

Manar Ali Hassan

Manar Ali Hassan (B. 1980), is an emerging multidisciplinary artist from Beirut, Lebanon. She has a BA in Art Education and a BA in Graphic Design. In 2019, she obtained her master's degree in Visual arts from Académie Libanaise Des Beaux-Arts (ALBA). Her ongoing work revolves around reshaping identities in the shadow of an inescapable painful body, where space and time collapse into one image. In her work, she utilizes different mediums and employs various techniques to explore the notion and the shape of an elusive ache, as well as flickering bodies, kept in a static existence by invisible forces.

Closer

2021

NFT, color, sound

Duration: 00'30 min

Edition of 10

We are social creatures but to stop the spread of COVID 19 we are all forced to do exactly what we're biologically programmed not to do: social distancing. Yet we quickly resumed communicating from a distance and have stayed connected to family and friends over screens, turning happy hour into computer cocktails. My work will showcase virtual meetings with my loved ones, to overcome barriers created by distance. The meeting place is now reduced to a smaller, more intimate screen though everything is subjected to the haphazard glitches of an overworked computer and the internet quality in Lebanon. And this adds another layer of distance, another barrier, and increases our efforts and perseverance to make the call, or meeting work, and intensifies our need to listen to each other. At the same time, it seems that confinement to an actual frame reduces not just the geographical distance between us and our loved ones but also eliminates any emotional distance and forces us as people to fit everything, including our emotions in a clean-cut cadre (the screen). In brief, It is a work of togetherness and of connection, not of separation and isolation. The work is purely digital (as in our meetings).

Christine Kettaneh

Christine Kettaneh is a Lebanese artist, holder of a MA in Fine Art from Central Saint Martins College of Art and Design ('13) and a MSc in Finance and Economics from the London School of Economics ('05).

In her practice, Kettaneh investigates the boundaries of language and systems in research-based works that are simultaneously sculptural and performative. She articulates language as both excavated material and excavation technique, her conceptual world being both source and subject.

Christine Kettaneh has received the 'Art Rights Prize' - 'Partner Award' ('21); the 'Audience Award' for her film 'The hindwing' at the Berlin Revolution Film Festival ('20); the 'Best Experimental Short Film' award for her film 'Feelers' in the Mediterranean Film Festival Cannes ('18); the Arte Laguna 'Sculpture and Installation' Prize, Venice ('15); the YICCA - art residency in Italy - prize ('18); and the Art Olympia, Aomi Okabe Jury award, Tokyo ('17).

Boom: Creation of Being

2021

Video, color, no sound

Duration: 08'07 min

Edition of 4

The ongoing pandemic has confined us to our homes making us collectively question the limits of 'home.' Our perceptions of those limits seem to be highly affected by the media which presents to us curves and speculations on where we are on the curves - irrespective of whether we understand them. For the Lebanese, the situation has been even more complex.

With the debilitating economy and the missing walls, windows and doors of the August 4 explosion: Questioning the limits of 'home' has also meant questioning the limits of Beirut, or the limits of 'Beit' in 'Beirut.' I am trying to visualize those perceived limits. I use code and the data sets of total Covid-19 recorded cases in Lebanon to visualize fluctuations in perceived fear. Perceived fear in its turn tests the boundaries of 'Beit' that seem to dissipate into the boundaries of 'Beirut.'

Tarek Mourad

Born 1976 in São Paulo, Brazil. Residing in Beirut, Lebanon since 2014.

