



A RETURN OF THE SUN

عودة الشمس
RETURN
OF THE SUN

18 MAY - 16 SEPTEMBER 2023

FOREWORD

A Return of the Sun features works by fourteen artists and artist groups who challenge the relationship between violence and its representations, to reveal the various latent and out of sight violences in our environments, how to recognise, see and sense them. The exhibition directly addresses what no longer can remain out of sight, what has come to the fore, deeply harming communities for generations past and yet to come. At the same time, it grapples with the question of how to recognise that which lurks in the shadows of time and out of the frame, especially during an unprecedented time of incessant flooding of audiovisual media and information overload.

In its most recognised image, violence is often associated with an event or a spectacle. However, other forms of violence that move at a pace too slow to trace, continue to surface – at a seemingly accelerated pace –. They appear as waste dumps, toxic landfills, degradation of natural resources, and the wide and far human mark within our environments. Through sculpture, drawing, sound and moving image, the exhibition proposes more

complex questions on those decades-long manifestations of systems of dominance, extraction and capital. The works claw at how we can intervene representationally or otherwise, so that attempts to lay bare the structures of violences do not simply render them as the ‘standard’ again. Furthermore, they gesture at a necessity to better understand the intricately networked web between the different types of violences we experience in our environments and over time; both invisible or latent and the more obvious forms of power structures and relations.

A Return of the Sun takes its title from Samih Al-Qasim’s poem **Enemy of the Sun**; a timeless incantation to not compromise to time, but to also trust it. The limitations of visualizing temporal changes in our environments have a deep role in this unfolding slow violence. Through the new and varied conversations between the exhibited works, the exhibition hopes to open up to other possible realities.

ARTISTS

Alia Farid, Aziz Hazara, Carolina Caycedo and David de Rozas, Christian Sleiman, Haig Aivazian, Inas Halabi, Joana Hadjithomas & Khalil Joreige, Jumana Manna, Kiyemet Dastan, Lamia Abukhadra, Nadia Bseiso, Omnia Sabry, Rania Stephan, Saba Innab

Curated by Reem Shadid

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ALIA FARID

QASSIM CALLING HIS BUFFALO BACK FROM THE WATER

2022

Sound recording

2 min and 54 sec

Calls are heard during the hour before sunset

Qassim Calling his Buffalo Back from the Water was recorded in the southern marshlands of Iraq. It is the first of a compilation of buffalo call recordings that Alia Farid continues to make. The timed calls, to which the buffalo respond, are a combination of Arabic, song, and animal mimicry, and a testament to the cooperative nature of species. Unlike industry, the cohabitation of human and other species in the Iraqi marshes is based on cohabitation and care rather than control.

Iraq's marshes were once a system of three interlinked wetlands of 20,000 square kilometers that gave rise to Sumerian civilization. Located north of Basra, the marshes, Al-Ahwar in Arabic, are fed by seasonal overflow at the confluence of the Tigris and Euphrates rivers. The same tectonic activity that created the wetlands basin also buried in its subsoil three of the world's top five petroleum fields, about one-third of Iraq's oil wealth. Farid's work on the marshes is part of a larger body of work that addresses the centrality of image-making in advancing the invasion and occupation of Iraq.

In *A Return of the Sun*, *Qassim Calling his Buffalo Back from the Water* coincides with the setting of the sun. The work insists on a different temporality of being, one that defies erasure, occupation and extraction.

BIOGRAPHY

Alia Farid brings together a variety of media including writing, drawing, film and sculpture to give visibility to narratives omitted by official histories. She has had solo exhibitions in Kunsthalle Basel (Basel), Contemporary Art Museum St. Louis (Missouri), Kunstinstituut Melly (Rotterdam), and Portikus (Frankfurt am Main). Recent and upcoming group shows include participation in the Whitney Biennial, Bienal de São Paulo, Gwangju Biennale, Sharjah Biennial, Theater of Operations: The Gulf Wars 1991-2001 in MoMA PS1, Yokohama Triennale and Asia Pacific Triennial. She has forthcoming solo exhibitions in Chisenhale Gallery and CAC Passerelle.

Alia has a Bachelor of Fine Arts from la Escuela de Artes Plásticas de Puerto Rico (San Juan), a Master of Science in Visual Studies from the Visual Arts Program in MIT (Cambridge, Massachusetts) and a Master of Arts in Museum Studies and Critical Theory from the Programa d'Estudis Independents MACBA (Barcelona). She is the 2023 recipient of The Lise Wilhelmsen Art Award Programme and is currently shortlisted for 2023 Artes Mundi Prize.

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AZIZ HAZARA

I AM LOOKING FOR YOU LIKE A DRONE, MY LOVE

2021

Inkjet print on wallpaper

14.48 x 1.77 meters

I am looking for you like a drone, my love is an expansive print that provides a panoramic lens into the scale of wreckage and devastation caused by the two decades of foreign occupation in Afghanistan – by presenting a visual archive of the war detritus. The expansive debris of waste, ranging from plastic, wooden to electronic, overwhelms our vision and the endless terrains of the war-ravaged landscape, now reduced to a dumping ground.

