

PI -
AV -

TT MAKE

9 Sep 87

0819

48° 55' N
2° 17' W

A. v

BREAK

TAB

From declassified CIA documents of remote viewing sessions, including remote viewing protocols. Actual sites: Eiffel Tower, an undisclosed building's interior deciphered from a photo of its exterior, a rocket or projectile and a valley area having rocky ground with a small town, a 'beacon' chosen site with a pyramid-roof and an unidentified bright spot, Lenin's tomb, and the surface of the sun.

48° 55' N
2° 17' W

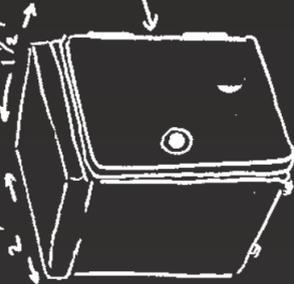
A. vertical up angle across

cont BK
soft or hard

A. vertical up angle across

hard

SAFE TYPE OBJECT.



A. across

AIBK
makes me
feel falling
in something
deep not water

MIA Procedures

1. Percipient is (typically) supine on a waterbed, in a highly relaxed state.
2. Audio relaxation tapes are used to place the percipient in an increasingly deep state of relaxation. (The tapes can be dispensed with, once the percipient is familiar with the associated relaxation states.)

SRI Procedures

1. Percipient is typically seated at a table, ready to sketch, in a relaxed, but highly alert, state.
2. No special techniques are used to ready the percipient; the session begins in a conversational mode, with the monitor posing the task of the day.
3. The percipient gathers data in a deep state of relaxation, describing input occasionally, and taking instructions from the monitor at intervals, sketching and drawing is carried out at session end.
4. The percipient ends off, "coming up," as it were, with a reversal of the relaxation procedures used to begin the session.

CLASSIFIED BY: MSG, DAMI-ISH
DATED: 051630Z JUL 78
NOT RELEASABLE TO FOREIGN NATIONALS
REVIEW ON: 3p2000

~~SECRET~~

GRILL FLAME

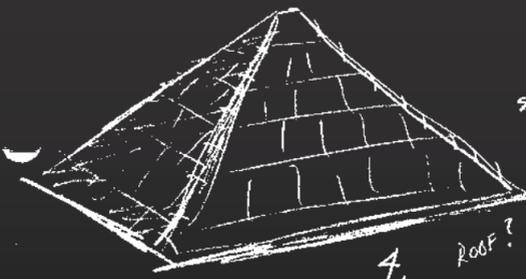
0203
9848

A. sluggish across
soft
indistinct
B. hard

SZ

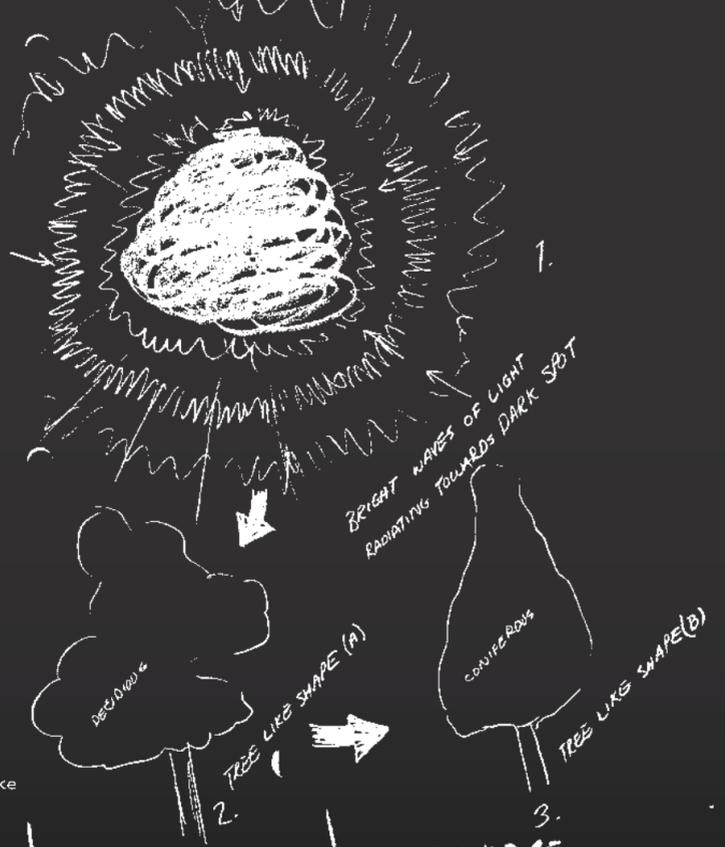
warm
white
smelly (faint)

