

Abdelrahman Hassan

Multidisciplinary Artist

ART PORTFOLIO

Email: abdelrahman.husssin@gmail.com

Phone: +2 012 107 682 26

+41 783 056 583

BIOGRAPHY

Abdelrahman Hassan (b. 1998) is a multidisciplinary artist, filmmaker, and cultural practitioner from Alexandria, Egypt, and currently based in Sierre, Switzerland. He is interested in exploring the multifaceted relation between humans, space, and history. Although his practice is heavily influenced by his image-making background, he attempts to surpass traditional dualities of practice-theory and research-production by blurring the line between art production and knowledge production, fiction and reality. His recent work examines notions of subjective globalisation, spectral apparitions, and forms of real abstraction. He is currently pursuing a Master in Visual Arts, major Arts in Public Sphere (MAPS) at EDHEA. During his postgraduate studies, he started to grow an interest in developing an art methodology that combines polytemporality, secular mysticism, and historical materialism.

Alpine Specter

Film, 40 minutes

Ongoing – 2025



Aftermath of drastic climatic change in the Alps that have led to rising temperature and loss of massive glacier blocks, the alpine mountains have transformed to blooming verdant mountains. Mark Fisher, Avery Gordon, and Jacques Derrida, three friends, go hiking spontaneously in the Alps. During their hike, they exchange an entangled conversation about life, abstraction, art, speculation, haunting and their shared feeling of suspended history. They lose their way in the alpine forest and discover a strange unknown cave. Driven by their curiosity, they enter the cave and encounter the stollenwurm, a mythical serpent beast. The stollenwurm is a friend of the ghost of Vladimir Lenin, the latter who asks the

beast to deliver his letter to the second edition of the Zimmerwald conference. The first edition on September 5th, 1915, was the first conference for the second internationalist organisation. The beast replaces the letter of Lenin's ghost with Rosa Luxemburg's letter for an unknown reason, and seizes the opportunity to offer the three friends an exchange deal. The stollwnwurm offers them its eye-sight ability, which enables them to see other parallel universes; in return, they are asked to deliver Rosa's letter.

Film File Deck: <https://drive.google.com/file/d/1UtjamPzWCaJ1rbq5jUnEbQ2c1WsUJfSn/view?usp=sharing>

Film Script: https://drive.google.com/file/d/14SNTYKSq_ZjTBdyYp8D-hBtkoNKwTBZt/view?usp=sharing

Polytemporal Oscillation

One-Channel Loop Video, 15 minutes
2025



The video *POLYTEMPORAL OSCILLATION* explores the theme of withdrawal surpassing disasters in multiple time and space dimensions. Inspired by the well-known capacity of Astronomy and Geology as scientific fields to understand and engage with multiple timescales, which seamlessly navigate large timeframes and overlapping temporalities. For

instance, analyzing and studying gravitational waves, cosmic lights, star formations, tectonic movements, and geological fossils can only be feasible by acknowledging the non-linear complex nature of these objects/entities.

The video employs this polytemporal mode to oscillate between the cosmic and the social, the subjective and the global, the macro and the micro, the real and the fictitious, and the living and the spectral. The video compiles palimpsests or traces of some withdrawal effects that follow three main disastrous moments: internal subjective disaster, external social disaster, and multiscale cosmic disaster. The internal, subjective disastrous moment is when the filmmaker himself slips into a seamless stream of consciousness, reflecting on his lived reality structures and searching for a different spirituality that is grounded to his material world. The external social disaster is banning the use of Palestinian flags by the Israeli defence forces in the Palestinian territories. The cosmic disaster is the black hole information paradox that illustrates quantum fluctuation processes, in which one particle falls into the black hole, while the other escapes the event horizon as radiation.

In each disastrous occurrence, the video explores its following withdrawal condition. In the subjective disaster, the video shows the filmmaker's dense confusion through random shifts of tone of speech between assertion to indeterminacy and doubt. In the social disaster, a sense of withdrawal of meaning and symbolism in the Palestinian flag is being investigated through Jala Toufic's text "The Withdrawal of Tradition Past a Surpassing Disaster". In the cosmic disaster, the video emphasises the dilemma in which black holes evaporate without releasing their trapped information/particles, which is violating quantum theory logic, and in turn, challenges the empirical epistemology that is based on experience, observation, and experimentation.

