**Zeigam Azizov**

300 DPI:

Studies ofHyperimage

The collection consists of selected images from exhibitions of different times connected together as an on-going project. Conceptual basis of this project is the exploration of the textuality, language, technologized images, as well as people's movement, the question of work and time.

Exhibited in different art spaces, such as Lisson gallery, ICA London, the Venice Biennale, Maraya Art Centre in Sharjah etc. these projects are now continuous in my current artistic-philosophical investigations into the study of the *hyper-image* and *the new mimesis.* Adopted for the online presentation it is a retrospective of this research and will be developed further.
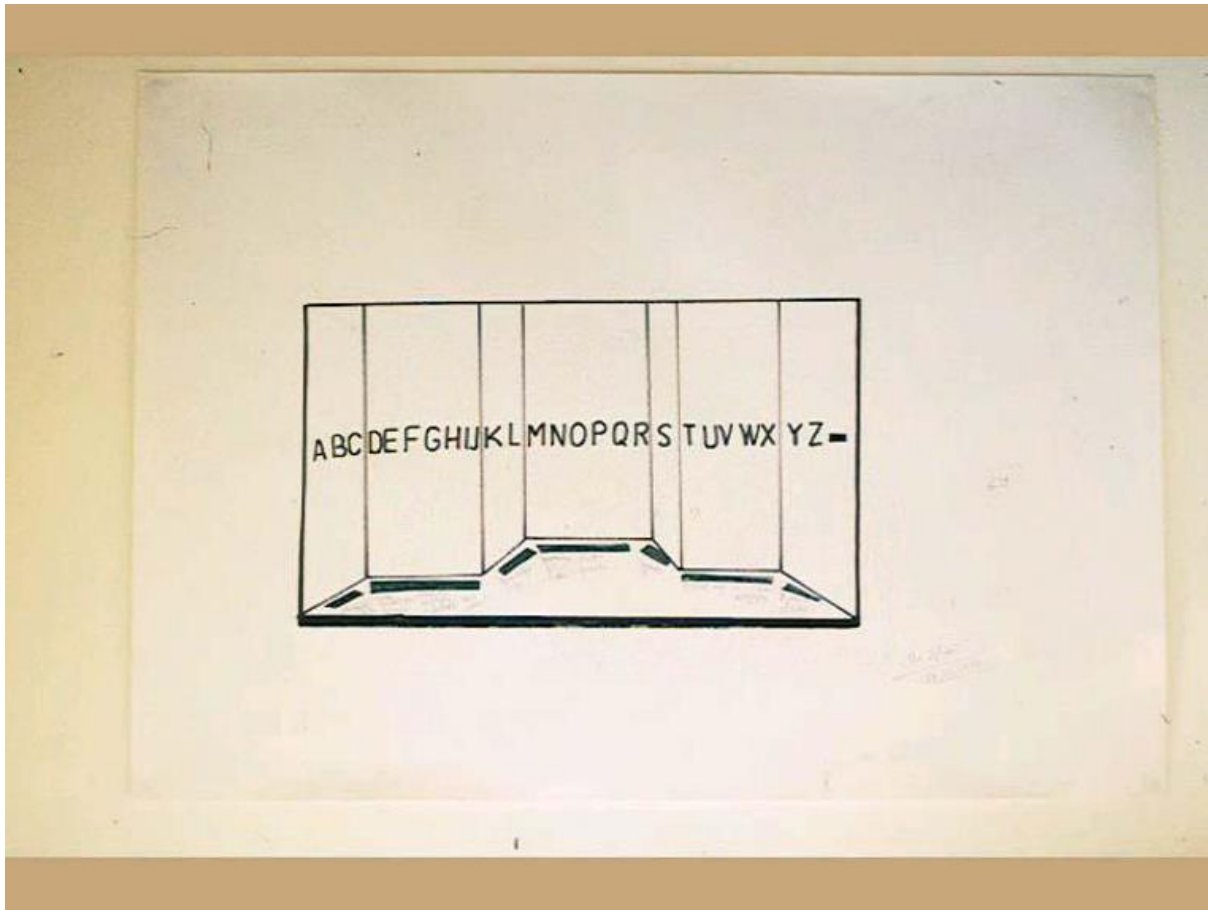
**Two sides two sites, Lisson gallery (London), 1995**

This work consists of a primary school book (an exercise book on the alphabet). I was trying to problemitise the question of time as it has been recorded on the pages of this exercise book. According to recent cultural theories the writing has been introduced as a code of space. In other words, writing is recording   the memory of actions played out in space. However, its first signs are modified on the pages of first school books during the process of learning to write. As soon as letters are written down they announce the birth of each thing and preside over it.

In this work we are dealing with this fact by bringing it to its basics: i.e. the first experience of writing (school book) and the basic space (the ground). But it also continues to be in a paradoxical relationship with the outside environment of the gallery (the school play-ground). Two very important functions or sides of the alphabet are played out here: the alphabetical power of ordering items (school book, dates, perspex as traditional support for pictures, label of artwork on the wall, as well as the artists name in the list of participants of the show) and the encouragement of the observation of this subject in it's potential to become an encyclopaedia. Two sides: the outside space (school playground) and the inside space (gallery) are connected to a clear-cut beginning (1970, school book) and a precise end (1995 Lisson show). Time as a phantom exists within the boundaries of these dates as a thumb index at the same time making all its surroundings more abstract.

Viewpoint , ICA (London), 1995

The video (in a style of teletext) and slides in this piece are taken from the Scientific American archives 1976-1986. They are used as an example to show the progression from alphabet to pixel dots. I have been interested in the question: What happens to the letters of the alphabet when they lose connections with the sounds that they represent? I have been investigating different cultural attitudes towards communication by looking at the origins of alphabets and how these have been translated into computer languages. I am fascinated by the way spacing and punctuation give meaning to letters and symbols play a role determining our behaviour. I am not interested in making images on the computer but in the ways in which computer technology will have an impact on our lives.