AOLBK
quicksand



PAUSE

+05 #11: I'm not getting a whole lot. Right after we started the session, I had a... Well, I don't know how you'd describe it, but a bright spot like if you look into the sun and then close your eyes.



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~~SECRET~~

GRILL FLAME

PYRAMID SHAPE

MILLS

ROAD

VILLAGE

ROAD

RIVER

THE SURFACE OF THE SUN

4035
7401

SZ
gray
motion
gurgle

Contemporary Art
Museum of Estonia, EKKM
20-22.07.2018



The Surface of the Sun

Contemporary Art Museum of Estonia, EKKM
20-22.07.2018.
Opening: 19.07 at 6pm

Remote viewing is a form of extrasensory perception: a receptive individual projects or travels out of their body to a place, object or time unknown to them, reporting back as a kind of psychic reconnaissance. This practice was part of the CIA's Stargate Project, begun in the 1970s, that sought to competitively instrumentalize psychic research during the Cold War. The subject of one of these experiments would be handed a sealed envelope, from the test's monitor, that contained a location and time. The monitor then verbally directed the subject to specific coordinates, asking for reports and drawings of what was seen and encountered. Any place and time was possible, even *The Surface of the Sun*.

WORKS LIST:

Heaven's Gate
Peggy Ahwesh
2001, 3:53 (SD video)

Out of Body Experience,

Courtesy of Electronic Arts Intermix (EAI).

With *Heaven's Gate*, Ahwesh employs a strategy similar to that used in *73 Suspect Words*: against a blank screen, a metronomic procession of single words unfolds, gradually building into a cool, minimal portrait of the apocalyptic paranoia that runs through the American social body. While *73 Suspect Words* appropriated text from the writings of Theodore Kaczynski, aka the "Unabomber," *Heaven's Gate* takes up words from the Web site of the cult organization of that name, whose beliefs in extraterrestrial contact led to their 1997 mass suicide. (eai.org)

Deep Sleep
Basma Alsharif
2014, 12:45 (Super 8 on HD video)



Temporarily restricted from travel to the Gaza Strip because of border conflict, I undertook the study and practice of auto-hypnosis with the purpose of bi-locating into multiple places at once. Paired with field recordings rendered into a binaural beat soundtrack, *Deep Sleep* is made up of a year's worth of bi-location sessions recorded onto Super8mm film. The result is a movement through the ruins of ancient civilizations as embedded in modern civilization-in-ruins. *Deep Sleep* draws from the historical avant-garde cinema to produce an invitation to move through a body as a body, to transcend geographical borders in a collective act that discards memory in exchange for a visceral present. (BA)

Lumapit Sa Akin, Paraiso
(Come To Me, Paradise)
Stephanie Comilang
2016, 25:46 (HD video)



Lumapit Sa Akin, Paraiso (Come to Me Paradise) is a science fiction documentary that uses the backdrop of Hong Kong and the various ways in which the Filipina migrant

As a concept, remote viewing can be positioned as a portal across time, history and personal experience. The speculative nature of this practice is equally a departure point for fictional intermingling. In this vein, events not lived first hand, or at all, can be reconfigured as malleable objects moving through time, newly and differently encountered. The works presented in the exhibition *The Surface of the Sun* will travel through signal, stopping by fleetingly, leaving their echoes.

