INTERNET OF THINGS:
ANOTHER WORLD IS POSSIBLE
إنترنت الأشياء: عالم آخر ممكن

Exhibition: April 7, 2020 - ONGOING

Press Release

Internet of Things: Another World is Possible
Exhibition: April 7, 2020 - ONGOING
Opening accompanied by performance: July 28, 2020

Internet of Things: Another World is Possible

7 APRIL 2020 – ONGOING

Internet of Things: Another World is Possible is an exhibition project facilitating a collective inquiry from (and through) the quarantine. Navigating online and offline. Traversing temporalities.

With the world currently on lockdown as a result of the COVID-19, most human interaction has become relegated to cyberspace. As such, we find ourselves increasingly vulnerable to the reign of communicative capitalism and high technology, connected to the precarious state of disembodied presence.

The internet utopians realised early on that just as cyberspace embodied the potential for liberation and the formation of radical subjectivity, it was also capable of being taken up by systems of domination. Driven by the expansion of capital, the proliferation of the digital corresponded to the acceleration of the info-sphere, and the simultaneous designification of the world. A cancellation of the future. Or in other words, the disappearance of a radically different political future. Following Baudrillard; "Everything.. transposed into the virtual, and we became confronted with a virtual apocalypse".

How do we think about recovery and repair in the context of such hierarchical networks. The work of repair that allows for a sense of futurity and/or helps us think other worlds. Multiple. Without boundary.

(IOTAWIP) is an invitation for reflecting on the Situ, from our active positions behind the screens. Deconstructing the crisis, contingency, social structures, cyberspace, memes, anxiety, technology, geography and body-politics. Live stream to news feed. From the medium and its discontents, to the state of emergency.

*The program unfolds through an online residency and live-streaming activities.

IOTAWIP Publication - Issue no. I

Temporal Slips, Extended Thresholds

An exercise in online publishing as an artistic/curatorial practice. The various constellations of .txt and .img impart an attempt to reflect on the spaces opened up by concepts through and against crises and "virtual" dispossession.

TEMPORAL SLIPS, EXTENDED THRESHOLDS

انزلاقات زمنية،عتبات ممتدة
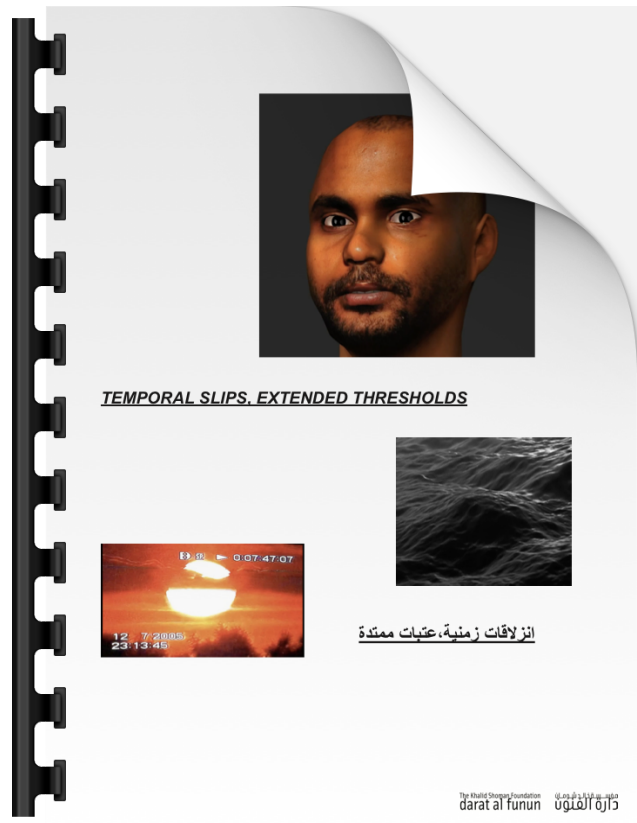
IOTAWIP Publication - Issue no. II

Immune Systems & Antibodies

An exercise in online publishing as an artistic/curatorial practice. Departing from the "state of injury," toward reparative "presence" and a witnessing otherwise.

Artists in Residence

Machines of intimacy (working title)
Omar Adel

A preliminary research that meditates on the current situation and the power structure relationships between systems of control and individuals, the wider understanding of productivity in societies of consumption, and intimacy as a trending product in the time of social distancing.

