

SPACE21

EXHIBITION FOR SOUND ART

Slemani - Erbil, Kurdistan/Iraq April 2018

www.space21.nu

نمایشی بۆشایی ٢١

بۆ هونەری دەنگ

سلێمانی - هەولێر، ئەپرێل ٢٠١٨



Klaas Hübner, German sound artist,
recording the sound of Erbil



About Space21

Space21 is an artist-run collective developing and presenting sound art exhibitions in Iraqi Kurdistan. In 2018, Space21 organized an exhibition in the cities of Slemani and Erbil presenting works by national and international artists in public spaces throughout the two cities. Space21's vision is to promote sound art for Kurdish audiences by using 21 open/public spaces as an artistic arena. Moreover, Space21's goal is to explore new perspectives onto the culture of everyday life through sound art. By focusing on sound art, Space21 aims to open possibilities for audiences to have new experiences of the places where they live and work, nurturing new understandings of modern society and its struggles.

A brief history of Space 21; this exhibition started in 2017 when I went back to Kurdistan with my own audio equipment. I wanted to experiment by presenting contemporary art that included sound, such as video art, in various public spaces in Slemani and Erbil. The art works were by various local and international artists including sound artists Hanna Hartman, Brandon LaBelle, Ylva Nyberg Bentancor, Klaas Hübner, visual artist Soran Ahmad and many others. After this event I realized that there is a crucial need of this art form in our culture; to think through sound. This approach motivated me to start with the idea of Space 21.

Curator: Hardi Kurda

Space21 invited sound artists from around the world to work together with local artists, as well as to share experiences that can lead to building networks of support between artists. Through the exhibition of collaborative works, Space21 generates new relationships between audiences and places, leading to the creation of new situations of exchange and experience. As a result, Space21 works towards fostering new understandings and dimensions within existing places, which can also bridge the past and the present of a place, allowing for more imaginative views onto how we come to live and inhabit everyday life. Through the artistic experiences of sound and listening, Space21 works towards enabling each audience to think independently, encouraging people to wonder freely and question their experiences.

Participating artists from Germany, UK, Iraq, Sweden, Belgium, Kurdistan, Finland presented works, including performance, sound installation, interactive sound art, video art, electronic music, public performance, and works for radio.

Ali Assaf - *I am her, I am him*, Video Art

Cedrik Fermont - Live electronics performance

Clare Charnley - *Where I wouldn't walk*.
Performance

Gernas Haj Shekhmous - *Performing the Release of the Shadow*. In collaboration with Dancers: Rangar Azad and Rawend Ahmed and Klaas Hübner: SMOG electromagnetic fields.

Hardi Kurda - *Sounding Carpet*, interactive sound work. *Under the bridge*, electronics music.

Klaas Hübner - *Music for ceiling fan and tubes*. SMOG electromagnetic field.

Katharina Bévand – *Soundbody*, performance. *Suspension*, Daf installation.

Rebeen Hamarafiq - *Tuning body*, performance.

Tuukka Haapakorpi - *Total Rekola Master*, Radio piece.

Artist Reflections



From the very beginning, I was interested to take part in Hardi Kurda's ambitious project to take foreign artists to Kurdistan. Having been to Iranian Kurdistan before, I knew a little about Kurdish culture and I was curious about how it would differ or be similar in both places. My reason to travel to Kurdistan was my curiosity to see this part of the world with my own eyes, my interest in traditional music of this area, the contemporary art scene, and normal life. I also wished to meet a special type of singers who can only be found in Kurdistan, and see them perform live. For various reasons, this encounter unfortunately could not happen, but I learned more about this type of music by talking to local people and having a long listening session at Saied Haji Kamal's shop. This place was one of my most memorable and interesting experiences, as this man keeps a huge library of recordings of formal and informal concerts – such as very rare home gatherings – which he mostly recorded himself. In his small shop, you can buy copies of recorded music on CD, tape and cassette – or just gather and listen to music. It is located in an area of the Slemani Bazar where tradesmen sell recycled copper. There, I was introduced to several types of Kurdish singing styles. Apart from the *houre* singing which I was interested in before (it exists both in Iranian and Iraqi areas of Hewraman), I learned about some similar types of singing called *herani* and *siya chamane*, and their regional distribution.

A new style called *basmi chapla* was also introduced to me during our travel. While listening to the recordings in Kamal's shop, he would suddenly rush out and soon after come back with a tray full of small teacups for his guests.

Tea would be a dear companion on all our explorations and possible to find at all times and everywhere. What I liked in Iraqi Kurdistan was the way tea is prepared: there were always small fires on which the tea pots were cooking slowly. Also, there are so many types of sugar, sugar in pieces with cinnamon, crystallized sugar...The fires for cooking tea at street corners and roadsides would attract many people and create a nice atmosphere where two things meet in a relaxed manner: fire and the city. It had an air of being somewhere in the woods, in nature.

What also impressed me, of course, were the beautiful mountain landscapes outside the urban areas, which you really can't stop looking at. How could this impressive landscape hide so many terrible memories? We visited Halabja and could feel the devastating weight of a terrible injustice. We heard of stories concerning ISIS, we saw a terrorist prison somewhere in the middle of nowhere on the roadside, we met brave artists and archaeologists travelling to Mosul. We were checked uncountable times at checkpoints. Security is important in Kurdistan, this is why it is regarded as the safest area of Iraq.

The street near our residency at the Cultural Heritage Institute located in the down town area of Slemani was full of Hewrami merchants with traditional goods. There is a big gap between traditional and modern areas, which seem quite western and fancy. The traditional ones are also more male dominated. Kurdish people were generally very, very friendly and I never felt insecure or in danger during my trip. Of course, we did not visit Mosul or Kirkuk and maybe I would be cautious to travel around alone for long distances, but generally I felt safe. Especially in the streets

where we stayed for the most part of our travel, people developed a friendly relationship towards us as they saw us every day. I recall talking to someone in the group about how unreal it felt at times to be in this place where everything looks quite normal, in contrast to the impressions I had from the media before. It was very valuable for me to have had this experience first hand, and not to have let myself be influenced by the prejudices and concerns of people driven by fear, advising me against this travel without actually ever having been to Kurdistan.