In that sense, the video renders the word “disaster” differently. Disaster becomes a moment of retention and polycrisis that is being followed by a state of withdrawal, and the video tries to capture these states of withdrawal to catalyse a process of reconstruction of meaning, and at best, questions the current hegemonic linear epistemologies through a historical materialist lens.

Watch Link: https://drive.google.com/file/d/1HLt9jFkGTqkfADw9YKMYvvyfz6pv-8_b/view?usp=drive_link

The Return of the Stollenwurm

Public Space Activations
2024

A series of live activations in the public space of the city of Sierre, Switzerland, that aim to spread a rumor about the return of an old mythical monster. The rumor activates an old alpine folktale with the residents of city. A new chapter of the story unfolds each month for three consecutive months.

Chapter 01

20 traces of “*the stollenwurm*” have been placed in 20 different spots around the city. The traces placed randomly and discreetly at night near the sewer drain’s covers as traces of *the stollenwurm*: pieces of its desquamated skin which it sheds because the temperature rise, and dried excrements that look similar to the waste of lizard, scatters of shattered glass as “*the stollenwurm*”, in the folktale, transforms the sand on which it crawls, and printed fake police warnings issued by the animal chasing police of the canton of Valais placed in strategic spots around the city, and it warns the residents of Sierre from the return of “the Stollenwurm” and prohibits the people of coming in contact with the traces of the monster.

- Rhone.fm’s article investigating the fake warning of the Hunting, Fishing and Wildlife Service (SCPF): [Un monstre dangereux en Valais ? Des fausses affiches du service | Rhône FM \(rhonefm.ch\)](#)