Omar Adel is a multidisciplinary artist working across video, photography, sound, design, coding, and performative instances. His expansive artistic practices investigate what he calls "The triangular feed-backing relationship" between Human Cognition, Constructed environments, and Technology; with a special focus on addressing themes like time, reality, human error, AI, and language use.

Artists in Residence

Resistance of Rhizome: Behavioural Surplus, Surplus Value
Ahmad Isam Aldin

Departing from colonised cities and bodies, and systems of domination that emerged guised with the discourses of public health and post-epidemic.

Trying to understand and imagine the resistance post the next transformation.

Ahmed Isam Aldin is an artist and designer from Khartoum. His work deals with topics of immigration and psychology, as well as processes of revolution and anti-colonial cartography.
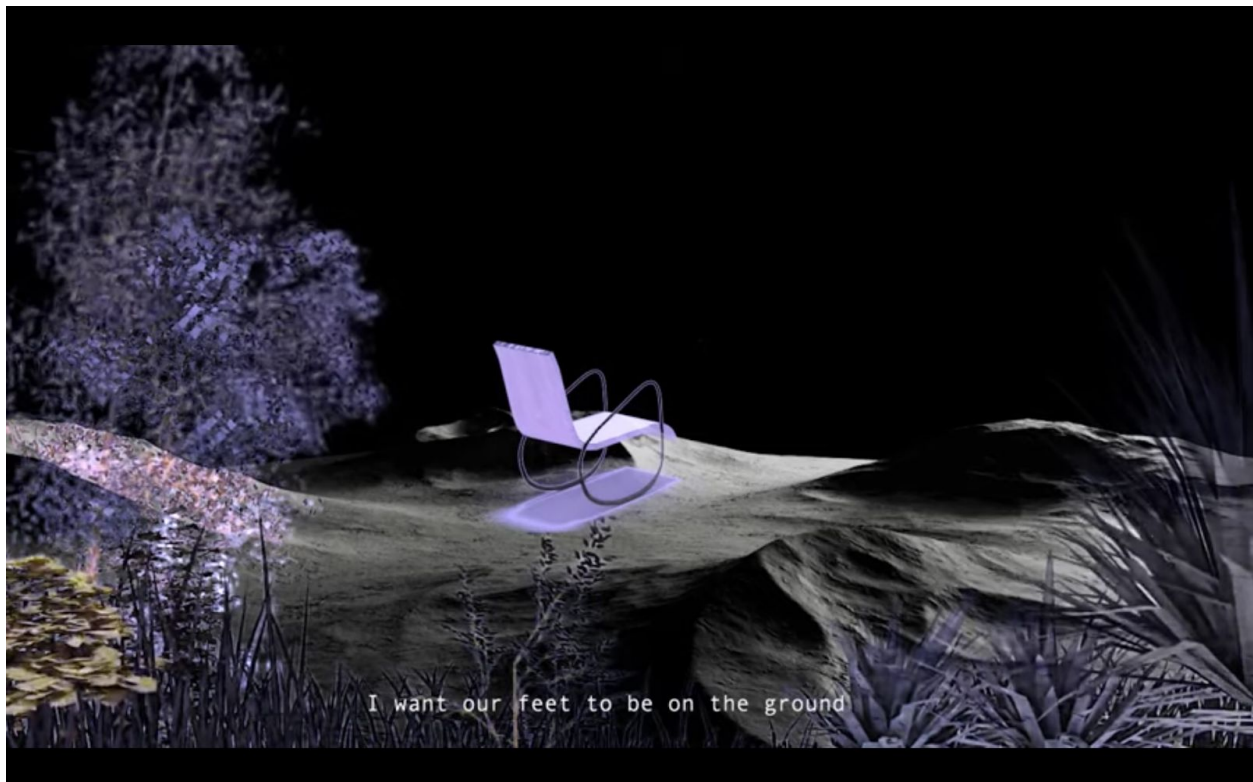
Artists in Residence

Silent Spring
Areej Huniti

Silent Spring looks at life within screens and absent algorithms. Reflecting on our current state of suspension, immobility and information overload, the project experiments with online generative tools to see what a rearrangement of what's already there can say? When existence is constant labour, can technological tools do the 'work' for us?