Tarek Mourad is a Brazilian-Lebanese artist born in São Paulo, Brazil. He started his career at the age of 16 as a photojournalist and later as a food photographer. Throughout his life he was always connect to art in some form and in 2010 gave up all of his other activities and dedicates himself entirely to photography, painting, printmaking, drawing and sculpting. He is constantly working on the relationship of the perpetual cycle of social inclusion and space-time. He runs Beirut Printmaking Studio and he is also a lecturer at LIU - Lebanese International University where he teaches foundation art and graphic design courses"

Somehow we shall unite

2021

Contact c-print from an 8 x 10 in negative on archival photographic paper

20 cm x 25 cm

Edition of 3 + 2 AP

"Somehow we shall unite" is part of an ongoing project provisionally entitled "Authority - Self attributed. On exploring the quotidian relations between the artist, his environment and the unnatural forces of authority." How do societal deformities manifest themselves both in individuals and as a collective? How deeply embedded are these defects in the fabric of our society? Is the individual selfishness a mirror of the collective or is it that the collective fabric has rotten exposing these putrid values? Here, all safeties are removed in order to provoke some form of reaction. While sometimes, I am praised for my work (Copenhagen Interpretation Portrait - 2018, Misstatement on the Libanus-circumscribed Disorders - 2018, Automatic Art Validating Machine - 2019), in others, it is quietly removed from the exhibition hall because it is found to be too "offensive" (Altar for a Money Worshipper - 2018, Give the People What the People Want - 2019, Mazar - 2017 to name a few). In both cases, whether praised or removed from the wall, I stand by my work. Some individual pieces have been shown in occasions. Many works are still in production and some are still waiting for an opportunity with collaborators in order to reach completion.

Cristiana de Marchi

Cristiana de Marchi is an Italian-Lebanese visual artist and writer who lives and works in Beirut and Dubai. Cristiana primarily works with video and textiles to explore issues related to identity, displacement, belonging and the porous borders that separate regions, while allowing contact. Her solo shows include "La Sindrome di Penelope" (Turin, 2017); "Wunderkammern Effimere" (Milan, 2017), "Contrappunti" (Turin, 2014); "My Country" (NYC, 2014); "Weaving Gaps" (Dubai, 2013). Group shows include: "I love you, urgently" (Jeddah, 2020); First Yinchuan Biennale (2016); Santa Cruz Biennale (2016); Second Culture of Peace Biennial (Tehran, 2016); EcransMed: Screenings from the Mediterranean (Montreal, 2014); Making Space, Body as Woman, Singapore Biennial (2013). In 2015, de Marchi was awarded the Italian "Premio ORA" and in 2017 her work received the "Best 15 Award" and the "Best Independent Artist Award" (Turin, Italy). Her first poetry book *Embodying* has been published by Sharjah Art Foundation in 2016.

The Die is Cast

2016

Single channel video, color, no sound

Duration: 11'34 min

Edition of 1 of 5 + AP

The die is cast, 2016. Single channel video "The die is cast" addresses issues of identity definition and built communities. By engraving on seven white dice the 42 elements that characterize identity according to international standards - including gender, age, social and political status, religion and geographic origin - the component of unpredictability as well as the potentially endless process of redefinition of individual identities is investigated. The video "The die is cast" (2016) shows sequences of hands, each one defined in their uniqueness, pictured in the act of throwing the identity dice. The repetition of the action and the differentiation in the physical nature of the portrayed hands activates a reflection about the various components in one's identity and an investigation on the inter-exchangeable nature of human destinies, within the context of political and cultural inclusion, and exclusion

Bettina Khoury Badr

Bettina Khoury Badr's "work confronts the abstract with the representational, the gestural and the still. Weaving traditional modes of painting with modern aesthetics, she produces ideological canvases that revolve around the experiential." Her work draws inspiration from Lebanon, her place of birth, and the events that are part of the recent fragmented past.

In 2001, she received her Diplôme d'études supérieures in Fine Arts and a master's degree in Fine Arts in 2012 from the Lebanese university. The intervening years were spent in teaching and developing her artistic vision.

Badr's work was featured in the "Salon d' Automne" Sursock Museum in 2012, 2016, 2018 and in many other collective exhibitions.

She has held solo exhibits in Beirut's Entretemps Gallery in 2001, at Kromatik Art Gallery in 2012 and Art on 56th gallery in 2018 .

Since 2007 she has been teaching at LAU's School of Architecture and Design.

