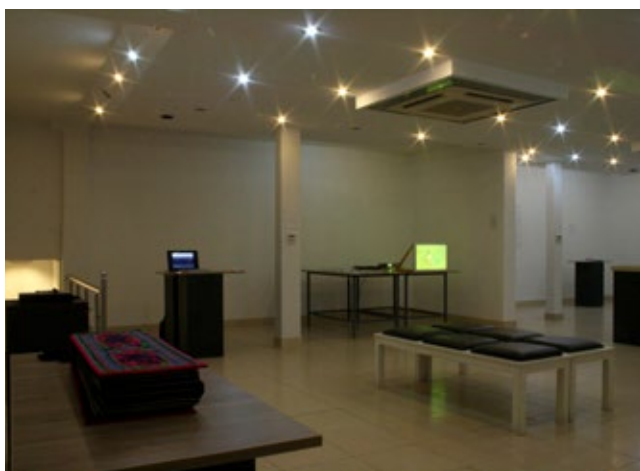
Views from the exhibition **ARTISTS' BOOK: BOOK AS BOOK/ A Look at the Works of Artists' Books**, at **Mahe Mehr Gallery** Tehran 2013. Curatorated by Foad Farahani, Reza Sedighian, Maryam Farshad, Farima Fooladi (Photo by Foad Farahani)
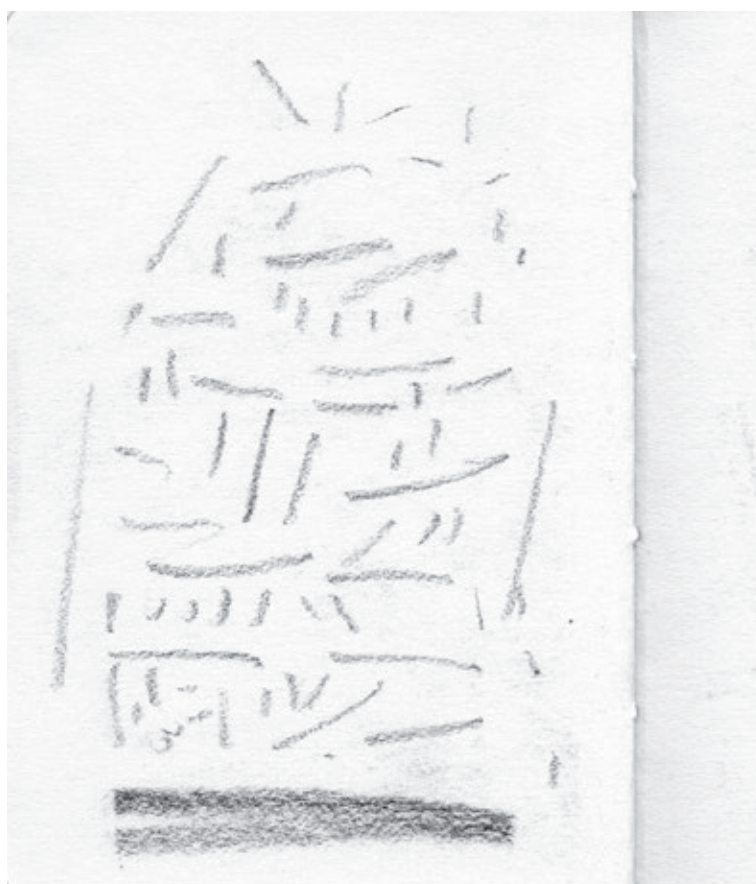
sketch for a modular construction with a cellular automaton

The mathematical framework of 'Cellular automaton' (discovered in 1940s) is a generative modular system suited for drawing in discrete spaces. It is an example of evolutionary computation, where through iterations within a rigorous system, simple rules and conditions can result into immense complexities and irregular behaviors. By programming inside a framework of a 3D application and letting the computer to generate the space, one is able to look into the mathematics, move around in the computational universe, and discover unexpected and new structures.