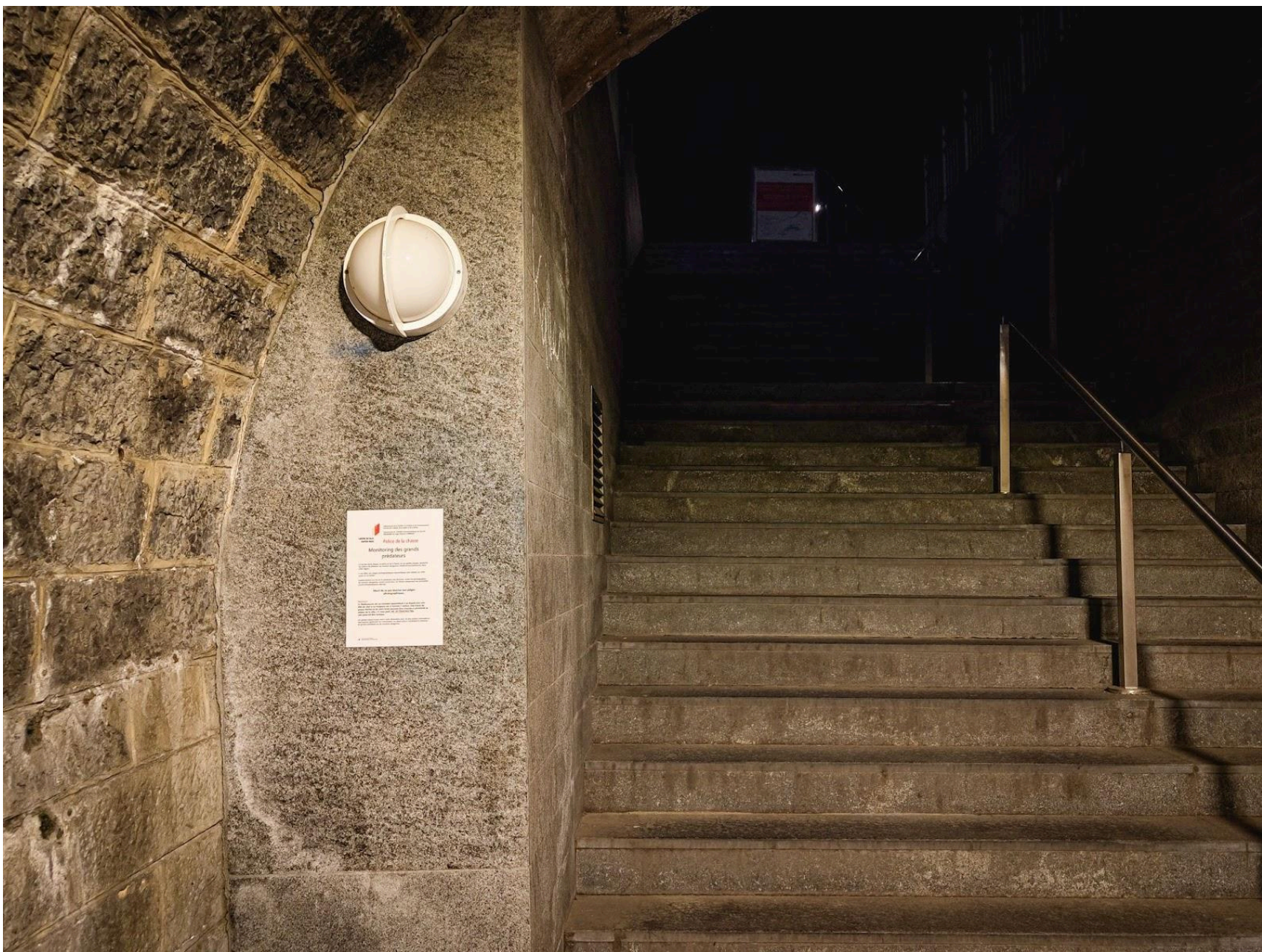
Chapter 02

The stollen knights, a fictional eccentric cult starts to respond to the traces of the stollenwurm’s return. The cult sees the monster as a prophesied savior who returns to emancipate humanity from vanity and evil through the uniting of the living beings with other spectral beings. In this chapter, the stollen knights will show up in the city through missionary posters and graffiti drawing around the city.

Chapter 03

fictional letters are dropped into the mailboxes of the residents of Sierre. The letters are copies of an open letter signed by the ghost of Vladimir Lenin to the fictional upcoming congress of the social democratic parties of Switzerland in 2025. The last secret conference was held in Zimmerwald and Kiental in Bern in 1915.









CANTON DU VALAIS
KANTON VALAIS

Département de la mobilité, du territoire et de l'environnement
Service de la faune, de la pêche et de la forêt
Département de l'agriculture, de la forêt et de la faune
Démocratie (SR, Agri, Forêt et Milieu)

Police de la chasse

Monitoring des grands prédateurs

Le Service de la chasse, la pêche et de la faune, via les gardes-chasse, recherche les indices de présence du monstre d'urgence (Stollenmours/Stollmours) dans cette région.

A cet effet, des pièges photo-graphiques automatiques sont utilisés sur cette route au cas échéant.

Conformément à la loi sur la chasse, seuls les photographes de monstre d'urgence ont le droit de prendre des photos de personnes manifestement dérangées.

Merci de ne pas toucher aux pièges photographiques.

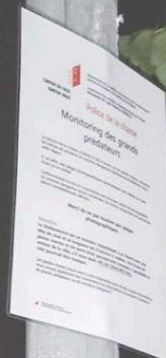
Attention:

Le Stollenmours est un insecte ressemblant à un lézard avec une tête de chat et sa longueur est d'environ 2 mètres. Des traces de poaux mortes et de verre brisé peuvent être trouvées à proximité et autour de la ville, s'il vous plaît, NE LES TOUCHEZ PAS, cela pourrait être toxique.

Les gardes-chasse locaux sont à votre disposition pour de plus amples informations, vous pouvez également leur transmettre vos observations concernant la présence de grands prédateurs ou de monstre d'urgence.

Le Service de la faune, de la pêche et de la forêt





CANTON DU VALAIS
KANTON WALLIS

Département de la mobilité, du territoire et de l'environnement
service de la chasse, de la pêche et de la faune

Département für Mobilität, Raumentwicklung und Umwelt
Dienststelle für Jagd, Fischerei und Wildtiere

Police de la chasse

Monitoring des grands prédateurs

Le service de la chasse, la pêche et de la faune, via les gardes-chasse, recherche les indices de présence du monstre dangereux (Stollenwurm/Stollwurm) dans cette région.

A cet effet, des pièges photographiques automatiques sont utilisées sur cet itinéraire ou ce sentier.

Conformément à la loi sur la protection des personnes, seules les photographies du monstre dangereux seront conservées, les clichés comportant des personnes seront immédiatement détruits.