BIOGRAPHY

Aziz Hazara works across various media such as video installation, photography, sound, and sculpture. His work addresses the relationship between various dichotomies such as proximity and distance, reality and fiction, war and peace amongst many others. Through his works one encounters themes of memory, archive, surveillance, the panopticon and politics of representation in the backdrop of violence and war in Afghanistan. Hazara intends to address the sensibility of what it is to live in a war zone, where the body and landscape are inherently in conflict.

Aziz Hazara (b.1992), lives and works between Berlin and Kabul. He holds a Bachelor of Fine Arts from Beaconhouse National University, Lahore, Pakistan. Select exhibitions include: No Starting Point for Revolution, Experimenter, Kolkata, 2023; Condemnation, ICA Milano, 2023; No Dress Code, PSM Berlin, 2023; Is It Morning for You Yet?, The 58th Carnegie International, Pittsburgh, USA, 2022; It's Only Sound That Remains, Smack Mellon, Brooklyn, 2022.

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CAROLINA CAYCEDO & DAVID DE ROZAS

SOMI SE'K (THE LAND OF THE SUN – LA TIERRA DEL SOL)

2020

Digital print of a color pencil on paper artwork

94 x 70 inches

Commissioned by Ballroom Marfa

Somi Se'k (The Land of the Sun – La tierra del Sol) is how the Estok Gna, the Carrizo Comecrudo Tribe, refer to the lands on both sides of the River of Spirits (Rio Grande), comprising the Chihuahuan Desert, the Rio Grande Valley and its delta. *Somi Se'k* is not just a name or a neutral place, but a multilayered net of universes where the region's present, past, and future are still in conversation. The drawing functions as a counter-geography that visually represents the stories of some of the human and non-human relatives that inhabit these lands. As pictured, *Somi Se'k* is crossed by several major bodies of water: The Rio Grande, the Pecos, the Devils and the Conchos rivers as well as numerous natural and hidden springs, such as Balmorhea where endemic and unique pupfish live. Among other animal and plant species that inhabit *Somi Se'k*, the drawing shows the presence of another rare fish—an endangered eyeless catfish recently encountered in a deep limestone cave at the Amistad National Recreation Area near Del Rio. These blind catfish inhabit the Edwards-Trinity Aquifer, a massive underground body of water that traverses both Texas and Mexico.

Amid the rich biodiversity of the Chihuahuan Desert, the Trans-Pecos, and along the Rio Grande, the drawing illustrates Indigenous and settler landmarks that represent diverse relationships

with the land that continue to collide today. The sacred and prophetic millenary pictographs of Paint Rock, Hueco Tanks, Seminole Canyon or Myers Springs, are depicted alongside the Permian Basin, the McDonald Observatory, the Falcon dam, La Boquilla dam, and the Binational Amistad dam built on these bodies of water. The moon phases and the River of Stars (the Milky Way) on the upper part of the drawing, speak about Carrizo Comecrudo conceptions of time and afterlife, while other vignettes render processes of religious colonization, Manifest Destiny, and Westward Expansion; the cattle, agriculture, and oil industries; and ongoing humanitarian and ecological catastrophes at the border.

THE TEACHING OF THE HANDS

2021

Panoramic film installation, Color & Surround Sound

46 min

Commissioned by Ballroom Marfa

The short film, *The Teachings of the Hands* presents ideas, imagery and histories that expand into the rest of the works on view. Weaving together archival footage, re-enactments, archeological artifacts, and observational takes, the video centers Carrizo Comecrudo philosophies, their profound knowledge and relationship to the land, and their continuous struggle against ongoing forms of colonization and erasure to maintain their culture and lifeways. The voice of Juan Mancias, Chairman of the Carrizo Comecrudo Tribe of Texas, gives an account of contemporary and historical Indigenous resistance.

BIOGRAPHY

Carolina Caycedo (London, 1978) is a Colombian multidisciplinary artist living in Los Angeles. Her immense geographic photographs, lively artist's books, hanging sculptures, performances, films, and installations are not merely art objects but gateways into larger discussions about how we treat each other and the world around us. Through her studio practice and fieldwork with communities impacted by large-scale infrastructure and other extraction projects, she invites viewers to consider the unsustainable pace of growth under capitalism and how we might embrace resistance and solidarity. Caycedo is a current nominee for the 10 Artes Mundi prize in Wales, and a 2023 United States Artists fellow. She was a 2021-2022 inaugural U.S. Latinx Artist Fellow.

