

Band 3:

Al Haggara

The filming of stones, the computing of film. A conversation between **Robert M. Ochshorn** (software) and **Teresa Solar** (film)

Ed. Discoteca Flaming Star

Al Haggara is the epilogue to the cooperation among the Akademie Schloss Solitude and the State Academy of Art and Design in Stuttgart. Teresa Solar was artist in residency at Akademie Schloss Solitude and the department of Fine Arts / Intermedia Arts at the Stuttgart State Academy of Art and Design in Stuttgart during the winter term 2016/17.

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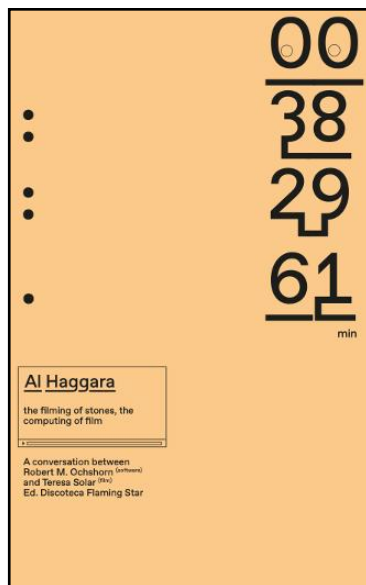
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Al Haggara

the filming of stones, the
computing of film



A conversation between
Robert M. Ochshorn ^(software)
and Teresa Solar ^(film)
Ed. Discoteca Flaming Star

Al Haggara

*The filming of stones,
the computing of film
A conversation between
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a

Audio script

by Teresa Solar

Grids

by Robert M. Ochshorn

Film stills

of Al Haggara by Teresa Solar

Reflections

by Robert M. Ochshorn

b

Shifts

c

*A movement-based workshop led by Teresa Solar
and dancer Thomas Lempertz for the students of
Intermedia Arts*

d

Editors' Note

e

Bios and Info

a

Audio script

by Teresa Solar

start. ●

stop. ●

rec. ○

one page = one minute

$[00:00]$
● $[00:0\ 1]$
 $[00:0\ 2]$
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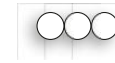
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○ $[01:00]$

○ [01:01]

○ [02:01]

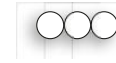


a

And this is me and my mother on our first night in Cairo – extremely cold weather.

This film is called *Al Haggara*, which means *The stone* in Arabic.

This film was shot in 2015 in and around Cairo.



A mountain can be a pebble that someone throws into the air.



A stone that levitates can be me flying in an airplane.

○ [02:00]

○ [03:00]

○ [03:01]

This is the Mokattam, the only mountain in Cairo. The Mokattam was used as a quarry for the building of the pyramids.

When you look at the pyramids, it is as if you were looking at the mountain through a grid.

And this is me again, doing some reading in the bed.

○ [04:00]

○ [04:01]

I've never really liked studying languages.

When I was little, I put up a great deal of resistance to learning Arabic; that assimilation, which was natural for my brothers, ceased to be so for me. My mother made me speak to her in Arabic and constantly corrected me, which made me stop communicating with her.

When I was 5 years old we made a pact: she would speak to me in Arabic and I would answer in Spanish. We have kept this pact for life.

Whatsapp and e-mail have opened up a new stage in communication with my mother, who now brings written text into play. She writes in Arabic with the Latin alphabet, having established a fixed relationship between Arabic phonemes and different signs that exist on the Latin keyboard, such as numbers and apostrophes.

I also allow myself to write in Arabic, but I invent all the characters, creating, on the fly, a free relationship between the sound of the word in my head and the shapes on the keyboard.

○ [05:00]

This spurious pronunciation does not seem to bother my mother, and has been established almost as a game between the two of us.

○ [05:01]

○ [06:01] They all gathered at the foot of the mountain and together they prayed.

a *Kirienalson, Kirienalson*, meaning, *Lord, have mercy*.

And then the mountain levitated.

And then the Christians looked right and left, and St. Simon had disappeared.

There is a Christian legend that took place in the Mokkatam. It is the story of St. Simon, who supposedly lived in the 10th century.

Under threat from the caliph who ruled El Cairo at that time, St. Simon had to gather all the Christians of the city to work a miracle.

○ [06:00]

There is a whole group of churches carved into the stone, like this one.



It is very beautiful; since they are caves, it looks as if the ceiling is floating above you – as if the

○ [07:00]

miracle is being re-enacted again and again above your head.

○ [07:01]



○ [08:01]

These people collect all the garbage of Cairo.

^a As you can see here, they move and compress tons of plastic, paper, and glass.

They are very attached to the churches above.

They've hung small churches between their balconies—made from the garbage they collect.

These are very light and sway in the wind, as if levitating above the streets.

And this is the view as you step out of the church, which we saw in the first frames of the film.

You turn around and then you see this neighborhood.

This is the neighborhood of the garbage collectors; in Arabic they are called the *zabaleen*.

The trash collectors are Christians from all parts of Egypt who, in the 1970s, established themselves at the base of the mountain.

○ [08:00]

○ [09:00]

○ [09:01]

○ [10:01]

And here you can see a whole herd of goats, also on the rooftops.

During the Mubarak era the *zabaleen* were faced with a serious problem – due to swine flu, they were forced to kill all of their pigs.

The pigs played a crucial role in their economy; since they ate all the non-recyclable waste, they formed the base of their recycling pyramid.

I don't know if they also kept their pigs on the rooftops, but that seems likely, since they have never had any other land on which to keep them.

And here again is the view from above, at the level of the church.

You can also see piles of garbage on their rooftops.

○ [10:00]

○ [11:00]

○ $[11\bar{0}1]$

○ $[12\bar{0}1]$

a

○ $[12\bar{0}0]$

○ $[13\bar{0}0]$

○ [13:01]

○ [14:01]

When the Aswan Dam was built in northern Egypt, many temples were partially submerged in the water. When they re-emerged, the sandstone on the walls was so soft that you

a could sink your finger into it.



While walking through Cairo I came across a pelican sitting on the table of a restaurant. I was disgusted by the way its calloused legs blended with its smooth and feathered body.

○ [14:00]

○ [15:00]

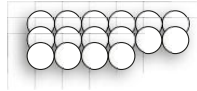
When I returned to Madrid after visiting the Mokattam, I dreamed of a hollow stone that I could pass through like a curtain. And inside the rock lay a very high, great golden corridor, which, in the dream, was endless.

○ [15:01]

And this is me and my mother – we are walking through the Coptic cemetery of Cairo, which is quite run down, as you can see.

And here she is talking about the grave of her father, who is supposed to have been buried there.

He died when she was very little and she has been looking for his grave for a long time. They buried him in a pit when the cemetery was under construction, with the intention of later moving the grave to a permanent location.



Since this never happened, now they have no way of knowing the location of his remains.

○ [16:00]

○ [16:01] Those who knew have long since passed away.

a

Now she is looking for the mausoleums of my grandfather's family – but also with no luck.

○ [17:00]

○ [17:01]

○ [18:01]

In the novel *Mount Analogue*, René Daumal tells the story of the Hollow-Men. They live on the other side of the stones—and what appears empty to us, to them is full. Sometimes the
a climbers accidentally kill them by spiking them with their picks. Then they appear as man-shaped holes, in great detail, but made of rock. I always think this rock-man could be my grandfather, found in the cemetery at last.

I have been able to visit the pyramids quite a few times; every time I stand in front of them I have the same thought, over and over again.

○ [18:00]

○ [19:00]

○ [19:01]

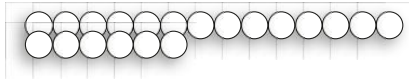
○ [20:01]

And I think of the inconceivable amount of material used to build one man's tomb.

A tomb that is very tiny, very small, lost in all this material. And I try to look through the pyramids to find the hole. But the thought solidifies too soon; the thought becomes stone before I reach the void.

a

Family members who have stayed, and can afford it, have moved out of the city. They have moved to neighborhoods far from downtown. To get to these neighborhoods, you have to drive for a long time on roads where desert and urbanization are tangled in a jumble of debris.

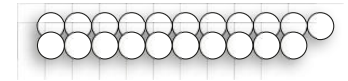


When you drive on Cairo's highways, you can see a lot of sweepers sweeping sand, just desert dust.

Sometimes the city suffers great sandstorms, which is why the buildings have that uniform patina, the same color as that of the desert, as if they were born out of the sand. The city is constantly fighting against being devoured by the desert.

○ [20:00]

○ [21:00]



We are driving through Cairo to go to the top of the Mokattam, where many other luxury compounds are being built. We are going specifically to a golf course that is being planted in one of these fancy neighborhoods.

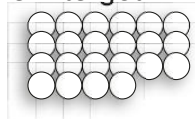
○ [21:01]

○ [22:01]

a

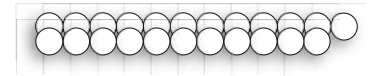
Here I am trying to tell my driver, in my not-so-good Arabic, that I don't know how to get to the top because it is quite difficult to find the way there.

And now he is also going to ask how to get there.



○ [22:00]

○ [23:00]



And here we are just about to hit a wall.

And he is telling us that this is army territory so please no photos.

And here are walls and more walls. These already belong to gated communities at the top of the mountain.

○ [23:01]

○ [24:01]

And this is just me, walking a bit in the golf
a course before we were kicked out.

All the land that you can see in front of me
belongs to the army.

The army has such a vast amount of land in
the city; it has become a state within a state.

And, finally, the golf course.

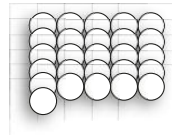
We were able to get inside the golf course,
passing ourselves off as landscape designers,
but we had to get through several checks and,
in the end, we were kicked out.

A state within a state, this is what we wanted
to do at the warehouse, to build a state within
a state.

They wanted to know who we were because
the surrounding land is all owned by the
military.

○ [24:00]

○ [25:00]

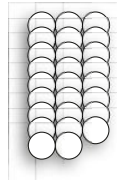


○ [25:01]

○ [26:01]

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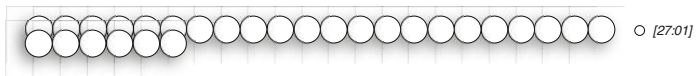
I have ended up with collections of things that look similar. Fragments of stories, things that fall, things that break.



Doors that lead to the mountain.

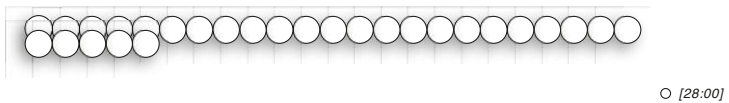
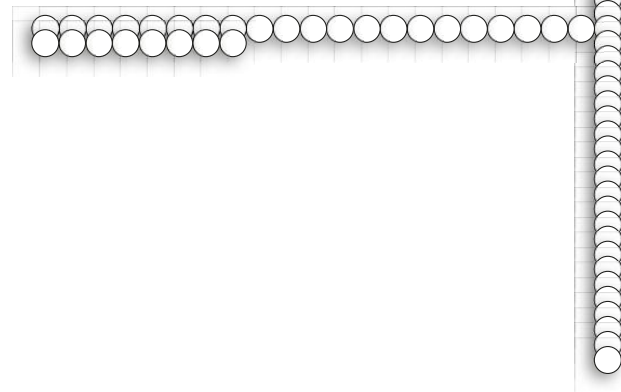
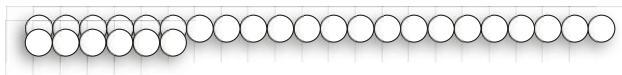
○ [26:00]

○ [27:00]



○ [28:01]

a Stones



○ [29:00]

○ [29:01]

○ [30:01]

a

The last time we went to the pyramids, we were the only tourists. We took a walk, away from the three large buildings, around the small pyramids of the queens. These constructions have not withstood the passage of time as well as the others; they have been disintegrating, have lost their shape and become only material, only mountain, only dust.

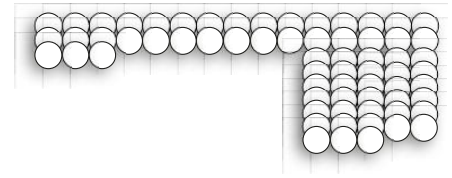
And here we are inside a tomb that is closed to the public. We sneaked inside with two other Spanish tourists, one of whom was quite taken with Egyptology.

○ [30:00]

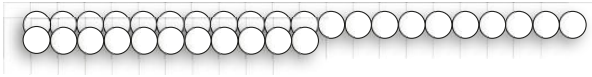
○ [31:00]

○ [31:01]

○ [32:01]



He is telling us (in such fast Spanish that even I don't understand very well) that this tomb is also a reconstruction, that it was moved from one place to another.



a

And here he is telling us a bit about the woman buried in this tomb – *Nemet Per, the lady of the house, the beloved one.*

Look at the woman on the left side, you can see a smoke cone over her head, it is a perfume cone that would melt with time.

And this is Anubis, the guardian of the necropolis.

○ [32:00]

○ [33:00]

○ [33:01]

○ [34:01]

We will arrive at their house very shortly.

a

This tomb belonged to Nemet Per, the lady of the house.

Here she is telling me to bring her her cellphone before we leave, and the keys.

The surname of my grandmothers is Haggar, which, in Arabic, means stone carver or stonemason.

Maybe this chapter should be the first one, since it is dedicated primarily to the ladies of the house.

This is the house where my grandmother has lived with her sister for the past 20 years.

It is dedicated to my grandmother and her sister Isis.

○ [34:00]

○ [35:00]

○ [35:01]

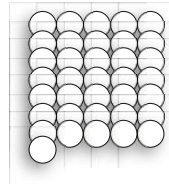
○ [36:01]

A mountain can be a pebble that someone throws into the air.

A stone that levitates can be me flying in an airplane.

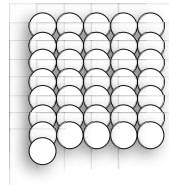
a

All of their kids emigrated, so this was the house they would come back to when they visited Egypt.



Isis died 2 years ago and my grandmother last autumn.

So they are not in that house anymore.