I also would like to thank Hardi Kurda warmly for having invited me to be part of this experience. It was a very interesting group of artists and a mostly very enjoyable encounter of souls. This project is in the process of

development, and I would like to encourage him to continue despite the many difficulties he faced. The festival has been an experiment in an environment where things are quite unpredictable. A closer contact with the local contemporary art scene could also nurture this project on both sides, for the visiting and the resident artists. I would like to also thank all other involved people who made this experience possible, the local people for their welcoming attitude and the fellow artists for the good time we spent together. I am looking forward to witness the future development of this great project!

With these impressions and many things left to explore, I hope to meet you again, oh Kurdistan! Sar Chao

Katharina Bévand



“The Wild Kurdistan”

as many people in Germany stated, when I mentioned my future travel to friends in Berlin. They referred to the title of the adventure novel written by Karl May that most Germans seem to know well. I didn't know what to expect visiting Kurdistan. But I was sure it wouldn't be the Karl May tale I was about to encounter. I knew so much and so little at the same time. I went to school with Kurds, I watch and read the news about Kurdistan and the whole region as many of us do, I guess. But still I knew so little. The cruelties and the suppressions the Kurds have and had to suffer were enormous, a permanent threat to their culture and life. The war against Daesh the Peshmerga were fighting bravely. I wondered how the people are coping with the suppression and instability created by the war. What will I encounter and learn while traveling to South Kurdistan. What do I have to offer, in return as a traveling sound artist visiting South Kurdistan. I came to the conclusion that it is not much that I can bring, apart from an open heart and open ears and the will to learn.

We flew to Iraq without a visa, because the Iraq Embassy postponed our applications and it seemed we would not get them before we had to take off. When we arrived at the border control of the airport in Erbil we were welcome with a “Herzlich Willkommen” and a visa stamp for South Kurdistan, the autonomous region in North Iraq, without any problems or ado. Once there, everything went smoothly – and also on all the passport checks on the road patrol points we frequently encountered throughout the country. I remember how stunned I was already after a few hours in Slemani. People were generally so welcoming. I recognized especially that the police and soldiers were more friendly than in any other country I have visited, and I didn't have the feeling that it had much to do with the fact that we were Europeans. It seemed to me they were very friendly in general, which I didn't expect at all from a region confronted with a war.

The positive and open atmosphere in Slemani surprised me as well. Even though the burden of cruel experiences of the Saddam Hussein times and the war against Daesh was often a topic. I had



the feeling that everyone had quiet a positive spirit. It seems to me that, the people in Kurdistan didn't take things personally, which feels kind of naive to write, but I wouldn't know how to express it better. Also some Kurds I talked to described it with similar words. It seems, the people in South Kurdistan tend to be friendly to everyone, not minding where he is from or what his beliefs might be. As if they would encounter each person without much prejudice, even though the person might be from a country or culture that tries to suppress the Kurdish culture. I was really touched by that, cause it was the last I expected. I just recognized very strongly that this kind of general kindness is often missing in the so called “civilized” countries. It made me feel that there is lots of hope and compassion in Kurdistan, and that one day, this might hopefully spread to the whole region and neighbouring countries.

The artist we met, our hosts and the organizers were doing their best to show us as much as they could and to support our project. We visited many interesting places and projects, where great things happened or will happen in the near future. I learned much from it. Specially stunning was the music institute with an archive of Kurdish music, own recording studio, performance venue and publishing facilities. Something I didn't expect to encounter at all. Also the old tobacco factory in Slemani where an enormous art education center is taking shape. A group of teenagers in the tobacco factory organized themselves as a collective to create an independent space for art, music, dance and collaboration. The director of the art center gave the kids the chance to be the first group to start to develop something in the space before he could even start with his own projects. We had the



opportunity to meet very talented and interesting Kurdish artists from different fields. Like Hemn Hamed from Erbil who hosted us and gave us an insight into his installation and video work that is rooted in his experience of bringing humanitarian help to civilians living in Mosul while Daesh occupied it. I once again learned that people all over the world, living under very different conditions are able to express and communicate with art as a language, when we could not find a verbal language to communicate.

Before taking off to Kurdistan I met my friend Jan Vormann who gave me a bag of Lego bricks to install it as an art piece. Jan has done this street art project since we studied together under the name „Dispatchwork“. He uses Lego bricks to fill holes in broken walls in different places all over the world. A playful and colorful project with a strong visual impact, as I find. I like his project and thought it would be very nice to have one of this works also in Kurdistan.

When we visited the Amna Suraka (The Red Museum) in Slemani, I knew I wanted to install the work there. Amna Suraka is the former prison, where Saddam Hussein's regime tortured the Peshmerga and their families until the liberation in 1991. The facades of the buildings still show the marks of those liberation battle as if they just happened yesterday. I wanted to fill the marks of this battle, at least one with the Lego bricks, as a colorful symbol for a brighter future.

The Director of the Amna Suraka, Ako Gareb, was very friendly and seemed to like the idea immediately without much explanation needed. After we agreed on the spot, I went to install the piece high up on the facade in between two windows. The place was visible but not too dominant, high up on the first building you see after you enter the compound of the museum. I held myself with one arm grabbing the edge of the wall, while the other reached out to place the Lego inside that hole that was probably created by



a grenade. Mostly it was raining and it was very quiet in the city when I installed it. I could see the town, people quickly passing by with umbrellas as I placed brick by brick into the wall, hanging out of this window frame. From my spot I also saw the tanks of the former battles, placed in the museums yard. Being up there alone in this building with all its history, installing the Lego was a very special moment to me. My knees were shaking because of the height and the awkward position my body was in to reach the hole in the wall. Even though it fulfilled me to have been able to install this work at this very symbolic spot.

