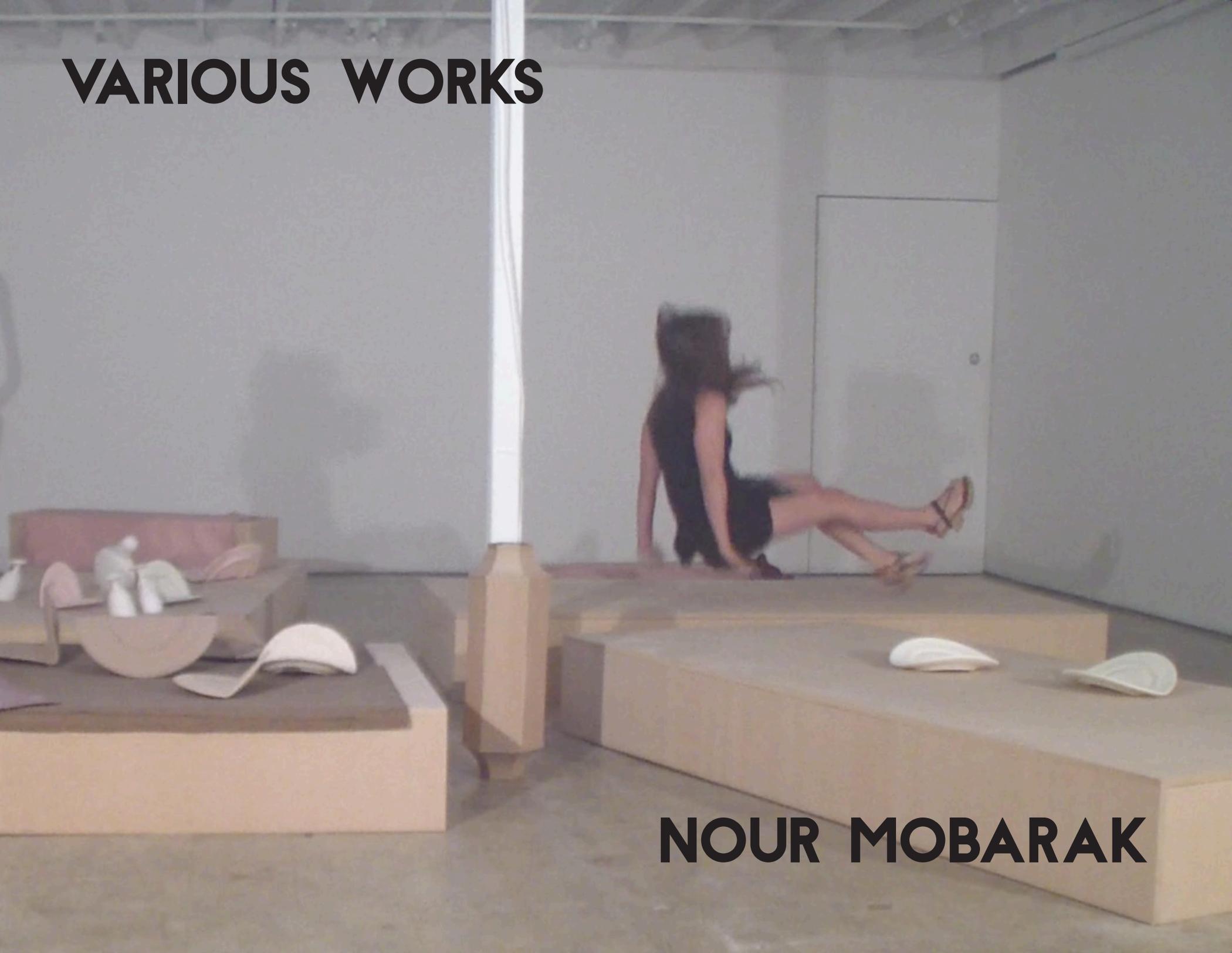


VARIOUS WORKS



NOUR MOBARAK

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TEXT

19 December 2011

Dear NASA or Richard Branson,

It occured to me yesterday that "Gravity" must have the same etymology as "Grave". This humble epiphany evoked a world of philological landscapes in my terrestrial mind, which have resulted in my writing you all this letter, petitioning you all with the, at the very least, poetic potential of the conception of a human in anti-gravity. I hereby come forth with a plea that you grant me the opportunity to offer my sex in space as a service to our numbing and wearied human race..