Areej Huniti is interested in understanding our relationship to technology and ways to reconfigure it. Her current interest revolves around the intersection of virtuality and subjectivity, research and practice, the present and the absent. By weaving real elements with fiction she wishes to complexify reality while imagining different future possibilities.

Artists in Residence

Drawing in the Chaos
Bayan Kiwan and Juliana Fadil-Luchkiw

Giulio Camillo claimed that his memory theatre allows visitors to memorize the entirety of the cosmos. The visitor stands on the stage looking out at the audience filled with astrological and mythological symbols meant to 'jog the memory'. As a two-dimensional map that implies a three-dimensional space that one can enter, the memory theatre organizes the chaos of the cosmos. The theatre was a precursor to, and used for, the development of computer technology and interfaces. We will use this form as an attempt to grapple with and organize the chaos of the pandemic and uprising in New York City, the city which we happen to currently inhabit.

With the memory theatre, our project navigates how the changes that the pandemic has brought to the world and daily life–how we move, dress, and interact with one another and the environment–is already a clear picture of how (for better or worse) another world is possible.

Bayan Kiwan is a multidisciplinary artist whose work documents female sociality and intimacy. Predominantly a painter, she seeks unaccountable possibilities within existing square codes.

Juliana Fadil-Luchkiw's work typically revolves around intangible and ephemeral phenomena, traditions, and events that exist under and in opposition to imperialism and white supremacy.

Artists in Residence

assembly of the dispersed
(scene with archival glove and butterfly; a vision,
divine flashes in the diasporan garden at noon)

Sulaïman Majali

The internet has always been track and trace, a perpetual living and dying in public(s). Here the saracen, detained and in a perennial state of always-already radical; Prevented, Pursued; from which we're to be Protected and Prepared1; is dispersed in an outer realm, archetyped by white Euro-America's Guantanamo Bay as supra-legal (outer)space – alien; always alien. Under supremacist apparatus, saracen, outlier and outsider - in the border zones of globe and stream, intimacy and feed. At nodes of dissent, breaches in membranes of History reveal a supra-spatio-temporal warfare in which all futures other than a perpetually cancelled future are to be Prevented. This region of affective collaterality; where the saracen in an assembly of the dispersed, reaches for wellness through fear of publics, fear of the state, in suspended conditions of quarantine and intra-exilic arrest, is felt simultaneously in a multifaceted absence, disappearance and waiting of the body.

assembly of the dispersed is a continuation of the drawn out process of creating a larger plexus composed of studies or scenes from a growing personal archive of sound and video including found, studio, public domain, field and taken material, towards speaking and thinking about the affective consequences on the internally-exiled body under white supremacy. Bulging towards the production of particular affects, through processes of crushing, folding, destituting, refusing, collapsing narrative as a telling " *about"–"to",* whilst weaponising and deploying a poetics of the strange(r) as a telling " *through"–"with".* It centres on the saracen as spectre for a collective contained by geography, dislocation, proximity, pigmentation and legislation, who slips and bleeds at the fold and the crease of temporal and spatial nodes. Through a proliferation of scenes/verses/movements that zenith and swell between the gravities of site, skin, void, frequency, object, vista, expanse; an impossible protagonist moves through landscapes and moments of artefact, artificiality, feed and stream, in an integral language of absence, execution, demolition, disappearance, waiting and erasure of the body. We move through various acts/houses/verses/nodes/stations in states of multiplicity within a diasporic imaginary, colliding with reflections in the colonial.

Sulaïman Majali is an artist and writer who interrogates the spatio-temporal logics of the enduring colonial and subsequent incarcerations of histories and their futures. The work considers its contexts as an age of anxiety, crises, collapse and multiplicities and looks through a diasporic optic to poetic strategies for disruption and divergent modes of remembering.

Artists in Residence

Absentee on the Couch
Tamara Nassar

Absentee on the Couch is a permanent editorial practice, a perpetual state of interrogation, an exchange of roles, an exercise in epistolary writing.

Tamara Nassar is a Palestinian writer, researcher and editor based in Amman, Jordan. She is currently working as an assistant editor at The Electronic Intifada.

Curatorial Team

Joud Halawani Al-Tamimi is a curator at Darat al Funun, The Khalid Shoman Foundation. She is a graduate of Politics and Near and Middle Eastern Studies from the School of Oriental and African Studies (SOAS). Her primary areas of interest and research include the commons, pedagogies of freedom and decolonisation.