○ [36:00]

○ [37:00]

○ [37:01]

○ [38:01]

a

● [38:29]

○ [38:00]

Grids

by Robert M. Ochshorn

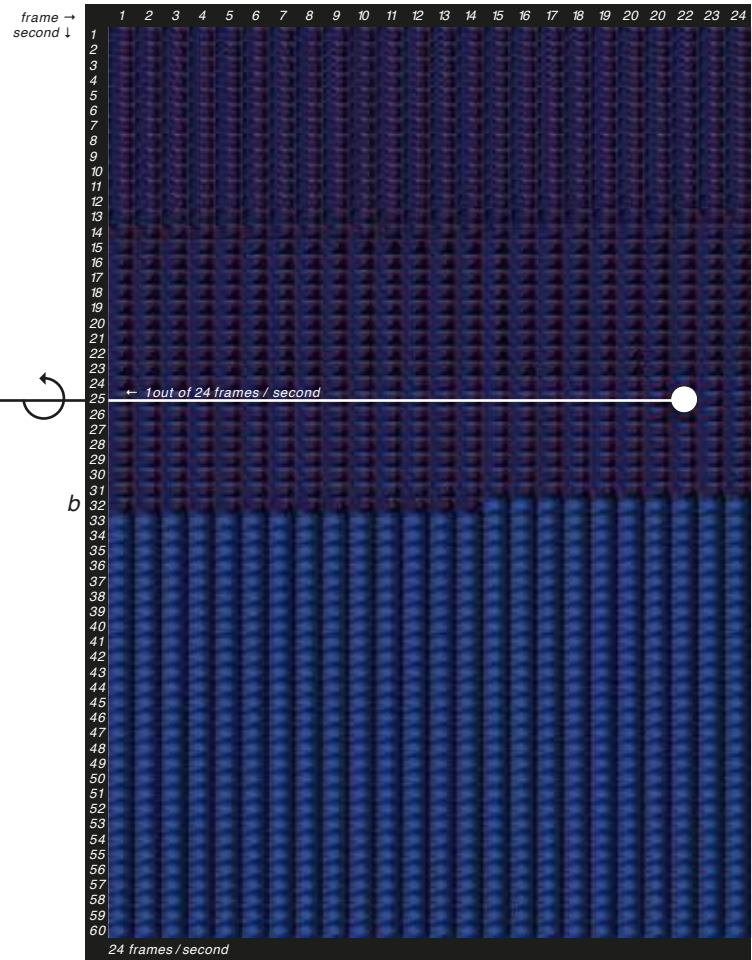
Film stills

of Al Haggara by Teresa Solar

Reflections

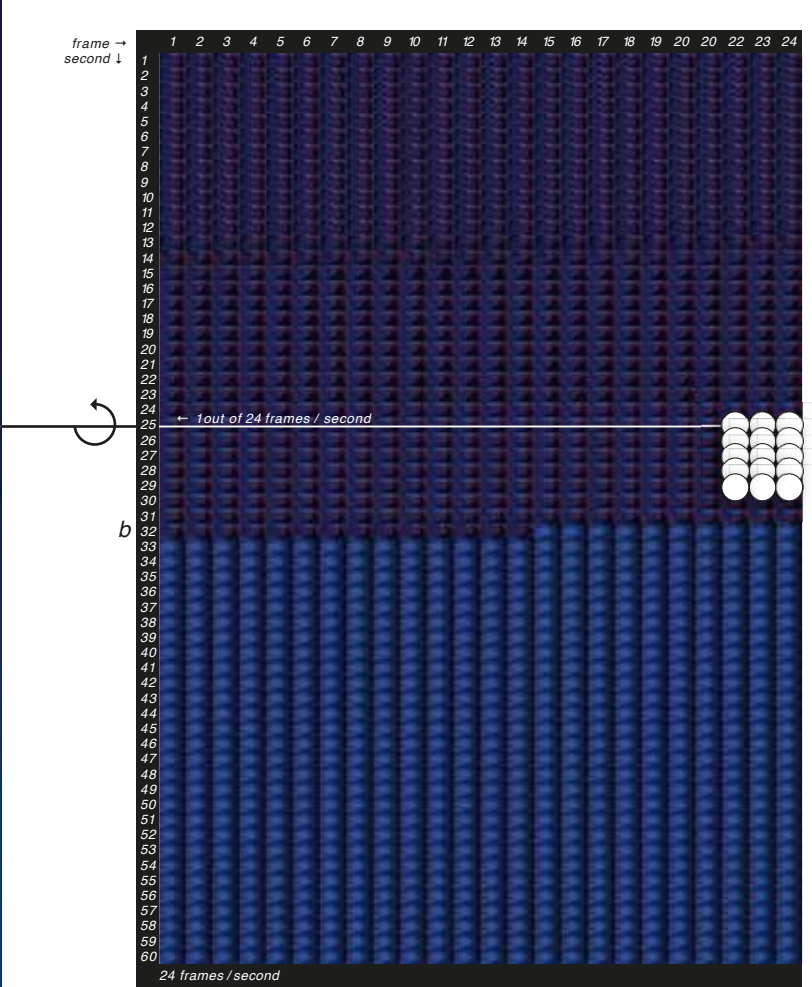
by Robert M. Ochshorn

b

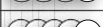
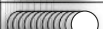


RULE 1 Grids

- Every frame in AL HAGGARA-76427401.mp4 (1.1GB, 1920 x 1080 @ 23.976 fps, 00:38:29.61).
- Each frame of the film is resampled to 278 x 156 and arranged in a succession of grids. Each grid is 24 frames across (one second) and 60 seconds down (one minute), and thus represents every frame within one minute of the film.



- According to the position of the first dot
(upper left dot in the formation) on the x and y axes:
- the first ○ marks the frame number (along the x axis)
 - the number of ○s in the formation is the grid number
(i.e. the # of minutes into the film)
 - For example, on the left is the 22nd frame from grid 15
[min. 15] | row 25 [sec. 25]
 - in the film, this image occurs at [15:25][min:sec]

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10 x ○ =		=	grid 10	=	[10:00] min
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39 x ○ =		=	grid 39	=	[39:00] min

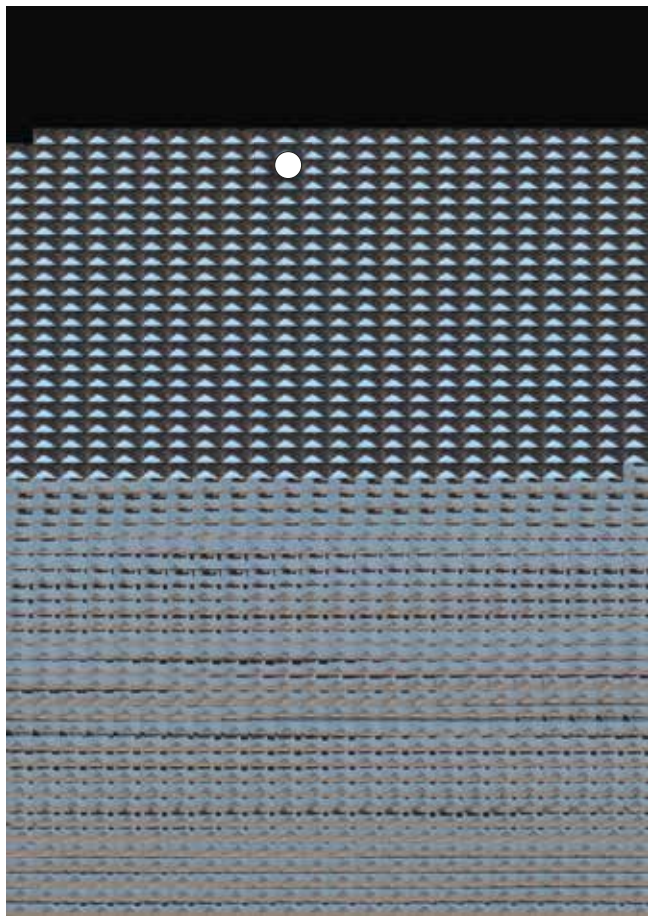


RULE 2

b

Visual Hieroglyphs

Analysis of each frame by the CMU OpenPose artificial neural network to detect human bodies and provide coordinates for their landmarks. Start and end frames are chosen, and the OpenPose coordinates for a number of evenly-spaced frames between are plotted with a fixed lateral offset.



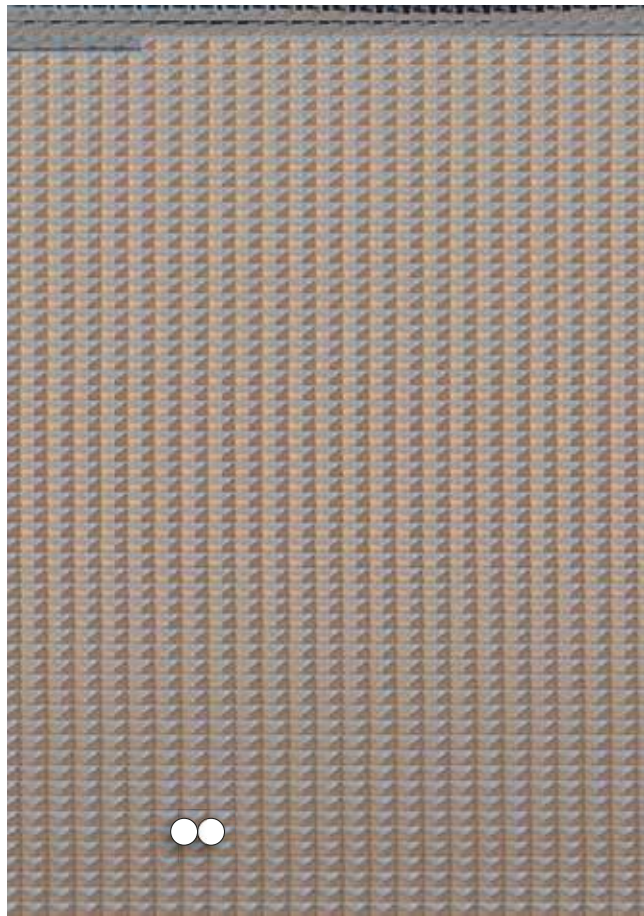
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 ● $[00:0\ 1]$
 ● $[00:02]$
 ● $[00:03]$

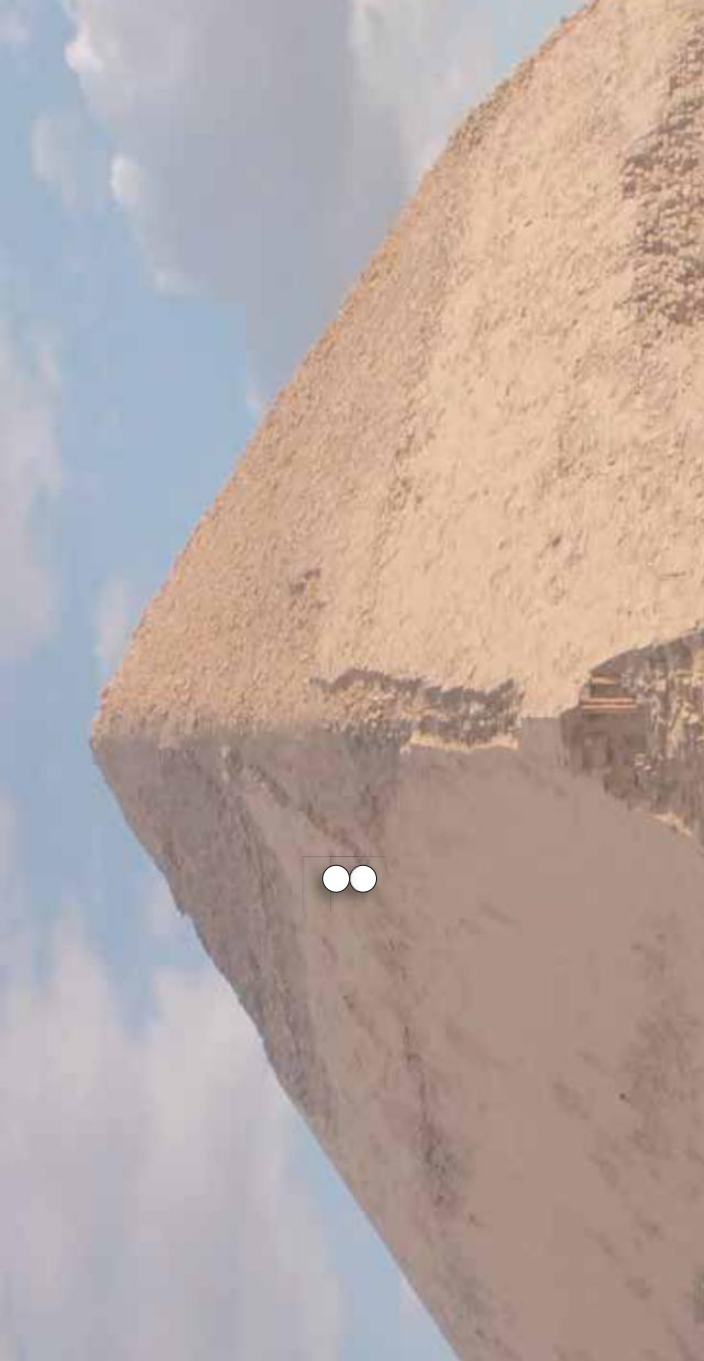
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b

○ $[02:00]$

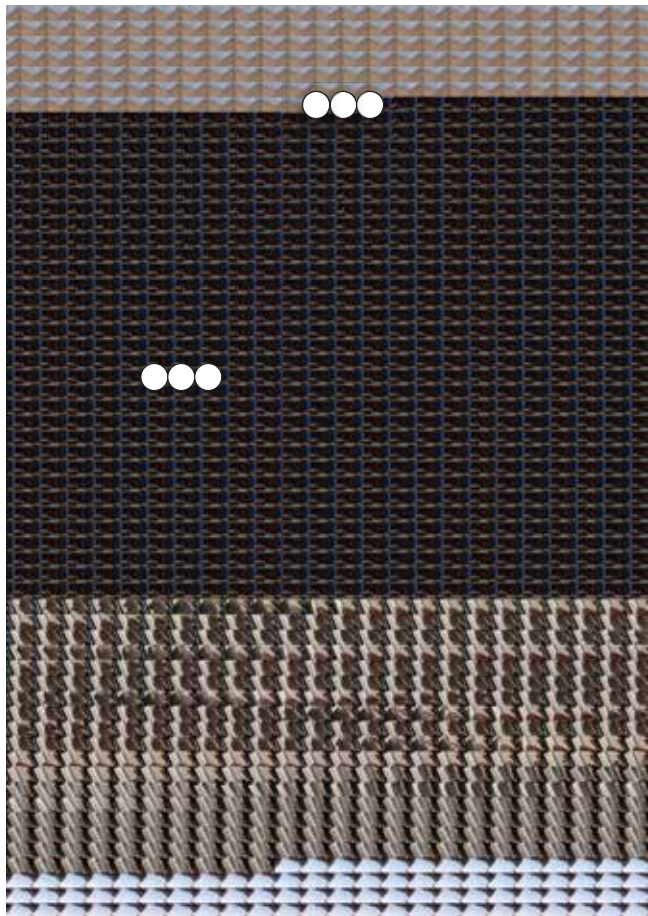




Robert M. Ochshorn: To develop new forms of mediation, the medium as message, stretches perception into new and unfamiliar territory. I spend a lot of time looking at and learning from the intermediate results. I become intimate with structures and cadences between, amidst, and around the permutations. In some ways, I am teaching myself to read a language as I develop it, pushing the work — and myself — to new stages of complexity and density.

Unfortunately, that leaves me unable to anticipate the legibility (or illegibility) of a piece like this to those who haven't spent time with the language. The underlying rules (this piece is the direct result of a computer program) may not be apparent to you. Structure and pattern to my eyes may be dust and noise to yours. Even if the rules are spelled out precisely.





