

Egyptian Pavilion at the Venice Biennale



Right: Ahmed Basiony, "30 Days of Running in the Place" documentation footage, February–March 2010, Palace of the Arts Gallery, Opera House Grounds, Cairo, Egypt.

Left: Ahmed Basiony, 28th of January (Friday of Rage) 6:50 pm, Tahrir Square. Photo taken by Magdi Mostafa.

Biennale di Arte / 54th International Venice Biennale Egyptian Pavilion, 2011

30 Days of Running in the Place

Honoring Ahmed Basiony (1978–2011)

Opening reception:

3 June 2011 at 4:15 PM

Runs until 27 November 2011

www.ahmedbasiony.com

Ahmed Basiony (1978–2011) was a crucial component as an artist and professor to the use of new media technology in his artistic and socio-cultural research. He designed projects, each working in its own altering direction out of a diversity of domains in order to expose a personal account experienced through the function of audio and visual material. Motioning through his artistic projects,

with an accurate eye of constant visibility, and invisibility, while listening to audio material that further relayed the mappings of social information: Whether in the study of the body, locomotion through a street, the visual impact of a scream versus data representation in the form of indecipherable codes. The artist functioned as a contemporary documentarian; only allowing the archival of data the moment it came in, and no longer there after.

30 Days of Running in the Place is the play of a video documentation to a project that had taken place one year ago. Marking a specific time when the artist had performed a particular demonstration of running, in order to anticipate a countering digital reaction; the aim was to observe how in the act of running in a single standing point, with sensors installed in the soles of his shoes, and on his body [to read levels of body heat], could it had been translated into a visual diagram only to be read in codes, and visually witness the movement of energy and physical consumption become born into an image.

One year later, the uprisings to the Egyptian revolution took on Basiony's attention, as it had millions of other Egyptians motioning through the exact same states of social consumption. It was from then on, for a period of four days, did Basiony film with his digital and phone camera, the events of downtown Cairo and Tahrir Square, leading to his death on the night of the January 28th, 2011.

An evolution of universal networks created out of audio, visual and electronic communications, blurring the distinction between interpersonal communication, and that of the masses, Basiony's works only existed in real-time, and then after that they became part of the archives of research he invested into making. It is with this note, we collectively desired, under the auspices of the Ministry of Culture, to recognize and honor the life and death of an artist who was fully dedicated to the notions of an Egypt, that to only recently, demanded the type of change he was seeking his entire life. A gesture of 30 years young, up against 30 years of a multitude of disquieted unrest.

Curatorial Team

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la Biennale di Venezia

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