David de Rozas is a filmmaker, interdisciplinary artist, and educator based in California. His recent work critically explores how memory practices invoke real or imagined places, spaces, documents, or events, to manifest plural ways of knowing, experiencing, and being. His films have been screened in festivals and film-curated series worldwide, and his film *GIVE* (2018), won seven international awards and was nominated for an Emmy in 2019. His most recent project *The Blessings of the Mystery* (2021), a collaboration with visual artist Carolina Caycedo and Juan Mancias, chairman of the Carrizo Comecrudo Tribe of Texas, inquiries into Far West Texas' colonial and extractivist economies through native people's cosmological consciousness and resistance against ongoing forms of erasure and exploitation. This interdisciplinary exhibition premiered at The University of Texas Visual Arts Center in Austin in 2021, was on view at NY MoMA, and was featured at the Guggenheim Museum's *The World Around* public program.

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CHRISTIAN SLEIMAN

A STRETCH OF LAND

2023

Graphite on cotton paper, handmade paper from Inula Viscosa, Nettles, natural fiber and found objects

Mixed media on paper

Dimensions variable

Commissioned by Beirut Art Center

Pharmakon is a Greek word that describes a polarity inherently present in pharmacological substances. It comes from the idea that a poisonous ingredient can just as easily transform into a medicinal one and vice-versa. This polarity is not physically visible. The work gives visual form to *pharmakon* present in exchanges with my surroundings.

On my foraging trips, Inula “طيون” (*pronounced as Tayyoun*) is a dominant plant in most sites. It is a shrub that is also known as the wound herb “عشبة الجرح” due to its healing characteristics. It flourishes best in areas where the soil is heavily degraded. I’ve encountered Inula on the side of the newly excavated road near my parents’ house. I see it in empty parking lots in the city, on the sidewalks next to my studio, and in the various unused plots in Downtown Beirut. The healing conditions of this shrub are juxtaposed with its propensity and inclination to grow in depleted environments.

A Stretch of Land is a visual investigation of the different forms of *pharmakon* present in my daily surroundings. It traces the materiality of the conditions provided for things to grow, particularly ones which offer us nourishment in return.

The work will be accompanied with regular foraging walks around Jisr el Wati area and a presentation on different forms of *Pharmakon*.

BIOGRAPHY

Christian Sleiman is a Lebanese artist based in Beirut. His practice examines different methods of food production; from foraging to industrial agriculture. Through fabulated menu sets, the research tackles the issues of food sovereignty and global dependency by looking into historical events, political and cultural forces that reveal larger transitive relations in the global food system. His current focus is the impact of western culture on the rise of the Mediterranean diet and its implications on local cuisine.

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HAIG AIVAZIAN

YOU MAY OWN THE LANTERNS BUT WE OWN THE LIGHTS

EP 1: HOME ALONE

2022

video, black and white, sound

11 min 3 sec

Commissioned by Berlin biennale

You May Own the Lanterns but We Own the Lights (Ep 1: Home Alone) is a short, black and white film comprised of found cartoons and animations, all re-drawn and re-animated with varying degrees of alterations to the original source material. Drawing from the magic lantern and the evolution of the language and technique of animation, where fantasy and animistic desires are created through highly rigid and hierarchical modes of production and optical engineering, the diverse found cartoon footage is edited and transformed to paint a picture of a city plunged in darkness, where inhabitants engage in various forms of escapism and confrontation. The plot of the film starts in the guise of a linear narrative where two young adults go out to dance, while a younger child is left behind to devolve into increasingly tempestuous dreams.

*

Now I am a car driving during a blackout. My headlights animate the city, the shadows of its extinguished streetlights dancing on the facades of dilapidated buildings. The city is a processor, organizing the flow of all things living and dead. Pulsating light brings objects to life; everything is in motion. The architecture is smooth, liquid, and smart. The city is also a grinding halt, screeching brakes, and burnt tires. It is smashed windows and broken teeth, lockups and lights out. The relationship between artificial light, motion capture, and crowd control is, like so much hard science,

phantasmagoria amok. This is a film about the alchemy of light and the rhythms of things made to flow. Here, ghosts chase cops out of town, and labor and leisure shadow one another in elaborate labyrinthine infrastructures.

BIOGRAPHY

Haig Aivazian is an artist living in Beirut. Working across a range of media and modes of address, he delves into the ways in which power embeds, affects and moves people, objects, animals, landscape and architecture. Aivazian explores apparatuses of control and sovereignty at work in sports, museums, the office, music, and anywhere else they may materialize. He is a Skowhegan School of Painting and Sculpture alumnus, has received an MFA from Northwestern University, Evanston, US, and a BFA from Concordia University, Montréal, Canada.