I believe that our globalized society is still trapped within a surface level paradigm that cannot conceive of human life unaffixed to a surface.. Our political situation is thus very grave, as our-archaic-views-of we choose to utilize the gift of our systemic minds only to create more surfaces and divisions. Life on earth has always been wrought with everyone's eventual death. I think it would be very beautiful then, for the sake of our collective fantasy, to make a baby that is not only from no land, but from no grave..

I am youthful, very fertile, of child-bearing age, and belonging to no real land. I am "26, have travelled to every continent, and believe I would be the perfect candidate for this project. I thank you to please deeply consider this proposition, and to please imagine the new realms our baby could bring to the weighted human mind..

Yours in Parts and Labor,

Mour Pamela Mobarak



***LETTER TO NASA OR
RICHARD BRANSON***

Exhibited at Dead Ends

Curated by
Kari Rittenbach

opened 8 May 2016

along with works by David Askevold, Genoveva Filipovic, Marie Karlberg, Lynn Hershman Leeson, Alan Michael, Carissa Rodriguez.

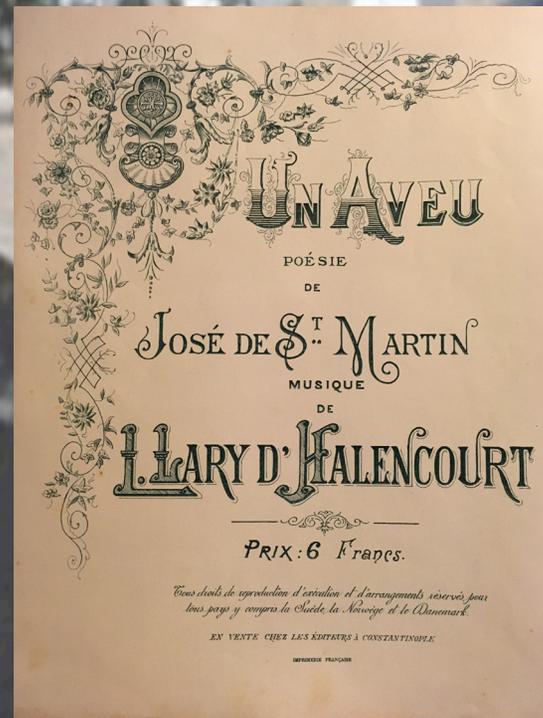
PERFORMANCE



UN AVEU

(2013-ongoing)

Ongoing performance re-interpreting French chanson composed by my great-great-grandmother in Constantinople in the early 20th century.





NOOR
REPLACEMENT STUDY
September 9, 2016
18th Street Art Center,
Santa Monica, CA
One hour



As a response to the Beckett plays *Act Without Words I and II* and *Krapp's Last Tape*, this performance was an exploration in object relations.

NOOR wanders within the boundaries of her boxed room littered in skewed objects and moves them in a futile attempt to alter her condition.



**PERFORMANCE OF GUY DEBORD'S
*HURLEMENTS EN FAVEUR DE SADE***

September 15, 2014

Time Based Arts Festival, Portland, Oregon

One Hour

A live interpretation of the original script for Guy Debord's 1952 anti-film *Hurléments en Faveur de Sade*, a version which had never been realized. A performance-based interpretation, including a rendition of Francois Dufrene's scripted sound poetry.





Performance in a driving car which stopped in a Staples Office Supplies parking lot where audience was gathered across from a Los Angeles police station. The phasing and panning effects that occurred from singing from a moving car were intended to evoke the emotionally disorienting act of migration. I exited the car in local parking lot while continuing Dufre-nian-style sound poem and vocal effort sounds with dissonant harmonies made by collaborator, Abbe Findley. Phonemic act continued after reentering the vehicle and driving away from the audience as a police patrol car turned into the lot.