5
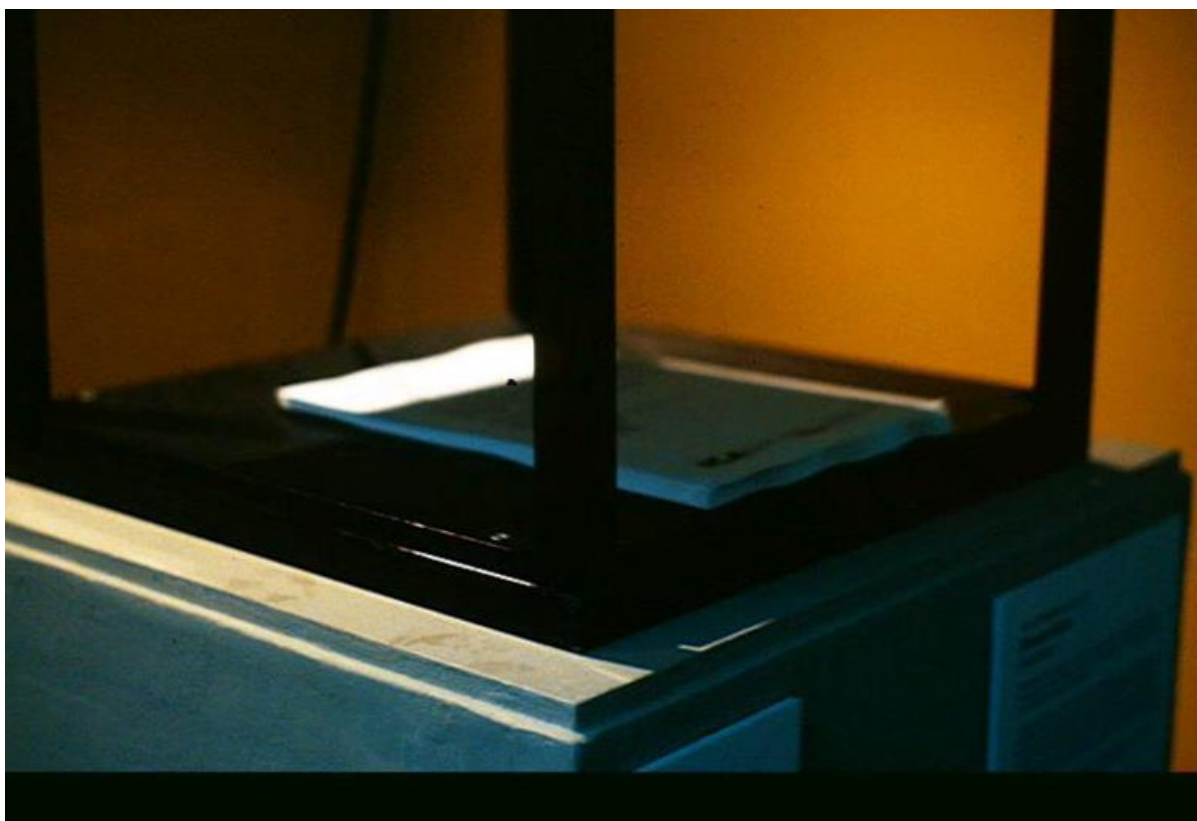
Available point

Breakpoint

Bleep

Centre point

Dot

Definition point

Dump point

Entry point

End point

Fractals

Full stop

Graph

Horizontal point

Index point

Key point

Lattice point

Morse

Matrix

Meeting point

Network

Optional point

Pointer

Punctuation

Quasipoint

Radix point

Stigma
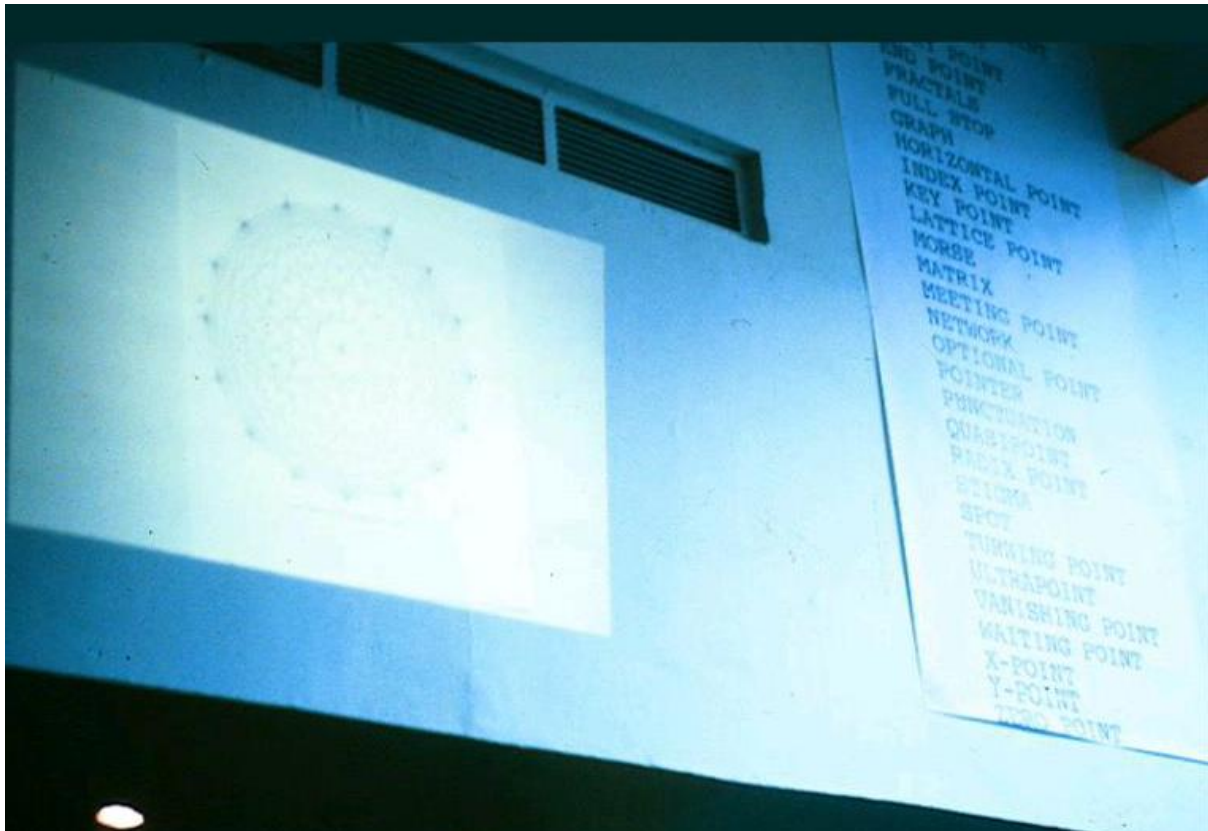
Spot

Turning point

Ultra point

Vanishing point

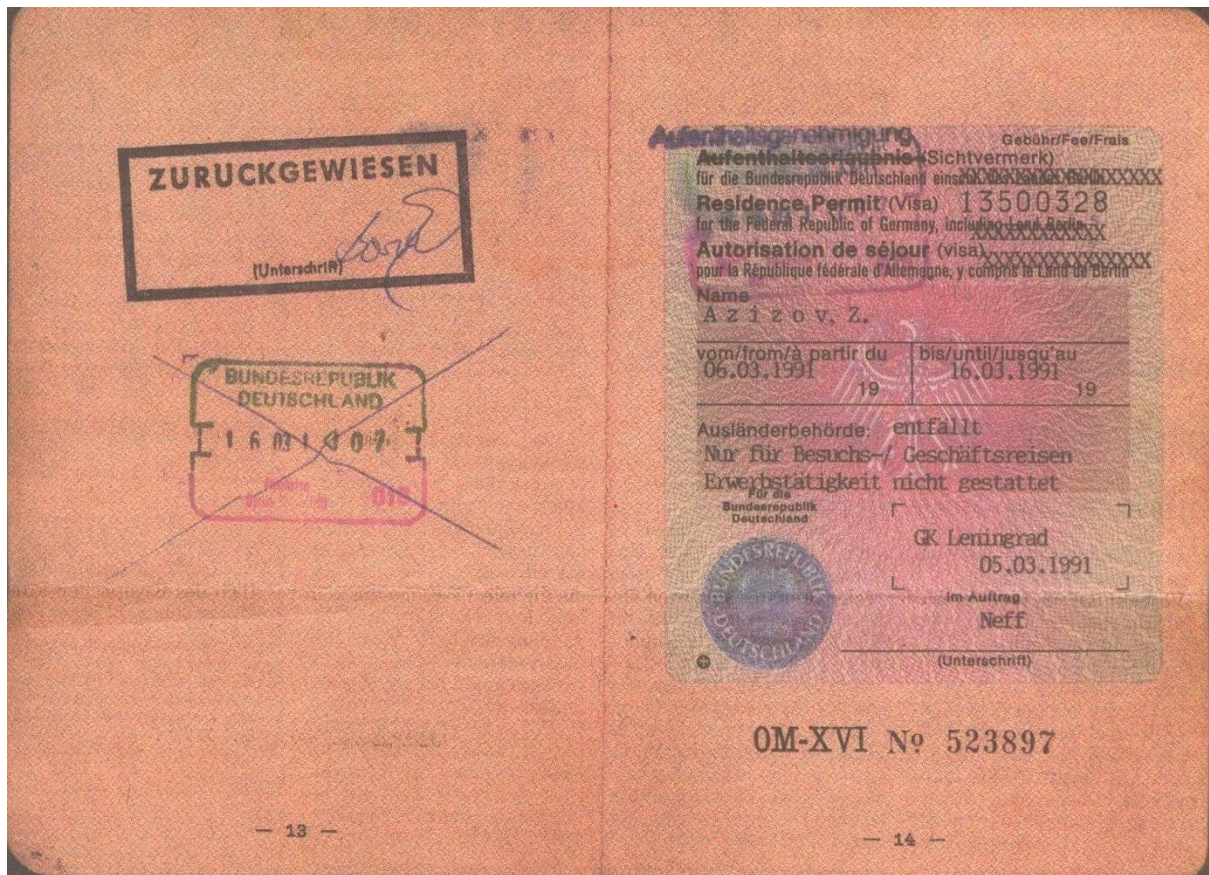Waiting point

X-point

Y-point

Zero point

Migrasophia (migration+philosophy) 1999-2014

Migrasophia consists of videos and installations, posters, as well as essays. Migrasophia is an attempt to articulate visual transformations brought by global migrations. It is documentation of the specific historical event of the cross circulation of knowledge by migration which connects disconnected worlds, as well as the construction of genealogy of migration and the way it is mediated. Videos and phrase books, posters and plans will continue this project. All this is mediated through representations connecting them in a particular way via discovery of the meaning. The project will continue as far as this discovery continues. Things and events in our world of global migrations do not propose their own intrinsic meaning, but instead represent the state of constant breakdown and transformation. Meaning itself is a practice and produced by migrants depending on their knowledge of places and languages. Moving across the disseminated terrain of culture the migration of people makes visible "invisible" places and ideas, since the cross-circulation of ideas inscribed in their movement. In order to problemitise this question I have constructed a new term: *Migrasophia (like in migration+ (phyla)Sophia)*. It can be said that construction of new terms is not such a new activity, but derives from the artistic manner of Dadaism and later conceptual art. It is not an alien fact to literature or philosophy to break down the ordered grammar and syntax of language in order to create a new broken language in "aphasic" opening to locate the meaning derived from

ideas. By some called 'non-sense' it was announced by Deleuze as an overabundance of sense held within waiting for it's time to emerge. The deformation of Earth and breaking down the language negotiate sutures of becoming.