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INAS HALABI

WE HAVE ALWAYS KNOWN THE WIND'S DIRECTION

2019- 2020

COMPONENT 1:

HD film, color

11 min 57 sec

Scheduled screenings in the Auditorium

COMPONENT 2:

21 carousel projector slides of 35mm film

Each slide: 5 x 5 cm

We Have Always Known the Wind's Direction is presented in this exhibition in two components, a film and carousel projector slides. The work has an outward subject and an inward one. Via a gear-shifting combination of conversation, interview and expressive location footage, it probes the possible burial of nuclear waste in the South of the West Bank. But as the footage cycles between fragmented conversations with a nuclear physicist and landscapes that are uneasily underscored by what we hear (and sometimes tinted an ill-omened red), another context emerges. In various ways, the delivery of information is thwarted, withheld, or delayed, and the film comes to turn on issues of representation and conveyance. The isotope Cesium 137, invisible but deadly, could be seen as a synecdoche for a more ungraspable invisibility – the systemic networks of power and control in the region – and this work as a meditation on how to account for the un-filmable but inexorable.

By placing red filter sheets in front of her camera in correlation to the levels of radiation in each location (the higher the radiation level was, the more red filter sheets were used), Halabi creates an alternative form to explore the impossibility of capturing radiation on film.

BIOGRAPHY

Inas Halabi (b.1988, Palestine) is a visual artist and filmmaker. Her practice is concerned with how social and political forms of power are manifested and the impact that overlooked, or suppressed, histories have on contemporary life. She holds an MFA from Goldsmiths College in London and completed the De Ateliers artist residency in Amsterdam, in 2019. She lives and works between Palestine and the Netherlands.

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JOANA HADJITHOMAS & KHALIL JOREIGE

WHAT WE LEAVE BEHIND

In their project, *Unconformities* (referring to a geological term which indicates temporal ruptures and discontinuity in the sequence of time), ongoing since 2016, the artists explore archaeological and geological remains of what we find under cities like Athens, Paris, and Beirut.

Such sedimentations and deposits reveal natural and human made histories that lie underground, underlining the invisible remains of buried

cities but also the constant cycles of disasters and regenerations, urban construction and destruction, which mix epochs and civilizations and question the possible narratives and ways of representing fluctuant human history.

The three installations shown in the exhibition address ecological and planetary perturbations and the lasting and violent impact human actions have on their environment, what we leave behind.

PALIMPSESTS

Part 4 of *Unconformities* project

2017

HD Video

12 min 40 sec

Palimpsests takes place over several sites across Beirut in which drilling cores are produced as a precursor to all real estate development in the city. Another form of digging is also shown in the film: archaeological excavations revealing the buried cities that lie just a few meters beneath our feet. History appears not as layers but as actions, a kind of vertiginous palimpsest as the constant cycles of building, destruction, and reconstruction mix epochs together, each civilization using the stones of its predecessor.

The film plays with the scope of time and scale, the massive confronting the miniscule, the horizontal and the vertical, the macro and the micro, the panoramic drone view and the microscopic view. It is the fantastic, what the naked eye cannot see, a condition of our own vision, of what is perceptible, what is latent, and what escapes us. These tense interactions and confrontations evoke ruptures and regenerations, from the past to our troubled present.

A STATE

Part 6 of Unconformities project

2019

Digital photography

2 drilling cores

25 years of waste and techno-fossils

45 meters deep

Shot at a rubbish dump in Tripoli, Lebanon

A State is composed of a very peculiar drilling core, sourced from an enormous garbage dump in Tripoli. Bordering the sea, this landfill is the site where waste from the city of Tripoli has been dumped over a period of twenty five years. One generation's garbage, never recycled, exposed to the elements.

This sedimentation of waste has radically changed the local landscape. Today it forms hills

as high as forty-five meters above sea level. These photographic compositions, made up of the superimposition of hundreds of images of the cores, create a hyper-realistic effect: extremely pictorial still-lives become abstract as the waste material disintegrates. Shredded organic materials lose their form and slowly disappear. All that remains are the techno-fossils left behind, fated to survive us as they decompose over hundreds of years.

SARCOPHAGI

Part 7 of Unconformities project

2019

Carved wood, cob (clay and straw), clay, granite, sandstone, titanium, limestone, marble, archaic concrete, pumice (volcanic ash), lime mortar, steel, bitumen, lead, glass, graphene but also air.

Variable dimensions

Sarcophagi have been built to hide the disintegration of our bodies, to protect and enable us to survive and resist the disorder inflicted by humans onto the planet.

From the earliest discovered cement, to the most recently excavated human-made material, each of these sculpted discs represents an incessant process of accumulation, a history of materials. This sculpture is an inquiry into the materials that are produced or used which in turn will need future sarcophagi.

Sarcophagi is a temporal and material skeleton of all these attempts to be preserved from the violence, chaos or catastrophe, ecological or otherwise, present and forthcoming. None can isolate or protect us long enough.

The most recent Chernobyl sarcophagus for example, installed in 2016, is intended to last one hundred years. However, the radioactive isotopes that it contains will remain active for over a million years. Thousands more layers will have to be built.