**NOOR
OBSEQUIUM STUDY**

November 16, 2016

L.A. Police Department San Fernando Rd parking lot
Toyota Corolla interior, Staples Office Store parking lot,
Los Angeles, CA
17 minutes



NOOR

side A Wont to Wanton Eyebath

side B Synapse Fusion Refusal

Lyrics side B

I don't want to repeat a pattern

I'm tired of giving life the same

My muscles are resisting

I can't play that game Synapse Fusion Refusal

But here your talent you say I don't document

I don't remember

In a ditch I thrive that way

I refuse to want what I want

I refuse to want what I should

I refuse to make it mine I know it belongs to no one

I'll change it every time

Count me out

(some of these lyrics repeat sometimes)

NOOR is Nour Mobarak.

Vox, Effects, Piano, Electronics, Lyrics © Noor 2016 / Rob Enbom plays guitar on 'Synapse Fusion Refusal'

NOOR

SYNAPSE FUSION REFUSAL

7" RECORD

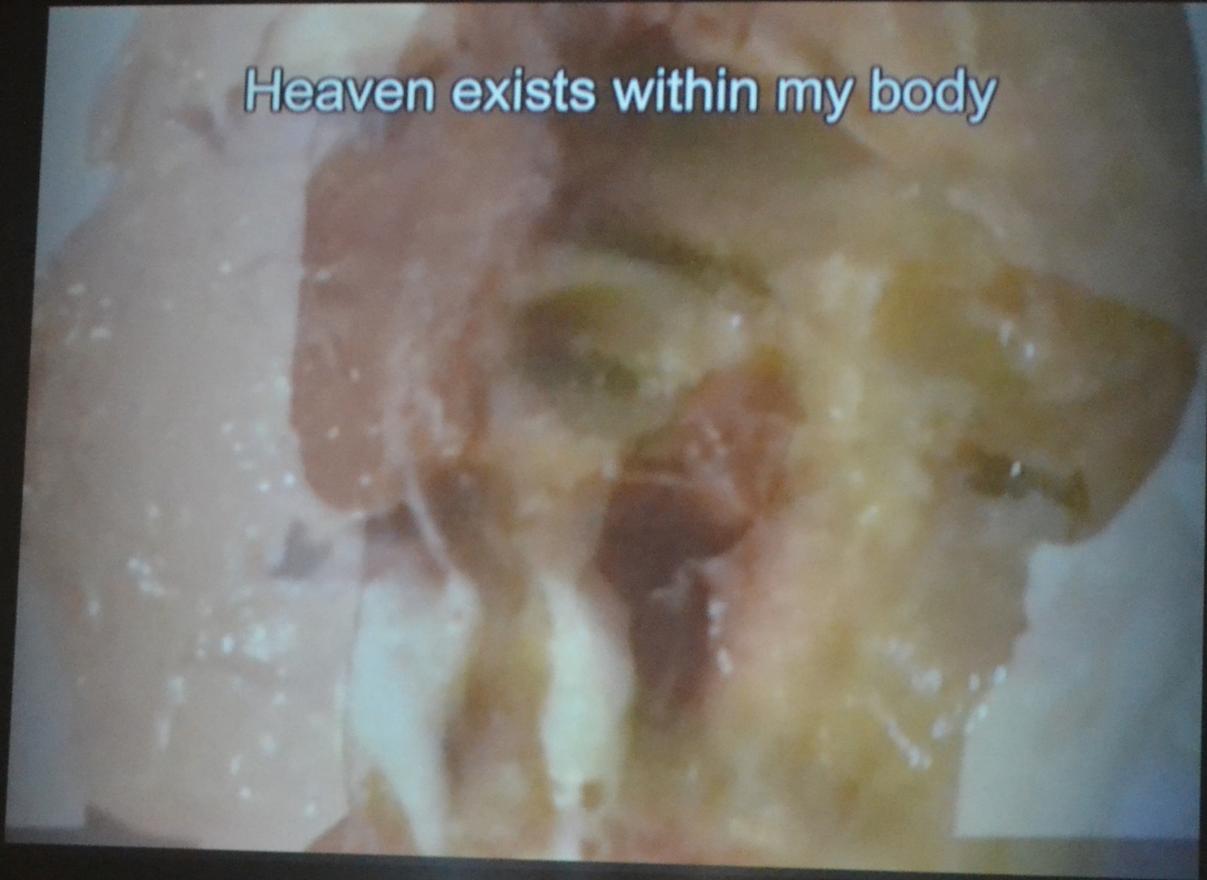
Released by

Ultra Eczema 2016

Antwerp, Belgium



Heaven exists within my body



VIDEO



**CULTURAL CAPITAL
COOPERATIVE OBJECT
#2**

A collaborative video work by Nikita Gale, Candice Lin, Sidsel Meineche-Hansen, Nour Mobarak, Blaine O'Neill, and Patrick Staff

Opened November 6, 2016
LA><ART, Los Angeles
Curated by Eric Stone

A remake of Shigeru Izumiya's horror film *Death Powder* (1986). In addition to engaging the body horror aesthetics and Japanese post-cyberpunk frameworks of the film, this project examines notions of collectivity, co-operative economics, and group relational dynamics, while also revisiting fundamental questions about the role of the artist and the production, reception, circulation, and consumption of art.

In addition to the film's screening, A contract was on display and distributed in the main gallery at LAXART. By enacting and disclosing social, material, and legal processes of the project, the cooperative aimed to challenge assumptions that internal aspects of exhibition-making are merely a hidden-from-view bureaucratic maneuvering—arguing instead that these efforts by artists permeate and charge our experience with the work, situating its public reception and terms of viewership within the exhibition context and global financial capitalism broadly.

**ARTICLES OF INCORPORATION
CCC#2**