(detail of installation Migrasophia: in between home and globe, Routes, Grazer Kunstverein (Graz), 2004 (curated by Christian Kravagna)

ZURUCKGEWIESEN

(Unterschrift)

BUNDESREPUBLIK
DEUTSCHLAND

16.01.1907

Aufenthaltsgenehmigung
Aufenthaltserlaubnis (Sichtvermerk)
für die Bundesrepublik Deutschland einschließlich
Gebühr/Fee/Frais
Residence Permit (Visa) 13500328
for the Federal Republic of Germany, including Land Berlin
Autorisation de séjour (visa)
pour la République fédérale d'Allemagne, y compris le Land de Berlin
Name
A z i z o v, Z.

vom/from/à partir du	bis/until/jusqu'au
06.03.1991	16.03.1991
19	19

Ausländerbehörde: entfällt
Nur für Besuchs-/ Geschäftsreisen
Erwerbstätigkeit nicht gestattet

für die
Bundesrepublik
Deutschland

GK Leningrad
05.03.1991

im Auftrag
Neff

(Unterschrift)

OM-XVI № 523897

— 13 —   — 14 —

(a special project for Museum in Progress/Der Standard newspaper, Vienna, 2000)
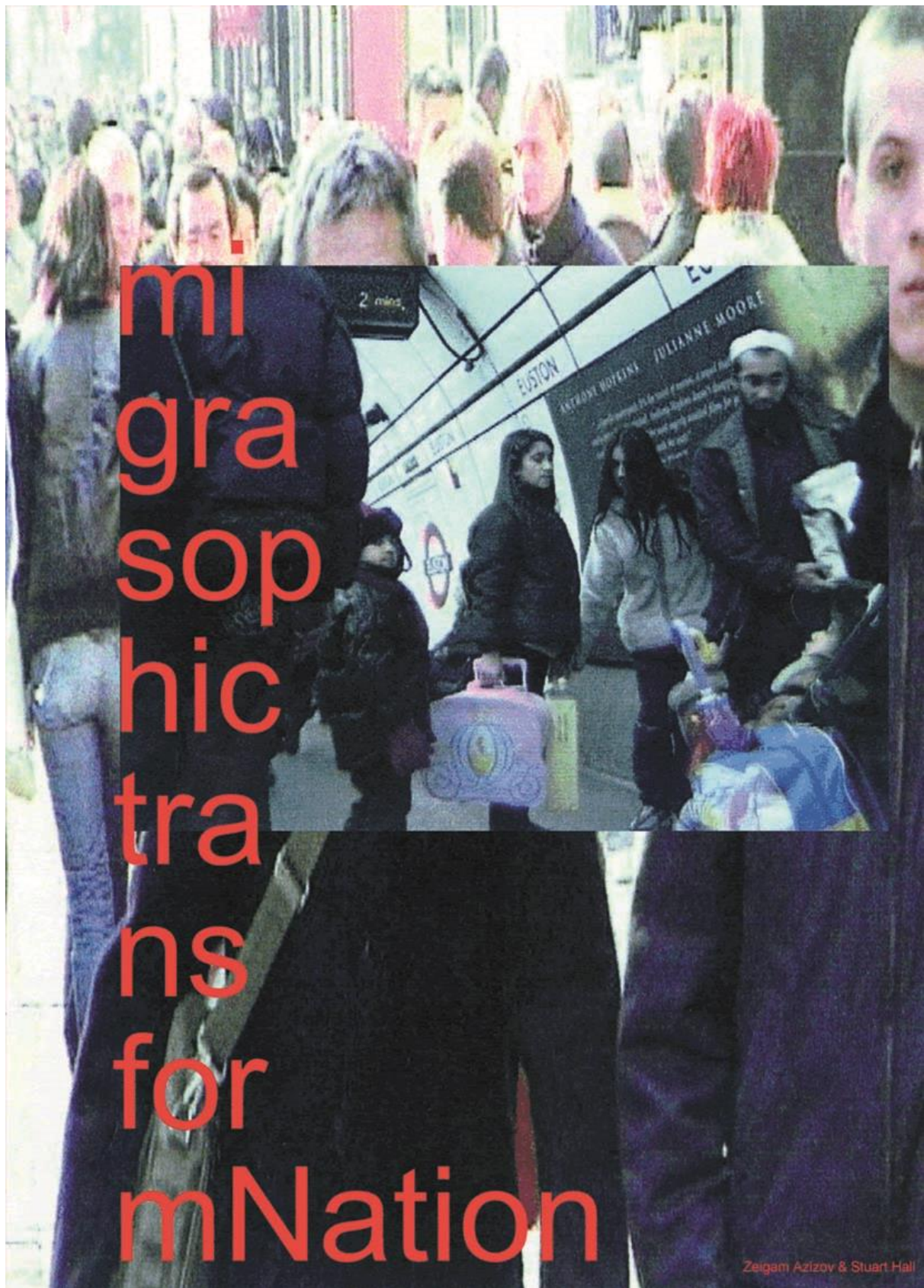
(Installation at Maraya Art Centre, Sharjah, 2012)

(Still from *Migrasophia 2002*)

(installation at the Baku Biennale, 2008)

(with Stuart Hall) , Migrasophic TransformNation, Utopia Station, Venice Biennale (Venice), 2003

In search of Alberto Adriano, Bauhaus Foundation (Dessau), 2003/Pump House gallery, (London), 2005

This piece is part of my on-going research project (which includes Migrasophia) and addresses the media report on the racist killing which took place in Dessau and reported by BBC News, Wednesday, 23 August, 2000, UK:

June 11, 2000 three skinheads attacked and kicked to death Alberto Adriano, the man from Mozambique. The court in Halle sentenced 24 year old Enrico Hilprecht and Frank Mietbauer and Christian Richter, both 16, to nine year juvenile terms for the June 11 attack on Alberto Adriano as he walked in the eastern town of Dessau. The tree admitted to having beaten and kicked Adriano senseless but said they were drunk at the time and did not intend to kill him. They said they attacked the father of three on June 11 because they hated foreigners, a court spokesman said. The defendants-Frank Mietbauer and Christian Richter, both 16, and Enrico Hilprecht, 24-showed no remorse in court as the trial opened on Tuesday. Mr. Richter grinned as the indiciment describing the attack was read on. Their lack of emotion so shocked Mr.Adriano's widow. Angelika-who faced the accused for the first time on Tuesday-that she left the court. "What was shocking for her and for me was that there was no slightest sense of remorse, not one word of apology" said Ronald Reimann, their family lawyer. According to the indictment, the men had been parading drunk through Dessau's streets, shouting neo-Nazi slogans. Witness testified on Tuesday that the assailants shouted „Negro pig" and „Blacks out" at Mr. Adriano, who came to Germany 12 years ago as a student from Mozambique. Mr.Hilprecht alone kicked Mr.Adriano 10 times in the head with his jackboots. They later stripped their victim, ripped of his wristwatch and assaulted him again. They did not stop until a police car arrived. Mr. Adriano died of brain injuries three days later.

I spent one year in Dessau at the Bauhaus foundation to study this phenomenon. This research consist of the critique of global media, re-emergence of racism and the possible critique which can be made by new discourses, such as post-colonialism and questions of globalisation, which is described by the cultural theorist David Harvey 'the new imperialism', which consists of 'accumulation by dispossession'. The result of this research was a film and a pamphlet published by the Bauhaus foundation. I also exhibited this piece first at the Bauhaus foundation (2003) and later at the Pump house gallery, in London (2005).

BRINGING THE WORLD INTO (THE WORLD OF) DESSAU

Working notes to the film by
Zeigam Azizov

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Hard Spell: A Promise to Generations, Kunstraum Lakeside (Klagenfurt), 2007

It is becoming increasingly apparent that the contemporary global economy operates by adopting the radical inventions of science, philosophy and arts in order to organize a new division of labour (or so-called intellectual labour). One aspect of this division of labour is an optimality of choice based on traditional notions of competition and confidence. That optimality of choice is taken over by the media which build upon highly organized technological inventions and creative forms derived from different forms of knowledge, particularly linguistics. Every day one comes across media programming which has a strong psychological impact on the viewer. Media does this by regarding confidence as a force to overcome competition. It is said to educate the viewer's affects and emotional strength in leisure time. The media has become even more of a surveillance machine to ensure that the viewer's dreams and work potential coincide and are inseparable.

With the installation "Hard Spell: a Promise to Generations," I would like to problematise the dramatic transformation of radical linguistics into the managerial language of media. The language of media plays an educational role as it increasingly controls the popular consciousness of developing generations. The initial idea for the project came from the BBC1 entertainment program „Hard Spell, " which was broadcast daily at 5.30 pm. in the UK in 2005. „Hard Spell" was a program devoted to a spelling competition between young children, and it featured the slogan, "Spelling is Compelling!" I perceived this program as a spectacular way of training children for the emergent global economy. In this economy, constraints provide new, restrictive methods of managerial learning and computability which are inseparable from their linguistic as well as „intellectual" foundations.

The installation consists of a film (the managerial worker advertising the professional spelling training), an image (advertising the „Hard Spell" program), and a list of terminologies linking the linguistic moment to corporate ethics. The film and the image of „Hard Spell" will be installed face-to-face to create a dialogue between the manager and the young generation. The list of terminologies printed directly on the wall reflects the transformation of radical ideas into business.

In much „media talk, " most political dilemmas are justified as promises to improve life and opportunities for the generations to come. But it is also well known today that media is a platform for promising the "future" of the coming society.

The rapid spread of new technologies has given rise to a rapid spread of the popular narrative. After Althusser, we may review this paradox of subjectivication by saying that „subjects speak by themselves" because of the political message interpellated in the birth of the contemporary person. If „subjects speak by themselves," that means power is "shifted" from governmental houses to the popular mind, as if people are physically possessed by the message of power. The condition of surveillance is internalized and enters into the means of perception. This is also called „biopolitics". In the climate of „neo-liberalism, " „giving a voice" to the larger population to narrate their own stories is a strategy widely practiced by

the media. Yet even a cursory glance at this kind of „freedom" helps us to understand that the liberty to speak is nearly the same thing as delivering the message of power. Previous radical gestures have very quickly become institutionalized and adapted for the purposes of ideological operations of power, and especially the control of people's right to speak. Neo-liberalism is notorious for this trait: it seems that everyone is free to speak, but the control of that freedom is increased at the same time. The forms and styles of radical art movements are now disseminated elsewhere in the spectacular society.

With these questions as its basis, "Hard Spell" is the first of a series I am planning to create as an examination of the complexity of our times.

Hard Spell 2-later was also exhibited at the Toynbee Studios, London.