Gernas is one of the artists of our group that I met just after arriving in Slemani. Gernas is a Syrian Kurd, who has lived in Brussels for many years. Like all of us, he was very moved emotionally by the horrific torture chambers of Amna Suraka that he visited for the first time. While it was the most difficult and cruel place for all of us, he felt similar but, to respond, he wanted to create a ritualistic performance inside the cells playing his Daf frame drum. I felt very strange to do anything in those rooms, actually in the whole museum, but when Gernas asked me, if I would support him, I thought it was the right thing to do. During our 20 min performance, Gernas played his Daf and I played electromagnetic improvisations with guitar pickup hovering over some electronic devices. Two young dancers were dancing like dervishes between the iron rods of the prison, increasing the intensity and speed as the music did until the speed was so fast that it couldn't get any faster. It was the most intense and saddest performance I have played in my life. The repetitive sounds of the Daf and the electromagnetic waves I played along, created an

intense atmosphere that carried me away, took me over but also made me very present. I teared up while playing and needed to be alone for a moment to calm my emotions down after the performance. I am not sure what it was that we did or how other people felt who have seen this performance. Were we sensitive to the place and its history? Was it inappropriate? What would people feel or say who were actually imprisoned there? I don't know the answers.

I believe that art is able to express things that other languages can't express and I believe the people can feel emotions and intentions that are embodied by an art piece, whether it be visual or acoustic, performative or installative. I know that in today's Western art world emotions are a very unpopular thing. Reasoning and conceptualization are instead in vogue. Nevertheless I often try in my works to create something poetic or sensitive with elements that might not be associated with such terms. I feel for example, that by playing a flute-like hose laying on my back underneath a ceiling fan rotating close over my head and playing the fan blades percussively, that I create a certain poetic sensitive atmosphere in a kind of awkward setup. I like the tension that is created between these elements. Before I arrived I didn't know where I would perform this piece "music for ceiling fan and tubes" that I just described. But when it was arranged that we could play in a basement of Amna Suraka which was used as a prison as well, I thought the piece could fit there. A prison is a sad and hopeless place, specially the one we were in. As I understood whole families were detained there, even kids. I can't imagine what happened in these rooms. But one thing I can imagine, is that in even the most hopeless situation there is also expressions of love among people who are imprisoned, expressed in little gestures, looks, touches. I am sure some inmates tried to cheer up others, trying to bring some light into the situation. Maybe someone was drawing a horse with something he found in his pocket for a friend. I thought my performance could have been something like that horse drawing that I imagined.

The journey to South Kurdistan left a deep impression on me. I learned a lesson in serenity, endurance and hospitality. I feel I learned something that should be fundamental to our human existence. If this is the „Wild Kurdistan“ people meant I feel that the world should be a wilder place, cause there is something in this wildness that we could all learn from and that would fit us well.

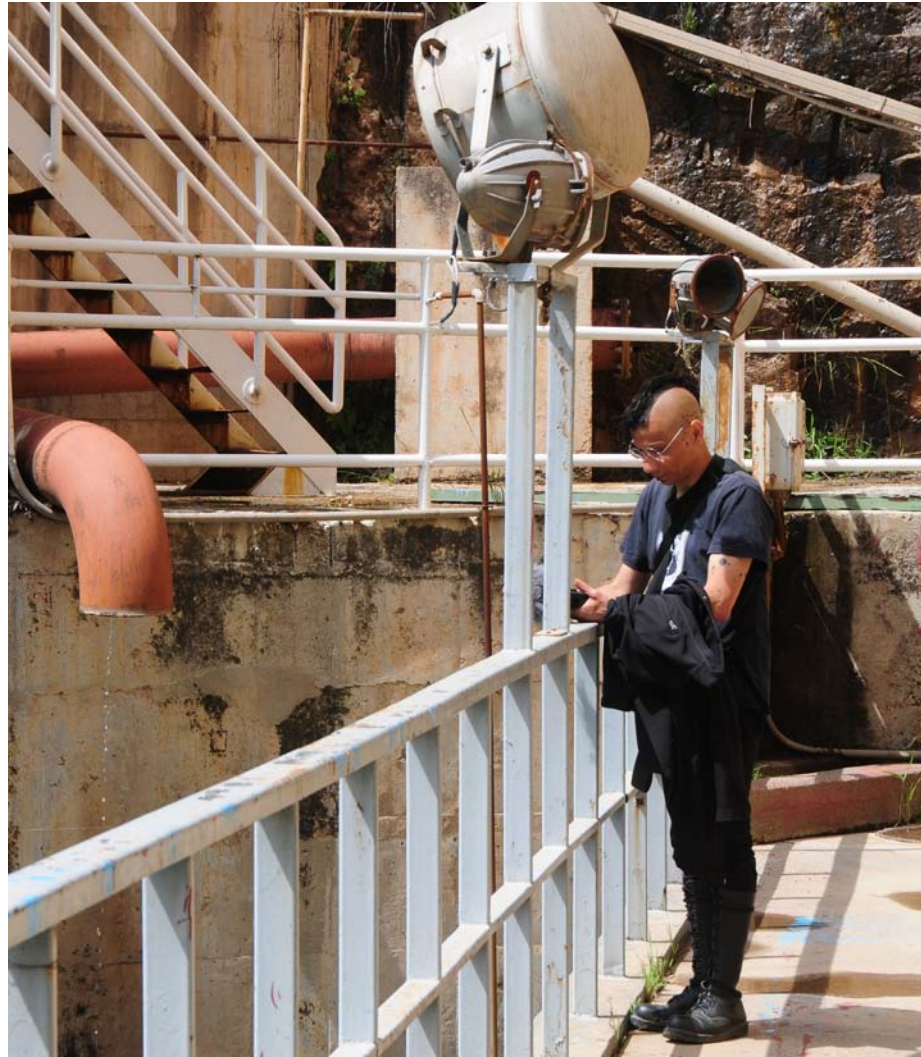
I hope all the best for the regions of Kurdistan and that one day soon I can attend to learn more.