We, the undersigned, all of whom are engaged in the production of cultural capital, do hereby voluntarily associate ourselves together for the purpose of forming a cooperative association to distribute ownership of a single cultural object, cooperatively created by the undersigned.

ARTICLE I. NAME

The name of the association shall be Cultural Capital Cooperative #2.

ARTICLE II. PRINCIPAL PLACE OF BUSINESS

The association shall have its principal place of business in Los Angeles, California, USA.

ARTICLE III. PURPOSES

The association is formed for the following purposes: To cooperatize ownership of and manage for its members and other producers a single cultural object (CCCO#2) and any products derived therefrom: to engage in any activity in connection with the producing, ideating, dreaming, planning, writing, creating, documenting, editing, fabricating, exhibiting, editioning, selling, lending, storing, marketing, or distribution of any such cultural products derived therefrom: and to exercise all such powers in any capacity and on any cooperative basis that may be agreed upon.

ARTICLE IV. POWERS

This association shall have the following powers:

- a. To act as the agent or representative of any member or members in any of the activities mentioned in Article III hereof.
- b. To buy, lease, hold, and exercise all privileges of ownership over such real or personal property as may be necessary or convenient for the conduct and operation of the business of the association, or incidental thereto.
- c. To draw, make, accept, endorse, guarantee, execute, and issue promissory notes, bills of exchange, drafts, warrants, certificates, and all kinds of obligations and negotiable or transferable instruments for any purpose that is deemed to further the objects for which this association is formed, and to give a lien on any of its property as security therefore.
- d. To acquire, own, and develop any interest in patents, trademarks, and copyrights connected with, or incidental to, the business of the association.
- e. To have and exercise, in addition to the foregoing, all powers, privileges, and rights conferred on ordinary corporations and cooperatives

ARTICLE V. PERIOD OF DURATION

This association shall have perpetual existence.