**Merci de ne pas toucher aux pièges
photographiques.**

Attention:

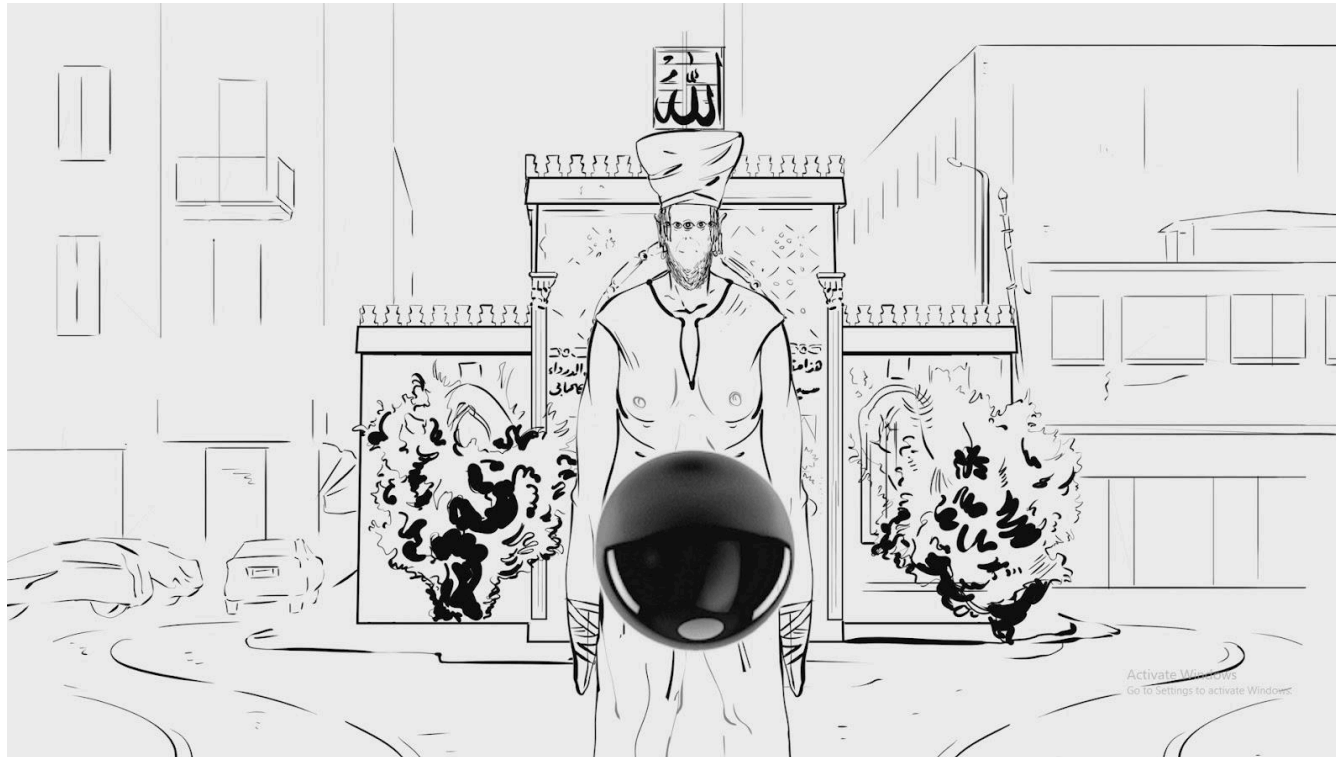
Le Stollenwurm est un monstre ressemblant à un lézard avec une tête de chat et sa longueur est d'environ 2 mètres. Des traces de ses écailles mortes de lézard et de verre brisé peuvent être trouvées à proximité et autour de la ville, s'il vous plaît, **NE LE TOUCHEZ PAS**, cela pourrait être toxique.

Les gardes-chasse locaux sont à votre disposition pour de plus amples informations, vous pouvez également leur transmettre vos observations concernant la présence de grands prédateurs ou de monstres dangereux.

Streams of Fragments

Essay Film

2023



A filmmaker amidst writing and producing a fictional film on a group of extraterrestrial sufi time travelers, a stream of fragmented thoughts keeps interrupting him. His thoughts are reflections and questions on the current state of the world and human condition as well as on some issues relevant to the art world such as the authority struggle between image and text, marginalization in cinema, the power dynamic between the art institution and the artist institution, and how can the artist de-represent his/her subject.