Sky Diary

Confinement, 2020

Framed watercolor on cardboard

25 cm x 35 cm

August 4, 2021

Watercolor, mixed media on paper,

107 cm x 107 cm

Sky Diary, 2021

Watercolor, mixed media on canvas

107 cm x 214 cm

"Sky Diary" is an invitation to travel. Nowadays, we are living difficult and unsettling times. We are moved by a distant horizon. In this frame the sky has become my muse.

I made a mosaic wall painting, using grids as the underlying structural principle. This is where our world is observed from below, all the hues, shades and tints are our unique subjective filters to how we see the universe with all its transformations. The narrative developed by referring to the "Cyanometer" but also by capturing my own shots of the sky and its different hues throughout the year. I used a monochrome color scheme and water-based colors, juxtaposing carefully the miniature landscapes to form a vast field of abstracted forms and colors. The pattern is a visual puzzle, each grid has a portion of the picture that is in contrast or in harmony with pieces next to it. The piece reflects the movement of time through a day, a month, a year, a lifetime.

The purpose of the project is to make the audience confront the installation and to take part into connecting the dots. Observe the passage of time throughout the blue, or maybe look closely to see what is unnoticed from a distance. My compositions are meditative abstractions which inspire-self-reflection. But what happens if we zoom out of the view, and observe the world from another perspective? The result is a faint blue dot that holds our reality surrounded by the vastness of space!

Zeina Aboul Hosn

Based in Beirut, documentary filmmaker and ceramist Zeina Aboul-Hosn contrasts her work with film by exploring the process of creating ceramics when behind the wheel. Her ceramic objects display tension with gravity, with glaze applied experimentally each time, as representations of chance encounters between colours. In parallel with her process of documenting reality, Zeina's approach to ceramics can be viewed as capturing moments or feelings, rather than making them. Her pieces can be found on tabletops and in window displays across Lebanon.

Together

2021

Lebanese clay

47 cm x 17 cm x 17 cm

42 cm x 19 cm x 17 cm

30 cm x 15 cm x 15 cm

In the months after the Port explosion, touching clay seemed unimaginable, creating anything seemed somehow inappropriate, inconceivable, a memory from a different time that didn't translate into this new reality. It had already been hard for me to produce any work, since in the aftermath of our economic collapse, the local pottery that was my only source of clay closed down, and I only work with Lebanese clay. With no material to work with, and no desire to create, the months went by, until a friend suggested I check out Lebanon's leading manufacturer of red roof tiles to source some clay. Things started coming together. The roof tile clay was a delight, the factory itself an inspiration. And the resulting creations, a surprise. I always was drawn to making 'bottles' or 'vases' ... This time though, I started cutting them up and sticking them together, in combinations that in their intimacy surprised me; they seemed to be standing together, supporting each other. I remember wondering if I was channeling a strength I found in the support of my community, or if I was rather yearning for a touch, for a hug, no matter how small the contact surface area may be.

Sara Sehnaoui

I was a Theater student, in 2003, and while walking and thinking about a scenography, my eyes were caught by an artwork by Wayne Fischer. That was my first encounter with ceramics. I started learning pottery making in Paris, and pursued in Lebanon with the very passionate Minouche Kamel.

From 2007 until 2016, I stopped ceramics, and focused on my other work: publishing (Amers Editions) and cultural programming (Dawawine).

Then in 2016, I was able to define myself as a ceramist while working at Nathalie Khayat's studio, and thanks to the constant encouragement of the teachers, Neville Salha and Samar Mogharbel, I delved into my own perception of making, into the intensity of creating seemingly non-utilitarian objects.

My hand-building is mostly awaiting for an "image," * witnessing its coming to be. I tend to engage the clay bodies in an outlined movement, sometimes an internal structural movement. My inner conversation with my pieces is about their allure, and the fundamental question about how to stand. Like a creature, a fragment, a definite shape, even a saying, or like a process?

"piece of statuary; artificial representation that looks like a person or thing," also "phantom, ghost, apparition," figuratively "idea, appearance"

Sara Sehnaoui, born in 1980 in Beirut.