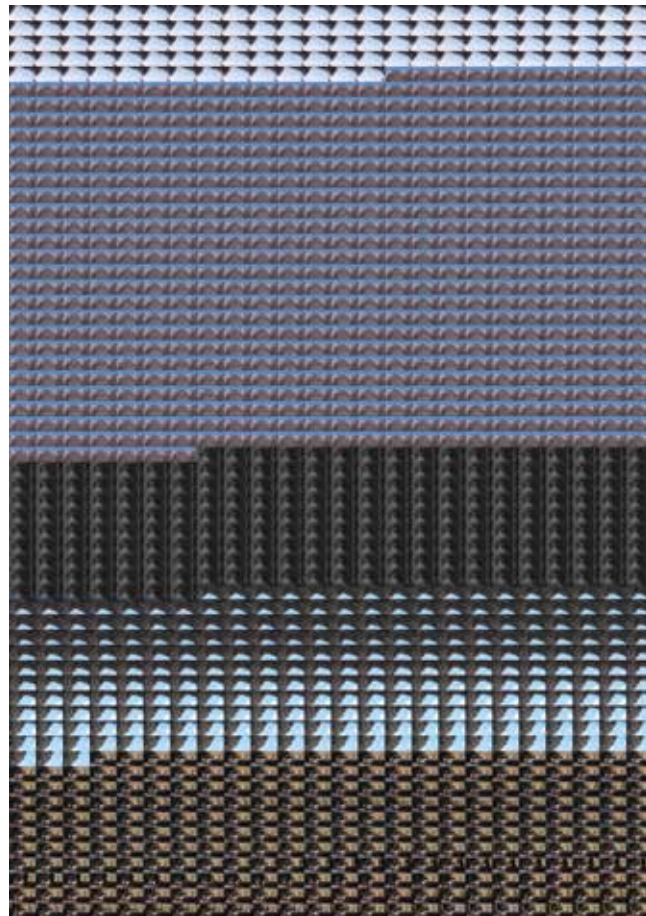
○ $[02:01]$

○ $[03:00]$

○ $[03:01]$

b

○ $[04:00]$





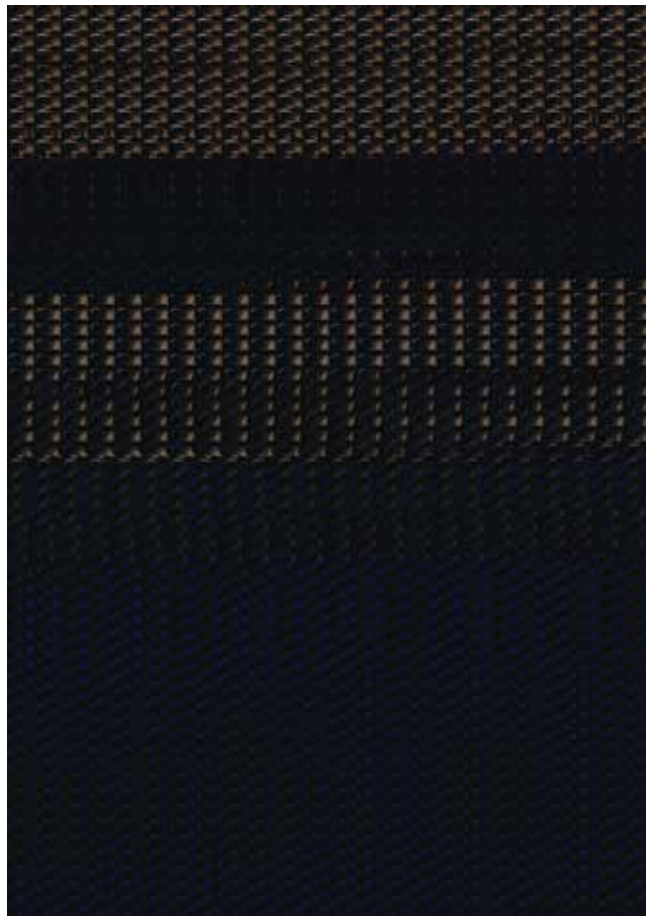
○ [04:01]

○ [05:00]

○ [05:01]

○ [06:00]

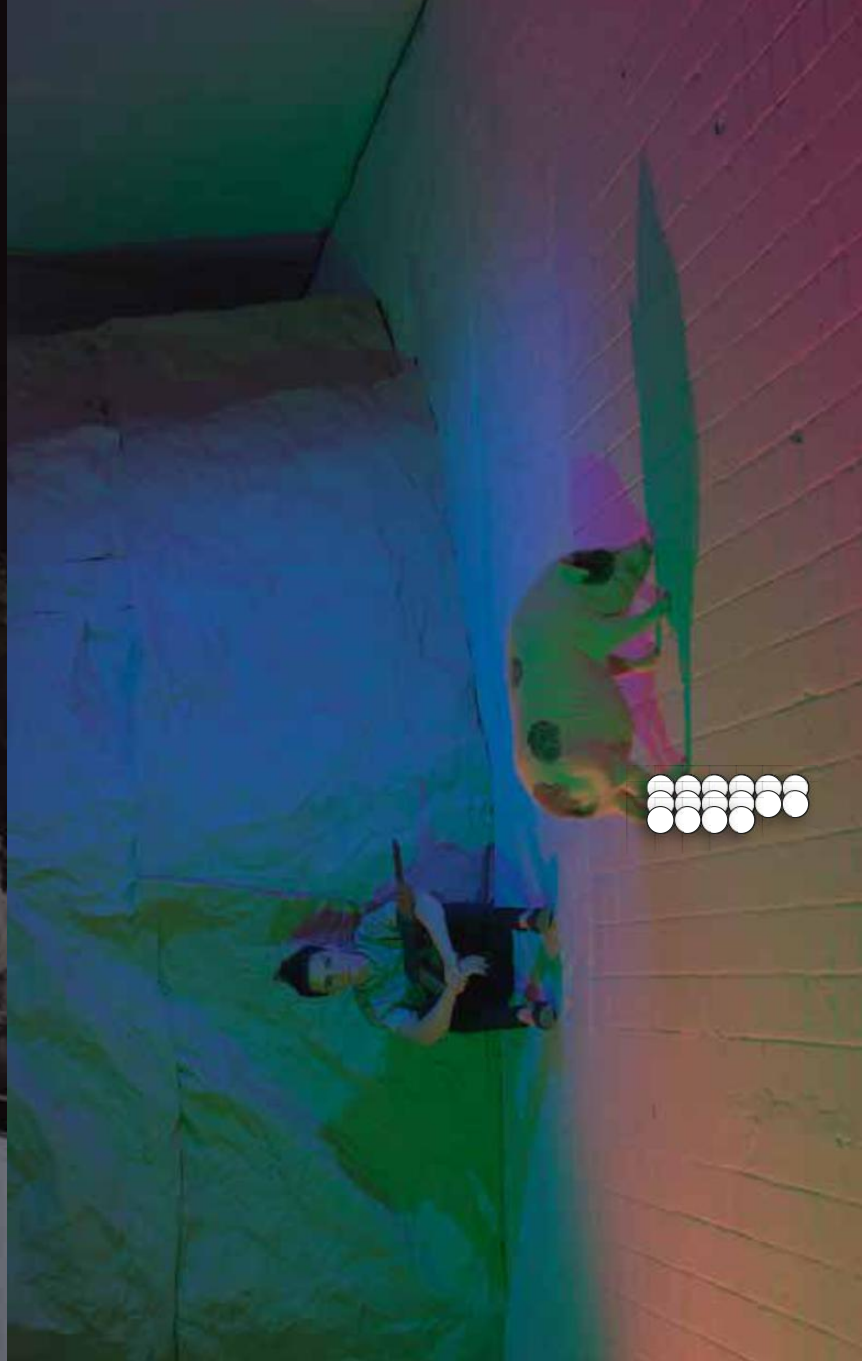
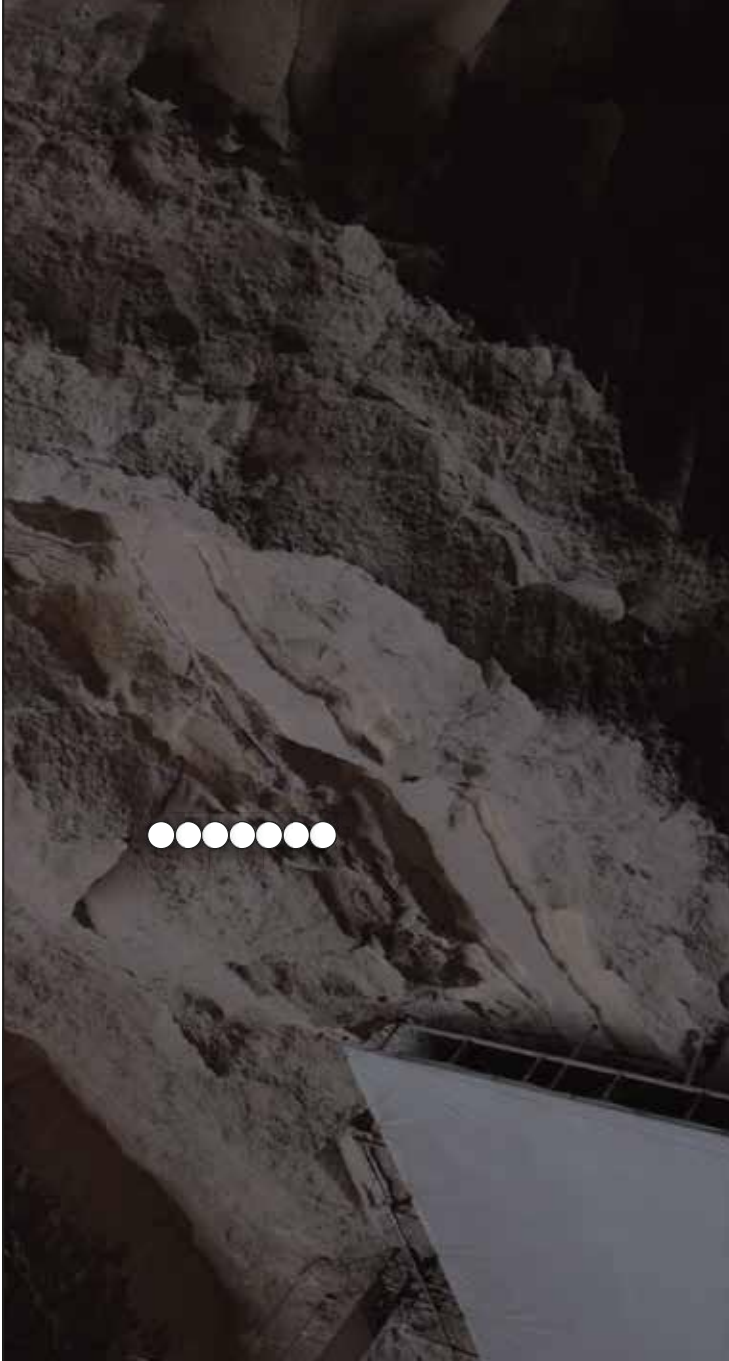
b

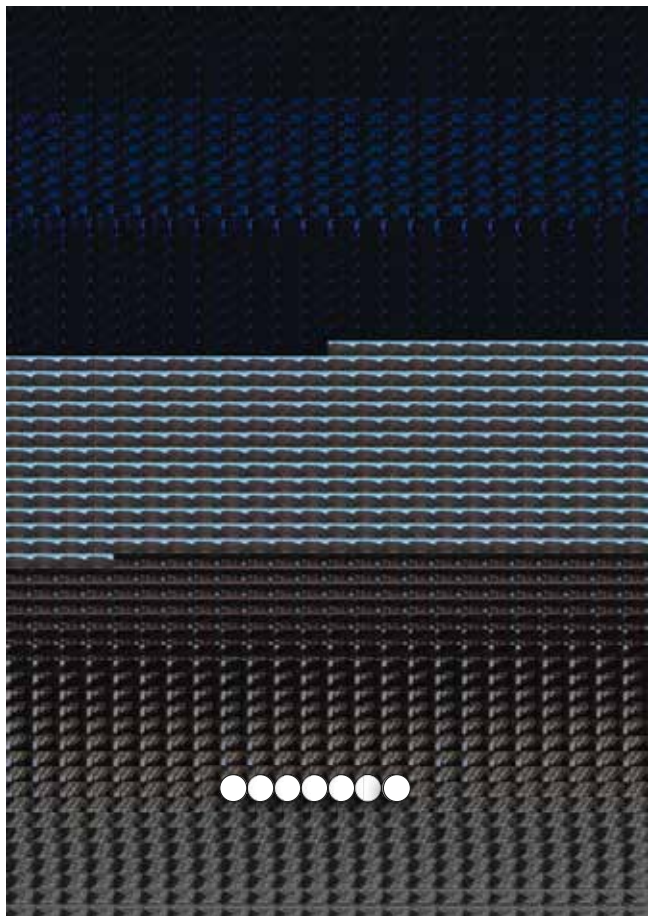




A stone appears fixed and solid, while a film appears in weightless motion. Are we to deny things their appearance? The stone, smooth to the touch, its form eroding out of eternal contact with its environment, is the ultimate subject. And the film, meanwhile, once saw its celluloid reproductions degrading in dusty cellars, but these days is more likely encoded, sharded, and languishing in digital storage, a platonic frozen object. We are fooling ourselves when we regard images dancing on the screen. The film has already happened: it is not a window into events as they are unfolding. The stone, on the other hand, is very much in the midst of its development. What would it mean to see the film as a stone, the stone as a film?

Brecht implores us to show the mechanism. The problem is that there is an infinite supply of potential mechanisms. A film could be viewed as a flipbook, one image after another, bound in a fixed order. But that is only one of an unending number of representations, mental models that allow us to think about films, these models given credence and support by interface.



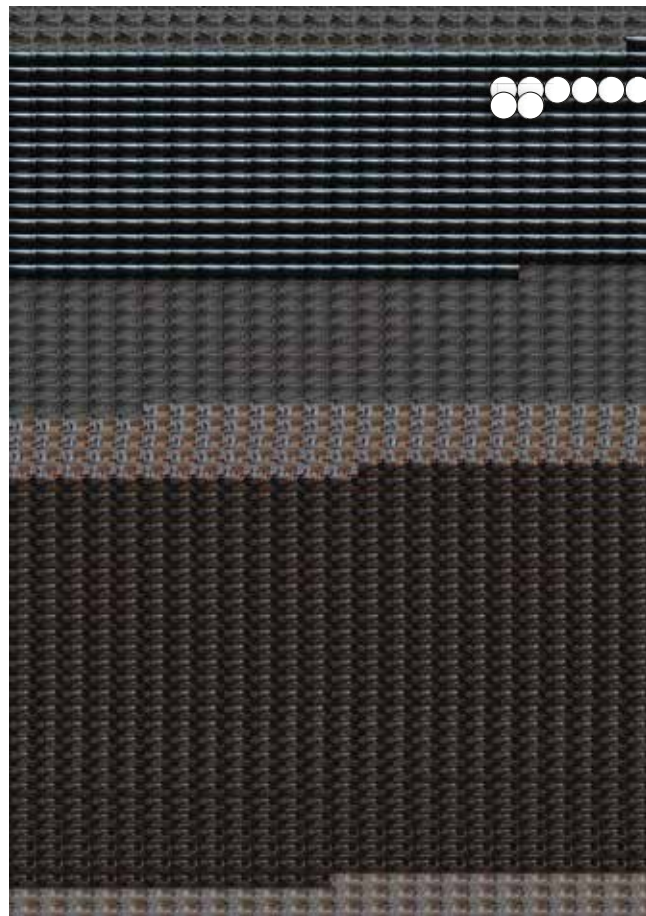


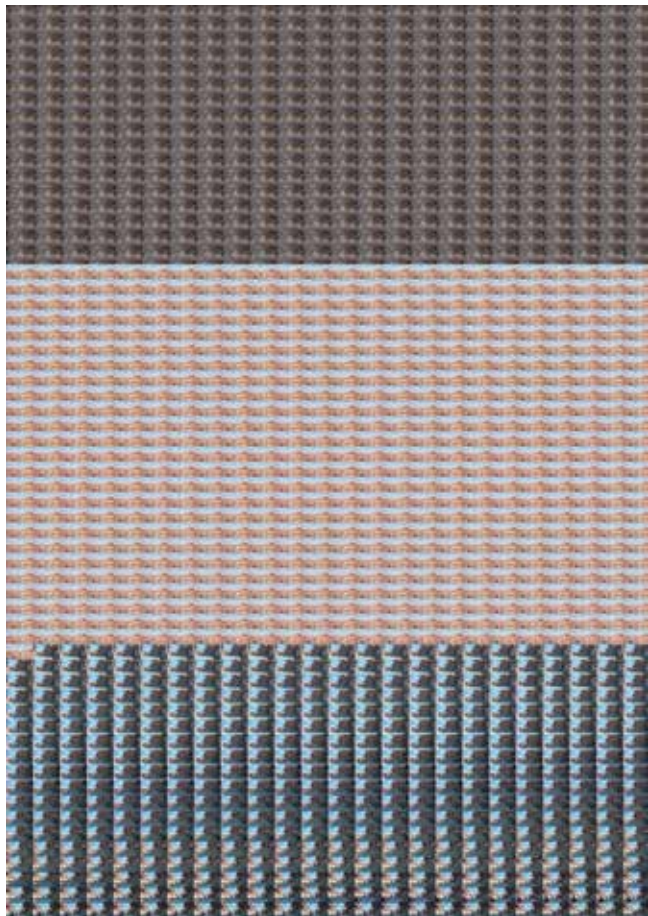
○ [06:01]

