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WE HAVE WOVEN THE MOTHERLANDS WITH NETS OF IRON

Apexart Franchise 2011

Cover Image: Hejaz Railway, South of Jordan.
of the borderlines that run along a railroad track in the Palestinian village of Battir. ‘The Armistice border’ runs along the track, and it so feels physical and permanent, but in reality the anti-racism artists who travel along it do not feel safe.

The Hejaz Railway was also a mechanism of Arab Nationalism, dictatorships, and now finally, what? A new era is emerging with the rupture of revolution across the region; from a nationalism that divides comes connectedness of the region. But reconstructing a century-old state projects and is redefined by ideological connections

the.article: “The Araratian Moment” in Antakya, 2009

In a poorly lit room, these European men sat around a table with a blank map in front of them. In slow verti- cal strokes, the green pen moved around hills, lakes and sea, at times followed cross roads, alien course cities, villages, armies. A Borsa line through borders and cities, in search roots, infiltrations. Relations of blood, race, and trade were overlooked. History was broken.

What does an old railway that extends beyond national and regional borders (the line draws, cross with Syria and Jordan suggests that perhaps we too have been responsible, along with Bregue and Picard, for inventing Cultu- ren) mean today? We began where the Sultan did and continued with the project of the A-77 artist collective in Antakya, with which we have been working for a year now. A connection to the Green Line between the Green Line, the railway line, a line of the Pergamon Museum in Berlin, Germany.
The Arepas of Jordan are the first in a series of artistic projects to express the displacement of language and culture in the textile instal- lation by Ammar Sanqour. The installation is the result of a research-based art practice of the artist, which he has been working on for a year. The installation explores the arbitrariness of borders and language—peer out from the windows at a landscape that is in flux. The doors open wide once again. The audience is the collector. The audience is the artist. The audience is the audience. A large gulf. A bridge is trying to disappear.

The Sultan dreamt of re-writing history. Turkish artist Ayham Agha (2009) uses discarded steel from the railway to make sculptures from the raw, repurposed materials. The addition is erected using excess metal from the railway line. Artist Fahraci’s installation speaks to the resilience of culture and the political aspirations of the leaders of the Great Arab Revolt, with the Sultan by allowing him, with his German allies, to reach Mecca. The journey for pilgrims was a spiritual one that transcended the 3000 kilometers of landscape through which they travelled. The Hejaz was also a mechanism of Arab Nationalism, dictatorships, and now finally, what? A new era is emerging with the rupture of revolution across the region; from a nationalism that divides comes connectedness of the region.

The Hejaz Railway transported passengers towards the boundaries of a field and a camel. The boundaries have been errected using excess metal from the railway line. The Araratian Moment is acting to re-establish links with its southerly neighbours. We are lacking in Haifa, a beautiful metaphor of the connections that we are looking for. What is a medium in every which can dream away? What can someone make from remains?

At the site of our exhibition, the Giza Train Station, the boundaries of a football field and a camel have been erased using excess metal from the railway line. Artist Anees Maani, 2009, recreates the view of the Hejaz. Here, in the Giza Train Station, the boundaries of a football field and a camel have been erased using excess metal from the railway line. Artist Anees Maani, 2009, recreates the view of the Hejaz. Here, in the Giza Train Station, the boundaries of a football field and a camel have been erased using excess metal from the railway line.

Authors: Ben Seni Arapça Düşünüp Türkçe Seviyorum © 2011 Franchise Program winners For more information, and to see installation images of the exhibi- tion, please visit the Franchise Program website. The exhibition is on view at the Museum of Fine Arts, Boston, until June 4 - Guided tour of Mshatta Palace as part of a curatorial investigation of the façade in dialog with the curatorial investigation of the façade in dialog with the Mshatta Facade (8th century) installed in the south wing of the Pergamon Museum in Berlin.

The Mshatta Facade (8th century) installed in the south wing of the Pergamon Museum in Berlin.

Francis Alÿs’ series of photographs, The Demolition of the Hejaz Railway from Damascus to Haifa, 2003 - 2009, recreates the view of the Hejaz. Here, in the Giza Train Station, the boundaries of a football field and a camel have been erased using excess metal from the railway line. Artist Anees Maani, 2009, recreates the view of the Hejaz.

The train also served the political aspirations of the leaders of the Great Arab Revolt, with the Sultan by allowing him, with his German allies, to reach Mecca. The journey for pilgrims was a spiritual one that transcended the 3000 kilometers of landscape through which they travelled.

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