My interest with form, in this project has been shifting forward from modeling, frameworking, and building, to projecting. As I looked at the printed model in their new context, translating from the logical semiotics—a mind experiment conducted in an abstract virtual space—to a touchable object which becomes part of the city immediately after it is printed into matter, I started reading the relationships and negotiations that were at play between the structure of the model and its urban context. The landscape of Cologne with its vernacular character, housing, and architectural elements such as windows, ceilings, and proportions, in a backdrop of formal patterns felt as if it projects into the generic design of the Cellular Automaton-driven model and becomes visible and touchable in the foreground.
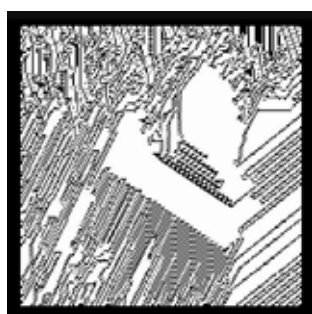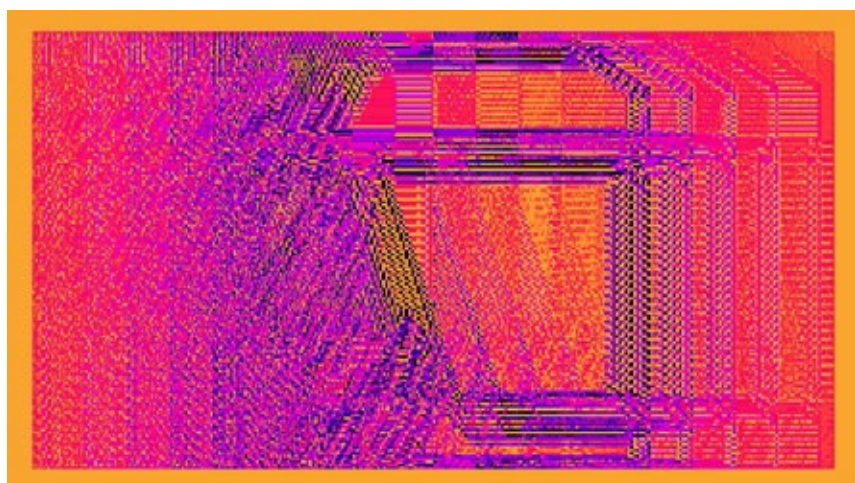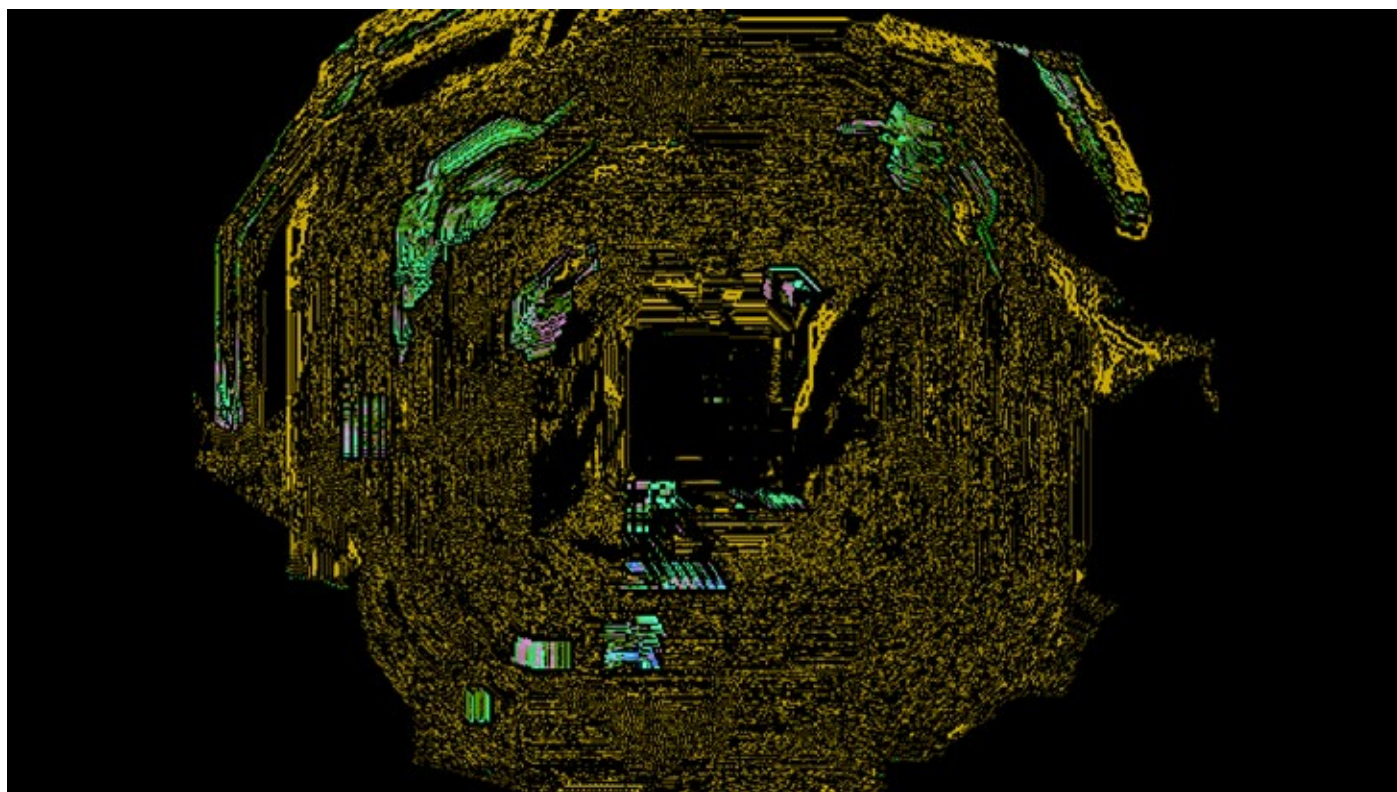
2011 Samples of the visual results of programming within the principles of Cellular Automata in a 2D grid, using different color codes and rules. (Stills from video)