The sarcophagus creates a temporal framework that distorts the meaning of time: it is a membrane that separates two temporalities, at once isolating and connecting irreconcilable space-times while

confusing our linear understanding of time. In the sarcophagus, time is overconsumed, it excludes humans from its process, expelling us little by little from Earth.

CREDITS

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BIOGRAPHY

Filmmakers and artists, Joana Hadjithomas and Khalil Joreige question the fabrication of images and representations, the construction of imaginaries, and the writing of history. They create thematic and formal links between photography, video, performance, installation, sculpture, and cinema, being documentary or fiction film. In 2017, they were awarded the prestigious Marcel Duchamp Prize for their artistic project Unconformities. Their multi-awarded films include Memory Box (2021), Ismyrna (2016), The Lebanese Rocket Society (2012), Je Veux Voir (2008), Khiam (2000-2007), A Perfect Day (2005) etc. Several retrospectives of their films have been presented internationally. Their long term research is based on personal or political documents, traces of the invisible and the absent, histories kept secret, internet scams, a forgotten space project or archaeological undergrounds of cities.



JUMANA MANNA

FORAGERS

2022

2K video

64 min

Foragers depicts the dramas around the practice of foraging for wild edible plants in Occupied Palestine with wry humor and a meditative pace. Shot in the Golan Heights, the Galilee and Jerusalem, it employs fiction, documentary and archival footage to portray the impact of Israeli occupation government's nature protection laws on these customs. The restrictions prohibit the collection of the artichoke-like 'akkoub and za'atar (thyme), and have resulted in fines and trials for hundreds caught collecting these native plants. For Palestinians, these laws constitute an ecological veil for legislation that further alienates them from their land while Israeli representatives insist on their scientific expertise and duty to protect. Following the plants from the wild to the kitchen, from the chases between the foragers and the nature patrol, to courtroom defenses, *Foragers* captures the joy and knowledge embodied in these traditions alongside their resilience to the prohibitive law. By reframing the terms and constraints of preservation, the film raises questions around the politics of extinction, namely who determines what is made extinct and what gets to live on.

This film will premiere in Lebanon in June 2023, after which it will be screened as part of the exhibition.

BIOGRAPHY

Jumana Manna is a visual artist and filmmaker. Her work explores how power is articulated, focusing on the body, land and materiality in relation to colonial inheritances and histories of place. Through sculpture, filmmaking, and occasional writing, Manna deals with the paradoxes of preservation practices, particularly within the fields of archaeology, agriculture and law. Her practice considers the tension between the modernist traditions of categorisation and conservation and the unruly potential of ruination as an integral part of life and its regeneration. Jumana was raised in Jerusalem and lives in Berlin.



KIYMET DAŞTAN

OBLIVION STONES

2019 - ongoing

Part of ongoing project "I Am Afraid To (Not) Forget"

Optical media (type-7 plastic, aluminum, silver, gold), magnifying glass, brass pedestals

Dimensions variable

The Oblivion Stones series is part of a larger project "I Am Afraid To (Not) Forget" in which pseudo-geological, crystalline (dis)figures are formed by melting optical discs. Being archival devices that now are becoming obsolete, their reimagined formation as ever lasting stones highlights the material and metaphorical ties between thick geological layers and today's speeded-up technologies. Dastan began this project in Beirut where she traced associative patterns between the National Museum of Beirut, MIM Mineral Museum, ancient sites, and disappearing pirated video stores across the city. This process traces how material conditions, human societies, and media technologies shape memory recording, preservation, replacement, or erasure.

Oblivion Stones uses the forms of stones collected from some regions to trace erased and misrepresented collective memories within geological forms. Dastan only uses heat to give shape to optical discs whose smooth surfaces must be preserved and kept away from heat as long as memory is stored on them.

Through those gestures of deformation and reconstruction, what is created is a new object loaded with forgotten memories. The series of works questions the meanings associated with creating a "precious" stone and plays with the idea of value attached to commercial or cultural artifacts.

This project is supported by SAHA Association.

BIOGRAPHY

Kıymet Daştan is an artist based in Istanbul. She experiments with form and conceptual reflection, to examine traditions and memory in relation to value while exploring the poetic horizons of materials and time.

She graduated with a BA in Sculpture from the Mimar Sinan Fine Arts University in 2008 and obtained an MA in Design from Domus Academy in Milan in 2014, and an MA in sculpture at MSGSÜ in 2021. Currently she is pursuing a PHD in Fine Arts. She completed the Home Workspace Program fellowship at the Ashkal Alwan in Beirut, and in 2020, she participated in the "Crystal Clear" exhibition at the Pera Museum.

Daştan continues her artistic work in her studio in Istanbul.