○ [07:00]

○ [07:01]

○ [08:00]





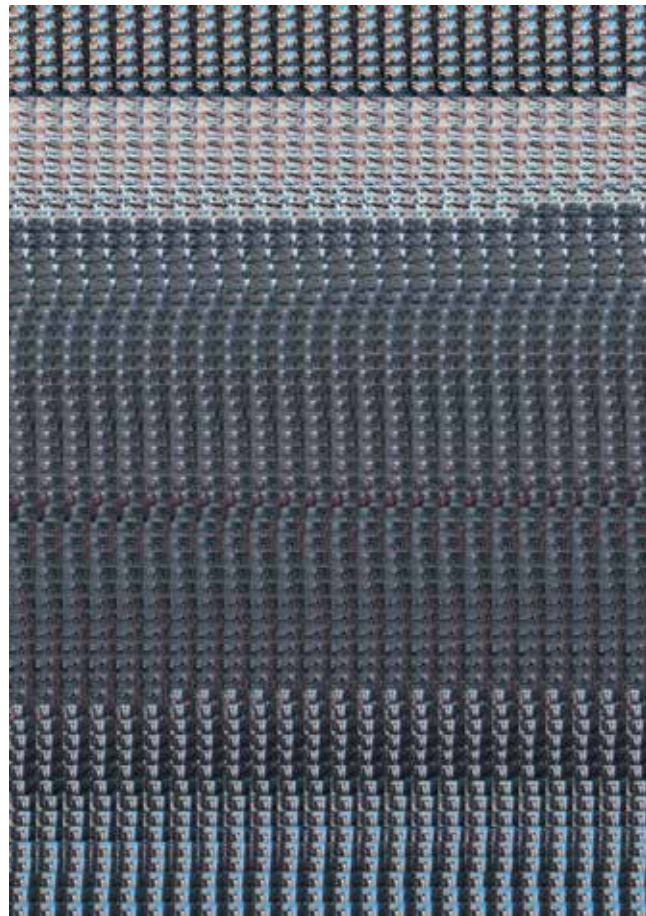
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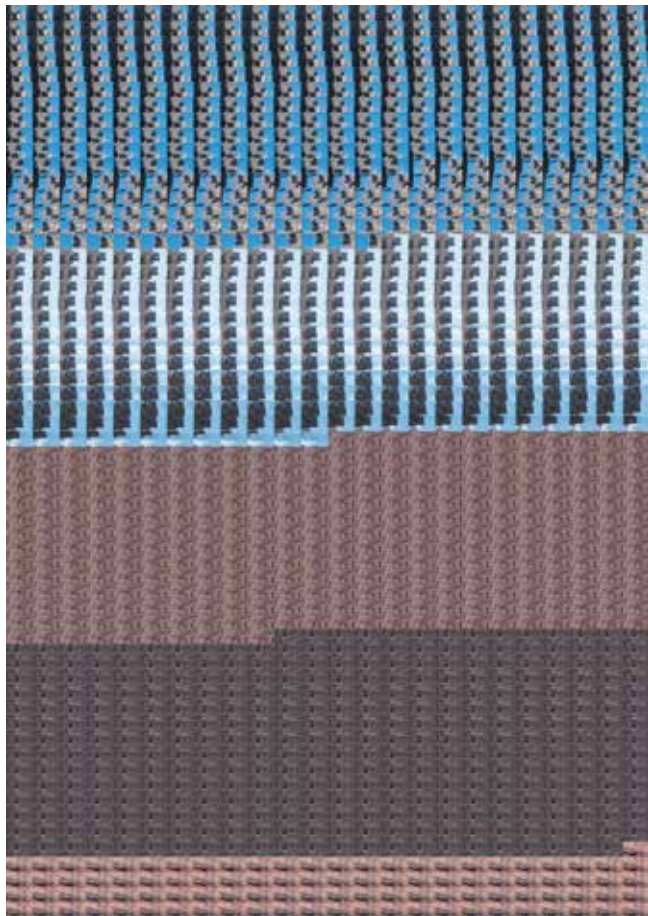
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○ [09:01]

○ [10:00]

b





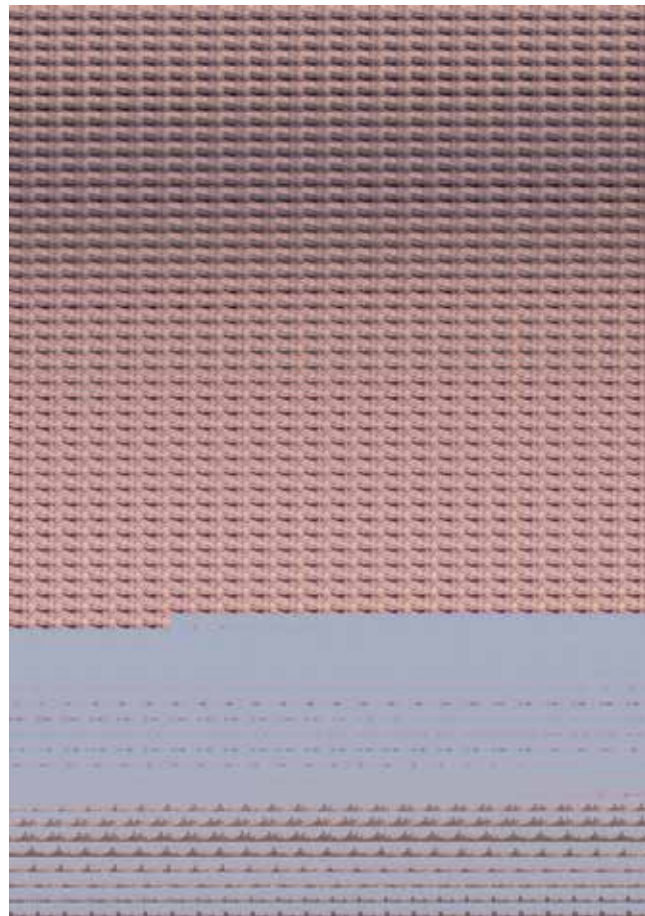
○ $[10\cdot01]$

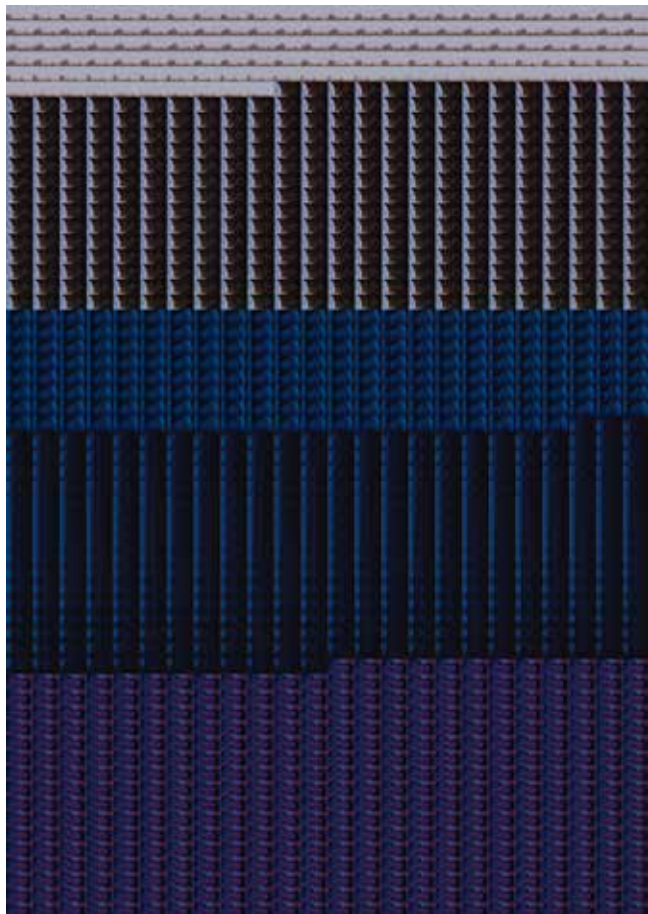
○ $[11\cdot00]$

○ $[11\cdot01]$

b

○ $[12\cdot00]$





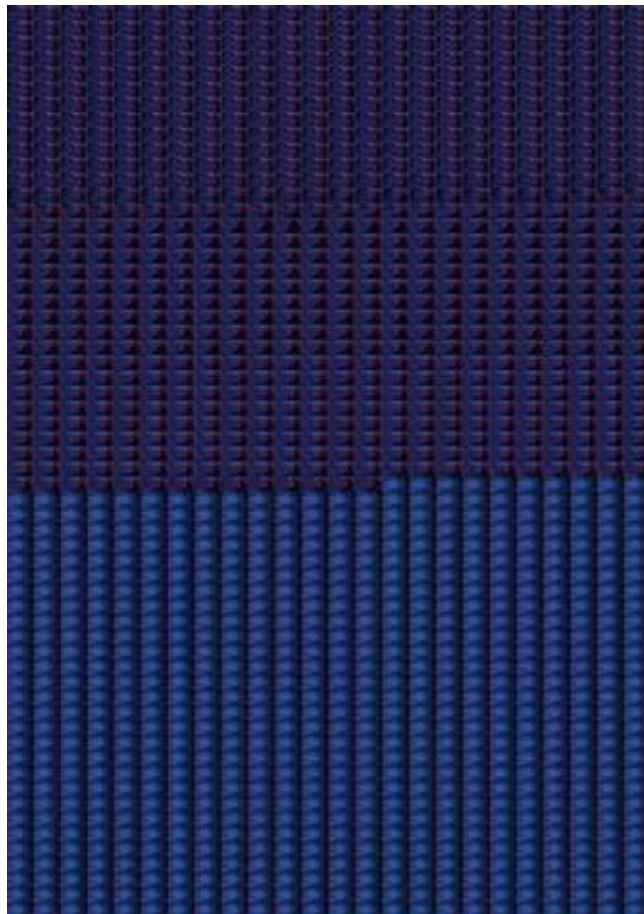
○ $[1201]$

○ $[1300]$

○ $[1301]$

○ $[1400]$

b



The most literal interring of film to stone is to reveal its constituent frames. Without the para-mechanical animation through these frames, motion turns to pattern. Is it more honest, more concrete, to see a film as an unbound codex of individual frames, spreading them out simultaneously? To do so one must choose the scale, layout, and order, each decision producing a novel perceptual effect. Or is the truth of a digital video located in the encoded motion vectors and compressed 16×16 blocks of pixels that one finds in a modern digital codec? One can imagine (and therefore also realize) slitscans, pose extraction, similarity measures, embedding, projection, tagging, labeling, et cetera, each offering some degree of explanatory power and control. This path leads straight to Marshall McLuhan's medium/message joke, the allure of representation suppressing all of the semiotic vitality of a message, the design of mediums as the obliteration of messages.

The units of a video are called frames instead of images. Each image is different but the frame is always the same.



Brecht assumes that mechanisms can be shown. This may have been possible at one time, but today seems naive. What hope do we have of understanding the systems and structures acting on the world today by stepping back, levitating our position as with a drone, distancing ourselves?

No, to understand today is to take part in defining the frame, in constructing the mechanism, and, in doing so, in achieving intimacy. Intimacy as an erotic closeness to material, seeing form as fluid and in exchange, an exchange that implies our own fluidity en regard.

I believe that intimacy is vital to all manner of human endeavors, and that a crucial and deficient element of human activity in the 21st century is to shape our intimacies, and, paradoxically, by doing so, to shape ourselves. Principles alone will not suffice, for it is the details, the specifics, which hold meaning. Definition: two words are similar if they tend to be surrounded by similar words.

Corollary: every sentence perturbs the entire language.

The relevance of a document to a search is based on a high frequency of low frequency terms.

Connotation: the whiff of a word's usual company.

When the frames are arranged in a grid, patterns become visible.

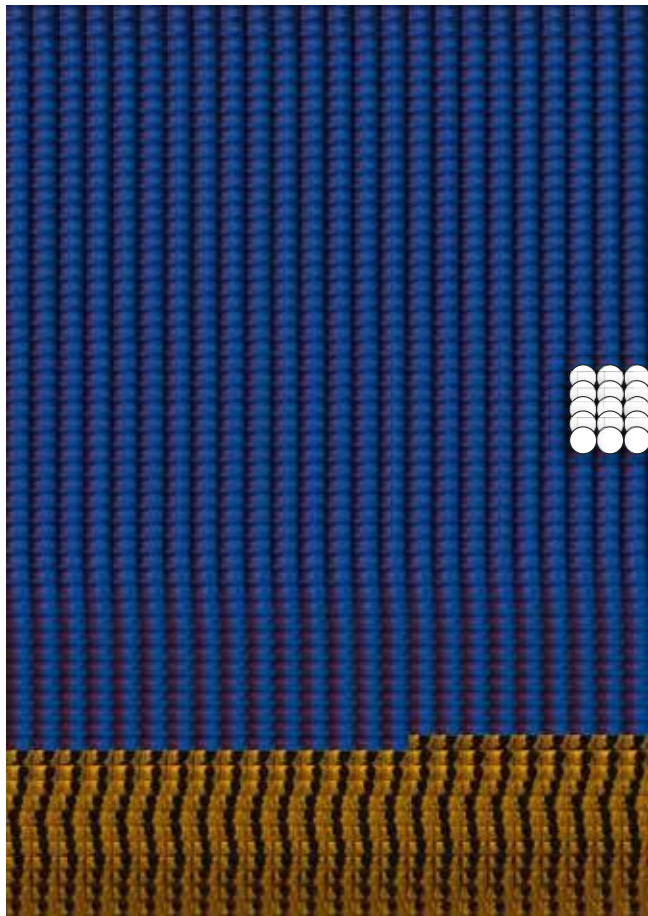


Stones become data, data becomes visual, and the visualization becomes perfunctory and aesthetic.

Compression – as pertains to the moving image – is generally understood on a technical level. Films are compressed into smaller file sizes to allow for their distribution through digital mediums, most recently the Internet. Compression, then, is the basis and enabling force behind digital networked communication. When it is successful, compression is invisible, imperceptible to the human eye – a bias of the flow and intensity of imagery towards recognition by the human visual system. Compression inherently involves a determination of the information deemed most important, and a purge of the rest. For example, compressed images lose disproportionately more detail in their dark regions, where human eyes are less sensitive.

Considered as a filtering protocol, the idea of compression can be applied more broadly to the production of moving images: editing a film entails a compression of many hours of footage into a comparatively short piece. In many cases, this type of compression is deemed successful when it is imperceptible. The final result of editing should appear complete even though it is obviously missing most of what was filmed (not to mention what was never even recorded in the first place).