Cellular Automata is a deterministic dynamitical system, consisting of an array of identical finite machines or cells that repeatedly change states or colors by following an update rule. This rule is applied simultaneously to all of the cells at discrete time units. When the rule is applied to a particular cell, the new color for this cell is determined by the current colors of the cells in the neighborhood.
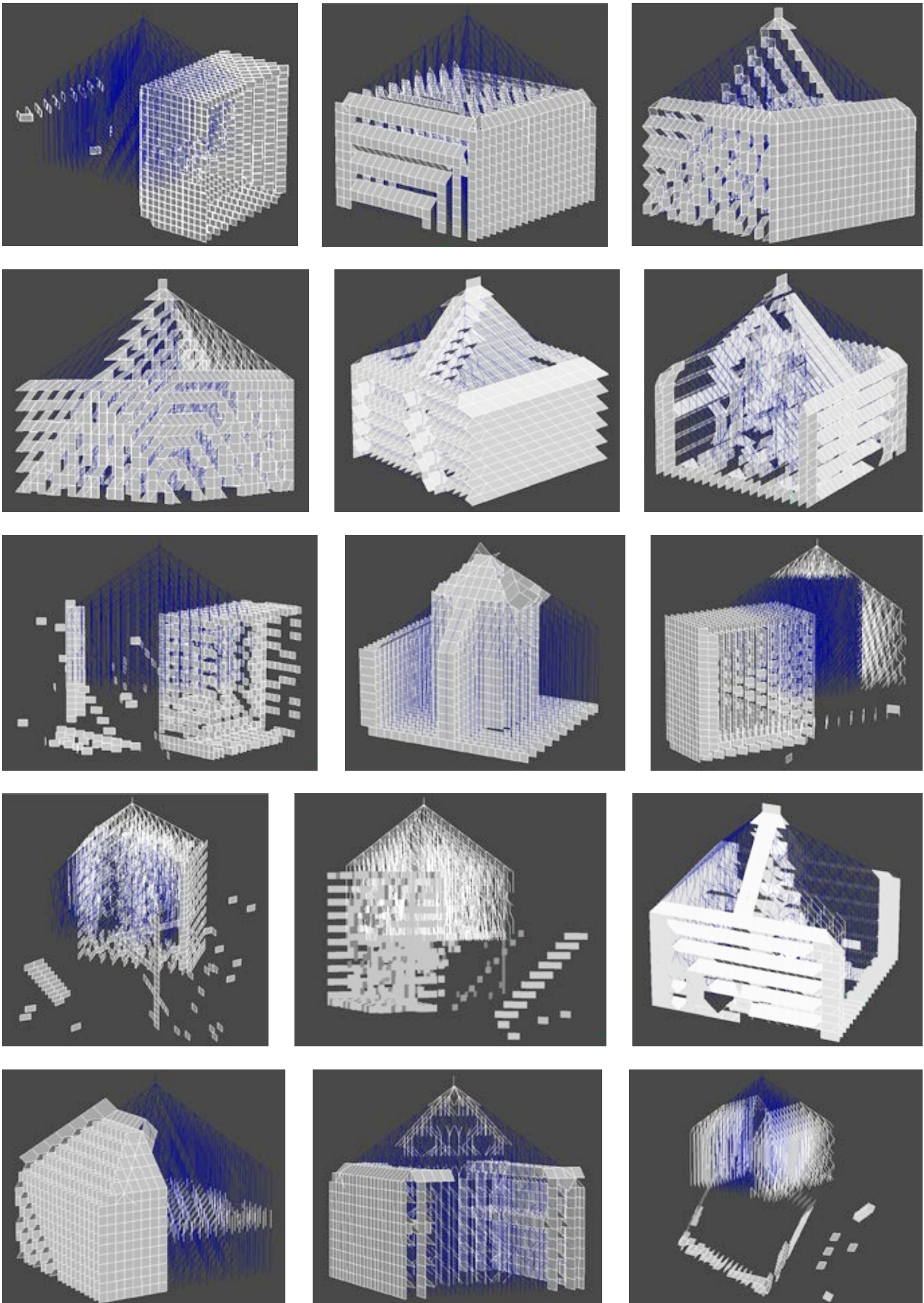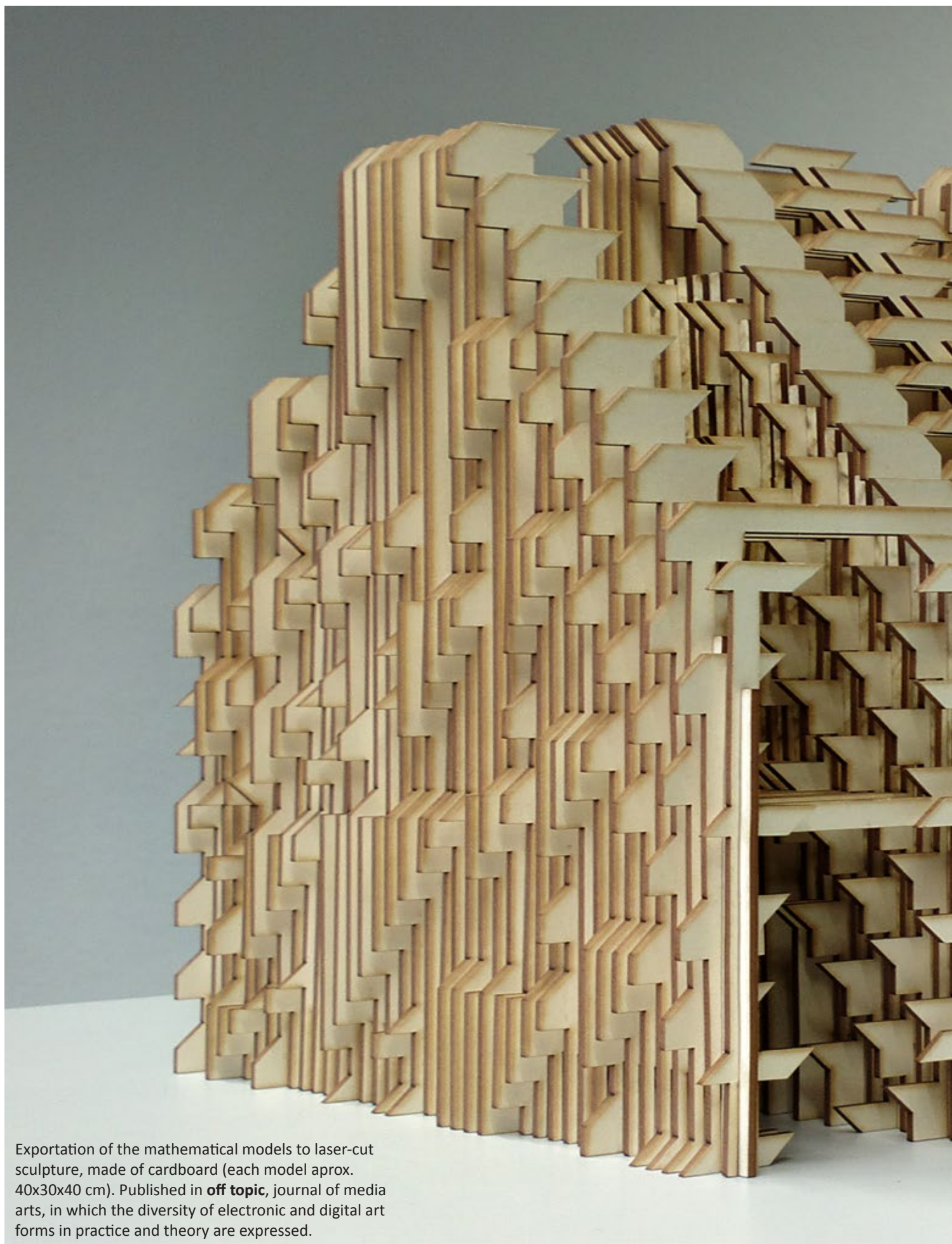
Performing the programming of Cellular Automata in 3D, with the concept of connecting the points and extruding surfaces, brings new possibilities for architectural exploration.