Firas Shehadeh is a Palestinian artist and curator based between Vienna and Amman. His work grapples with the understanding of home and identity in a post-internet age, navigating experiences of exile and displacement. He is interested in post-colonial effects, technology, and history. He holds a Master of Fine Arts from the Akademie der bildenden Künste Wien.

Reem Marji Reem Marji is an architect and curator at Darat al Funun. She has developed a keen interest in the relationship between space, social relations and politics, and how the three intersect in the quotidian. She recently finished her master's degree in the Istituto Europeo di Design - Venezia.

Internet of Things: Another World is Possible Accompanying Program

Tuesday, April 7
Internet of Things: Another World is Possible I Launch
Introduction by the curators and sound performance by Asifeh - beatmaker, rapper and programmer based between Vienna and Ramallah.

Friday, April 17
Session I: Ah shit, Here We Go Again
A presentation on historical materialism, Angelus Novus and CJ meme from Grand Theft Auto: San Andreas.

With Firas Shehadeh, Palestinian artist and curator based between Vienna and Amman. His work grapples with the understanding of home and identity in a post-internet age, navigating experiences of exile and displacement. He is interested in post-colonial effects, technology, and history. He holds a Master of Fine Arts from the Akademie der bildenden Künste Wien.

Saturday, April 18
Session II: Contra-
This session takes as its point of departure the precarity and temporal malaise connected to capitalist cyberspace. Considering a state of virtual dispossession, we will reflect on slowness, our yearnings and longings and the work of recovery.

With Joud Al-Tamimi, curator at Darat al Funun, The Khalid Shoman Foundation and Reem Marji, architect and curator at Darat al Funun.

Thursday, April 16
Urbanisation, Covid-19 and Capitalism
While it seems tedious to evoke capital in the face of every crisis, capitalism left us little space to breathe. As we sit in the comfort of our homes due to the spread of the COVID-19, we attempt to open up a conversation on the role of urbanisation- as an instrument of capital accumulation- in the proliferation of this virus. We will also address the implications of the quarantine enforced in response to the pandemic for the working class and marginalised communities, especially in regard to shelter and public space.

With Jana Nakhal, independent researcher, urban planner and feminist. She writes for "Al-Safir", "Al-Akhbar" and "Al-Adab" magazine, in addition to "Awan" and "Raseef 22". Her research spans place and gender, women's cooperatives, and discrimination against women in the workplace in Lebanon. She is currently finishing her doctorate in Anthropology, looking at the influence of colonial thought and modernity on cultural, agricultural and architectural heritage in the countryside of Bilad al Sham.

Thursday, April 30
Performance: Moon Sighting
It is recommended to wear headphones in a dark room where you can observe the sky. Moon Sighting is one of a series of gestures initiated as part of Areej Huniti's residency project, which looks at life within screens and absent algorithms. Reflecting on our current state of suspension, immobility and information overload, she will be experimenting with online generative tools to see what a rearrangement of what's already there can say? When existence is constant labour, can technological tools do the 'work' for us?

With Areej Huniti, an artist interested in understanding our relationship to technology and ways to reconfigure it. Her current interest revolves around the intersection of virtuality and subjectivity, research and practice, the present and the absent. By weaving real elements with fiction she wishes to complexify reality while imagining different future possibilities.

Friday/Saturday, May 1/2
The Resistance of Rhizome: Behavioural Surplus, Surplus Value
The workshop takes as its point of departure colonised cities and bodies, as well as systems of domination that emerged guised with the discourses of public health and post-epidemic. We will be looking at cities like Khartoum and Lagos. How were these cities planned, and which pandemics were leveraged to justify their design? How were the discourses of public health and hygiene used to subjugate the bodies of workers? We will examine several documents and maps here and there, as sites for a collective conversation on productive bodies and productive cities, from the Keynesian and Fordist economy to that of hal Varian and Mark Zuckerberg. What will they do to our bodies? And what will resistance look like?

With Ahmed Isam Aldin, an artist and designer from Khartoum. His work deals with topics of immigration and psychology, as well as processes of revolution and anti-colonial cartography.