LAMIA ABUKHADRA

THE HAMMER SEIZES ITS ACTUALITY

2022–ongoing

Pastel on paper, charcoal, gouache and digital print

Dimensions variable

The hammer seizes its actuality is an ongoing series of drawings and digital prints which delve into the construction and montage of images taken in Palestine and circulated on viral social media platforms. These images, meant to document and inform viewers of the daily occurrences of extreme violence, are contextualized in digital spaces which promote the rapid consumption of media and create a dispersive montage for Palestinian images to exist within. This algorithmically determined juxtaposition creates a context where extrajudicial killings of Palestinian youth compete with cat videos and pasta recipes in a constant stream of content.

Such a tension produces these questions: How does one manage the constant and overwhelming stream and circulation of images coming from Palestine, which often depict extreme violence, while understanding that their circulation and construction are a symptom of the environment that occupation and settler colonialism creates and perpetuates? How can these symptoms of occupation and settlement be understood as singular events that together create a mass of events and images which make the reality of daily extreme violence in Palestine “ordinary?” To what regime of power do these images belong? What interventions could induce a mode of seeing these images so that they are liberated from said regime and can exist purely as images?

In order to liberate the image, to make what is unbearable to see available for viewers to

contemplate while at the same time triggering their “vital intuition” (Deleuze), Abukhadra elects to think about each image through its purely formal elements. Using color, framing, distortion of bodies and objects, gestures and lines of movement, digital intervention, light, and shadow, she composes new images which allow any viewer to see a Palestinian image outside the realm of information while breaking the cycle of never-ending circulation and consumption.

The title of the series, a line from Nuar Alsadir’s poetry book, *Fourth Person Singular*, refers to the Heideggerian concept of a hammer revealing its true form only when it has been broken.

BIOGRAPHY

Lamia Abukhadra’s practice studies how disasters can resurrect and generate new forms of perception, collectivity, and resistance, using the Palestinian and Lebanese contexts as microcosms of urgency. Within her drawings, prints, sculptures, texts, and installations, she embeds speculative frameworks which bring to light intimate and historical connections, poetic occurrences, and generative possibilities of survival, mutation, and self-determination.

Lamia graduated from the University of Minnesota with a BFA in interdisciplinary studio art in 2018. She is a 2019–2020 Home Workspace Program Fellow at Ashkal Alwan in Beirut as well as a 2021–2022 Jan van Eyck Academie Resident in Maastricht. Her work has been exhibited in Minneapolis, Chicago, and Berlin. She currently resides in Beirut.

LIST OF WORKS:

FLAG

2022

Pastel on paper, 29.7 x 42 cm.

22 April, 2022

Eye.on.palestine media platform

“For the first time in 20 years, the Palestinian flag was flown over the Dome of the Rock in the Al-Aqsa Mosque in occupied Jerusalem today.”

Photography: Abdalafa Bassam

REDGREENANDBLUE

2022

Pastel on paper, 70 x 100 cm.

22 April, 2022

Eye.on.palestine media platform

“#Palestine | The Israeli occupation forces attack an entertainment activity for Palestinian children in the village of Ras Karkar, west of Ramallah City, today.”

Photographer: unknown

THE EYES ARE WIDE OPEN

2022

Conté and gouache on paper, 29.7 x 42 cm.

26 November, 2021

Eye.on.palestine media platform

“#Palestine | The funeral of the child Amjad Abu Sultan (14) whose body was released a few days ago after months of holding it by the Israeli occupation forces.”

Photographer: unknown

PILLARS

2022

Pastel on paper, 29.7 x 41 cm.

15 April, 2022

Eye.on.palestine media platform

“#Palestine | The Israeli occupation forces transfer dozens of detainees from Al Aqsa mosque through Al Magharbeh gate.”

Photographer: unknown

NIGHTS OF CONFUSION

2022

Pastel on paper, 29.7 x 42 cm.

20 June, 2021

Savebeita media platform

الإرباك الليلي في هذه اللحظات في بيتا

Night confusion in this moment in Beita

Photographer: unknown

SHADOW

2022

Diptych, digital print and charcoal on paper
42 x 59.4 cm each.

31 March, 2022

Eye.on.palestine media platform

“#Palestine | The Ministry of Health: A 17 years old boy died of his wounds sustained by the Israeli occupation forces in Jenin city.”

5

NADIA BSEISO

INFERTILE CRESCENT

2015 - ongoing

9 Photographs, Inkjet on fine art paper

72.2 x 72.2 cm (one photograph), 72.2 x 59 cm (eight photographs)

Infertile Crescent is an attempt to visualize what happened to the “Fertile land”, which once stood as the cradle of civilization, the paradise of biodiversity with its marshlands and rivers that shaped the progress of humanity. Now dry and burnt in turmoil. Today, the crescent is anything but fertile. In the beginning of the 19th century, it witnessed crucial geopolitical changes that transformed the region for a century to come. It slipped away from the fists of the Ottoman Empire, only to fall in the hands of British-French colonialism. Earning its independence years later, it was reconstructed, mapped, and divided into small statelets which currently form the new contemporary Middle East.