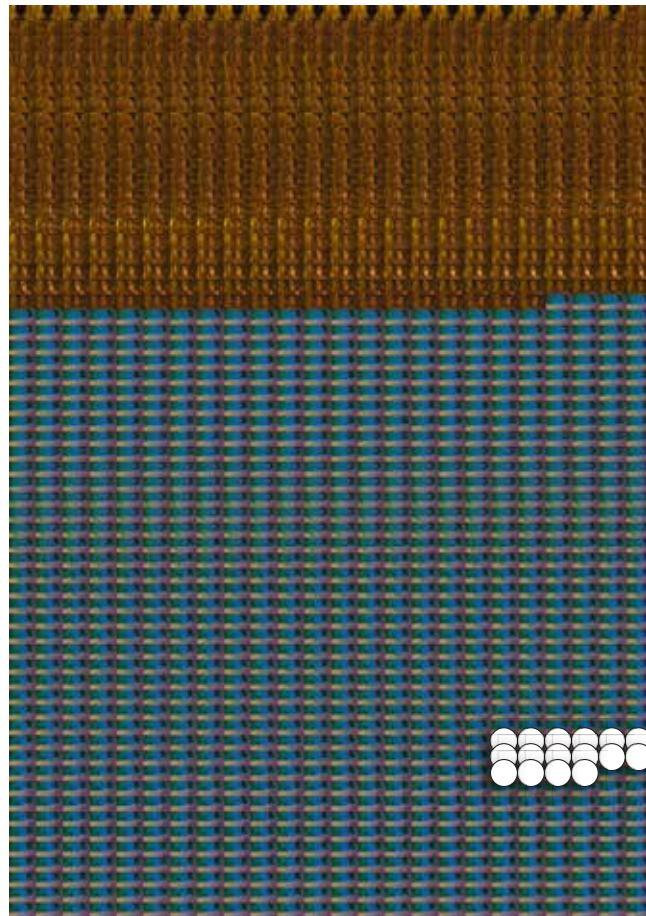
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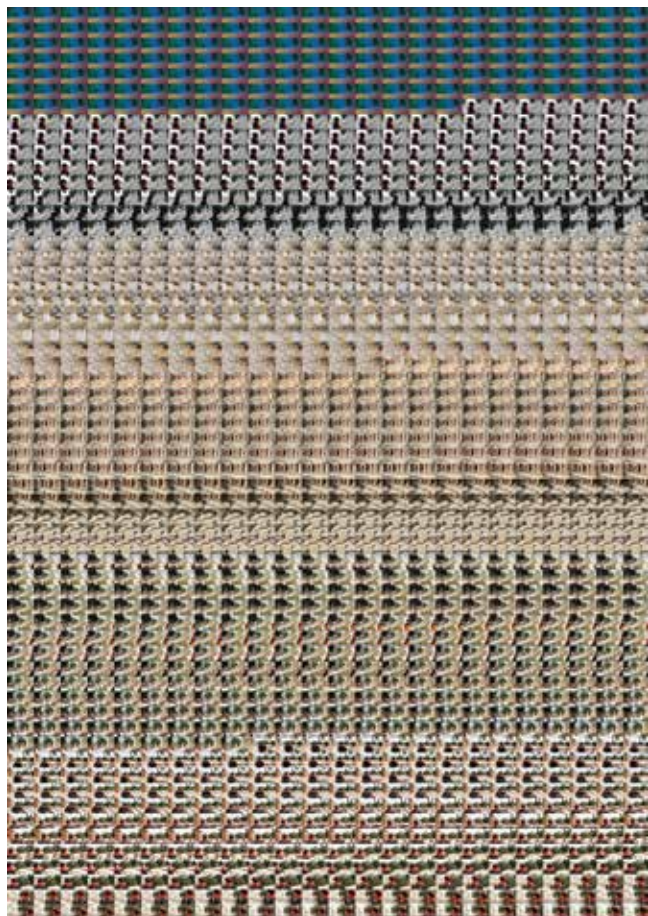
○ [15:00]

○ [15:01]

○ [16:00]

b



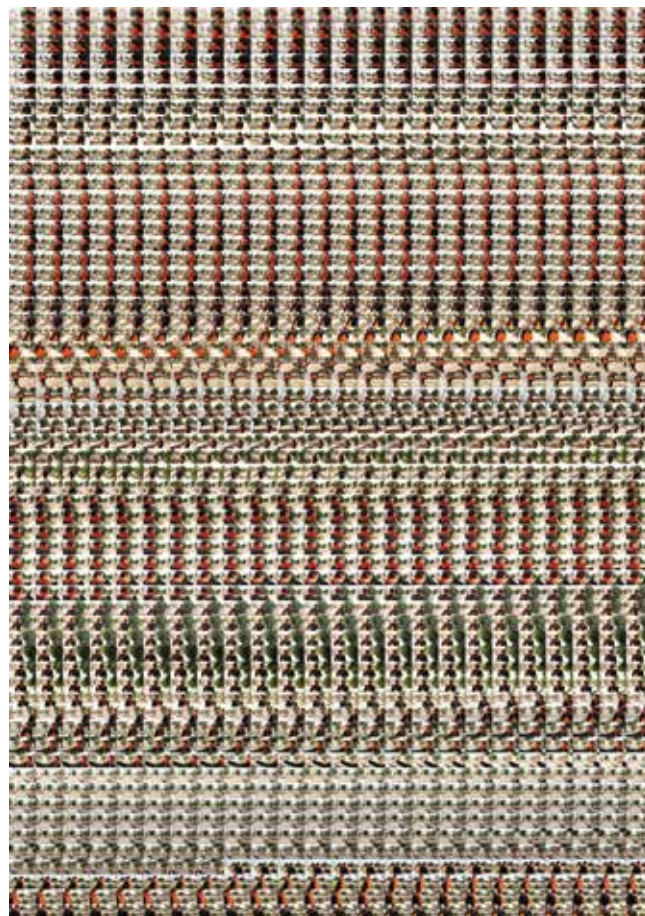


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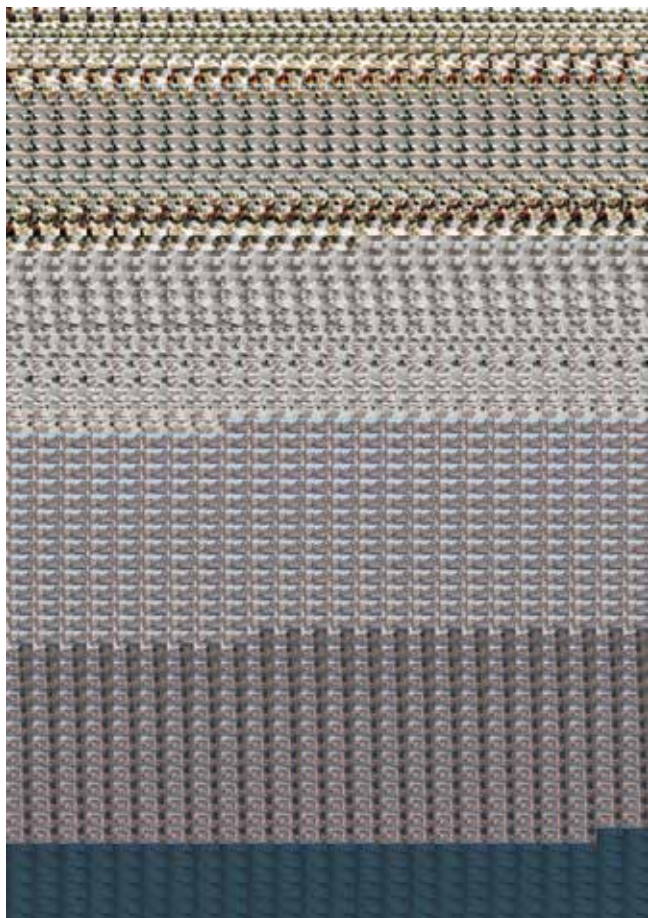
○ [17:00]

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○ [18:00]



b



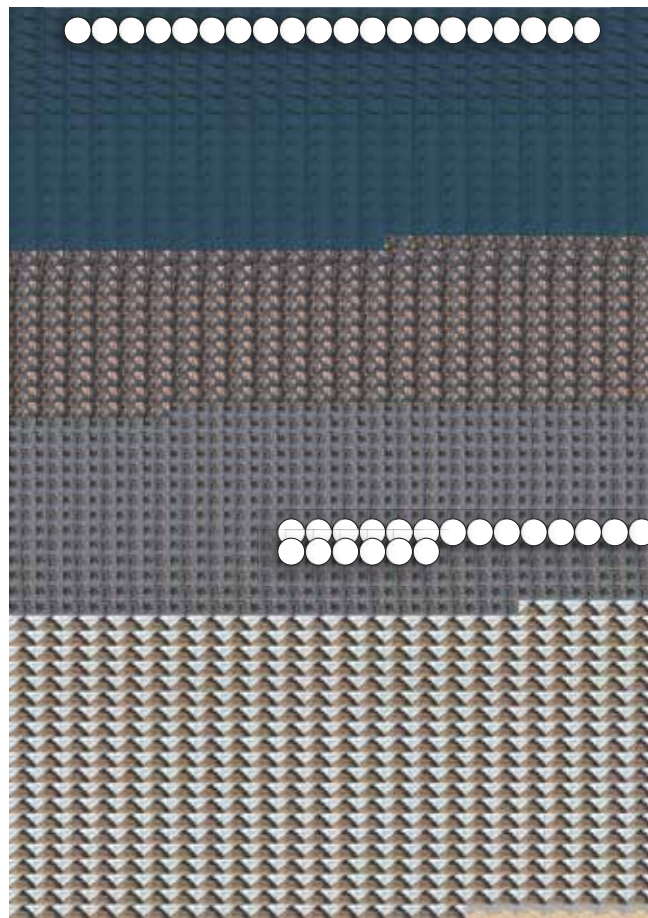
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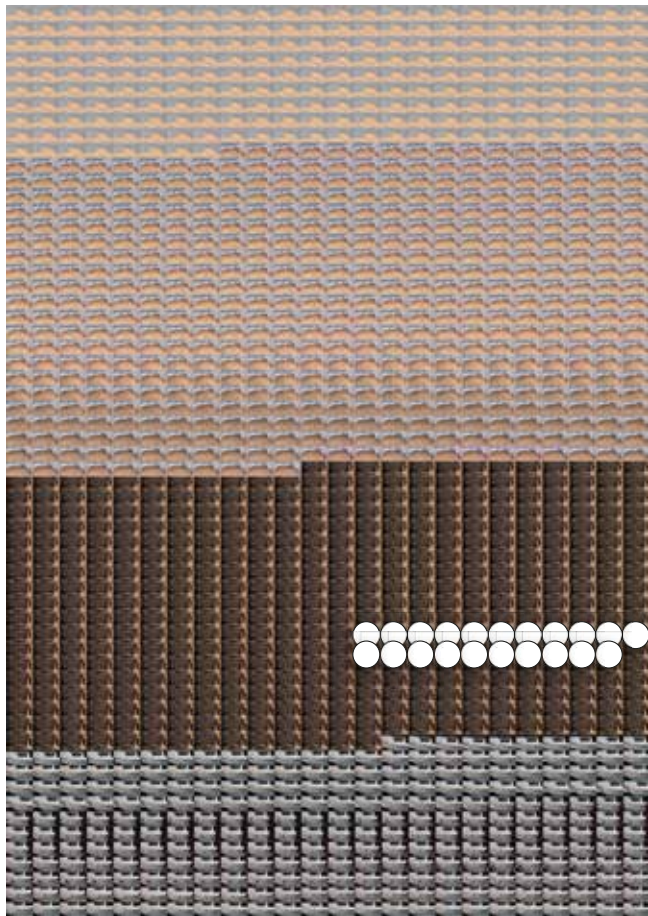
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○ [19:01]

○ [20:00]

b





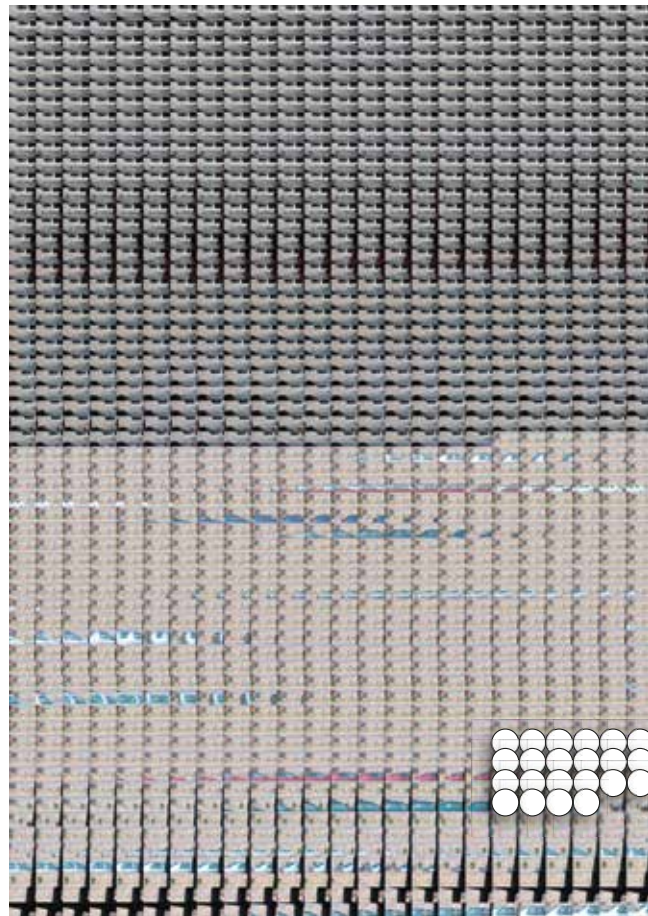
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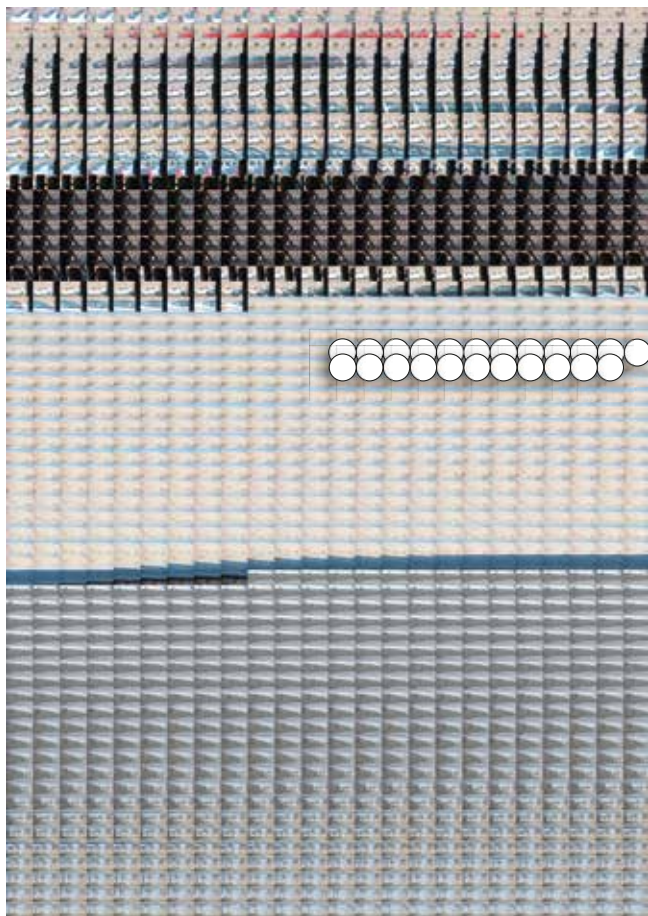
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○ $[21:01]$