et ils ont un accident de voiture fatale

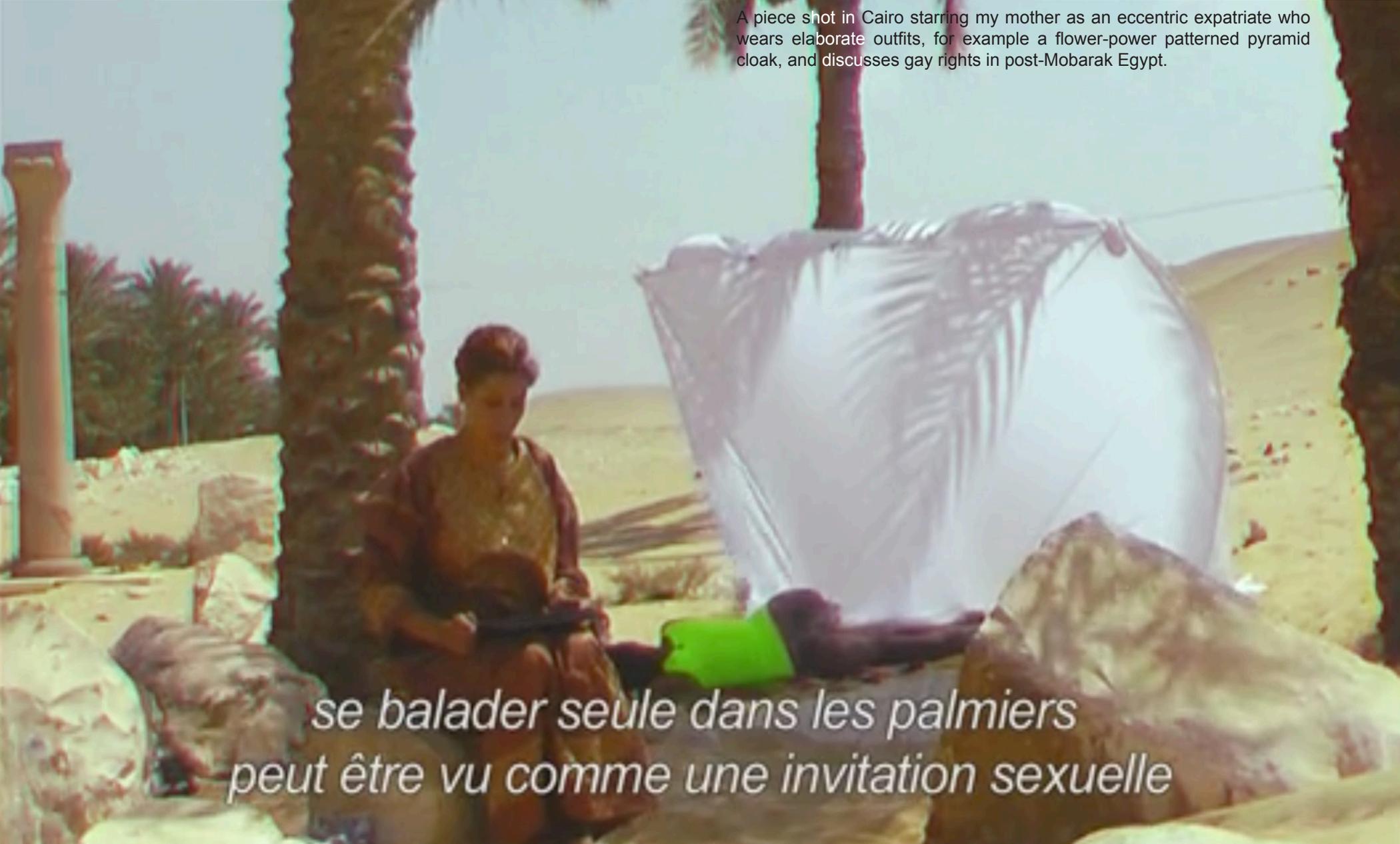


THE ONE HUNDRED DOLLAR STORE

Anaglyphe 3-d video, 9:23:03

Co-Directed by Nour Mobarak, Benjamin Crotty

Filmed in Cairo, Egypt, Summer 2012



A piece shot in Cairo starring my mother as an eccentric expatriate who wears elaborate outfits, for example a flower-power patterned pyramid cloak, and discusses gay rights in post-Mobarak Egypt.

*se balader seule dans les palmiers
peut être vu comme une invitation sexuelle*