The project explores the 180 km route of the to-be constructed Red Sea - Dead Sea water pipeline, (Chapter 1) a joint project between Jordan, Israeli Occupation government, and Palestine, to supply much needed water and delves into the complexity of Jordanian geopolitics through its Northern border (Chapter 2) where traces of fertility are drawn in its rich mountains. The land is no longer the barren deserts of the South, where water scarcity brought to light the Red Sea - Dead Sea water salvation pipeline, so why is the land still suffering? *Infertile Crescent* attempts to answer what has happened to the relationship with land in this once flourishing region.

BIOGRAPHY

Nadia Bseiso is a Jordanian documentary photographer based in Amman. She completed a degree in photography from Florence, Italy in 2011, returning for a residency in Fondazione Fotografia in Modena, in 2015. She concentrates on long term projects, based on personal research in geopolitics, history, anthropology and environmental degradation. Selected as Time - Light Box female photographers to follow from around the world, March 2017. She has been working with several local and international NGO's since 2011. Clients include: UNICEF, The New York Times, The Telegraph, Le Monde, Reuters, NPR, Zeit magazine, The Intercept, Bloomberg, The Globe and Mail, U.S News and World Report, The Washington Post.

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OMNIA SABRY

CHLOROPHYLLIC MEMORY: TO BLOSSOM IMAGES,

2019- ongoing

120 mm film photograph, chlorophyllic print in plexi, color, natural paper

Dimensions variable

Chlorophyllic Memory: To Blossom Images is a work informed by Omnia's long-term engagement with plants as whispering witnesses to histories. The plants' skins are treated as film by chlorophyll printing which reveal both the plants' relation to transfer, reflect, and remember images as well as characteristics of its structure, geography, and surroundings. The different works in the series display how each plant and even how each leaf from the same plant 'sees' differently regardless of human intervention. The imprinted image used in the process is part of a moving sequence from *An Erased Filmic Memory: A long way to nowhere*, an earlier work by Sabry which references Kodak's biased history of Shirley cards by producing photos of multiracial models used for technicians to balance exposure, colors, and hues.

Seeing the plant's body a spatial being, its architectures an indicator to the bigger geographies inhabited- *Walking Through a Nile Codex* juxtaposes the anatomy of the blue water lily of the Niles to the satellite imagery of the Niles river with the flower being the drainage basin, and the roots as sources. An indigenous plant to the river, sacred to the ancient Egyptians, today, an endangered species. Could its myths and carried histories be erased? How did the severe modern changes that the river underwent affect the plant- or can it be the other way around? The edition of *Walking Through a Nile Codex* is a spiral revision of the initial map developed together with Mena El Shazly in 2021.

Erased Chlorophyllic Memory documents the uncertain future of the Orman garden in Cairo as it faces a risk of erasure as development plans are set to begin. The series focuses on the death bloom agaves that have been blossoming this January. Displaced, far from their origins in Mexico in late nineteenth century yet they have adapted and are announcing the beginnings of new cycles with the baby bulbs, growing at the end of 6-meter high blooms. Unknowing if they will find the conditions to continue growing within the future development plans in process, the death bloom agaves bring unseen and untold histories to visibility.

BIOGRAPHY

Omnia Sabry explores temporally sensitive sites of memory such as languages, material surfaces and the everyday. Currently her work focuses on light-sensitive surfaces as archival bodies: their ability to sensitise, desensitise, erase memory, give agency to, or take agency from other surfaces, with mechanisms beyond human inputs in the process of documentation or witnessing. Through her practice, Omnia treats plants' structures as film material, and considers them as active witnesses and collaborators of histories.

Omnia has also been active as a cultural practitioner working specifically in archives, educational programmes, exhibition production and curation, and translation since 2014.

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RANIA STEPHAN

RIOT IN 3 MOVEMENTS

2017

Colour, HD, Stereo

17 min 17 sec

Arabic language subtitled in English

UAE / Lebanon

In the summer of 2015, Lebanon faced a sudden and surreal garbage crisis that swept the country for over 6 months.

The government showed such a degree of incompetence and carelessness, that they put the country and its people under serious health and pollution hazards. The leaders postponed any action and decision until they could benefit from the proposed solutions, revealing the full-fledged face of their callous corruption. Mountains of garbage filled the streets, the rivers, the sea and the mountains. The country was severely polluted and people were intoxicated. Big demonstrations raged for over 6 months as citizens took to the streets.

The demonstrations were joyful, inventive and gregarious until they were crushed by force and infiltrated. Lassitude crept as internal divisions weakened the protest movement. Today, the solution to the garbage problem is still temporary. Nobody took responsibility for the mismanagement of the crisis, leaving a heavy toll of pollution on the land.