Klaas Hübner

My exploration of Iraqi Kurdistan, such as with other travels across the world, has been full of rich experiences. I had been told by some to not go there because it is a war zone or an unstable environment. I heard similar stories each time I went to countries such as Lebanon, Algeria, Bangladesh, etc. This shows an absolute lack of understanding of geopolitics from the people who “warn” me. Iraqi Kurdistan is a culturally rich place, I found people extremely welcoming and they have a great sense of humour, despite the harsh reality they may live in. It is on an average a peaceful region and I encountered generous people, eager to communicate.

Each time I can, I prefer to meet the people for real and not through the net and I like to explore places I don’t know, out of curiosity but also because I don’t buy what the media often depict us from other cultures, cultures that may differ from ours (even though we share a lot of common grounds after all). This travel has also been important to me, not only due to the fact that I am exploring experimental music from non-Western countries and had a great opportunity to go to a country that is not easily accessible, but also to see from the inside what happens in Iraqi Kurdistan: what kind of music, foods, art, politics, landscapes, smells could I discover there. What kind of cultural exchanges were possible. Possible future projects, collaborations with local artists, discussions about our music and art tastes.

I haven’t been disappointed. It was obvious to me that I would see some modern art and hear some experimental music and I did. I also met a young artist with whom I was already in touch for about two years: Ali Ahmad (aka Wirephobia) who composes noise and experimental music in Erbil. I also wanted to do this travel to get the opportunity to perform in cities such as Slemani (Sulaymaniyah) and Erbil and do some field recordings. Sound always occupies an important place in my life. In the end I mostly worked with some material I could find in the mountains: flat stones that I would beat, scratch, throw in order to generate sounds. But also some pebbles for a performance in the Citadel of Erbil, field recordings made in cafés where men play backgammon,



sounds of empty oil tankers found along the road, etc. I created some live electroacoustic music pieces and performances with those recordings.

Before performing in Kurdistan, I was asking myself if some people would understand why I do sound art and if some would be interested in hearing my work on site. It seems the answer was positive. This experience pushes me to go back there and collaborate with some artists as well as to try to understand and discover more of the culture (we also visited several important sites, museums, memorials, archives) and I wish to meet more artists who would be interested in sound art. We have all got our ups and downs but all in all these were great moments, we learnt a lot I think, and I deeply thank everyone who was involved in the projects, who hosted us, fed us, and especially you Hardi without who this would have not happened!

Cedrik Fermont



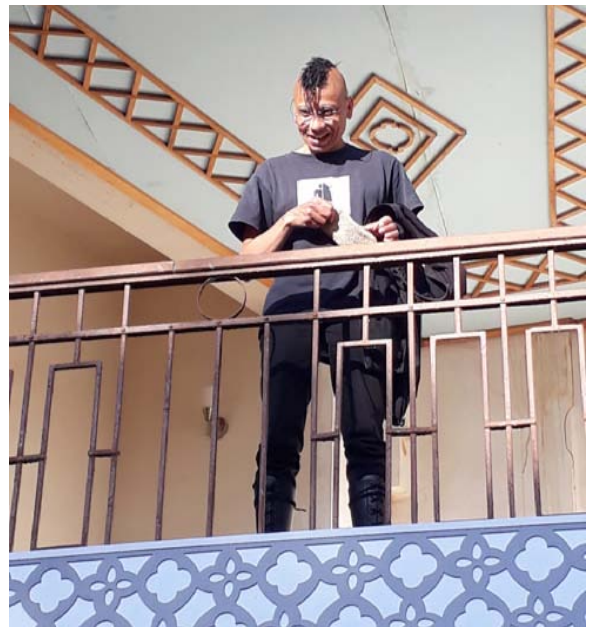
Cedrik Fermont LIVE ELECTRONICS PERFORMANCE