Featuring: Peggy Ahwesh, Basma Alsharif, Stephanie Comilang, Annabelle Craven-Jones, Élise Florenty & Marcel Türkowsky, Saskia Holmkvist, Sam Keogh, Hanne Lippard, Maha Maamoun, Agnieszka Polska, and Aura Satz.

curated by Erik Martinson

worker occupies Central on Sundays. The film is narrated from the perspective of Paraiso, a ghost played by a drone who speaks of the isolation from being uprooted and thrown into a new place. Paraiso's reprieve comes when she is finally able to interact with the women and feel her purpose, which is to transmit their vlogs, photos, and messages back home. During the week she is forced back into isolation and is left in an existential rut.

The film uses Hong Kong's dystopian maze like structures that the Filipina migrants re-imagine and focuses on the beauty of care-giving but also explores how technology is used as a pivotal way for the women to connect - to each other but also to loved ones. Raising questions around modern isolation, economic migration and the role of public space in both urban and digital forms, the film transcends its various component parts to offer a startling commentary on the present, from the point of view of the future. (SC)

html5 5htp [insomniahours]
Annabelle Craven-Jones
2017 - ongoing, (live stream broadcast and archive)



html5 5htp [insomniahours] is both live and archival, continuously broadcasting and accumulating video streams. The work speculates on co-presence through posing how we might experience and share the real-time space of insomnia online.

Using domestic self-broadcasting via a smartphone and youtube live, the work speculates on how the neurotransmitter serotonin (5htp), necessary for maintaining circadian rhythms, synthesises with technological and informational systems.

Here, the receiver/viewer experiences someone else's insomnia through web-based mark-up language (html5) and a blue daylight emitted via digital screens.

For both broadcaster and viewer, there is a sadness inherent in observing duration, witnessing duration, and then exposing others to it. For it is attuned to one's existence, a feeling out of the weight of one's own breath. (AC-J)

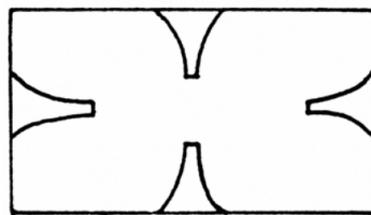
The Sun Experiment
(Ether Echoes)
Élise Florenty & Marcel Türkowsky
2014, 34:30 (HD video)



Somewhere near the Black Sea, in a post-Soviet mining town. A very young woman prepares to undergo an electro-telepathic solar experiment via an 'excitator', in a do-

it-yourself version of Cold War parapsychic experiments. The sun's radiation is transformed into electrical energy stimulating the layers of her consciousness and causing an explosion of memories multiplying it into diverse characters, activities and timeframes. Collective visions nested one inside the other. 'As in their previous films, their words set the tone, the ambition is elevated. The aim is a meditation on History, but with small-scale means, dedicated to the most modest materiality. Dust, rug, salad bowl, hourglass, glass vial, dance steps, caps, etc., chime out a tangible world, but one grasped as if on the verge of disappearing. The camera stays close to what it shoots, making felt the thickness of elements as if they were as labile as the electric current or the stuff of dreams, for example. Even the commentaries, those ghostly voices off, are swept up in a dreamlike haze that refuses the limits of real space. This sun experiment, which is never blinding, leads us to a celebration of the languor of abandonment rather than of conquest (the famous Victory over the Sun).' (Jean-Pierre Rehm, FID Marseille, 2013)

Eight Martini
Saskia Holmkvist
2004, 4:00 (SD video)



Four elephants drinking from a water hole

If a serious expression is connected with a playful one, one starts to question the trustworthiness of what is being presented. This is what happens in the film *Eight Martini*. During the entire 4 minute film the viewer is put to correlate an image and a story that do not have any evident connection. Not until the end when we are to get the answer it is revealed that it's three different expressions that have points of contact but no evident connection: a historical documentary, a didactic narration, and a party game.