RIOT IN 3 MOVEMENTS captures the last of these demonstrations. It tries to understand how bodies form in a space of contestation. How they group together and dissipate, how protesting bodies become a singularity entity which then disappears. A pretext to interrogate the idea of our fleeting victories and enduring defeats.

CREDITS

Written, Filmed, Edited and Directed by: Rania Stephan | Sound Mix: Rana Eid - db studios Beirut | Mastering: Belal Hibri / Lucid Post Beirut | Graphic Design: May Ghaibeh - Factory Beirut | Produced by: Sharjah Art Foundation (UAE) | Co-Produced by: JounFilms (Lebanon).

DAMAGE, FOR GAZA, "THE LAND OF SAD ORANGES"

2009

Film

2 min

A very short film ABOUT violence, WITH flamenco, WITHOUT a dancer, and FOR Gaza, "the land of sad oranges" as in the title of the short story by Ghassan Kanafani (1962).

CREDITS

Music:

Soleares, Flamenco dance by Carmen Amaya

Photographer, Editor & Director:

Rania STEPHAN

Producer:

Christine TOHME

Production:

Ashkal Alwan, The Lebanese Association For Plastic Arts - Lebanon & JounFilms Beirut.

BIOGRAPHY

Born in Beirut, Rania Stephan is an artist and filmmaker. She graduated from Cinema Studies at Latrobe University, Australia and Paris VIII University, France. She works with still and moving images. She has directed short and medium length videos and creative documentaries, notable for their play with genres, and her long-running investigation of memory, identity, the archaeology of the image and the figure of the detective. Anchored in the turbulent reality of her country, her documentaries give a personal perspective to political events. She gives raw images a poetic edge and cuts chance encounters with humour. The work on archival material has been an underlying inquiry in her work. Her recent projects have investigated forgotten images and sounds that haunt the present. By juxtaposing them with new ones, she explores a diversity of meanings that trigger renewed narratives and emotions.

SABA INNAB

STATION POINT

2019

Wood, claustra blocks, iron, vinyl

Dimensions variable

In technical drawings, a station point is the point from which a perspective is constructed. Anything that is located behind it, or in its blind spot, will be absent from the drawing. Saba Innab's Station Point probes spatial representation to reflect on the entanglements of architecture and power. Etymologically, perspective comes from the latin *perspicere*, meaning to inspect, to look closely, to see through. Embedded in the notion of perspective is the power of commanding space through the medium of vision

The work opens with a letter from Innab to Malevich, highlighting the blind spots of European avant-gardes and registering the impossibility of love between a Palestinian architect and the modern art movements that nourished her education. Modernity claimed to have radically broken with classical architecture, but its formal innovations ultimately failed to challenge the inherent authoritarianism of planning or to depart from the essence of Vitruvian doctrine. One needs only think of Mies van der Rohe's motto, "Beauty is the splendor of truth," which is where an iron sculpture attempts to contemplate the meaning of this "truth" in the ruin.

Is there a way out of the perspectival frame? The third component attempts an answer. A set of columns and beams constructs a single vanishing point. At its base lies a ruin made of claustra blocks, cut and arranged into a set of underground

tunnels and inverted domes reclaimed from a buried history of vernacular construction.

Upon looking at this landscape, one's gaze is systematically interrupted. With its accidents of perspective and disquieting shadow plays, this landscape has the appearance of a ruin that materializes coloniality's lingering violence. As such, it also offers a vantage point from which to rebuild a world by looking back – in the double sense of gazing back at power, and of looking into the past to reclaim a marginalized know-how

By experimenting with material and form, the artist turns vulnerability into a proposition for an alternative politics of space. Within an uninhabitable world, the work makes a plea for dwelling otherwise.

Extracts from a text by Omar Berrada - 2019

BIOGRAPHY

The multidisciplinary practice of artist, architect and urban researcher Saba Innab spans historical research, drawing, mapping, model-making, and spatial interventions. Innab explores suspended states between temporality and permanence, and is concerned with variable notions of dwelling and building and their political, spatial and poetic implications in language and architecture.

In 2014, she received the visiting research fellowship initiated by Studio X Amman –GSAPP of Columbia University), and co-founded OPPA (on/pre/post act), a

research and architecture collective based in Amman in 2019.

Innab exhibitions include: Transition Exhibition, Berlin, 2021, 57th edition of Carnegie International, Carnegie Museum, Pittsburgh, 2018; Biennale d'Architecture d'Orléans, Frac Centre-Val de Loire, Orléans, 2017; Marrakech Biennial, Marrakech, 2016, and her solo exhibitions include: Station Point, ifa-Galerie, Berlin, 2019; Al Rahhalah, Marfa', Beirut, 2016.

Innab took part in Home Workspace Program in 2011, and was a DAAD Artists-in-Berlin fellow for 2020- 2021.

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Mona Ayoub

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Amir Halabi

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Rawad Kanj

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Faris Marashli (Level Frog)
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Khaled Abed Jaber Hamdoush

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