Saturdays, May 2, 16, 30
Workshop: An Inquest into the Moment's Endurance
An Inquest into the Moment's Endurance features a series of readings and film critique discussions curated for the pandemic's moment, with themes varying between anxiety, endurance, isolation and death. Each session will require readings and viewings before attendance, and all materials will be provided in advance. The workshop will be conducted in parallel with Tamara Nassar's IOTAWIP residency project A*bsentee on the Couch,* described as a permanent editorial practice, a perpetual state of interrogation, an exchange of roles, an exercise in epistolary writing.

With Tamara Nassar, a Palestinian writer, researcher and editor based in Amman, Jordan. She is currently working as an assistant editor at The Electronic Intifada.

Tuesday, May 5
Close Reading of Cyborg Manifesto by Donna Haraway: New World Order from a Feminist Perspective
Dr. Amani Aburahma presents her reading of the Cyborg Manifesto by Donna Haraway, focusing on its pertinence in the current conditions as experienced by women in general and in the region in particular. We will study the opportunities and possibilities that the cyborg offers as a construct in unmaking the restrictions of the past and its myths. Setting-off as cyborgs that determine their corporeal position and interrogating the world that classifies them as (other). Cyborg is about potentialities.

With Amani Aburahma, a Palestinian researcher, writer, and translator based in Gaza. She holds a master's degree in Pharmacy and Biotechnology, and has completed academic courses in Psychology. Her main research interests span Postmodern Studies, Feminism, and Biopolitics. Aburahma is the author and translator of many books, including *Cyborg Feminism: Notes on Donna Haraway's Cyborg Manifesto and Situated Knowledge* (2020), *Beyond Foucault: Biopolitics in Genome Era* (2017) and *Man Without Content*, Giorgio Agambin. trans. Amani Aburahma, (2018).

Saturday, May 9
Reesh Hanem: A Half Silicon, Half Carbon Conversation
If you are interested in scheduling a chat with half a human half AI to talk about 'you' please send us an email at internetofthings@daratalfunun.org and book your slot. Once registered, Reesh Hanem will be sharing the link with one participant at a time. The conversation is part of a series of gestures initiated in the context of Areej Huniti's Internet of Things (IOTAWIP) residency project which looks at life within screens and absent algorithms. Reflecting on our current state of suspension, immobility and information overload, she will be experimenting with online generative tools to see what a rearrangement of what's already there can say? When existence is constant labour, can technological tools do the 'work' for us?

With Areej Huniti, an artist interested in understanding our relationship to technology and ways to reconfigure it. Her current interest revolves around the intersection of virtuality and subjectivity, research and practice, the present and the absent. By weaving real elements with fiction she wishes to complexify reality while imagining different future possibilities.

Tuesday, May 12
Video Works from the KSC
In conversation with the main ideas and concepts underpinning the exhibition project "Internet of Things: Another World is Possible", we will be screening video works from the Khalid Shoman Collection exploring body politics, movement and surveillance in light of the state of emergency. Video works: I Only Wish That I Could Weep - Walid Ra'ad (The Atlas Group), Smuggling Lemons - Jumana Emil Abboud, Memorial - Adel Abidin, Silence of Sheep - Amal Kenawy.

The screening will be followed by a discussion with the residents Areej Huniti, an artist interested in understanding our relationship to technology and ways to reconfigure it, Ahmed Isam Aldin, an artist and designer from Khartoum, and Tamara Nassar, a Palestinian writer, researcher and editor based in Amman, Jordan.

Tuesday, May 19
Etherground
In this sonic performance, Dirar Kalash presents a work based on the live treatment of shortwave radio signals through the use of various sound processing techniques. The performance evokes a sculpting of sound; from the fine details of sonic material, moving across the different levels of treating raw musical and acoustic material latent in distorted radio signals.

With Dirar Kalash, an artist who works with a range of musical and sonic fields ranging from silence to noise. Spanning several technologies and techniques, his practice moves beyond prevailing concepts and definitions, and challenges hierarchical relationships and dichotomies inherent to the logic of East-West and old-new. Sound being his point of departure - as material and medium - his work varies from musical composition and programming to free improvisation and sound composition. He is also interested in the intersections and interrelations between music and sound in scientific fields such as mathematics and engineering.

Thursday, May 28
Internet of Things - Presentation
Talk by Areej Huniti, Ahmed Isam Aldin and Tamara Nassar, who presented the projects they have developed the past two months as part of the Internet of Things: Another World is Possible (IOTAWIP) online residency. The talk marks the opening of the exhibition in its first iteration, accompanied by the release of an online publication featuring works by the residents and contributions from the public that respond to the conceptual framework of IOTAWIP.