The initial exploration was written in 3D application, and later were exported, cut with laser, and constructed together.
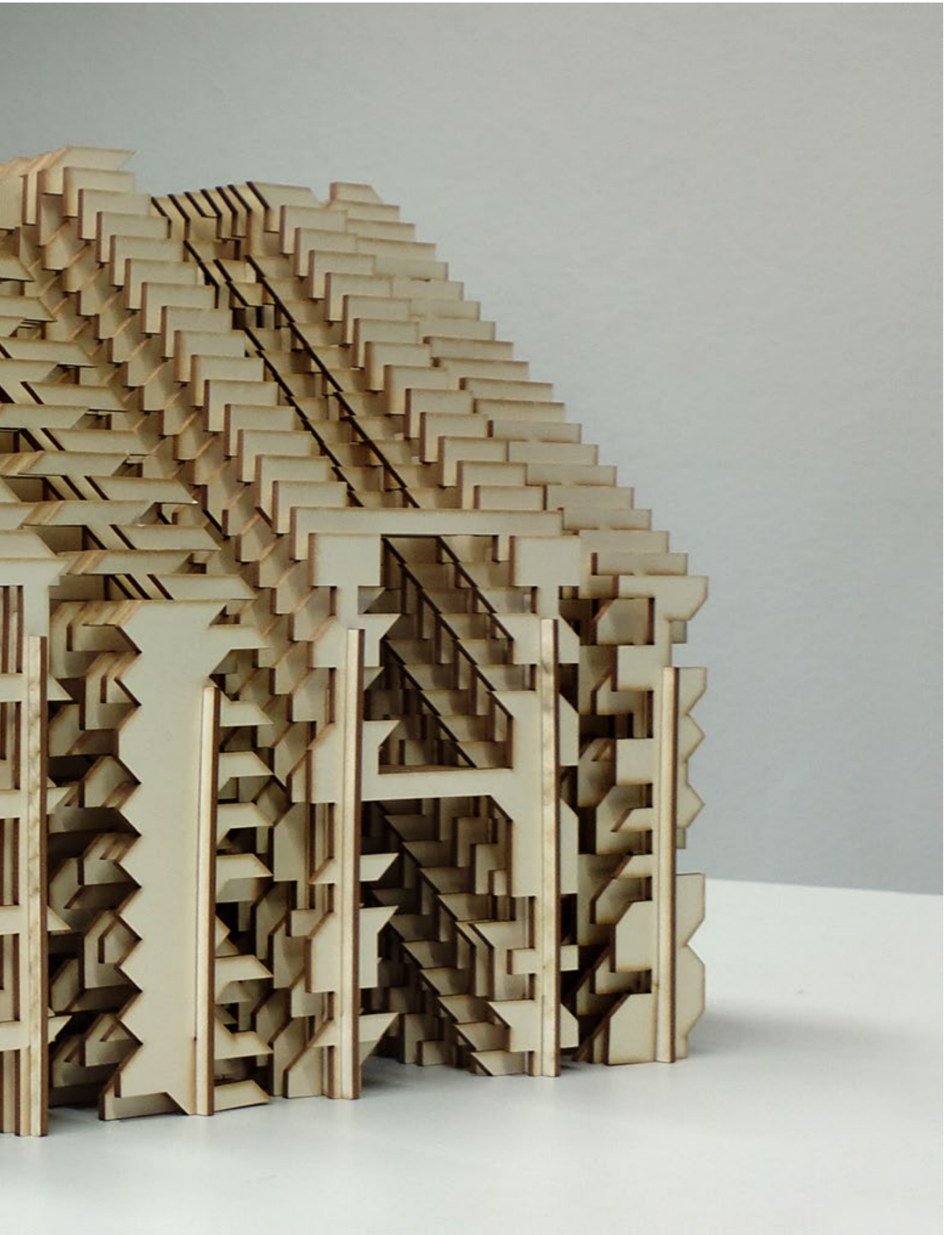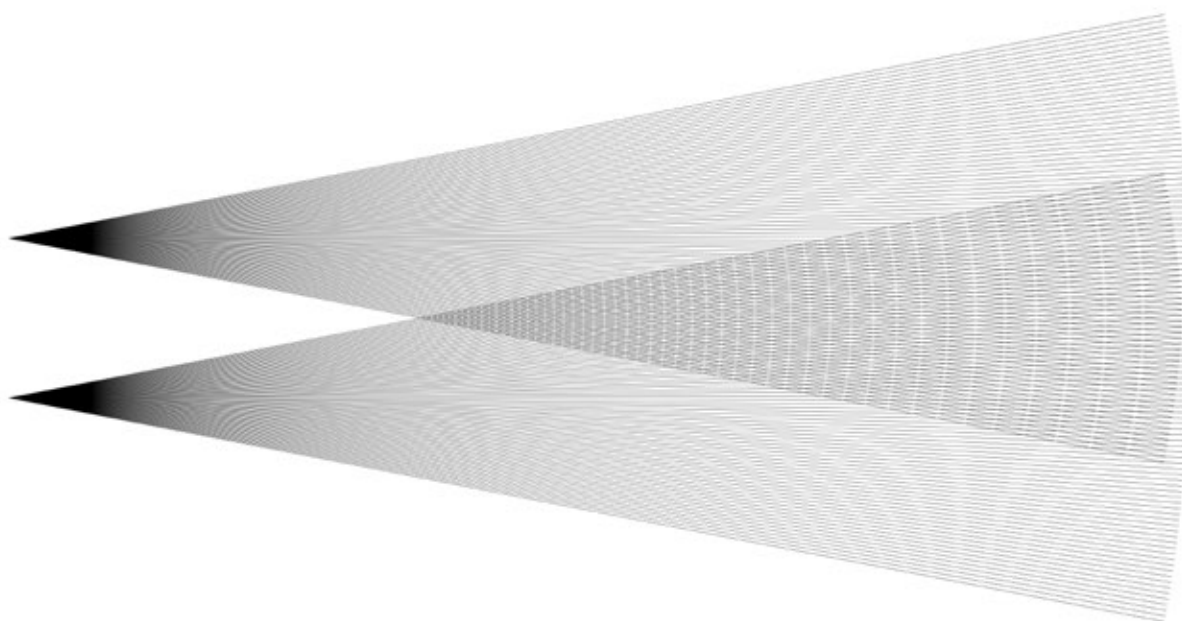(Made of Plexiglas, each model aprox. 40x30x15 cm)