Alphabet

Bilingual

Competence

Decoding

Encoding

Flexibility

Gesture

Hypertransformation

Inside

Jouissance

Know-how

Luminious

Inside

Machine

Nausea

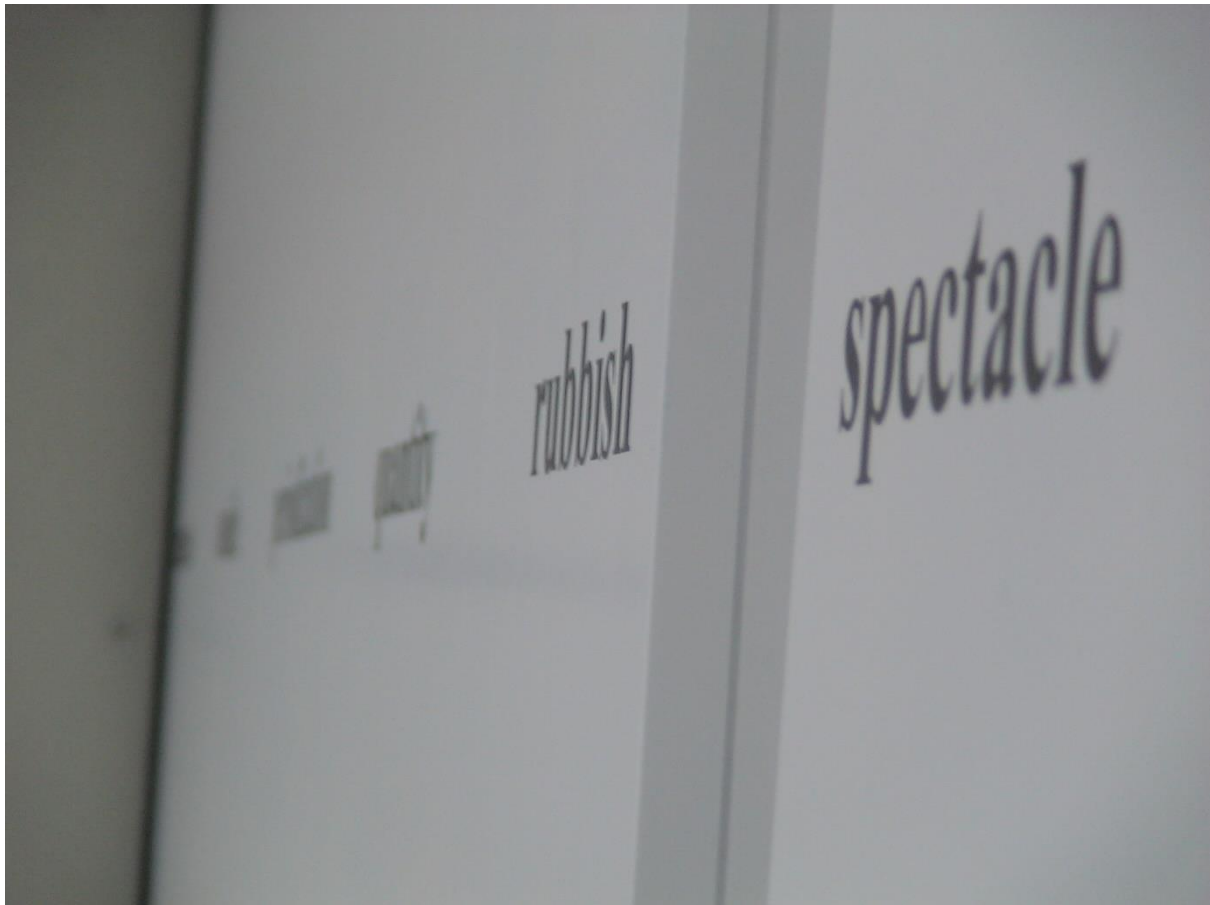Outside

Punctuation

Quantity

Rubbish

Spectacle

Translation

Ubiquitous

Verbal

Word

Symposium, 54th Venice Biennale (Venice), 2011

This piece brings together my on-going research and the "documentation" of the formation of new subjectivities. My interest in the post-colonial subject through the reconstruction of the image and aesthetics of cinema are combined here in order to pose the question: How to re-construct the image which is taken out of its initial context? It is called "Symposium", because it refers to the role of image production in the current post-global, post-colonial world in the manner of symposiums. This research project was shown at the Azerbaijan Pavilion at the 54th Venice Biennale and later shown again as the film projection at the Velje Art Museum in the context of the „Machine Raum" exhibition.

It is the discourse oriented piece consisting of two elements connecting the room (inside), which is given to me for the exhibition and part of the corridor (outside).Inside the room,

which is turned into the „black box", the film was installed, which narrates the state of images today, or the current state of what I call the "image colonialism". If in the 1990s many non- European artists living in the West were commissioned to go back to the countries of origins to create images cheaply and then to sell them for a small fortune to Western art institutions, today national participation in forums like Biennale plays this role by bringing these images directly from the "home towns" of artists.

The film consists of the "lecture" juxtaposed with images. The image shows children playing in the derelict oil fields in Baku, Azerbaijan. This derelict site is the result of the end of the industry, which is now the playground for children. On the one hand there is the end of the Soviet industry, which gave the way to the beginning of this site to become the playground for Azeri refugee children from Nagorno Karabakh. The end of one site is the beginning of the new one. But this is also linked to the artists" childhood and this link with the territory of the childhood made through the image. The reconstruction of this image is possible by questioning the current state of movement of people and temporary spaces created, which is marked with the breakdown of industries. "Symposium "is an attempt to find answers to this dilemma. It shows how to create the "sentence –image" through the editing and exploration of the way, which allows the cinema to create narratives. It also elaborates the cinematic style of turning events to its repertoire by combining images with the soundtrack and voice –over. In the corridor (outside) the documentation of the symposium was installed in 7 boxes referring to 7 month of the research and production and will contain the related material. On top of the each box the text will be printed to work as an index.