○ $[22:00]$

b



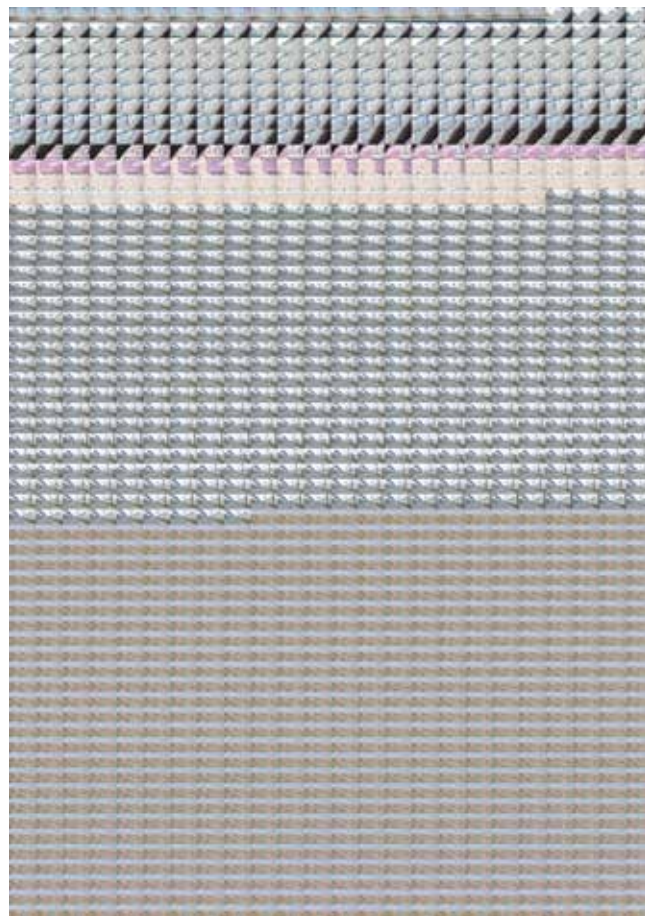


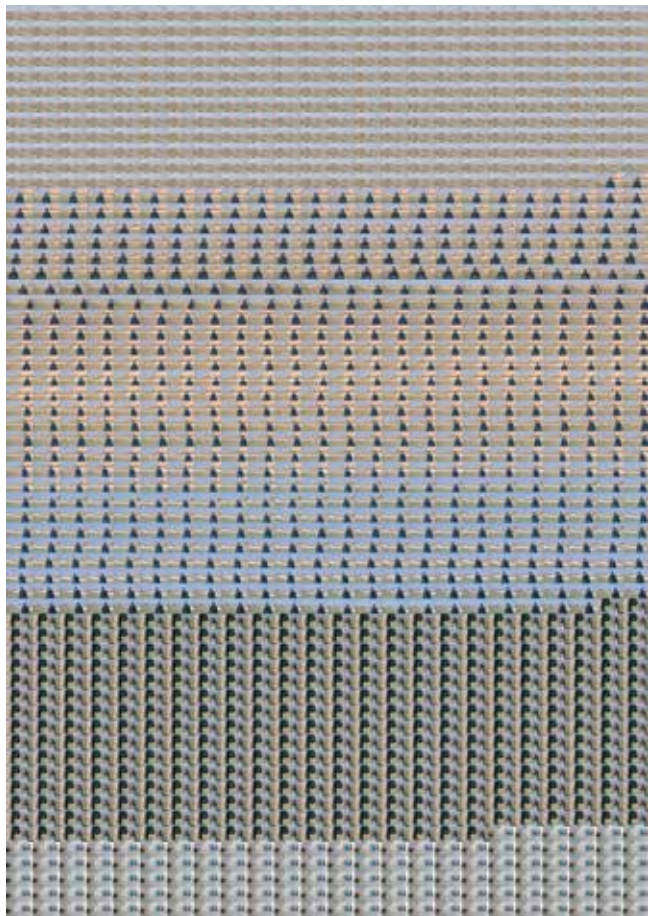
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○ $[22:00]$

○ $[23:01]$

○ $[24:00]$



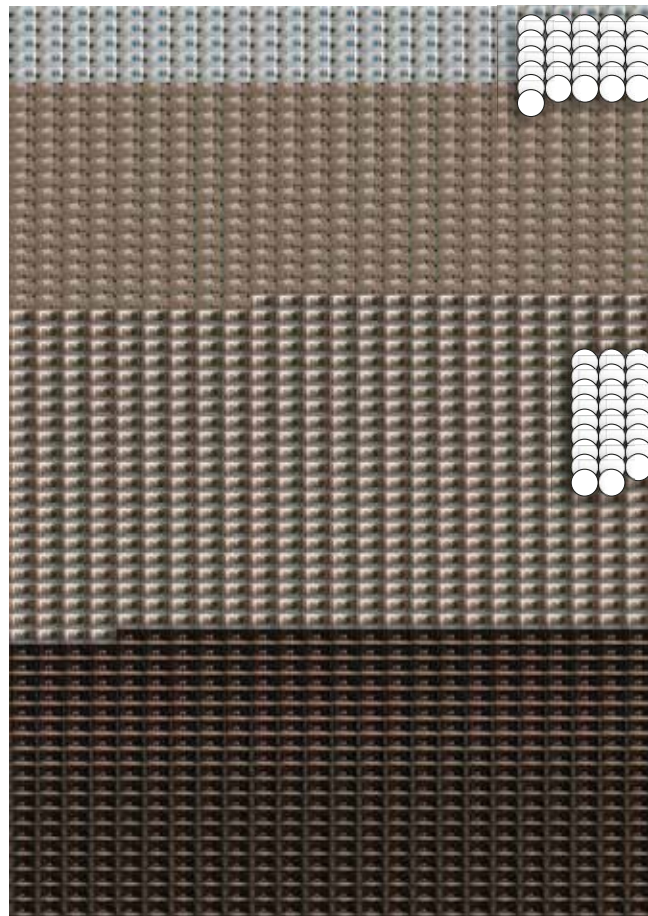


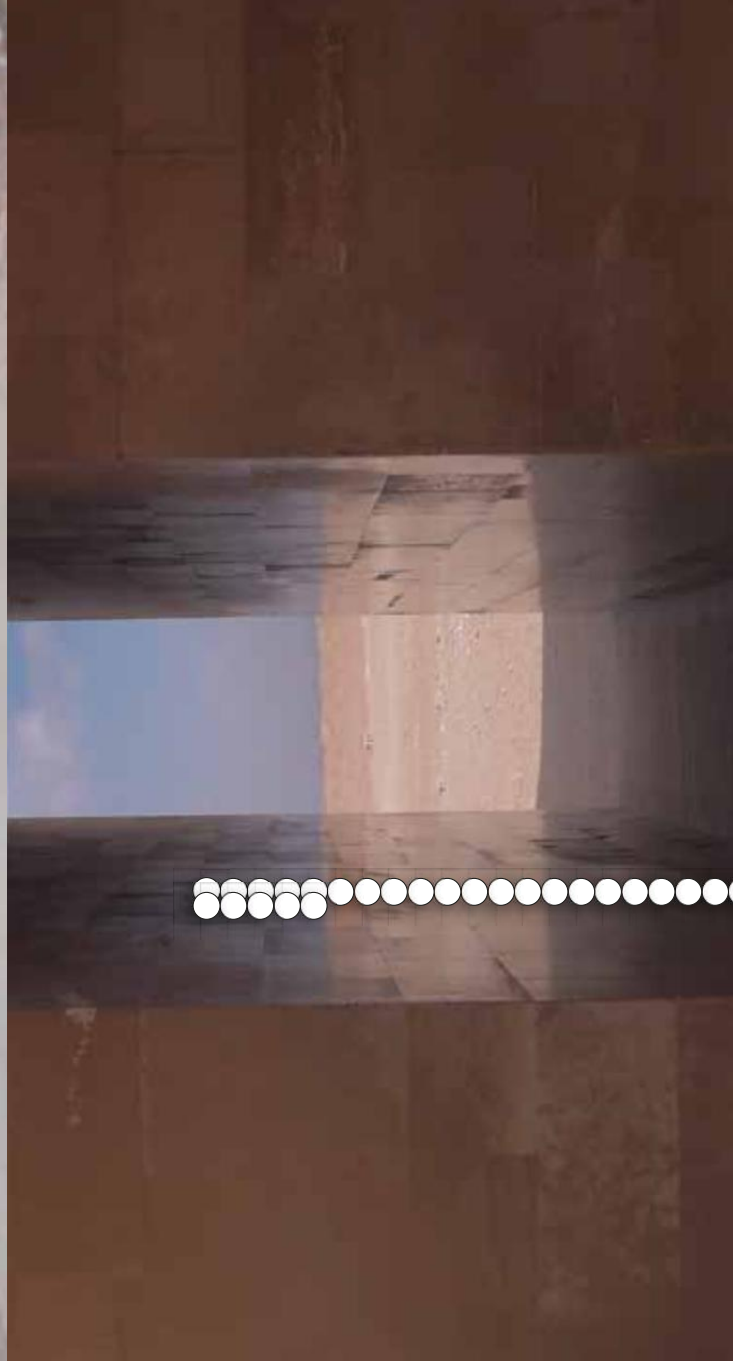
○ [24:01]

○ [25:00]

○ [25:01]

○ [26:00]





Compression removes patterns. Encryption removes patterns.

Perfect compression and perfect encryption produce perfect noise. Perfection is an abstraction. Abstraction replaces things with patterns. Surveillance replaces things with patterns.

Abstraction is a technique to help us forget. Engineers use terms like generalization, higher level, don't repeat yourself, encapsulation, business logic, and eliminating boilerplate when what we mean is that we don't want to concern ourselves with the intimate details of a task at hand.

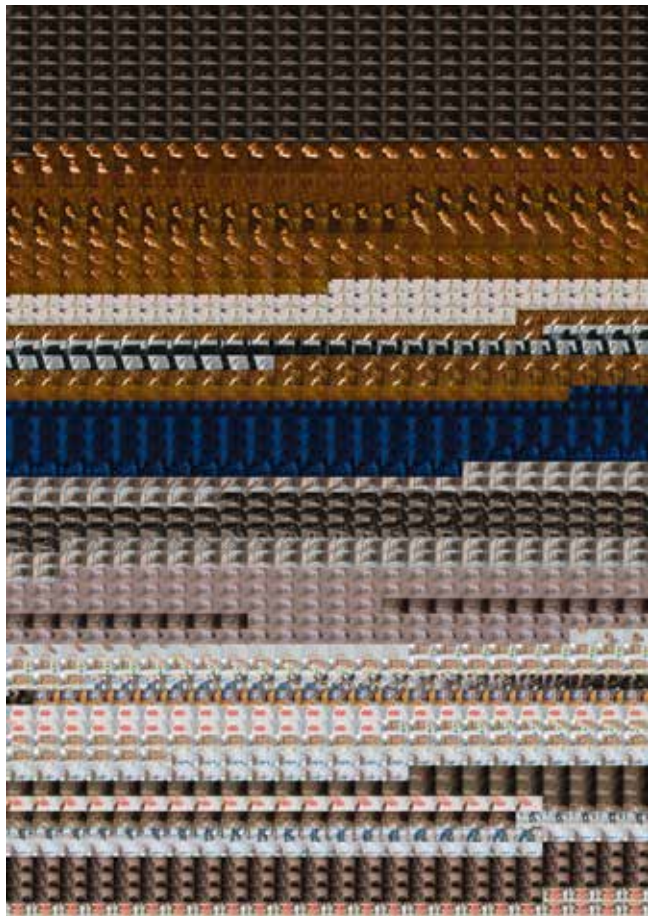
Generalization is the loss of the individual to the collective, for instance, to the class, the particular, and surveillance are intertwined – from Sir Francis Galton's photographic composites to the Media Lab's Eigenfaces – in an aesthetic blurring of sublime truth and raw bigotry.

Spreadsheets have cells and organisms have cells and prisons have cells. Cells have walls and spreadsheets have walls and Facebook has walls. If an mp4 file can be source material, what then is immaterial?



Nothing in a language is stable: definitions are circular, every utterance rewrites its every word, insight is a simultaneity of meaning, and profundity comes through the temporal sequence of process rather than the compilation and execution of result. A military defense corporation developed software for stabilizing video from weaponized drones. Then they adapted the software for home videos.





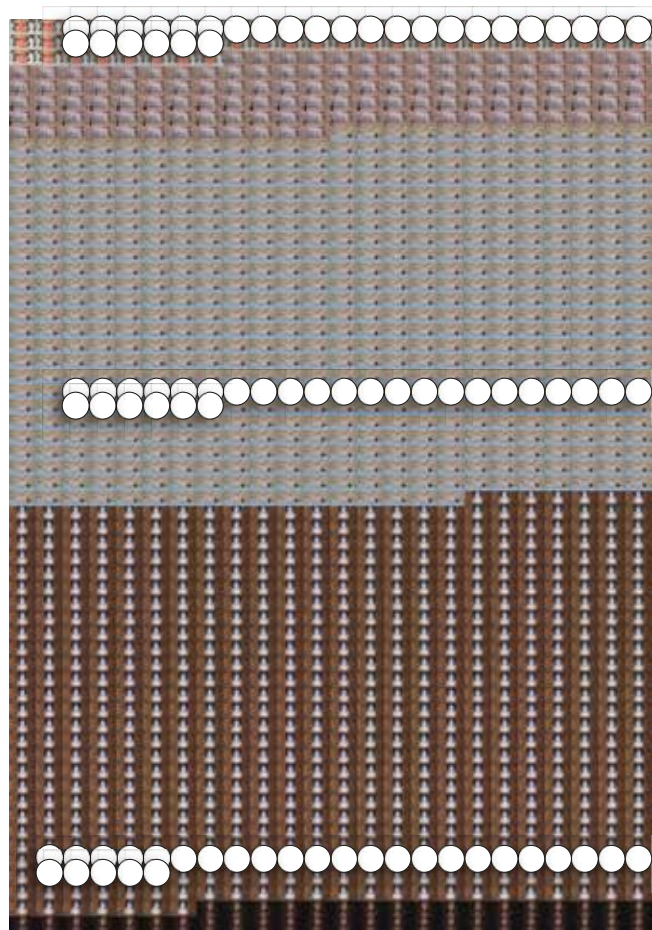
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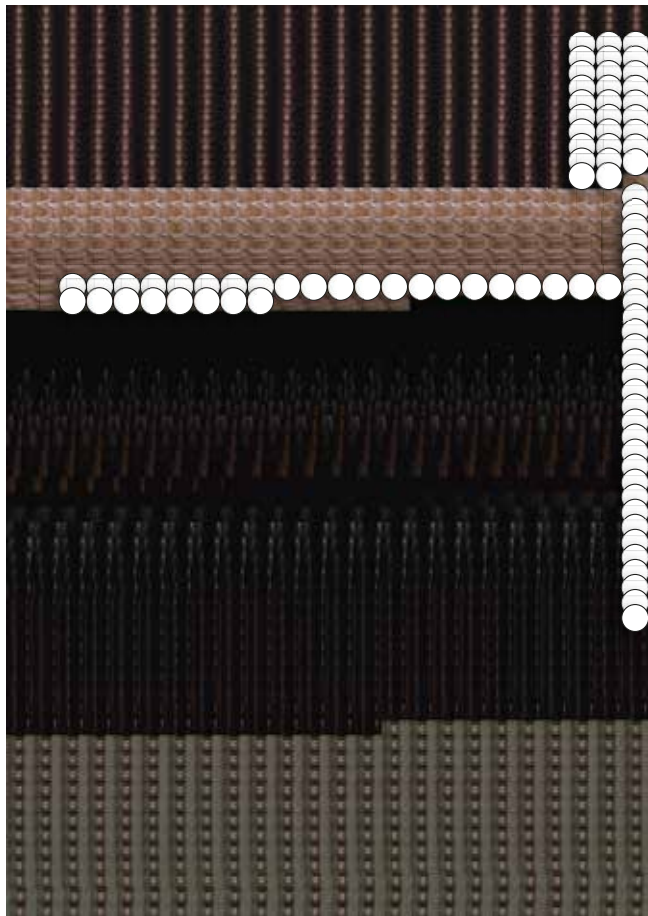
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○ $[28:00]$