Exportation of the mathematical models to laser-cut sculpture, made of cardboard (each model aprox. 40x30x40 cm). Published in **off topic**, journal of media arts, in which the diversity of electronic and digital art forms in practice and theory are expressed.

by
Sina Seifee

exhibited at
**KHM Rundgang
Kunsthochschule für Medien Köln,
Germany, 2012**

vagabond

In *Vagabond*, I stretch a trivial video editing technique—fade-in and fade-out—into the whole body of a video. The video starts with prolonged simple tunes and fades to silence until the end, during which the picture starts to appear as slowly as possible. What we see at the end is the passage of unrecognizable moving images. As opposed to the dramaturgy of cut in the case of film industry and the culture of televised narrations—where time and timing is a matter of design, aimed to seize and arrest the attention of the audience—I was hoping that this video would give the viewer time to enjoy and meditate on a fade.
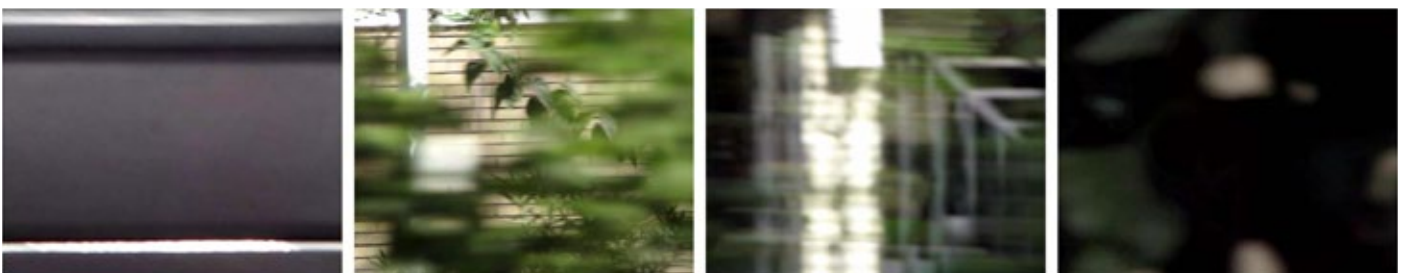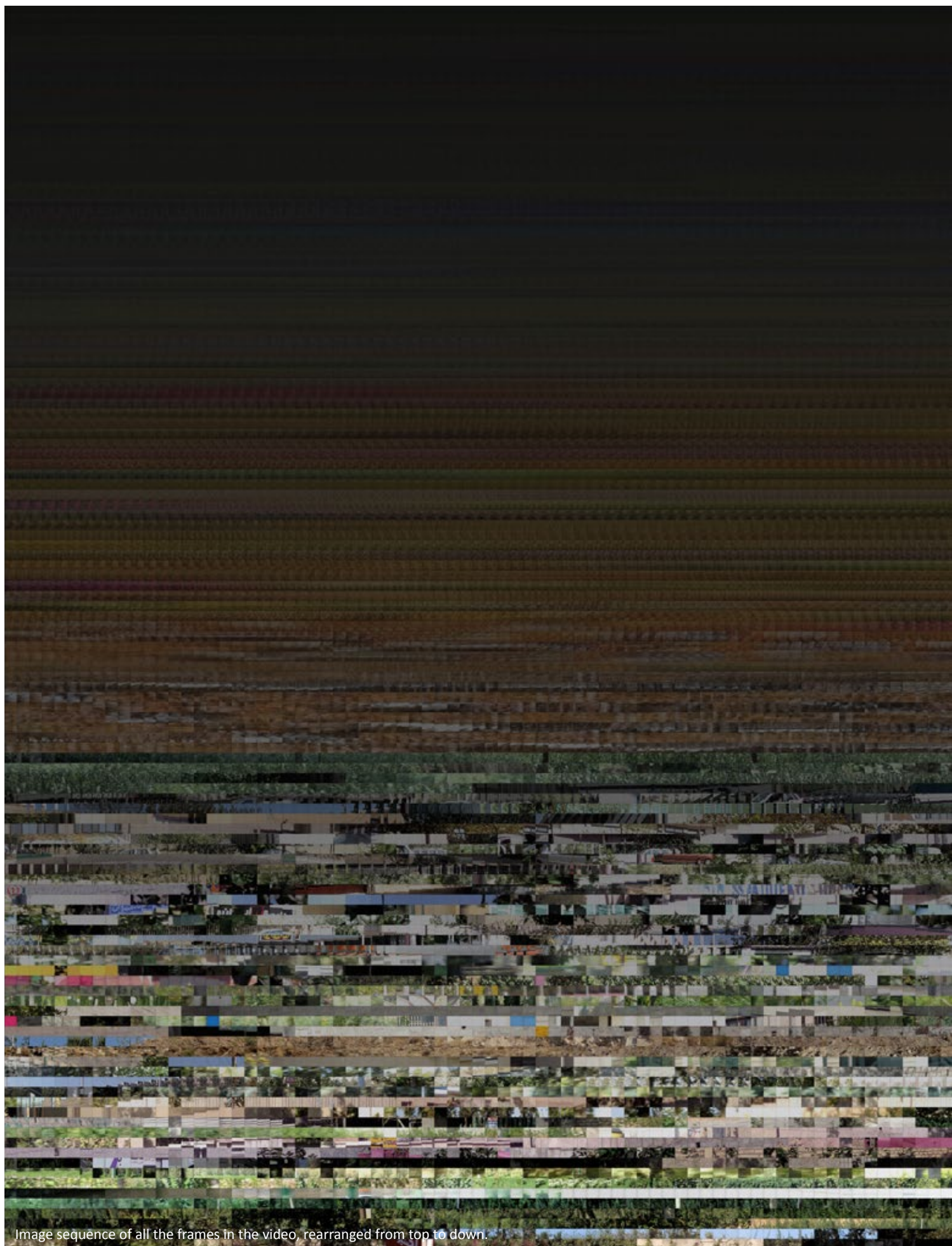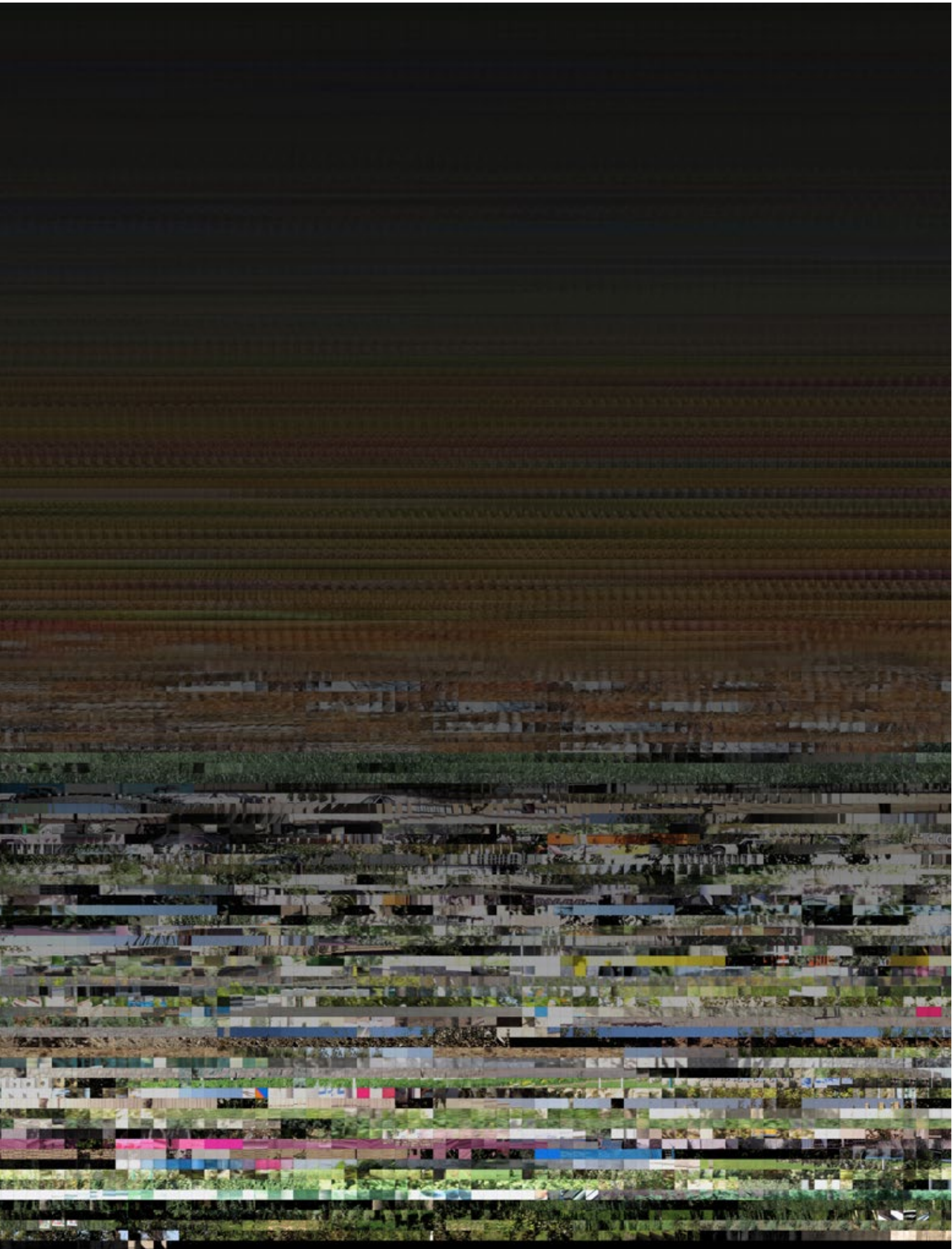
Image sequence of all the frames in the video, rearranged from top to down.