La circonférence d'une étreinte

2021	Grès, oxydes et émaux <i>Stoneware, oxides and glazes</i>		
Pièce #1 Ceinture de chasteté <i>Chastity belt</i>	Pièce#2 8 parties du bassin osseux <i>8 parts of the bony pelvis</i>	Pièce murale #3 Chasteté, allégorie du don <i>Chastity, allegory of the gift</i>	

La circonférence d'une étreinte est un ensemble de céramiques qui met en forme une interprétation de la ceinture de chasteté et du bassin osseux de la femme.

Les deux comme des métaphores opposées de l'acte de s'assembler.

Intéressée formellement par la ceinture de chasteté, objet complexe et contenant centré sur le sexe féminin, les questions qui me travaillent sont par exemple, comment assembler un objet à partir du triangle pubien, ou à partir de la sangle autour du bassin, ou à partir de l'idée d'enchaîner des parties de la pièce céramique comme des parties du corps. Y a-t-il un principe de fluidité à trouver dans un objet fait de restriction et de fixité.

Quant au bassin chez la femme, il est un ensemble morphologiquement solide, destiné à s'élargir au fil des accouchements successifs pour prendre sa forme la plus ouverte. Les os du bassin ne se ressoudent pas entièrement les uns avec les autres. De l'espace se crée, c'est un mouvement d'élargissement et de multiplication. Mais il s'agit aussi de moments de fragilisation.

Être ensemble dans la fragilisation et l'attendrissement.

Jeanne et Moreau

Jeanne et Moreau is the duo name of artists Lara Tabet and Randa Mirza. The duo started working in 2018 on a long-term project called End-to-End Encrypted in reference to the data encryption system in which only the communicating users can read the messages. This work draws on their common image bank and questions the relationship of the two artists to new digital technologies and their place in the world as queer women artists. It accompanies the trajectory of their couple as well as their relationship to the photographic medium and to the contexts of production, transmission, sharing and reception of images.

The work of Art at the age of economic collapse

2021

Action (Social media & Wall presentation)

Duration:

Art is an "alternative currency" of this historical moment. It seems to trade against a lot of misery. Hito Steyerl

Dear colleagues and friends,

The last two years brought severe distress on Lebanon's economy in general and the art world in particular. As photographers or artists working with the photographic medium, we were often solicited to sell or donate artworks. More than ever, artworks were used as an investment and estimated for their financial value.

In that context, Jeanne et Moreau would like to invite you to participate in artworks exchanges between photographers and artists working with the photographic medium. This initiative will be part of the exhibition "Togetherness" organized for the reopening of Galerie Tanit's Mar Mikhael space on June 19, 2021. We tried to be as inclusive as possible while selecting the participants in order to abolish ranked positions and emphasize the horizontality of our proposition. The idea behind this invitation is to create a community of support and a network of solidarity by and for artists who use the medium of photography.

The photographic print to be exchanged must be limited to 5 copies and its size must not exceed an A4 format. A catalog that is open to public consultation during the exhibition will bring together all the artworks. The exchange of works will be done through a random draw. The names of the participating photographers will be written on a wall in two columns, each with the names of all the participants. At each draw, a colored thread will connect the name of the photographer who offered a work to the one who will receive it. The resulting work of this action will be the wall of names linked by colored threads.

Jeanne et Moreau

Elias Nafaa

Elias Nafaa (b. 1997, Lebanon) is an architect and artist. He received his Bachelor's degree in Architecture from the University of Balamand and is currently completing a Master's degree in Architecture at the Lebanese Academy of Fine Arts (ALBA). His work has been featured in the 2nd BIENNALE of Contemporary Art at MACAM, Lebanon (2019). Nafaa's artistic practice explores issues of identity, primarily focusing on the study of space and the events that take place within national borders. He is interested in the way social and political constructs impact one's perception of space and uses his practice to highlight these issues.

Pulsations

2021

Wood and glass, rechargeable batteries

25 cm x 20 cm x 20 cm each

The project is a commentary on the current complexity of the domestic space, which is no longer strictly private. Living and working from home has blurred the boundaries between what is public and private, making the current condition ambiguous.