With the artists in residence Areej Huniti, an artist interested in understanding our relationship to technology and ways to reconfigure it, Ahmed Isam Aldin, an artist and designer from Khartoum, and Tamara Nassar, a Palestinian writer, researcher and editor based in Amman, Jordan.

Tuesday, June 9
Escaping Earth: The Invented Journey
"Escaping Earth" is a performance borrowing elements from video game live streaming and Let's Play formats. Eren İleri plays Kerbal Space Program video game by Squad and over the course of the performance reads texts on ethics of spaceflight, critical posthumanisms, cosmogony, mutual aid and escape narratives.

Kerbal Space Program is a popular space flight simulation video game where players direct *"a space program staffed and crewed by green humanoid aliens known as Kerbals"*. The game allows players to create and operate their own rockets, spacecraft et al, using a wide selection of parts available in the game and the player can conduct realistic spaceflight missions featuring complicated orbital maneuvers.

With Eren İleri, an artist and researcher, working with photography, found material, video games and artist books. He co-founded the artist collective YxS KOOP which organized and participated in public interventions, workshops and exhibitions in Istanbul, Berlin, Vienna and Sinop. He is one half of Well Gedacht Publishing, a DIY publishing house dedicated to artist's publications in various forms. He is currently pursuing a PhD at the Academy of Fine Arts Vienna. In his doctoral research Eren focuses on disembodied masculinity in the context of outer space exploration in contemporary SF video games.

Tuesday, June 23
Talk: Opacity, Repair, and Relation in an Age of Telepresence
Around the world, COVID-19 lockdowns have accelerated the intrusion into our everyday lives of technologies of telepresence, which enable us to be simultaneously "here" and "there" at all times. From the postal system to telephones, from radio and TV to the internet, telepresence is not a new phenomenon; but it has been radicalized in an age of live streaming and social media, FaceTime and Zoom, virtual reality and augmented reality, mass surveillance and drones.

This talk will examine the drone as the emblematic medium of the age of telepresence, inquiring into its transformation of myriad domains of society, including warfare, surveillance, and, in a moment of global pandemic and economic crisis, public health and supply chain management. How do drones reshape human perception and political life? What ideologies are embedded in their manufacture and their uses? And how can we recover forms of relation that are not imbued with the imperial logics they enable? Contesting racialized and colonizing ways of seeing, the talk will consider Édouard Glissant's proposition of a "right to opacity," Simone Browne's notion of "dark sousveillance," and various practices of repair and resistance in the arts and in social movements.

With Kareem Estefan, a PhD candidate in Modern Culture and Media at Brown University. His dissertation, "Decolonial Visions: Witnessing, Opacity, and Speculation in Palestinian Visual Culture," engages poetic and relational modes of bearing witness in contemporary art, film, and digital media projects from occupied Palestine and its diaspora, critiquing dominant human rights discourse and its correlated documentary aesthetics to propose a speculative and reparative path toward decolonization. Kareem is co-editor of Assuming Boycott: Resistance, Agency, and Cultural Production (OR Books, 2017), an anthology of essays on artists' activism, cultural boycotts, (self-)censorship, and transnational solidarity in the arts. His writing on contemporary art has been published in magazines and journals such as 4 Columns, Artforum, Art in America, BOMB, Frieze, Ibraaz, The New Inquiry, and Third Text, among others. He has also worked as an editor at both art and journalism nonprofits, including at Creative Time Reports, an online magazine that featured artists' perspectives on social and political issues.

Tuesday, July 7
Talk: Necropolitics
In this talk we will attempt to deconstruct Achille Mbembe's notion of necropolitics in relation to Michel Foucault and his concept of biopolitics. We will also look at contemporary forms of necro power, making reference to the racial violence threatening black lives in the United States, targeting the Other in Europe- with the rise of the far-right, and structuring the everyday of Palestinians living under the racist Israeli occupation, moving finally onto a discussion of the necropolitics of the global COVID-19 pandemic.

With Amani Aburahma, a Palestinian researcher, writer, and translator based in Gaza. She holds a master's degree in Pharmacy and Biotechnology, and has completed academic courses in Psychology. Her main research interests span Postmodern Studies, Feminism, and Biopolitics. Aburahma is the author and translator of many books, including *Cyborg Feminism: Notes on Donna Haraway's Cyborg Manifesto and Situated Knowledge* (2020), *Beyond Foucault: Biopolitics in Genome Era* (2017) and *Man Without Content*, Giorgio Agambin. trans. Amani Aburahma, (2018).