Aesthetics (grounded) Baku

Colonialism and images

Dramaturgy

Emergency

Fabulation

Globe

Home

Image -sentence

Journey

Knowledge

Land (speculation)

Montage

Narrative

Oil

Poverty (of images)

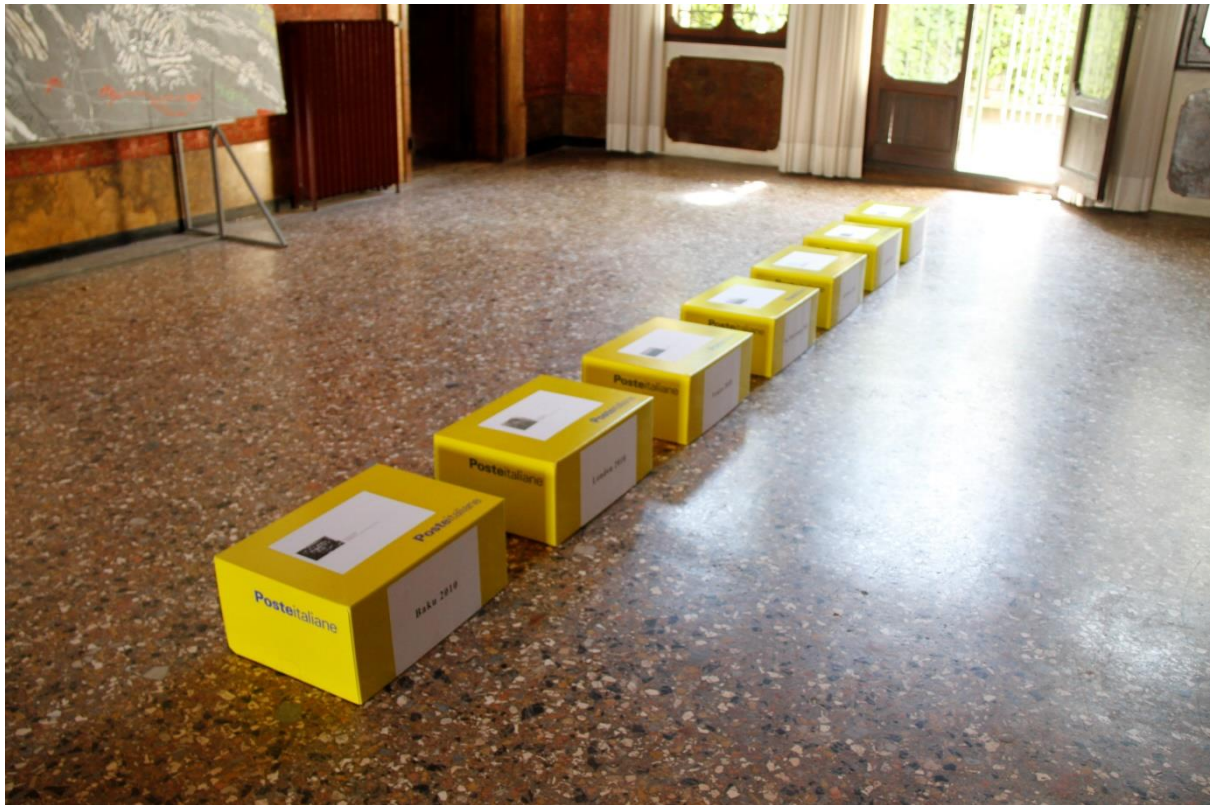Question of refugees

Repertoire

Symposium

Territory

Universe

Voice-over

White (Mythology)

X

Y

Z

Zeigam Azizov
"Symposium"
installation, Venice Biennale, 2011

Conversation piece, Peacock gallery (Aberdeen), 2012

Aberdeen consists of many nationalities and among many immigrants there are oil workers, who obviously came here because of the oil. There are communities such as Russian, Azeri, and Nigerian etc. who settled here with their families. These communities also consist of schools spoken in their mother tongue and other forms of communication.

A large film-interview project consisting of conversations with immigrant groups and individuals is questioning   how the oil industry created cross-circulation of culture. As such the oil industry is not limited to the business only, but functions on the level of culture. I show how subjectivities are formed while moving from one working atmosphere to another and how this motivates the cultural connection.

In a sense this work is functioning as a cultural drama. The work is installed in a number of monitors depending on interviews. Head phones are made available for views to listen to interviews.

Kino–Glaz

Local

Mediascapes

Network

*Oil*Scapes

Planetary consciousr

Aberdeen

(in) Between

Conversation piece

(Luchiano Visconti/18th century British painting)

Difference

Ethnoscapes

Financescapes

Global –cultural (cross-circulation of images)

Human geography

Ideoscapes

Journey

Kino-Glaz

Local

Mediascapes

Network

OilScapes

Planetary
consciousness

Question of Space

 Russian Education
and Support centre
Slovo/Peacock Visual
Arts (Irina Sementsova
Tatiana Nevskaya

Tatyana Argounova-
low Alexander
Sementsov Yuri
Korchmar

Alex Forbes)

Seagul

(Anton

Chekov/Aberdeen

Harbour)

Technoscapes

Universe of images

(global) Village

WWW

XYZ}

The Origin of Geometry, Maraya Art Centre (Sharjah), 2013

Acute angle
Base
Circularity
Discrete line
Empty set *(a null set)*
Face *(a polygonal region of a surface)*
Grid
Hyperbola
Identity reflection
Limit
Mapping *(thinking, meaning, making space)*
Network
Obtuse angle
Parallel lines *(Lobachevsky, pangeometry)*
Quadrilateral
Reduction *(Husserl, E., The Origin of Geome*
Surface *(supplement, Derrida, J.)*
Transversal
Universe *(everything outside the sets)*
Vanishing point
Wedge *(part of a circle)*
Zero-dimensional

Acute angle

Base

Circularity

Discrete line

Empty set (a null set)

Face (a polygonal region of a surface)

Grid

Hyperbola

Identity reflection

Limit

Mapping (thinking, meaning, making space)

Network

Obtuse angle

Parallel lines (Lobachevsky, pangeometry)