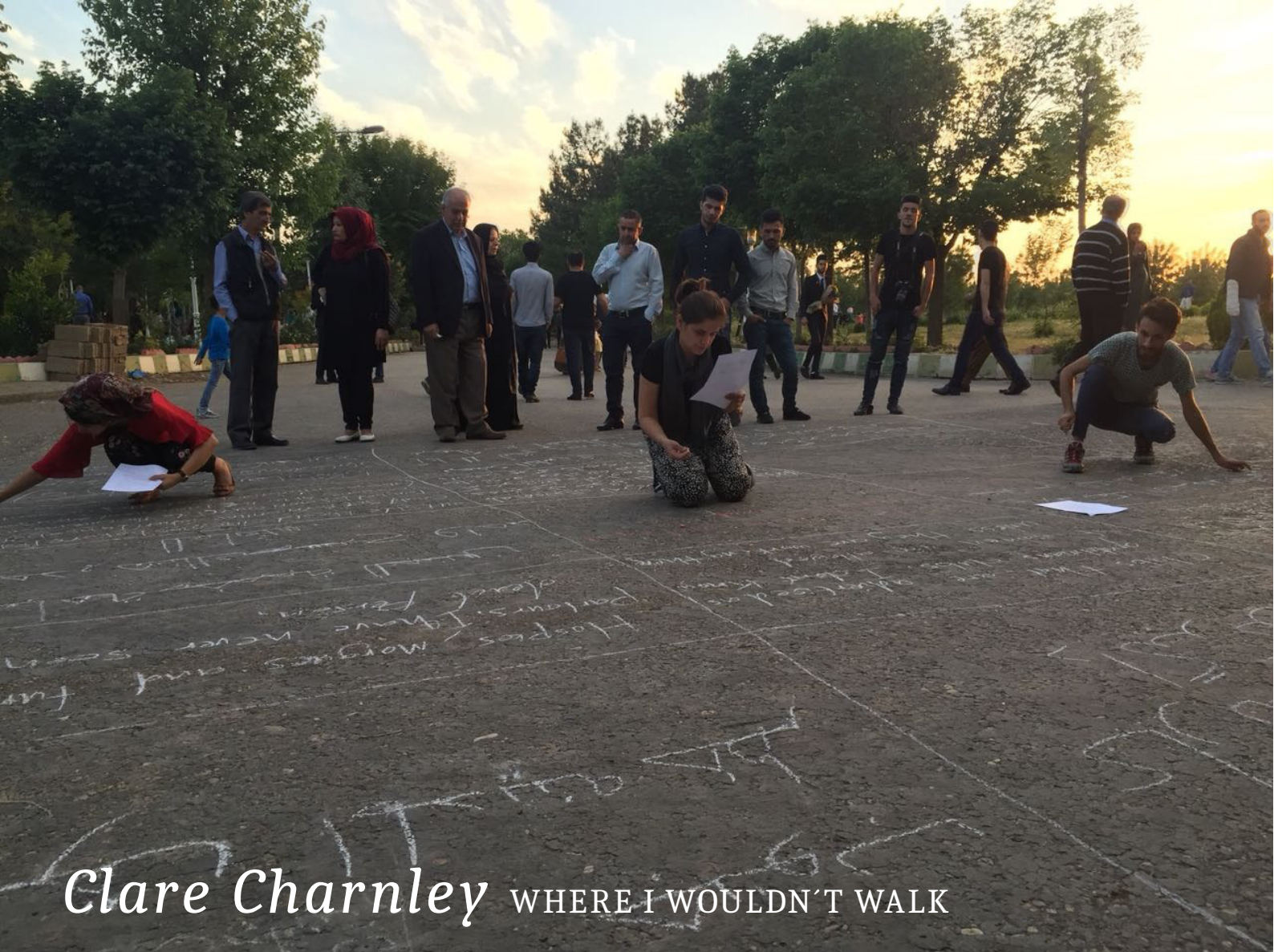
Cedrik Fermont studied electroacoustic music at the Conservatory of Mons, Belgium.

He undertook several residences in Austria (Institut für Medienarchäologie) and Switzerland (Malévoz Quartier Culturel) among others, he wrote several essays about electroacoustic, noise and experimental music from Asia and Africa and co-wrote together with Dimitri della Faille Not Your World Music: Noise In South East Asia (winner of the 2017 "Golden Nica" Prix Ars Electronica in the "Digital Musics & Sound Art" category).

He performed and gave talks and workshops in 53 countries across Europe, North Africa, the Middle East, Asia and North America, performed and/or gave talks in the European capital of culture: Brussels 2000 (Belgium), Maribor 2012 (Slovenia), Marseille en Provence 2013 (France) as well at Europalia Indonesia in 2017 (Belgium). Apart of his solo works, he is a member of collectives and bands such as Salims Salon, Axiome, Tasjiil Moujahed, etc.

Web → www.syrphe.com/c-drik.html





Clare Charnley WHERE I WOULDN'T WALK

Visual artist Clare Charnley is curious to see what happens as object and ideas move between cultures and people. And to take part in this movement herself. Much of her work is made with the public or in collaboration with people in other countries. Games of Distance and Proximity is an ongoing long-term, long-distance collaboration with Brazilian artist Patricia Azevedo. It uses the non-space of Skype split-screen video recording to probe/tease difference and connectivity.

Recent exhibitions, performances and screenings include; Stuff of Epic, B#Side Gallery, Treviso, Italy: Birth Rites, Whitworth Art Gallery, Manchester, UK : CineAutopsia / Bogotá Experimental Film Festival, Colombia: Paratissima, Torino Esposizioni Turin, Italy: No Quiet Place, The Tetley Leeds, UK: Spring Lamb, Yorkshire Sculpture Park, UK.

Web → www.clarecharnley.com

Where I wouldn't walk

Unable to travel to the exhibition, I proposed building a collaborative performance with a local artist about subjective relations of place. However this turned out not to be possible and I found myself in the strange position of devising and directing the piece remotely, using a mix of material gathered from both South Kurdistan and my home country of the UK.

It started with a series of conversations (skype and real life) in both countries about places we would not go alone. Clearly there is a range of reasons for avoiding particular places- taboo, prohibition, fear, bad memories and more. These choices are inflected by identity and experience. I am interested in the way they change with time and place. An account of where we wouldn't go gives insight into the constraints and limits we live within, sometimes unconsciously.

Through our conversations a list of 'observations' was drawn up in Kurdish, Arabic and English. For the performance Rebeen Hamarafiq organised the drawing of a large grid of the 'observations' on the ground in chalk. The performance was carried out within the grid by the other festival participants. It was devised specifically for them, relying on their particular sensitivity to sound, rhythm and pace, and the fact that, though there is overlap, they do not all speak the same languages.

Performers stand in the squares of the grid, reading their 'observations' aloud before stepping onto adjacent squares. They can only stand in squares whose language they can read. Because of the gaps between languages and the fact that texts face different directions, they have to step across and around each other, turning their bodies as they do so to be in line with the next text. The reading is done with hyper-awareness between performers. Sometimes they speak simultaneously. Sometimes they wait for each other. Sometimes there is a silence. Sometimes two people stand in the same square and read together. Sometimes they have to lift their feet to read. A shifting relationship of bodies as well as voices. A sort of slow dance.



The piece felt remote. I would have liked to be more involved in both it and Space21.

The initial idea for the performance was influenced by my visit as part of an artists' delegation to South Kurdistan in 2007. Back then I was very aware of constraints - the way the organisation that hosted us was super vigilant about our security, not allowing us to walk unguarded, that the female students missed our performances because they were bussed back for late afternoon, that there were grand dinners underpinned by a hierarchy of who got to sit where or to eat first. Coming home, I became more conscious of spatial, personal and social limits within my own culture.