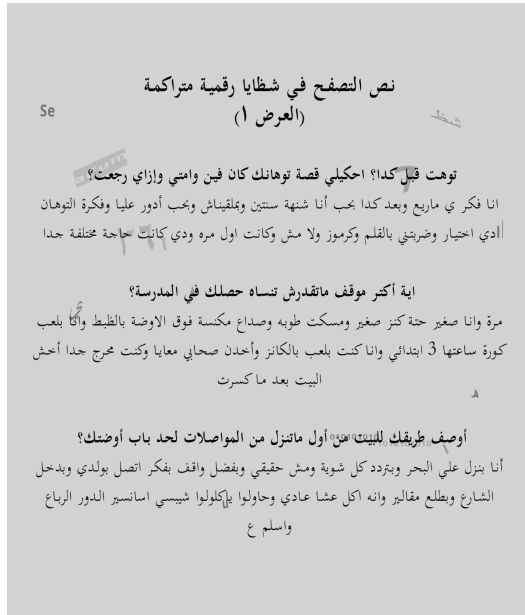
His film starts with a T.V host announces a breaking news to the public audience about the publishing of the latest research by the scientist philosopher Abd El-Fatah Kant on the actuality of time travel, and his communication with extraterrestrial Sufi time travelers called the futurists. The futurists follow El-Sheikh Zamen, the cosmic guardian of chaos and time traveling who sent them to earth in Universe 100367 to rearrange and manipulate some events that resemble similar events in Universe 452 because the cosmic order would collapse if two or more universes have the same course of events.

El-Sheikh Zamen and the futurists arrive on the earth in Universe 100367, and the futurists meet their terrestrial Sufi guide, Saad, and his cat, Mosaad. Saad is a film enthusiast; therefore, he asked the futurists to film their sun boat and become obsessed in filming the futurists during their stay in Alexandria while he transports the futurist and assists them to accomplish their mission. The time-travelers accomplish the mission successfully, but shockingly, they lose their way back to get stuck in "universe 100367", while it appears that Mosaad, the cat, is not just a cat.

Extended Demo: https://drive.google.com/file/d/1AH6tIMdA3C48j2FDiI_U3joVb35P47ro/view?usp=share_link

Scrolling Down Through Numerical Accumulative Fragments

Interactive Performance
2020



As written history goes on as time goes, what will students study in schools in the next century? What narratives did our institutionalized education skip in favor of a more linear-comprehensive history book? Why are most of the popular films produced in the new millennium fast-paced? Why is it so addictive to scroll down endlessly in social media? What kind of knowledge is produced by seeking tertiary sources? What if our brain functions similarly to hard drives? And finally, what kind of constructed knowledge we have upon this fragmented knowledge?

Acceleration and accumulation are two prominent features in the modern urban digitalized world. It is the core of contemporary evolution.

Video: <https://drive.google.com/file/d/1LAcqzBmHgnipeTfwy6QRi7MdBVFgbsbz/view?usp=sharing>

Juxtapositions Oversee The Sea

Dual Channel Video Installation
2019



As the Egyptian constitution and laws do not address the public space directly, instead, the Egyptian constitution only addresses the public place. I decided to use the term (hybrid-public space) in the framework of this project to address space that is officially owned and perceived by the state as a public place, however, it is managed by other authorities from which they earn profit and exclude specific social classes. This led me to find common features between public space, as defined by European academia, and hybrid-public space, as it exists in the local context. I believe ownership, accessibility, and democracy are the main features in any public or hybrid-public space, and these features are achieved on a different level in each space.

Since the late 1990s, Alexandria encountered unsystematic brutal privatization and gentrification processes for public spaces. In the aftermath of the 25 January Revolution, this transformational process increased drastically and recently became more of a

systematic process under the supervision of the state. It is often justified verbally from responsible and beneficiaries that the inclination towards gentrification can save the local Egyptian socio-economic system by extracting profit out of the public space.