www.sinaseifee.com

سینا سیفی - Sina Seifee, 22/06/1982, Tehran-Iran

VITA
2013-2014 working as professor's assistant (Hilfskraft Kunst), Kunsthochschule für Medien Köln
2011-2014 postgraduate degree Diplomstudiengang II in Media Arts at Kunsthochschule für Medien Köln
2007 designed and conducted a yearlong experimental animation workshop in Charsoo Institute of Art, Tehran
2006-2009 participated in an experimental theater group with Reza Ravanbakhsh, a long term practical study within physical acting and other forms of theatrical creativity, Tehran
2005 started a long term experiment and practical study of the Iranian traditional music with Soroush Dabiri, *Setar* based on *Radif*, the collection of many old melodic figures preserved through many generations by oral tradition, Tehran
2004-2008 studied Visual Arts in *Charsoo Institute of Art* with Saeed Ravanbakhsh in Tehran. Courses in drawing, painting, animation, and sculpture, conceptual arts with the additional emphases and specialization in his case in the digital arts
2000 started undergraduate study of Applied Mathematics in Shahid Beheshti University in Tehran

awards and scholarships
2015 Förderungspreis at Akademie der Künste der Welt, Köln
2014 Arbeitsstipendium at *„ÜberSetzen", Die zeitgenössischen Künste als fremde Sprache(n)* Montepulciano Italy
2013 Arbeitsstipendium at *X Wohnungen Projekt Beirut*
2012 DAAD-Preis for outstanding performance of foreign students at German universities
2012 KHM Förderpreise for outstanding artistic achievements

publications
2015 *The Ascetic Cat* in *Journal der Kunsthochschule für Medien Köln N°4 | affären und affekte* - KHM-Journal, KHM Verlag
2013 *X-Apartements Projekt Beirut* in *offtopic #5* - Magazin für Medienkunst, KHM Verlag
2012 *Sketch for a modular Construction with a cellular Automaton* in *offtopic #4* - Magazin für Medienkunst, KHM Verlag
2009 *illustrator for Baluch Folk Stories*, Cheshmeh Publication Tehran

artistic experiences
2015 performance lecture in *geheime wOrte 2*, Ein Literatur-Parcours entlang der Grenzen der Sprache und entlang der Stadtmauer, Veranstaltung im Rahmenprogramm zum Augsburger Hohen Friedensfest *NIEMAND HAT DIE ABSICHT EINE MAUER ZU ERRICHTEN*, Klostergarten, Augsburg
2015 *Bodies of the Prophet and the Celestial Self*, lecture performance in English, Quranic recitations with electronic enhancement, King Georg club-bar, Köln
2015 *Retracing the Steps of the Wolf in the Story of the Three Little Pigs*, lecture performance with Marat Beltser, location: shores of Köln Pollerwiesen, in the context of PLURIVERSALE II produced by Akademie der Künste der Welt, Köln
2015 *Reading Manṭiq-uṭ-Ṭayr—the Conference of Birds*, lecture performance with Alexander Borisovich Gurko, presented in Sufi Zentrum Köln, in the context of PLURIVERSALE II produced by Akademie der Künste der Welt, Köln
2015 *Vom kleinen Maulwurf, der wissen wollte, wer ihm auf den Kopf gemacht hat*, lecture performance with Linda Franke, presented in Blauen-Haus puppet theatre, in the context of PLURIVERSALE II produced by Akademie der Künste der Welt, Köln
2015 *Standing on the Shoulders of Giants*, multimedia lecture performance with Ale Bachlechner, Jonathan Kastl, Benjamin Ramirez Perez und Stefan Ramirez Perez, in the context of PLURIVERSALE II produced by Akademie der Künste der Welt, Köln
2015 *Anatomy of a Paradox*, lecture sound performance with Ali Chakav at opening of *Tehran Mon Amour*, Galerie Royal München
2014 *Post-exit-iranian-p66-abend*, multimedia event video music performance dance-workshop at Projekt66, köln
2014 *A Darker Purpose*, dinner-lecture at KHM, köln
2014 *Hekayate Bakhe-o Do Bat*, multi-media performance with Hannah Nürnberg and Charlotte Brohmeyer at Europäische Akademie für Musik und Darstellende Kunst Palazzo Ricci, Montepulciano, Italy
2014 *An Intro to Islam #2*, performance talk at openlab, KHM Rundgang, köln
2014 *An Intro to Islam*, performance talk at Biozentrum, köln
2014 *Undesirable Decidability -the Indecisions and Insanity of Sanctity in Early Islam*, performance at release-event of *Shilly Shally #2* at SCHALTEN UND WALTEN, köln
2014 *Sing Sina*, performance at SCHALTEN UND WALTEN, köln
2014 *amazon talk*, video performance talk at group exhibition FULL SATURATION, Kunstpavillon München
2014 video installation at group exhibition *Temps D'Images*, tanzhaus nrw, Dusseldorf
2013 *The Nature of Things*, Light installation, in collaboration with Elisa Balmaceda for the exhibition Searching for the White Cube, Ausstellungsprojekt des C60 Collaboratoriums und -1/MinusEins Experimentallabor der KHM , Bochum
2013 *Garden's Mirror*, installation, as first project at KHM, Köln