Much later, now in fact, reading Space21artists' warm accounts of the openness and kindness they experienced during their visit, I wonder if the critical questioning of both cultures implied in my piece is too much at odds with the generosity of the rest of the exhibition...

Maybe a detail of my recent Skype conversation with Kani Kamil Majid, a Kurdish artist living close to my town, will help... Apparently there are no public toilets for women in the centre of town. Just ones for men in the Mosque. (I was shocked!) But it's fine for a woman to go to a stranger's house to pee. (I was thrilled that such bigotry could be sidestepped so neatly by such open hospitality; in my country, and in the West in general, anyone knocking on a stranger's door is regarded with suspicion, fear and probably complete disbelief!)

Rozhgar and I hoped together that, as people like her challenge gender inequality, changing where she and others can go, the Kurdish culture can keep hold of its warmth and trust of others- a very special kind of where I can go.

Hardi Kurda SOUNDING CARPET



Hardi Kurda is a composer, sound artist, improviser, and curator. Hardi takes part in a wide range of projects to uncover compositional strategies from everyday and site-specific materials by visualising, perceiving, and investigating for imaginary sounds that create an otherness in relation to its original context. Noteworthy, Hardi's music draws notation that stimulates performers to improvise. Thus, his music offers the listener a broader sense of how composition can transcend limits that traditional Western practice can often place on it. In this regard, Hardi was awarded Gothenburg city culture grants in 2015. Hardi's music have been performed in many exhibitions and festivals, like; Sound Place exhibition in Goldsmiths and Estrangement in Showroom London, Maerz Music by Adapter Ensemble in Radial system v Berlin. Gothenburg's science festival, Sounding festival in Edinburgh, and many more. Hardi received MA degree in music composition at Gothenburg University 2012. He is a Ph.D. candidate at Goldsmiths University of London. Besides, he is a curator of Space21 and non-ensemble in Sweden. Currently, he is a composer residence at Recherche Ensemble in Freiburg- Germany funded by the Swedish artist grand committee.

Web → www.hardikurda.com

Sounding Carpet

Sounding Carpet is an interactive sound piece, it explores the divisions between history, object, sound and technology. It creates different listening experience, it breaks the associations with the traditional Kurdish carpet. When Hardi visited the Textile Museum in Erbil, Kurdistan last year, it was his first time seeing a Bradost Kilim. He examined the Kilim in order to understand whether there were connections between the symbols, colors, and the stories they were meant to tell. While at the Museum, he became intrigued by one symbol that looked like a human face but which – when he moved closer – shifted its images into gestures that somehow made him think about sounds. At that moment, the Kilim ceased to be just an object on the wall. Hardi could resonate with the gestures. When he touched the Kilim, he felt the vibrations of the gestures. It created an “exotic feeling” in him!

Hardi then commissioned a handmade carpet from Koya textile factory in Kurdistan. He sent them just the “face” symbol magnified to scale on a millimeters paper. Consequently, he inspected the carpet using touch sensors, Max MSP and Ableton Live music software, with the assistance of programmer Carlo Cattano. Ideally, the sound design and composition structure in Sounding Carpet is an interpretation of the gestures and the colors of the “face” symbol.

Sounding Carpet describes practical happenings in the public. The idea is that the public uses the three senses of hearing, seeing, and feeling by simply digging their fingertips into the “face” of the carpet and searching for sounds (which might be described as an archaeological action). In this creative process, the public is both performer and listener, and they can form their own real-time sound composition (improvisation) to create other stories from within the carpet through sound. Listening sensitively, participants reflect on their fingers wandering amongst the colors, shapes, and materials of the physical, handmade Kurdish Sounding Carpet and construct a time portal between the past and the present. Ultimately, the experience of drawing a connection between the past and the present creates “a now” which is where the contact between the Sounding Carpet and the public takes place.





Klaas Hübner

MUSIC FOR CEILING FAN AND TUBES

Klaas Hübner is a Berlin-based sound sculptor, improviser, and instrument-builder whose installations coax out uncanny chants from whirly tubes, ceiling fans, styrofoam, and cassette tapes. With Andrew Schrock he built the musical architecture Château Poulet for the Music Box New Orleans which is used for music performances by various visiting artists like Peaches, Animal Collective, Bonnie Prince Billy, Tony Allen, The Residents, Arto Lindsay and many more. An evolved version of this instrument, the Corrugarou, is installed in front of the Massachusetts Museum of Contemporary Art. He released his Album SOG on the British label Slip Imprint and played his composition for ceiling fan and tubes at Cafe Oto in London, the Citadel of Erbil in Iraq and the Kunsthalle am Hamburger Platz in Berlin.

He is active in the Berlin improvising and experimental music scene with his unique instrument the “tape guitar”, a manipulated 4 Track tape recorder and his musical project SMOG in which he plays electromagnetic fields of everyday electronics. He has exhibited and performed in theatre and dance pieces, art shows, project spaces and performance places in Guangzhou, Cairo, Seattle, New Orleans, New York, Los Angeles, Venice, Bolzano, Zürich, Barcelona, Paris, London and many more.

Web → www.matchees.blogspot.com/p/music.html





Klaas Hübner

SMOG electromagnetic field



Katharina Bévand SUSPENSION

Katharina Bévand (Munich, 1988) is a sound artist currently based in Berlin. After having studied Fine Arts at the universities of Spain, South Korea and Brazil, she completed a Master in Sound Studies at the University of Arts in Berlin. Her artistic practice moves between performance and installation and explores the acoustics of architecture, objects and their relation to the human body. In 2017 she received an honorary mention at the sonotopia-bonn hoeren european contest for sound art. She has exhibited and performed in unusual spaces like the Wasserspeicher, a former crematory at Südsterne and the Bärenzwinger in Berlin, as well as other renowned venues like the Pergamon Museum of Islamic Art or the Sudhaus at the KINDL-Center for Contemporary Art Berlin.