Quadrilateral

Reduction (Husserl, E.,The Origin of Geometry)
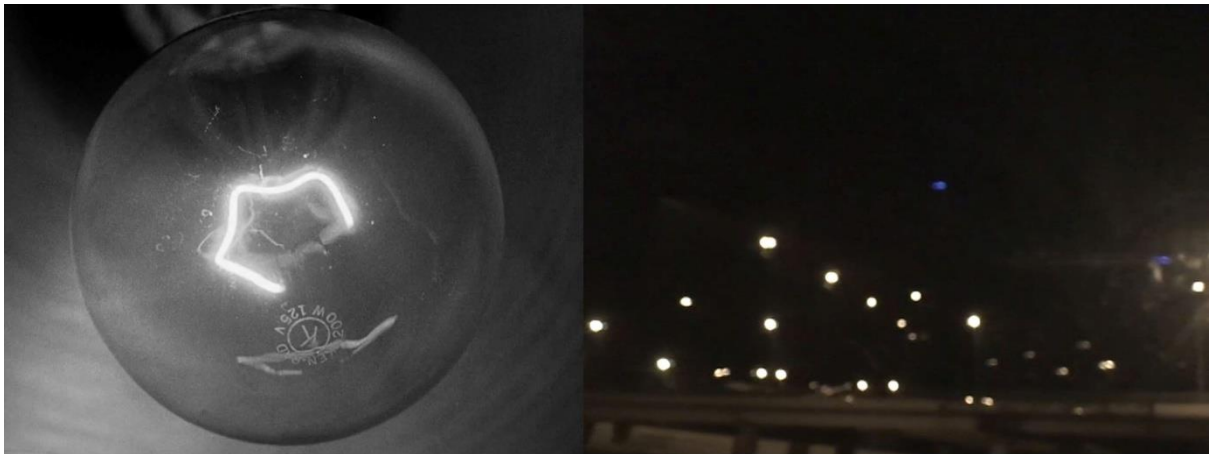
Surface (supplement, Derrida, J.)

Transversal

Universe (everything outside the sets)

Vanishing point

Wedge (part of a circle)

Zero-dimensional

Headlines, Venice Biennale (Venice), 2019

Headlines etc. (essay-installation)

Headlines etc. is an artistic/philosophical response to a hyper-real global hysteria created by the media industry and taking place elsewhere on the TV, the Internet and the cinema and rapidly replacing everything 'real' for the 'virtual'. It is also a pioneering piece in the genre of essay-installation, the genre most suitable for the epoch of endless translations.

Largely using essay as a form (textual and visual) this work is addressing the media domination and a complex relation between images and time through the narrative procedure, i.e. stories about the production of images, that seems to motivate the culture industry more, than images themselves. It involves a paradigmatic study of linguistic structures, such as morphology and semiotics as well as the global transformation of languages within the industrial temporalisation of consciousness and memory. Captured at the flashing up of the

conflicting borders between the visual and the textual, headlines play the role of pharmacology, the remedy that is poisonous, both brainwashing and eye-opening at the same time.

Spread on five walls, reminiscent of Sol Lewitt's open cubes,   this audio-visual-textual installation is based on the mixture of ideas from philosophy, art and cinema. News stories, e-mail exchanges and commentaries are juxtaposed to form a cinematic scenario and brought together as a film and a personal broadcasting to create the dramaturgy of the subject.

It includes references to the film by Orson Welles' Citizen Kane and James Joyce style of hypertext consisting of cross-references, neologisms as well as philosophical and scientific terms, such as 'a fuzzy logic' by the Azeri scientist Lutfi A Zadeh. The installation is accompanied by the soundtrack including a piece by Baku based composer Isfar Sarabski and specially commissioned piece by London based musician and philosopher Matthew Hyland.

Is the camera eye a reflection of reality or
is reality a reflection of the camera eye?

Orson Welles

A news scenario: a social love story (by Zeigam Azizov)

I met her on Facebook. We have never met in life, but nevertheless we became friends. Now she keeps sending me text messages and a stream of images from Instagram, Telegram, YouTube, Facebook and Twitter. She doesn't like an electronic-mail and says: It is too old fashioned!

She also likes news headlines.

Also, she is very fond of Orson Welles! It is "because" she says, "no one could explain the difference between the real and the fake until Welles, like 'Citizen Kane|

Zeigam Azizov

Headlines etc...
Essay-installation
2019

Available brain-time
Breakfast News
Cinematic Images
Decaffeinated breakfast
Entscheidungsproblem
Fuzzy world (Lutfi A Zadeh)
(fake) News
Gene editing
Hybrid
Itemised news/news items
Jurassic time
Keywords
Luminous, equal space
Memory (remembrance and the oblivion)
Nutrition
Orson Welles (Citizen Kane)
Programming (consciousness)
Question (of temporality)
Return (to a primal impulse)
Surrogate reason (and Artificial Intelligence)
Tomatoes (and trans-cultural time-images)
Ubiquitous
YouTube
Visual/verbal consciousness
Worldliness of (images)
X
Y
Z

Where are you from?

All these books are in English
how do you read them?

Did you apply for the
kebab shop?

How did you get materials
in Russia?

Do you know where
Manchester is?

In English we say:
Yes Please! or *No, Thank You!*

Intense-imperceptible-
molecular-biopolitics

quasiepistemological-isotopological
transformNational migrasophia

Can you read the menu?
Yes I can!

BBC News
17.03.2017
Germany to use voice recognition to identify migrant origins

Available brain-time
Breakfast News
Cinematic Images
Decaffeinated breakfast
Entscheidungsproblem
Fuzzy world (Lutfi A Zadeh)
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Worldliness of (images)
X
Y
Z

Newspeak, Baku Biennale (Baku), 2019

The piece addresses the circulation of news and their impact on the population in the age of the rapid industrialisation of knowledge as the media has become "a public university" in its own rights. The title is referring to George Orwell's neologism coined in his novel '1984'.

The work consists of 7 monitors juxtaposed together and the voiceover and soundtrack alternating each other in order to simulate a newsroom, while films also inform "alternative news". Text with news headlines on the wall refers to the question of global circulation of knowledge and migrations.