2013 *Rear Garden*, performance project with Aino Emilia Korvensyrjä and Marat Beltser at KHM Rundgang, Köln

2013 *Return from the Stars*, Performance, in collaboration with Camilo Colmenares at Open Space KHM Rundgang, Köln

2013 *Action Script*, Installation, at KHM Rundgang, Köln

2013 video installation performance talk, *Double Feature_Artist Talk mit: Sina Seifee & Spezialgast*, GOLD + BETON, Köln

2013 performance at *X Wohnungen Projekt Beirut* of Matthias Lilienthal, performance project in the framework of the seminar *just cos you feel it doesn't mean it's there* of Prof. Phil Collins, Beirut

2013 multimedia group exhibition, *Neue Nummer*, video book performance drawing, Raum für alle I ganz schön Kalk, Köln

2013 multimedia installation, *ARTISTS' BOOK: BOOK AS BOOK*, Mahe-Mehr Gallery, Tehran-Iran

2013 group exhibition of contemporary art from Tehran and London, *Tehran calling: London / London calling: Tehran*, londonprintstudio, London

2012 video performance *Postgraduate Harmonies*, at the opening of C60 with *Leer_Stelle*, Bochum

2012 performance at *Camp/Anti-Camp, Vaginal Davis is Speaking From the Diaphragm*, performance project in the framework of the seminar *just cos you feel it doesn't mean it's there* of Prof. Phil Collins, Mousonturm, Frankfurt am Main

2012 multimedia group exhibition, *Architekturteilchen - Modulares Bauen im digitalen Zeitalter*, Museum für Angewandte Kunst Köln

2011 video and interactive installation group exhibition, *1st Tehran Annual Digital Art Exhibition*, Mohsen Art Gallery in Tehran

2011 contemporary art exhibition, video installation printmaking, *The Approach*, Fravahr Art Gallery, Tehran

2009 solo video installation exhibition, Tarahan Azad Art Gallery, Tehran

2009 Panjshanbeh group exhibition, video installation sound print sculpture, *Manifest of Panjshanbeh*, Tarahan Azad Art Gallery, Haft-Samar Art Gallery, Tehran

2008 photography exhibition, *Space, Painting and Photography*, Elaheh Art Gallery, Tehran

2007 *Charsoo 6th Painting Group Exhibition*, Haft-Samar Art Gallery, Tehran

2006 *Contemporary Print Making*, group exhibition, Museum of Contemporary Arts of Isfahan, Iran

2006 *Contemporary Print Making* Exhibition, Day Art Gallery, Tehran-Iran

2006 Painting Exhibition, Sina Seifee & Foad Farahani, Laleh Art Gallery, Tehran-Iran

2005 *Charsoo 5th Painting Group Exhibition*, Haft-Samar Art Gallery, Tehran-Iran

2005 *Charsoo 4th Painting Group Exhibition*, Museum of Contemporary Arts, Esfahan-Iran

2005 Group Painting Exhibition, Niavaran Cultural Center, Tehran-Iran

2005 *The 5th Annual Exhibit of Art Galleries And Cultural Heritage*, painting, Iranian Cultural Heritage Organization, Tehran

2004 *Charsoo 3rd Painting Group Exhibition*, Haft-Samar Art Gallery, Tehran-Iran

2002 *Charsoo 2nd Painting Group Exhibition*, Servat Art Gallery, Tehran-Iran

short bio

Sina Seifee (1982, Tehran) is an Iranian performance artist and researcher based in Cologne. Moving between fields of applied mathematics, Iranian ancient literature and philosophy during his undergraduate studies in Tehran, he completed his education in visual arts at Charsoo Institute of Art in Tehran and earned his postgraduate degree in Media Arts at the Academy of Media Arts Cologne in 2014. In 2015 he received the Award of the Academy of Arts of the World by which he created series of seminars addressing different sites of artistic and cultural practice in Cologne. Over the past four years he has been working as a lecture-performer involved in research and experimenting with speculative forms of reverse-metaphorizations of intercultural narratives and issues of performativity and knowledge within linguistic and historical boundaries.

links

exercises in storytelling and other cheats
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on youtube:

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