b





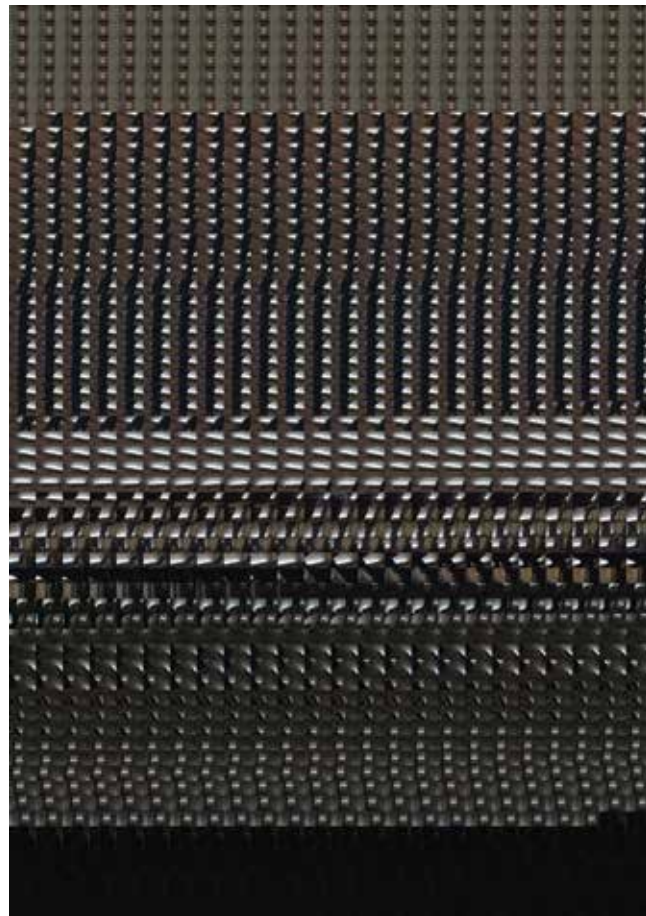
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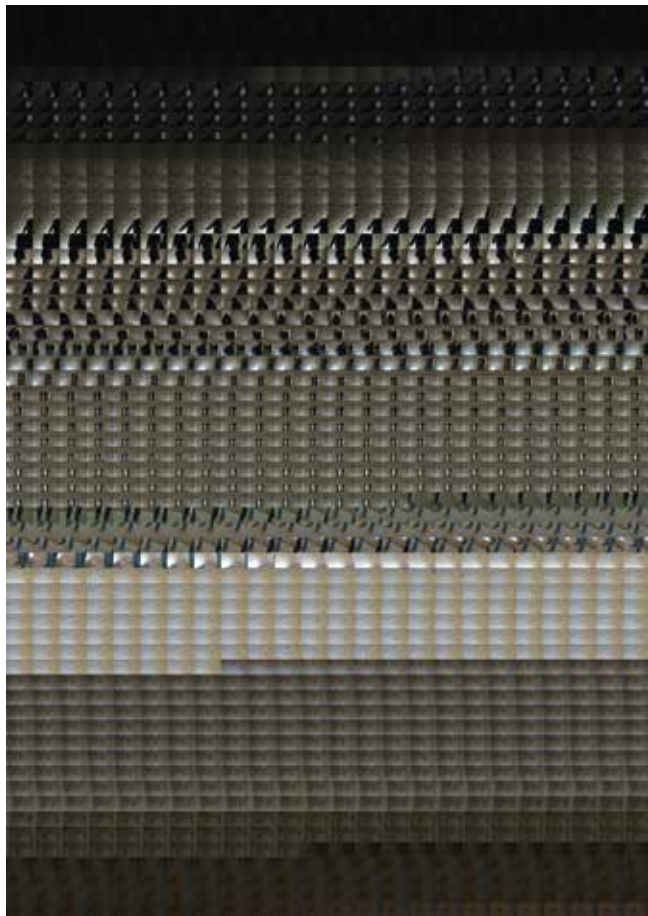
○ $[29:00]$

○ $[29:01]$

○ $[30:00]$

b



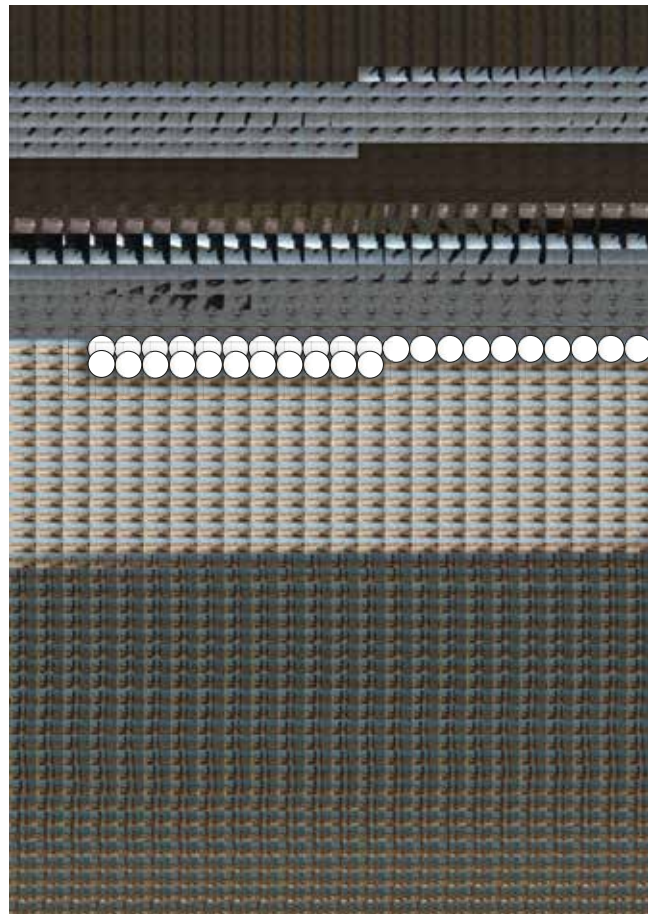


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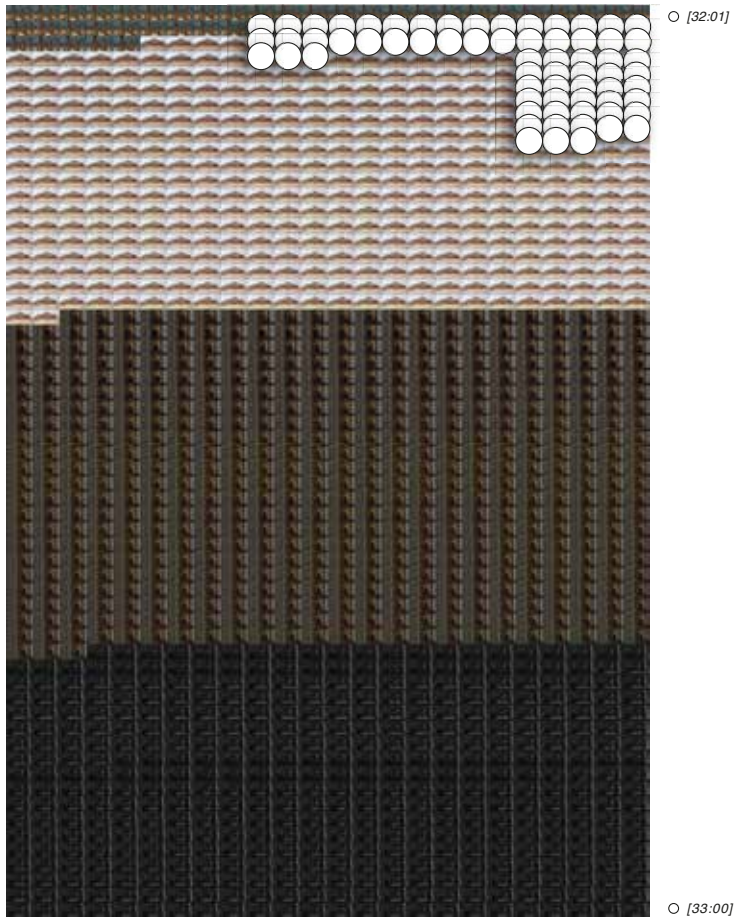
○ $[31:00]$

○ $[31:01]$

○ $[32:00]$



b

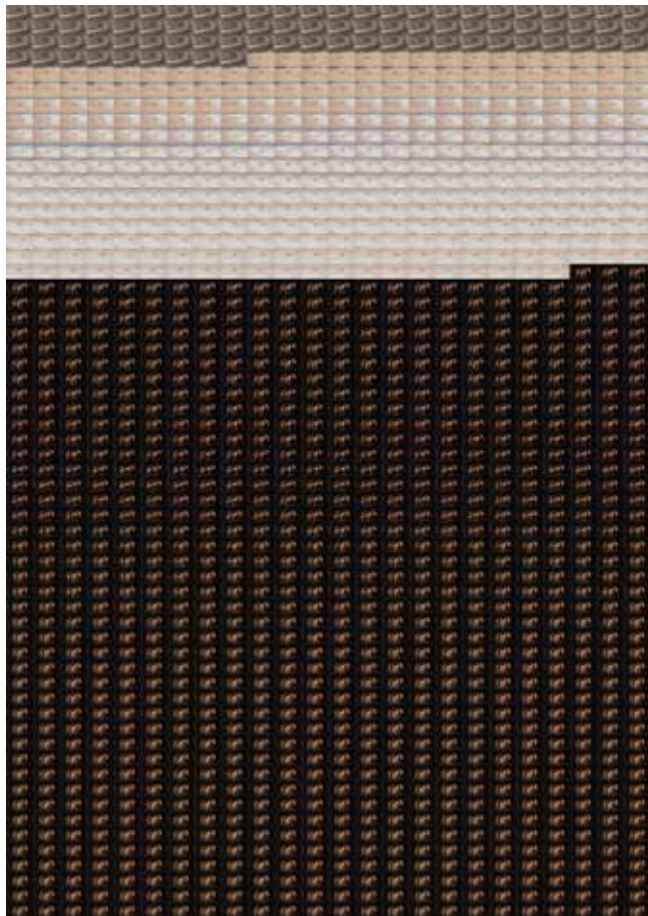


○ $[33:01]$

b

○ $[34:00]$





○ $[34:01]$

○ $[35:00]$

○ $[35:01]$

○ $[36:00]$

b





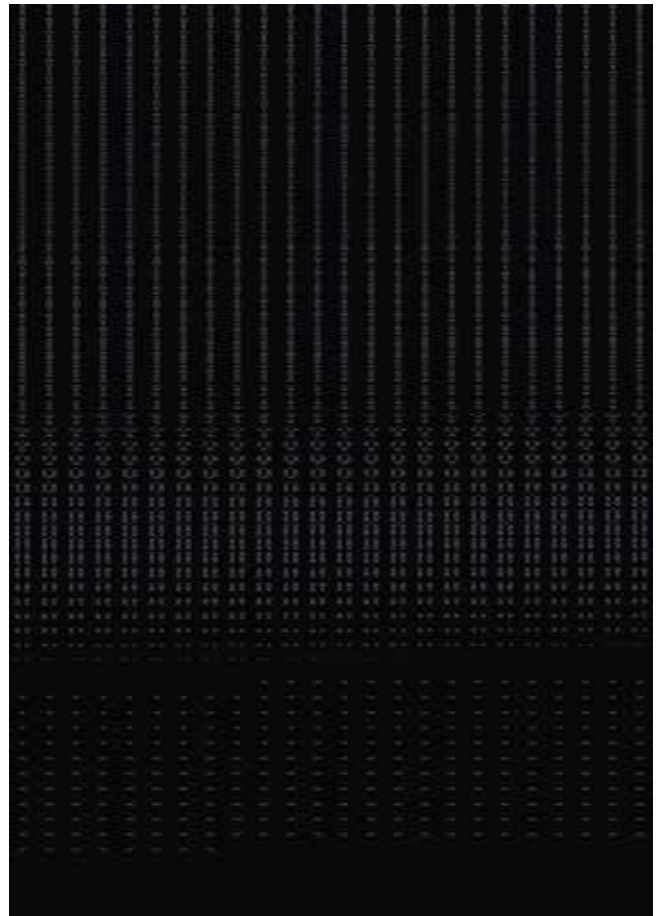
○ [36:01]

○ [37:00]

○ [37:01]

b

○ [38:00]





○ [38:01]

● [38:29]

b

What is stability, and do we want it? If stability and explosives can exist in the same sentence, does that mean that the endgame of stability is always death?



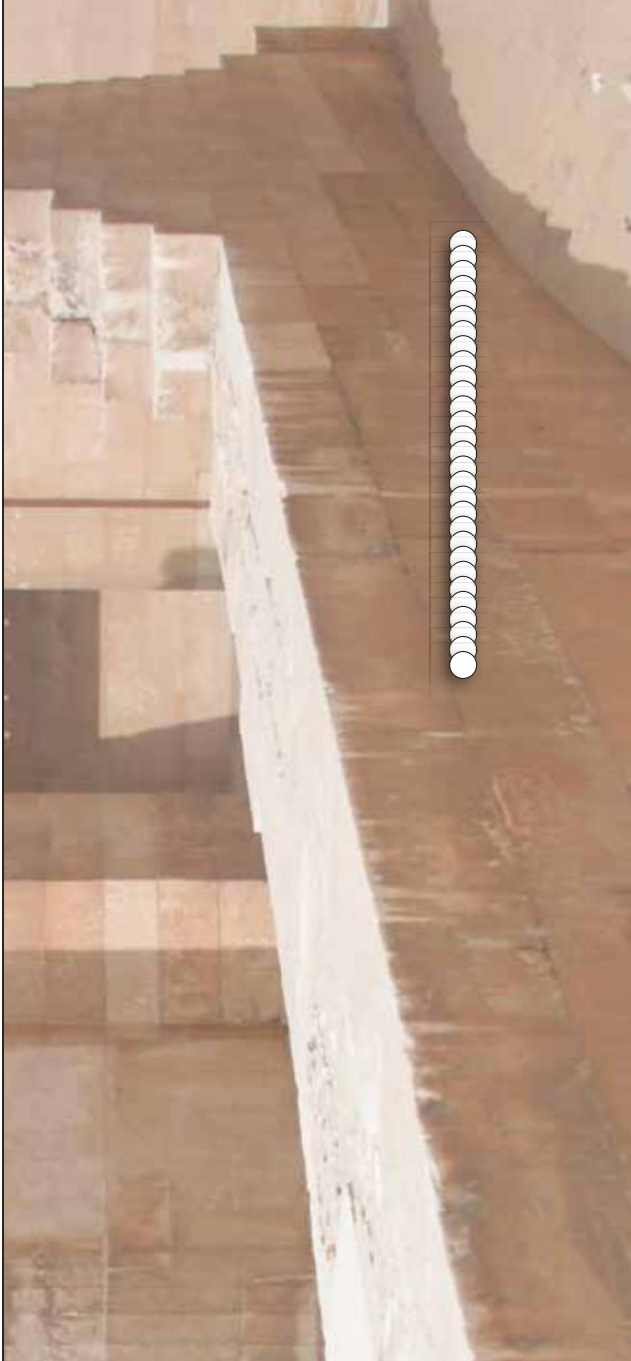
Parataxis: to place side by side. A computer science professor at a top university was interviewed about his work on facial recognition. The interviewer asked him if he was concerned about the totalitarian implications of his research. His response was that the software didn't work well enough yet, so he needn't worry. A computer science professor developed software to help autistic children recognize emotion. Then she adapted the software into a market research firm. A computer science professor studied the language formation of his infant son. Then he adapted the software to a social network analytics firm.



Consider the hollowness of learning the periodic table without already having a deep relationship to its elements. When connected to the depth of particulars, Mendeleev's table can be understood as a poem, as Primo Levi puts it. But without the concrete, it becomes a smokescreen, a barrier to insight, a dangerous surrogate.

I was taught that the method of intelligence is to search through all possibilities. I was taught that the measure of intelligence is the prediction of future events.