Web → www.katharinabevand.com





Katharina Bévand SOUNDBODY

Soundbody – Hammam in the citadel of Erbil.

A soundbody emitting sounds moves inside another body, a container, which resonates and shapes the emitted sounds anew.

Soundbody is a performance which explores the architecture and acoustic qualities of the old hammam building (oriental traditional public bath) in the historic citadel area of Erbil, Kurdistan (inscribed on the UNESCO World Heritage list since 2014). The performance consisted of the movement through space of the performer wearing small loudspeakers around her body. The movement starts from the outside space of the hammam towards its interior. The emitted sounds are edited recordings related to water made while travelling in Kurdistan, e.g. the inside of the water dam in Dokan or a water generator in Erbil. These were used in combination with former recordings of an instrument made of tuned copper tubes.

When moving close to corners, recesses and other architectural shapes, the emitted sounds constantly changed and were modified by the surrounding space. Additionally,

abstract forms made with the hands around the loudspeakers amplified and directed the sound in different directions.

The performance was performed twice as part of the Space21 Festival 2018 with a duration of approximately 20-30 minutes for each performance. Web → <https://katharinabevand.com/2018/05/03/soundbody/>

Suspension – Amna Suraka Museum in Slemani.

Mute the Daf hangs, a row of tears shining bathed in gold, golden chains.

This installation was installed in a basement of a building belonging to the Amna Suraka Museum in Slemani (former war prison under Saddam Hussein). In response to its terrible history, my speechlessness materialized through the absence of sound. The Daf – a Kurdish traditional frame drum with short chains attached to its inside – is hanging in long chains. The suspended instrument is in an unnatural state. The sounds and noises of the Daf are silenced, its movement interrupted, its freedom and essence negated. Web → <https://katharinabevand.com/2018/05/03/suspension/>





Rebeen Hamarafiq

TUNING BODY

Rebeen Hamarafiq is an artist and curator working with different context and institutional critique, issues related to body control, construction of language and power, cultural sets of production and their consequences on individuals and social body ... exhibiting and Curating locally and internationally including: Showroom London, Alternative Gdansk Poland, Museo di Roma in Trastevere, Call Art, LA,. He studied Master of Fine Arts (MFA) & Graduate Diploma Creative and Cultural Industries, both from Goldsmiths College, University of London. And BA in Art Sulaymaniyah College of Fine Art.

Tuning body

The work started with an experiment with body and sound, made especially during and for the project Clamour. The first display of the work was shown as video documentation of the actual performance. For the project Space21 for the first time, I did the performance live and in front of an audience. This opens up possibilities for many other directions for the work to develop. At the same time it records layers of the politics and history embedded in the different locations.





Gernas Haj Shekhmous

PERFORMING THE RELEASE OF THE SHADOW

Gernas Haj Shekhmous is a Kurdish-Belgian artist, actor and daf player. The daf is a Kurdish traditional instrument and one of the oldest frame drums created for ancient Sufi ceremonies. Although being in Europe for 18 years, Gernas preserved his strong cultural Kurdish identity, while embracing new musical styles and approaches of performing. He is a member of several musical projects in Brussels, among others, Collective N Trance and Mestan. Another of his ongoing projects is to bring the Kurdish "Kasnazani" Sufi ceremony to the stage.



أنا هي
I am Her

أنا هو
I am Him

Ali Assaf I AM HER, I AM HIM

Ali Assaf Born 1950, Al Basrah (Iraq). Lives and works in Rome (Italy).

He graduated in 1973 from the Institute of Fine Arts in Baghdad (Iraq) and in 1977 from the Academy of Fine Arts in Rome. His works confronts contemporary social issues, such as emigration, identity, exile and the role of the artists in multicultural context through photography, installation, performance, video and painting. Since the late 1960s he has had solo shows and participated in collective exhibitions in different cities around the world, including: 1st Architecture Biennial and City of Rabat Salè – Morocco; ICI Institut des Cultures d'Islam – Paris; French Institute of Saint-Louis in Senegal; Museum Archives Nationales – Paris; Nasher Museum of Art at Duke University – Durham N. C. (U.S.A); Sala 1 – Centro Internazionale d'Arte Contemporanea – Rome; 54th Biennale Internazionale d'Arte di Venezia; MOCA Museum of Contemporary Art – Yinchuan (China); Museo Sperimentale d'Arte Contemporanea – L'Aquila (Italy), Palais de la Culture M. L. Al Khalifa – Constantine (Algeria); Boghossian Foundation/Villa Empain – Brussels; MAXXI Museo Nazionale delle Arti del XXI Secolo – Rome; 11th International Cairo Biennale – Cairo; BOZAR Centre for Fine Arts – Brussels; 2nd Gulf Film Festival – Dubai; INHA Galerie Colbert – Paris; Haus der Culturen der Welt – Berlin; 13th Biennale d'Arte

Sacra – Teramo (Italy); FotoGrafia International Rome's Festival – Rome; Palazzo Strozzi – Florence; 1st Triennial of Art and Culture in Exile – Copenhagen; UNESCO hall – Beirut; De Muzerije Cultural Center – 's – Hertogenbosch (Holland); Museo Laboratorio di Arte Contemporanea dell'Università 'La Sapienza' di Roma. His works have been acquired for private and public collections, and he received awards, prizes and honorary citations as well.

Web → www.aliassaf.com



Tuukka Haapakorpi TOTAL REKOLA MASTER

Total Rekola is a radio piece written by Roy Boswell and Tuukka Haapakorpi. The script is an overwrite of the movie Total Recall and novel "We can remember it for you wholesale" by Philip K. Dick. The story takes place in a parallel future in the suburbs of Finland, built loosely on a fictitious mythology and a role-playing game by Tuukka Haapakorpi.

In the story a version of the actor Dennis Quaid is trying to commute from the suburb of Rekola to the nearby, also suburban, area of Kerava. On his way to Kerava he meets a mechanical Taxi driver born out of a man who ate a receipt in a hamburger, extra dimensional ticket inspectors and a repurposed hospital area stuck in an infinite time loop.