We were once together, we are now alone, but connected from within our intimate spaces. What is truly private anymore? When the physical boundaries of our homes are fading away, unintentionally revealing us to spectators and voyeurs.

In an attempt to reflect on this new reality which we find ourselves in, a system of modules is placed in the exhibition space. Visitors are then invited to move them around and collectively alter the experience of the space.

The system inserts the private in the public eye and allows for the multiple forms, that were once connected, to reemerge and reconnect. Thus, transforming the status of the private and reimagining the act of being together

Alaa Itani

Alaa Itani (b. 1996) is a Lebanese multidisciplinary artist based in Beirut. He received a BA in Communication Arts from the American University of Science and Technology - Beirut in 2019 and obtains a BFA in Plastic Arts at the Lebanese University - Beirut. He also holds a scholarship in printmaking granted by Beirut Printmaking Studio in 2021. His work focuses on detecting Islamic and Middle Eastern cultures and scrutinizing the historical dialectical tensions between the East and the West, emphasizing on the impact of neo-orientalism on the social and political behavior of the Islamic world. Arising out of these themes, he works on projects that relate aesthetics and elements of design to subject matter, and that approaches material, techniques and styles compatible with each project or series of artwork. Exhibition participation includes "October 17, 2019", Galerie Janine Rubeiz, Beirut, 2020 and "Misk Art Week 2020", Riyadh, 2020.

Indifferent

2021

Acrylic on canvas

204.5 cm x 182.5 cm

"Indifferent", intends to confront the religious communities of Lebanon with their failure to create special treats with labels to serve on their holidays that follow their holy fasting periods. Maamoul is served exclusively on religious holidays yet is unwaveringly associated equally with Easter, Fitr and Adha: a symbol of inseparableness. While not even the Independence Day is capable of uniting all the Lebanese over a celebration, only suffering has the power of collectivity, and the Maamoul. The recent economic crisis in Lebanon, the pandemic and the blast of 4th of August brought the Lebanese altogether, but kept the families apart. Total lockdown was announced for multiple holidays at the same time as part of the national lockdown measures against Covid-19 to prevent gatherings. The rich Maamouls that consist of fatty semolina dough stuffed typically with dates or pistachios or walnuts are no longer within means. The associatedness of the Maamoul to holidays, nevertheless, acts on its taste when consumed in different settings. The iconified solitary representation of Maamoul in blank atmosphere calls for rethinking the power of national traditions over community rituals and raises questions around identities.

Eliesh

Is a performer philosopher, experimentalist, mover, Lifelong-student, Architect, lecturer, sustainability activist & an "ODDD" Over the past years, he merged his background of studies and professional experiences he achieved. Such merge helped him to; reinvent himself; continuously look from different perspectives; embrace innovative approaches & processes in experimenting & teaching; bio-mimic, research & learn from nature observation; implement urban transformation via interactive Artistic sustainable installations, etc. In his artistic interventions, he situates the body(presence or absence) & its senses in the center of his tailored interventions; he seeks to respond to actual challenges using experimentation and engaging different form of processes & multilayered tools (body(ies), senses, sounds, imagination, storytelling, Public spaces, abandoned Buildings, stages, etc.). His art and interventions focus on sustainable participatory transformation embracing a Global citizenship approach while diminishing different form of borders. His work covers four main fields that are, in many contexts, interconnected; Interactive Art Movement Installation Big Screen

Happy Feet Movie

2019

Video installation, color, sound

Duration: 01'06 min

Edition 1 of 7 + 2 AP

It is a short clip that showcases the revolution moments seen from another perspective. It covers the beginning up till the dismantlement of the Beirut tents.