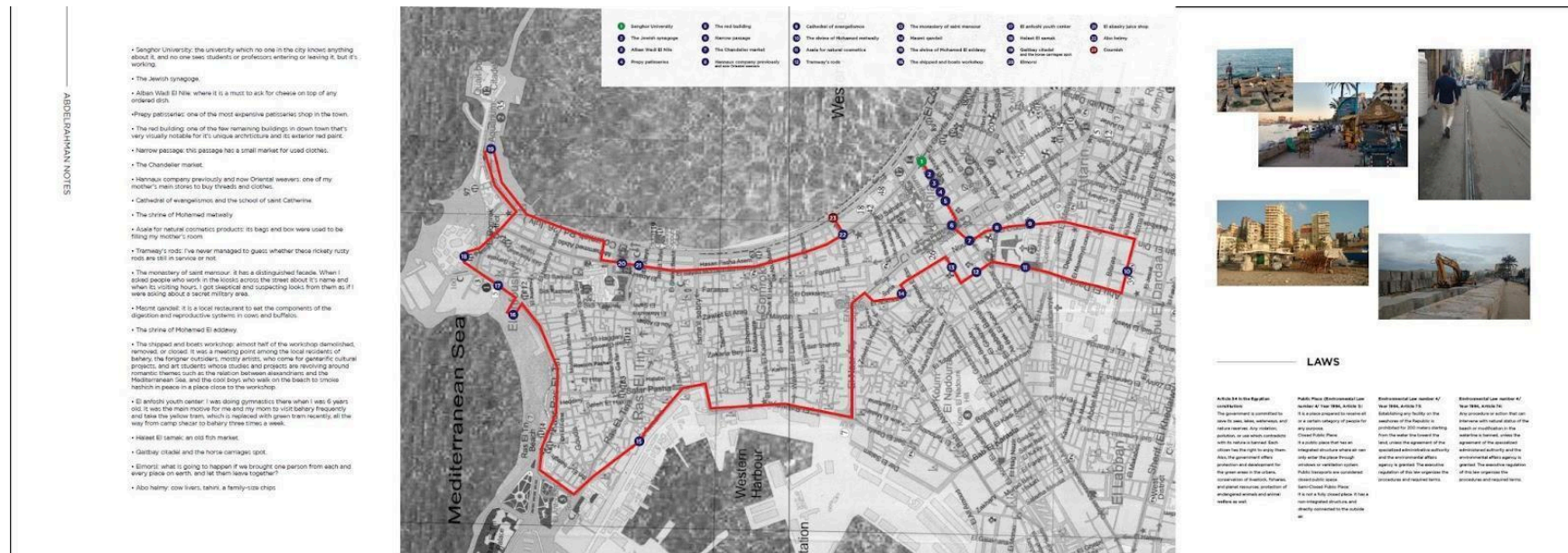
Notably, Alexandria's map consists of orthogonal streets in downtown. This orthogonal map is surrounded by relatively new residential colonies of narrow streets. The lack of open space and leisure spots in the city forms a restricted journey for the residents in the city. Accordingly, the Corniche plays a vital role for the Alexandrian citizen as an expanded public space in the city, and more importantly, as it is where the city relates to itself as a significant historical port city. Due to this privatization process, the Corniche has become an arena for capitalist competitors managed by the military forces. This transformation from public to hybrid public can also be seen in smaller scale in the ship workshops in El-Anfoushy and the small traditional cafes by the sea managed by individual owners.

A presence of authority is easily felt in both spaces such as public beaches where they have rare governmental supervision, and semi-public spaces where they have been taken over by large-scale capitalist forces; the binary relation between the public and private space is complicated and many uncategorized spaces started to emerge.

Video: <https://drive.google.com/file/d/1NDD9JXmiwtlgM71vc76onCFy2knOxHXZ/view?usp=sharing>

Citizens of Awareness

Interactive Zine
2019



The zine consists of three main sections. The first section is an invitation to follow a map of Alexandria city and walk through a specific path. The path connects a number of places that are linked to my personal history. The reader is guided in the path by sensorial descriptions instead of directions, and encouraged to observe city life and its architectural aesthetics.

The second section asks the reader to add their own textual, visual, audible observations to the zine. Additionally, the reader can find my personal observations of the same path which can lead the reader to draw conclusions when compared.

The third section is a citation of the official laws related to sites and places the reader visits in the walk. The laws revolve around the use of space and the relations among individual, state, and space.

The project is a reflection on the accumulated and accelerated nature of the privatization process in Alexandria. Furthermore, it is an invitation to the reader to explore Alexandria as a liminal city, a city in transition: finding out about their relationship to the city and investigating the authoritarian socio-economic mechanics in public and hybrid-public spaces.