Saturday, July 11
Workshop: On Agonism and the Crafting of Hope
The session draws from the artist's ongoing research on power structures' turbulence, the perceptual shift in our understanding of the public space, and the attempt to find an alternative way of understanding/handling the emancipatory struggle. During this session, the main key points of reflection will revolve around the back and forth shift between universalism and populism. We will draw on the agonistic perspective as a tool for maneuvering the existing hegemony specifically within art institutions, and hopefully delve into the specific state of artists, art institutions, and artistic praxis within the Arab world.

With Omar Adel, a multidisciplinary artist working across video, photography, sound, design, coding, and performative instances. His expansive artistic practices investigate what he calls "The triangular feed-backing relationship" between Human Cognition, Constructed environments, and Technology; with a special focus on addressing themes like time, reality, human error, AI, and language use.

Saturday, July 18
Lecture Performance: Your sun in screen, moon in glitter, uprising
All of our information is in the light. We wear our movement like glitter.

Both the news and memory theatre claim to collect, organize, and make all information available in one place. Two fictional newscasters bring you an excess of information reading performance, as an appendix to their IOT open studio. Through the poetry of juxtaposing collected fragments of text, we will chart an extending body in sources and reflections of light.

With Bayan Kiwan, a multidisciplinary artist whose work documents female sociality and intimacy, and Juliana Fadil-Luchkiw, an artist whose work typically revolves around intangible and ephemeral phenomena, traditions, and events that exist under and in opposition to imperialism and white supremacy.

Thursday, July 28
Internet of Things Exhibition Opening
Join us for a talk by Bayan Kiwan, Juliana Fadil-Luchkiw, Omar Adel and Sulaïman Majali, who will be presenting the projects they have developed the past two months as part of the Internet of Things: Another World is Possible (IOTAWIP) online residency. The talk marks the opening of the exhibition in its second iteration, accompanied by the release of an online publication featuring works by the residents and contributions from the public that respond to the conceptual framework of IOTAWIP.

About Darat al Funun

2018 marked our 30th anniversary. Our story goes back to 1988 when we launched an initiative to support the arts and artists of Jordan and the Arab world. We are today a home for the arts housed in six renovated historical buildings and warehouses, with a restored archaeological site in the garden.

We bring together the visual arts with other forms of artistic expression, hosting innovative performances, film screenings, concerts, and cultural events. Our vision of a home for the arts and artists from Jordan and the Arab world develops and evolves in parallel with the changing art scene of the Arab world and the needs of the artists.

Jordanian, Palestinian, Syrian and Lebanese families built the houses that form Darat al Funun. They are a living memory of the history of Jordan and the shared history of the Bilad al Sham. Darat al Funun today is an oasis for the arts overlooking the crowded downtown area of the old city of Amman. Along with visiting our contemporary art exhibitions, many come to admire Amman's traditional architecture, attend events in the archaeological site, read a book in our art library, or take a walk in the gardens.

Darat al Funun actively pursues its mission in providing a platform for contemporary Arab artists. We support art practices and artistic exchange. We stimulate critical discourse and research. Visiting and artists-in-residence produce and show their work. Academics and artists give talks or workshops. The Lab is open to projects by emerging artists. We program educational activities for young people and students. Our art library, publications, films and digital archives are open for research and documentation.

Back in 1988, establishing a home for the arts was a challenge, to say the least. By salvaging and restoring abandoned traditional buildings and antiquities, with all the history they hold, Darat al Funun contributed to preserving Jordan's architectural and cultural heritage. By rehabilitating them and dedicating them to contemporary arts, Darat al Funun brought together the old and new, past and present, tradition and modernity. Darat al Funun today is a living place celebrating the arts at the heart of our culture.

Press Photos ready for download: Press Photos
Further images upon request

Further information can be found daily at:

Darat al Funun Website: Darat Al Funun: Home
Exhibition Website: Internet of Things: Another World is Possible
Publication: Temporal Slips, Extended Thresholds
Youtube: Internet Of Things
Facebook: Internet of Things - Home
Instagram: Internet of things (@iotawip)