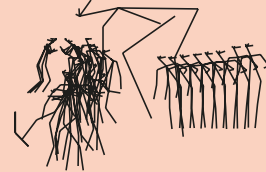
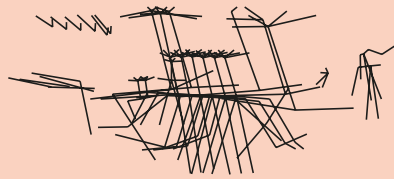
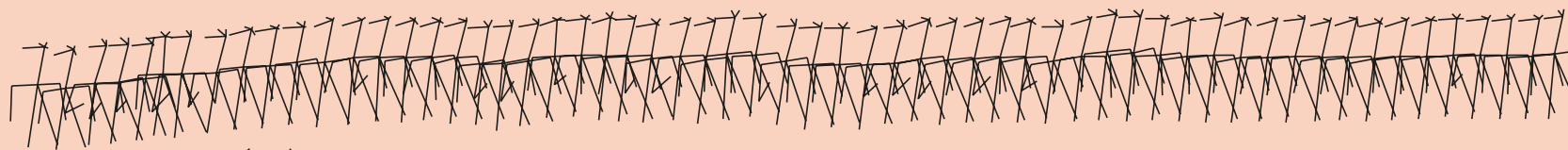
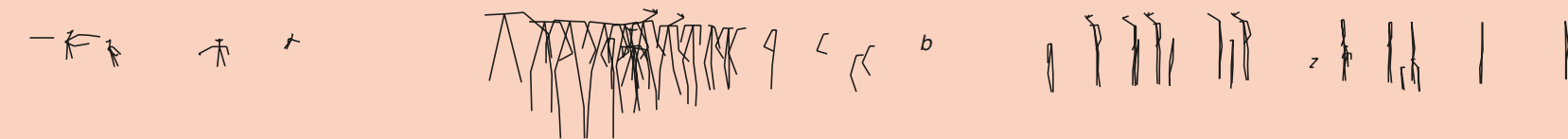
A conceptual system relates to the world as simulation. Instructions and constraints standing in for territorial behavior.

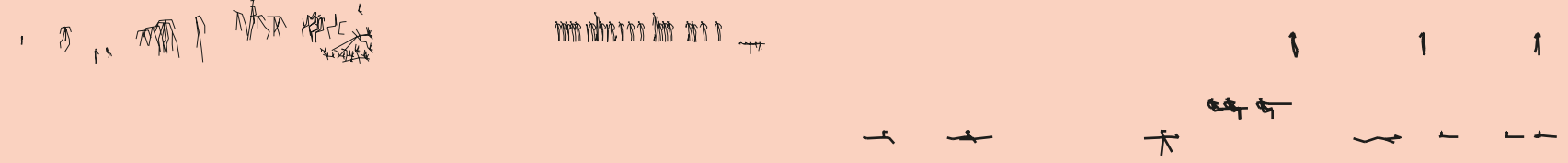
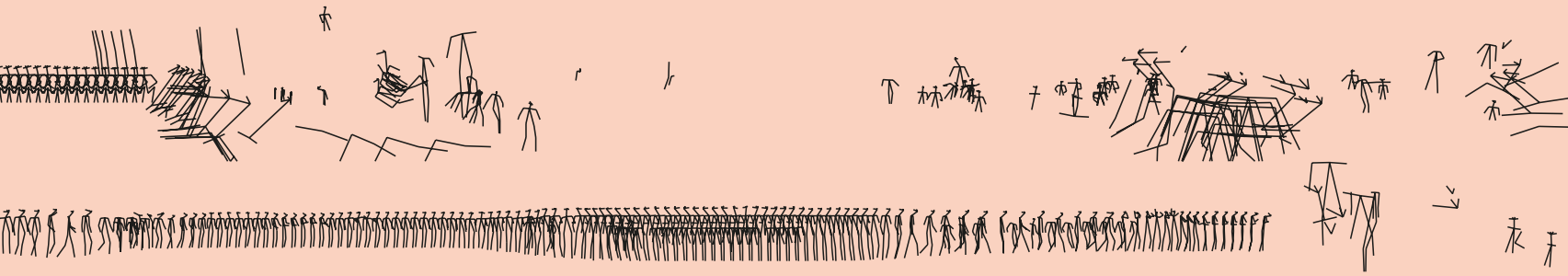
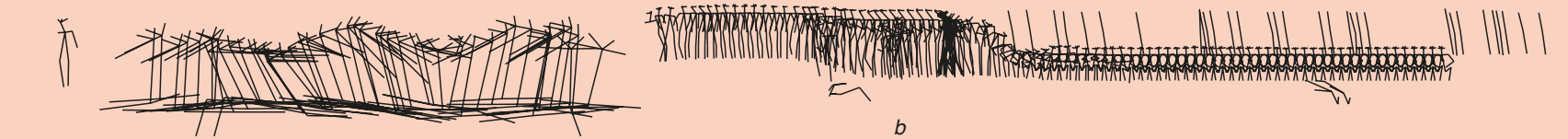
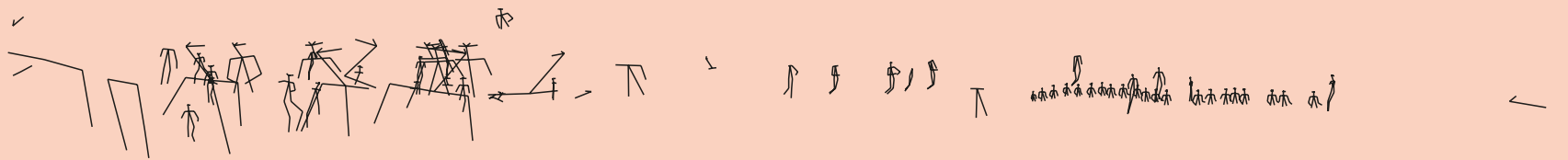


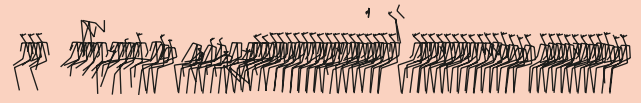
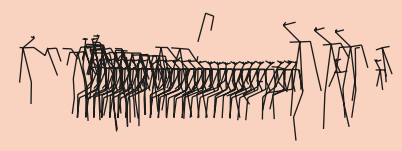
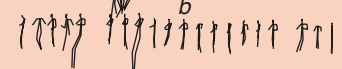
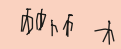
Any computer system that can simulate the behavior of Alan Turing's tape-processing machine can be adapted to perform any other computation, any other simulation.

The oldest known cryptographic text was inscribed into the tomb chamber rock of Khnumhotep II in Egypt 4,000 years ago. According to Daniel Kahn, hieroglyphic transformations were intended to impart dignity, not to provide secrecy.









c

Shifts

A movement-based workshop led by Teresa Solar and dancer Thomas Lempertz for the students of Intermedia Arts

The students in Intermedia Arts at the Stuttgart Academy of Art and Design who participated in the workshop by Teresa Solar and Thomas Lempertz: Elisabeth Brose, Leon Dürnay, Carla Ebert, Elisabeth Festl, Sonja Guckenberger, Carolin Heel, Vesna Hetzel, Theresa Klumpp, Konrad Lucas, Josepha Lutz, Angela Matthies, Ramona Mohr, Miriam Wieser, Dirk Flach, Annarita Matuschka, Anne-Paula Heymann, Larissa Salzer, Michael Schramm.

Choreographic exercises for a collective performance, based on recurring concepts in Al Haggara: Solidity, instability, levitation, fall, synchronicity and dispersion

d

Editors' Note

During the winter term 2016/17, Teresa Solar Abboud joined the department of Intermedia Art as a co-professor and, simultaneously, as an Academy Schloss Solitude fellow. Solar Abboud brought her film, Al Haggara, along with her, saying that it was almost finished – but that she wanted to rethink the film in an interdisciplinary exchange with colleagues, students and other fellows.

Al Haggara is a documentary centered on the only mountain in Cairo, the Mokattam; it is currently undergoing aggressive and exploitive urban development. The making of this documentary has offered Solar Abboud an opportunity to tell the story of her Egyptian family, still living in Cairo and yet in constant transformation due to emigration; the video draws a parallel between the story of the mountain and the delocalized family identity. Fictional scenes delineate a space for staged re-enactments of Solar Abboud's past experiences in Cairo. While the first scenes remain quite faithful to her own memories, the film gradually weaves a fantastic tale – her own character, blending with the scenery and the props, eventually becomes a cardboard stone.

Solar Abboud was convinced that the film version she had brought with her into this new context and dialogue held broader editing possibilities – in terms of the potential interplay between the documentary and the fictional recordings, between the rhythm and the sound.

This publication can be seen as an attempt to host some of these explorations – more concretely, those that occurred through exchange with former Schloss Solitude fellow Robert M. Ochshorn, and with the students of the Intermedia Art Department – and then later within the context of a dance workshop with the dancer Thomas Lempertz.

As an artist working intensively with both film and sculpture, Solar Abboud's participatory process in this workshop, with her film *Al Haggara*, focused increasingly on aspects of sculptural reconstruction. In *Al Haggara*, memories and re-enactments come together through images and recorded forms that relate to each through sympathetic analogies. We proposed that the artist carry this sculpture-film interrogation even further, submitting the film data itself as a kind of raw material to be sculptured in its digital nature. Generously, Solar Abboud entrusted the material to software and interface researcher and activist Robert M. Ochshorn. Within the frame of his study of computational language in dialogue with other artists, Ochshorn encountered *Al Haggara* as a lyrical container of geological and filmic time – with its accompanying figures: film as stone – stone as film. He generated poetic codes in order to think film supported by interfaces, as an attempt, through data-brechtian-strategies, to reveal the mechanisms of our recording and editing tools. Giving resonance, nevertheless, to the artistic nature of the material – seeing the landscapes in the film's digital files as inhabiting the landscapes of the film. The result is an intimate tracking of time and a monitoring of bodies, crafting language out of film, while keeping to the rhythms of fiction.

The dialogue between Solar Abboud and Ochshorn has left us confused and estranged in the best of all senses, in the midst of a collapse of frames, patterns, digital noise, dust of geological and filmic time. We are infinitely grateful to both of them for the way that this material has provoked learning-encounters between us, such as the workshop led by dancer Thomas Lempertz, together with Teresa Solar Abboud. Using *Al Haggara* and Ochshorn's proposal as jumping-

off points led to an occupation of space through movement, without actually – much to our surprise – generating any particular choreography. Keeping stone-, data-, and film-time in the back of our minds allowed us the freedom to both isolate and connect movements of falling, gravity, and levitation, as figures in intimate contact with surfaces of film and skin. Our heartfelt gratitude goes to Solar Abboud, Ochshorn, Lempertz, and to the participating students – for trusting this beautiful experiment. We thank you all.

Without the involvement of Anita Di Bianco, this publication would – quite likely – be unreadable. Thank you, Anita, for supporting this adventure with your corrections and comments.

The graphic design work by Antonia Terhedebrügge both respects the fragmented nature of this dialogue and draws it together wonderfully for the reader; thank you Antonia for the design-thinking and innovations with the material.

^d This publication would have never been possible without the support of and interlocution with Prof. Jean-Baptiste Joly at Académie Schloss Solitude, who aimed us toward this path and helped identify the key terms of the interaction between Solar Abboud and Ochshorn. Thank you, Jean-Baptiste, for this support and trust.

Discoteca Flaming Star, November 2017.

e *Bios and Info*

Die Frau mit 50 Füßen

This book is the third in a series of publications on contemporary art initiated by the department of Fine Arts / Intermedia Arts at the Academy of Art and Design in Stuttgart.

The series focuses on certain collective and individual artistic practices and discourses that are central to the department of Intermedia Arts. A proposal for reflecting on performative practices as way of working with time and space, with the handling of objects, and with the spending of time with the audience. Placing oneself into a state of uncertainty, into the intermediate spaces between white cube and black box, museum and theater; negotiating artistic material provisionally and indeterminately, between spectacular presence and dispersed remnants; sounding the depths of temporality between the present and the archive, now and after, live and recording.

It is our hope that these cross-fertilizing proposals and thoughts on questions of performativity and on contemporary art more generally will prove helpful and significant, both within and beyond the academy.

e

Intermedia Arts

is a postgraduate program at the Stuttgart State Academy of Art and Design and an alternative to the usual required pedagogical course for students in art education. Under the direction of Discoteca Flaming Star (since 2011), this area of study can be considered a site for interactive and intermedial artmaking, for exploring fields and relationships between visual arts and performing arts – in both installation and performance. The name itself denotes the difficulties of grasping a kind of work that deals with the

live moment as an autonomous artistic praxis, and that, in addition, seek to define the operative tools and methods, gestures and actions, persons and roles, spaces and temporalities.

Al Haggara

is the epilogue to the cooperation among the Akademie Schloss Solitude and the Academy of Art and Design in Stuttgart. Teresa Solar was artist in residency at Akademie Schloss Solitude and the department of Fine Arts / Intermedia Arts at the Stuttgart Academy of Art and Design in Stuttgart during the winter term 2016/17.

Teresa Solar Abboud

*is a Madrid-based artist whose overlapping of filmic and sculptural practice brings small everyday gestures and encounters into resonance – as a means of amplification and fictionalization. Her films and sculptures explore contemporary landscapes, acts of translation, and the construction of migrant identities, while also scrutinizing the visual industries themselves. She is interested in the various changes that an image or a place undergoes through involvement with these industries, and how these visual elements are transported through space and time. Solar pursues these transitory states as indicators of the mobile, itinerant nature of images, while drawing attention to the frictions between their fictional and real condition. Teresa Solar has had solo shows in Madrid and Barcelona; her film *All the things that are not there* (2014) has been screened in various film festivals.*

Robert M. Ochshorn

studied computer science at Cornell University in Ithaca, NY/USA. After receiving his BA in 2009, he worked as a research assistant with

*Krzysztof Wodiczko in the Interrogative Design Group at MIT and Harvard. His background includes media and journalism, electrical engineering, and activism. In 2012 he completed a fellowship at the Jan van Eyck Akademie in Maastricht, NL, where he developed the open-source InterLace software that was used in collaboration with Eyal Sivan to create the web-based documentary *Montage Interdit*. His affiliations include Akademie Schloss Solitude, SAP Labs – Communications Design Group, Viewpoints Research Institute, and the YCombinator Research – Human Advancement Research Community. He is currently based in Berlin.*

Thomas Lempertz

is a Stuttgart-based dancer; trained as a ballet dancer at the John-Cranko-Academy, Lempertz was solo dancer of the Stuttgarter Ballet under the direction of Reid Anderson. Lempertz is also a passionate costume and mask designer, utilizing various masks and strange body-protheses in his performances which hinder his movements and complicate the space.

Discoteca Flaming Star

- *is an interdisciplinary collaborative art group. Cristina Gómez Barrio and Wolfgang Mayer have worked since 1998 as the basis of DFS. In 2011 they took on the Professorship for the department of Fine Arts / Intermedia Arts at the Stuttgart State Academy of Art and Design.*

Imprint

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The students

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Art and Design who participated in the workshop
by Teresa Solar and Thomas Lempertz

Elisabeth Brose

Leon Dürnay

Carla Ebert

Elisabeth Festl

Sonja Guckenberger

Carolin Heel

Vesna Hetzel

Theresa Klumpp

Konrad Lucas

Josepha Lutz

Angela Matthies

Ramona Mohr

Miriam Wieser

Dirk Flach

Annarita Matuschka

Anne-Paula Heymann

Larissa Salzer

Michael Schramm

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at Intermedia Arts at the Stuttgart Academy of
Art and Design

Chris Schaal

Johannes Meinhardt

Daniel Pies

Oliver Frick

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Frau mit 50 Füßen

STAATLICHE
AKADEMIE DER
BILDENDEN KÜNSTE
STUTTGART



AKADEMIE
SCHLOSS
SOLITUDE



pseudo-code

Let $c=1$, the current column

Let $r=1$, the current row

Let $p=1$, the current page

Then for each frame, f ,

in *AL HAGGARA-176427401.mp4*:

Place f on page p , row r , column c

Increment c to $c+1$

If c is greater than 24 (a second), then:

Reset c to 1, and

Increment r to $r+1$

If r is greater than 60 (a minute), then:

Reset r to 1

Increment p to $p+1$