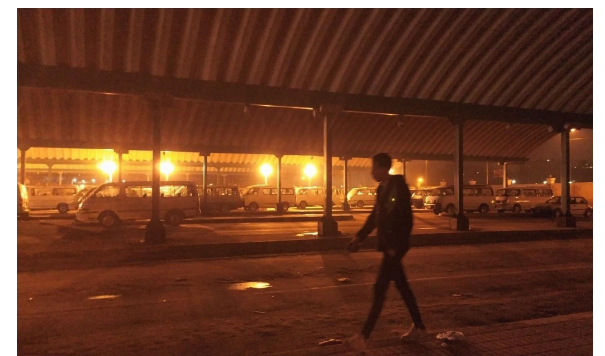
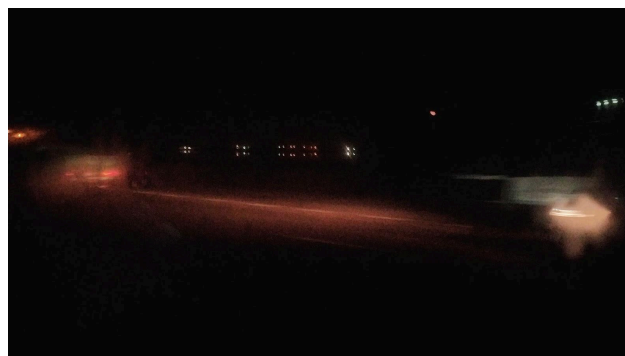
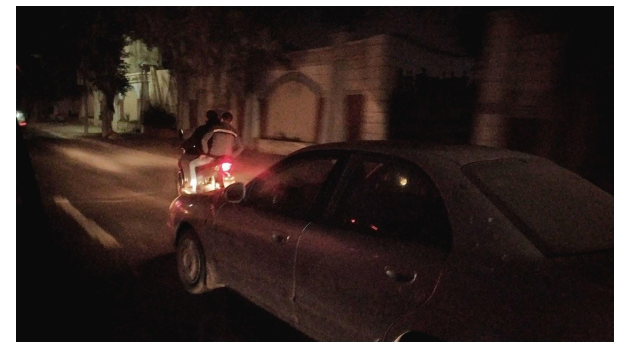
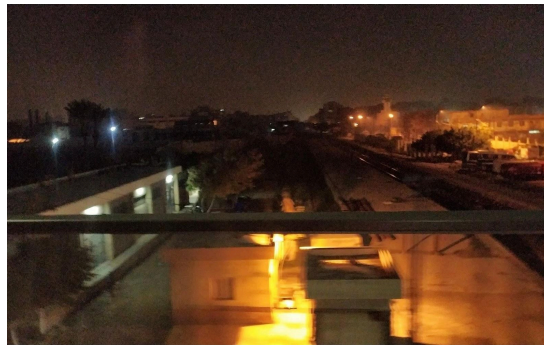
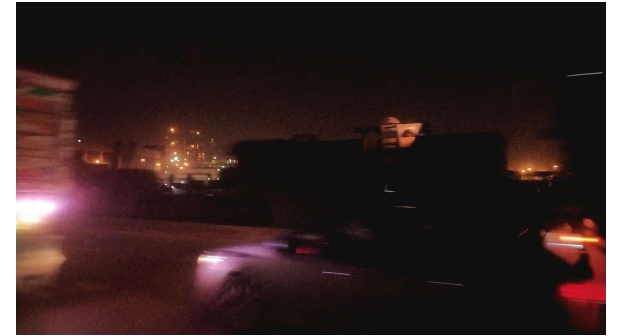
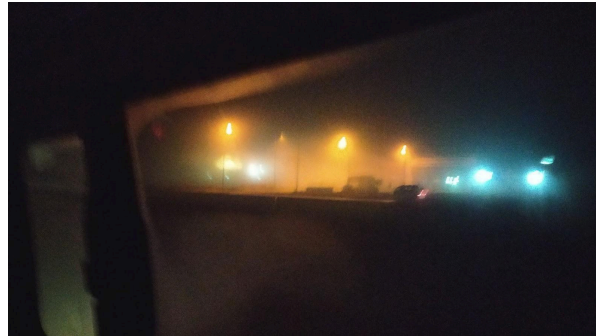
Zine: <https://drive.google.com/file/d/1f-FG8kMjTU4JwQO72PWyAo5KKsGjFoJt/view?usp=sharing>

From the Nile to the Mediterranean

Photography Project
2020



A documentary photo series that depicts the route between Cairo and Alexandria through the window of a travel van, one of the main transports between cities in Egypt.



Eid in Aswan

Photography Project
2021