The radio play was premiered live in October 2017 on the Urbanapa festival, Helsinki. After that it was made into a studio version in November 2017.

TOTAL REKOLA

Written by: Roy Boswell and Tuukka Haapakorpi

Directed by: Roy Boswell

Recording: Tuukka Haapakorpi

Music: Roy Boswell, Emily Boswell and Tuukka Haapakorpi

Mixing: Roy Boswell and Tuukka Haapakorpi

Mastering: Roy Boswell and Tuukka Haapakorpi

Actors:

Dennis Quaid: John W. Fail

Taxi Driver and the taxi drivers brother, the

Monster of Kytömaa: Josef Donner

Riitta: Emily Boswell

Nurse, The Oven with three hotplates: Noora Palotie

Dr. Philly: Paul Westlake

Reporter, Dennis' friend Eric: Tuukka Haapakorpi

Dennis' dad, The Voice of the greater Helsinki Rail

Service: Roy Boswell

Narrator: Sasha Linder

Recorded in Maunula, Helsinki, November 2017.



Tuukka Haapakorpi Graduated from the Finnish Academy of Fine Arts, Arts University of Helsinki in 2015, Tuukka Haapakorpi's works are often in the form of an installation. Haapakorpi works with text, music/sound, video, printing and sculpture. His works are made out of multiple layers of meaning, connecting to sociology, psychology and media culture. Haapakorpi's works have been exhibited on contemporary music festivals such as Time of Music and Norberg festival, private exhibitions in Finland and group exhibitions both domestic and abroad. He is a part of Elektronmusikstudion Stockholm, works in the Finnish Sound Arts Association Charm of Sound and frequently performs in Finland and abroad both solo and in experimental music groups such as Ritual Extra and Horst Quartet.

Starting from January 2018 onwards Haapakorpi is on a 1-year grant from the Finnish Center for Promotion of Arts (Taike) to develop an artistic role-playing game containing feminist strategies and absurd Pynchonesque world building. Web → www.tuukkahaapakorpi.com



Spontaneous Participants



Ali Ahmad, Krasikreshe, Electronics
Music, Erbil

Students from Slemani University,
department of cinema

Joseph Conrad, video art, UK



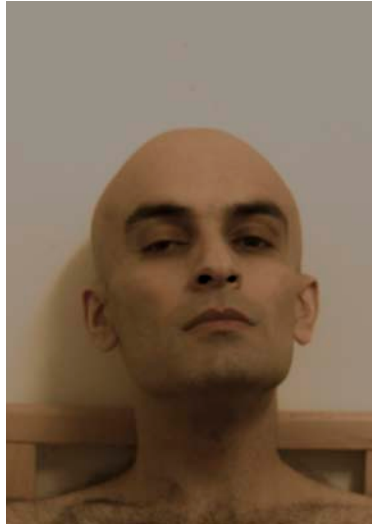


Jan Vormann,
Dispatchwork
in collaboration with
Klaas Hübner, Germany

Space 21 Staff



Curator:
Hardi Kurda



Event Manager:
Rebeen Hamarafi



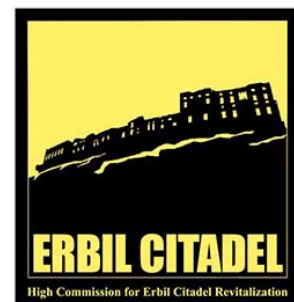
Co-curator: **Brandon LaBelle**

Brandon LaBelle is an artist, writer and theorist working with sound culture, voice, and questions of agency. He develops and presents artistic projects and performances within a range of international contexts, often working collaboratively and in public. Works include "The Floating Citizen", Tenerife Espacio de las Artes (2018), "The Ungovernable", Documenta 14, Athens (2017), "Oficina de Autonomia", Ybakatu, Curitiba (2017), "The Hobo Subject", Gallery Forum, Zagreb (2016), and "The Living School", South London Gallery (2016). He is the author of *Sonic Agency: Sound and Emergent Forms of Resistance* (2018), *Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary* (2014), *Diary of an Imaginary Egyptian* (2012), *Acoustic Territories: Sound Culture and Everyday Life* (2010), and *Background Noise: Perspectives on Sound Art* (2006). He lives in Berlin and is Professor in Fine Arts at the University of Bergen.

Photos by: **Biyar Rashid, Sara Salh, Katharina Bévand, Cedrik Fermont, Rebeen Hamarafi, Hemn Hamed, Klaas Hübner and Hardi Kurda**

Catalog designer: **Mirjam Korn**

Sponsors and Partners



Thanks to...

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Thanks to our collaboration partners: The High Commission for Erbil Citadel Revitalization (HCECR), Swedish Music Organization (STIM), Society of Swedish composer (FST), Radio Dwarozh, Amna Suraka Museum, and Sala1 gallery in Italy.

We send our appreciation to all participating artists with their artwork in Space21 Exhibition 2018. And special thanks to those artists who had the opportunity to come to Kurdistan; you did a fantastic work, with your sound performances and installations in Slemani and Erbil. And, not at least, your

meeting face-face with Kurdish audience, people and sharing ideas with the local artist as well. I hope you enjoyed your trip to Kurdistan and it has been inspired you! We apologies if sometimes things were not as we expected and planned! We try to make things better for next year!

Special thanks to...

Artist Hemn Hameed, Zana Rasool, Shirwan Khan and Salar Said. Carpet factory in Koya.

Institute of Fine Art in Slemani.

Salam cultural house, Mr. Abbas Video.

Rasti Noori and his friends.

Mr. Salam Hama-Law, Dukan Dam and Yasen Mhamad Amin.

Mr. Saman the bus driver and the local people as well.



Contact

www.space21.nu

space21art@gmail.com

Facebook: Space 21 Exhibition

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