Eight Martini was an internal expression within the CIA and the coming into being of it is told to us in the film. The expression was synonymous with successful results and external acknowledgment which was something the remote viewers within the CIA did not have. So how did they present their results to those who where sceptical so that they would find them successful in order to get acknowledged? This leaves us with the question, when is a presentation of a result believable to us? (SH)

Kapton Cadaverine Log Entry
Sam Keogh
2018, 21:54 (HD video)



In *Kapton Cadaverine Log Entry* a handheld camera skims over the interior of a starship: various textures and surfaces glisten in the light of the camera as the ship's lone inhabitant struggles to locate himself in time and space. The film's narration shifts in and out of diegesis with the images, mirroring the layered registers and temporal confusion of the dialogue. (SK)

Locus
Hanne Lippard
2011, 4:45 (Audio)

Like sonar, our voices are used to search out resonances and charter unknown territories, listening for sympathies. In a world constituted of perspectives, feelings are a necessary supplement in order to bridge these unique points, to organise and share ideas. Our bodies can only be so close. Ambience and atmosphere are the omnipotent peripheries always shaping these points, accompanying the torsion and stresses of being, and wanting to be, subjects. You are a subject now, and how you hear this text is different to how I hear myself writing

curator: Erik Martinson
designer: Gaile Pranckunaite
translator: Martin Rünk

Acknowledgements and thanks: to all the artists, Marten Esko, Laura Toots, Johannes Säre, Kirill Tulin, Henri Eek, Reimo-Võsa Tangsoo, Martin Rünk, Rachel McRae, Gaile Pranckunaite, Karl McCool and

Electronic Arts Intermix (EAI), Sofia Hauser and ŽAK | BRANICKA, and Diane at Hanne Lippard's studio.

Supported by: 

it. Read it aloud. Just in the sound, your prosody shapes it: punctuation marks won't help curtail such errancy, your voice has its own grammar.

Voices emerge from unknown places, calling us out: in the street, on our electronic devices, in our heads. What are the ambiances and atmospheres of these situations? Irony might be a test; we know how such intentions can lead to dialogic confusion with people unfamiliar with ways of wording. Are you with me? We can talk about the weather, as we all do to fill voids, whilst hoping to venture further from the local atmospheric commonality we share and to which we are subjected. Hoping for the chance of a more spontaneous counterpoint rendering us subjects anew out of the ambiances our prosody documents. (Johnny Herbert, 2015)

2026
Maha Maamoun
2010, 9:00 (HD video)



Based on a text from the novel *The Revolution of 2053*, by Egyptian writer Mahmoud Osman, and referencing a scene from Chris Marker's *La Jetée* (1962), a time-traveller recounts his vision of the future of the Pyramids area, and by extension Egypt, in the year 2026 - a vision that strains to reach beyond, yet remains severely confined by the present's imaginal constraints. (MM)

What the Sun Has Seen
Agnieszka Polska
2017, 7:16 (HD video)



Courtesy of ŽAK | BRANICKA.

The film borrows its title from poem by Polish poet of the realist/positivist style Maria Konopnicka (1842-1910). The poem *What the sun has seen* recounts in a childish style the quotidian, peaceful rural activities and happy family life of the nation in the countryside, as observed by the sun on its daily journey across the sky.

Polska offers her own dark, ironic version of the poem, dealing with contamination by information (information waste) and the role of the 'helpless observer' who, like the 'Angel of History' in the well-known adage by Walter Benjamin, can only look at the debris piled by lived time without being able to intervene. (Nadja Argyropoulou)

What the Sun Has Seen was commissioned by Polyeco Contemporary Art Initiative (PCAI), Greece.

Entangled Nightvisions
Aura Satz
2017, 11:54 (HD video)



Philosopher Johnny Golding ruminates on a formative childhood experience, when her father brought home an early prototype of night vision he was working on for the American Military 'Project Eyeglass' (for ARPA - Advanced Research Projects Agency). Shot using corrupted night vision footage, the film explores Johnny's interest in quantum physics, entanglement and her philosophy of Radical Matter. (AS)