Rayane Raidi

Visual artist. Born in Beirut, 1988. Based in Beirut. Rayane Raidi is known for her labyrinth paintings in which she portrays human figures interacting with thoughts, feelings, and one another. In her art, she recounts her personal stories revolving around human connections and how they are moulded and shaped according to certain moments or to simply fit into some places, sometimes manipulated by the labyrinth itself, and other times where they themselves become this labyrinth. Her artwork is mostly acrylic on canvas. Rayane's academic journey started with a BA in Fashion Design where she discovered her love for storytelling through visuals. She later underwent Visual Arts studies, a BA, an MFA, and recently a certificate in Art Management. Previous exhibitions include a collective exhibition at Mishkal Festival, 2018; a solo exhibition at De Prague, 2016; a collective exhibition at AUB part of AUB Outdoors "City of Colors," 2016; a collective exhibition at Art Space, 2016, part of "A Smile a Mile" collective art exhibition.

Mind My Heart

2019

Acrylic on canvas

90 cm x 120 cm

Your labyrinth, a complex path overflowing with interactions. We cross other souls, we connect, we feel, we love, we part.

Caroline Tabet & Clémence Cottard Hachem

Caroline Tabet est photographe et vidéaste, son approche questionne les relations entre les trajectoires humaines et les territoires habités ainsi que les notions d'intimité, de mémoire et de pertes. Des lieux ou des histoires oubliées sont souvent mis en lumière dans ses projets. Une partie de son travail est basée sur la recherche de la matière organique en photographie, par l'utilisation de techniques expérimentales et de procédés d'impressions analogiques.

Clémence Cottard Hachem est chercheuse et historienne de la photographie, ses recherches interrogent l'évolution des techniques et procédés photographiques, ainsi que des pratiques archivistiques liées aux champs de la création, de la transmission et de la réception des images photo-mécaniques et numériques.

Secret-Soleils

Secret-Soleils est une série de trois objets *Photo-Talismaniques*. Chaque objet présente l'univers possible d'une cosmogonie réelle et imaginaire élaborée à partir d'un choix de trois plantes pionnières : la Mauve, le Coquelicot, le Cyclamen. Comment les mythes, les croyances, les rites, les usages médicaux et / ou magiques, ou une simple sensibilité personnelle liée à ces plantes, animent-ils pour les nourrir : nos conscients et nos inconscients, nos savoirs, nos rapports et nos liens aux mondes du vivant et des morts ? Les récits cosmogoniques déployés ici, tâchent d'interroger cette réflexion. Ils se construisent à travers les mécanismes de la représentation visuelle, selon différents modes d'inscriptions et d'enregistrements photographiques, plastiques et informationnels. Tous parlent de significances et en filigrane font échos aux superstitions et aux pratiques magiques qui traversent l'histoire de l'humanité.

Support pour l'imaginaire et la circulation des idées, les objets se tissent au croisement des connaissances scientifiques, de l'imagination active de la matière, des rituels chamaniques et des pensées botanico-magiques. Chacun reste ouvert aux rythmes des projections personnelles et collectives, pour mettre en perspective des adhésions humaines communes reliées aux forces élémentaires, aux règnes du végétale, du lapidaire et du céleste. Pensés comme des métissages de *sensibles* et de sens n'existant qu'au travers des pulsations entre le visible et l'invisible, les trois écrans se peuplent de relations formelles pour évoquer « les diagonales qui relient entre elles les espèces, les récurrences qui servent pour ainsi dire de matrices aux formes[1] ». Ces échos et liens évidents qui circulent entre toutes les choses qui composent la vie sur terre, et les formes de l'univers *Secret-Soleils*, comme les astres et leurs rayons, dans les jours et dans les nuits, composent sur terre et dans nos esprits des possibles récits et avec eux la magie de la vie. La vie des choses, la vie des rêves et la nécessité d'existence des réalités renouvelées qui s'y manifestent.

Remerciements

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[1] Marguerite Yourcenar, « L'homme qui aimait les pierres ».

Caroline Tabet & Clémence Cottard Hachem

Secret-Soleils,

Cyclamen libanoticum, Papaver Roheas, Malva sylvestris, 2021

3 Wooden boxes, 25,5 cm x 17 cm x 6 cm

Including :

Analogue prints on Ilford baryta FB glossy paper, 14 x 21 cm, edition 1/3 + 2 AP

Leporellos, inkjet prints & drawings on finArt paper, 24 x 150 cm, unique pieces

Anthotype reproductions, inkjet prints on finArt paper, 10 x 13 cm, edition 1/3 + 2 AP

Anthotype editions to be confirmed

Christian Sleiman

Christian Sleiman is a Lebanese artist. His interest lies in exploring the vegetative souls through minor rituals, fabulations and recipes. With his recent research around the culture of utilizing shrubs, Christian explores the politics of plant-growth in highly fabricated setups in Beirut and the notion of communal instincts embedded in foraging rituals. His recent drawings were published in Mizna Comix Issue 2021, and Samandal issue 2021. In 2019-20 He participated in the *Home Workspace fellowship* program of Ashkal Alwan. He's currently carrying his performative projects as a resident in *Art Evolution*; a project of the Goethe-Institut Libanon.

A Seasonal Ritual

2021

Mixed media installation

150 cm x 180 cm

"a seasonal ritual" embodies acts inspired by the local community and the culture of utilizing shrubs in Lebanon. The work weaves a collection of fabulations, recipes and experiments around the culture of foraging; سلق - *salleq* was a frequent act of collecting edible wild shrubs and utilizing them in recipes for food and tea remedies. An understanding that creates a cognitive calendar and a sense of togetherness in a community that takes different forms from physical to spiritual.

Lætitia Hakim & Tarek Haddad

Laetitia Hakim & Tarek Haddad's joint practice is based on complementarity, duality, playfulness, and materiality. Their work stems from an ongoing conversation revolving around the actuality that marks them and the spaces they interact with and inhabit. It consists of stepping back, reflecting, and then responding to the events in question.

A Stretch of Water

2021

Laser print on Jersey cotton stretched fabric, wood
54.5 cm x 280 cm

The work takes allegory in the sea, both as a starting point and a boundary. It expands on the notion of distance, exploring its repercussions on human interactions within two concurrent contexts; one instilled by the pandemic, a second imposed by the failing economic and political situation in the country. It draws on the materiality of the fabric to raise the question of whether we are bound to eventually attain a rupture point after which the surface cannot retract back to its original and normal state. The work consists of a poem and a stretched image of the sea.

Mayssa El Khoury

My name is Mayssa El Khoury, I was born in Lebanon in 1997 where I pursued a bachelor's degree in photography at The Lebanese Academy of Fine Arts (ALBA) in 2018, and just finished a master's degree in Visual Arts in 2021. I mostly switch between the two mediums of painting/drawing and photography with a bit of video and writing. My practice engages with my relationship to my surroundings and to the people in my life. My aim is to try to portray intimacy in a raw and honest way while also trying to communicate underlying more discrete layers.

Home is where Teta was

Mother feeding grandmother, 2021
Contemplation 1, 2020
Contemplation 4, 2020
Video, B&W, no sound
Set of 3
Edition of 3

A kiss, 2020
Polaroids
24 x 40 cm framed

Untitled, 2021
140 x 200 cm or 60 x 90 cm
Inkjet print on Photo paper

The year 2020 was a turning point in my practice, as I had the opportunity to spend more time than ever with my grandmother due to the pandemic and the situation in Lebanon in particular. Life at home changed a lot since her accident in 2019. Teta has become the focal point of actions; all the movements revolve around her and her bed, creating dynamics and special atmospheres in the house that I tried to portray in "Home is where Teta was", notably through a work on black and white and a reflection on the genre of portraiture. Although she can no longer speak, we have managed to restore a very strong communication, especially through photography. The discovery of a different and unique intimacy between us has greatly nourished my reflection on the intimate and its space, its modes of expression etc.

Noel Nasr

Noel Nasr (b. 1978) is a Beirut based photographer and researcher. He holds an MA and an MFA in Photography from the universities of Kent and Ulster in the United Kingdom. His artwork is mostly inspired from his daily life experiences and is often for therapeutic motives. Born at the start of a civil war (1975-1990), his practice explores the aftermath of conflicts by using archives and maps in a forensic approach. His recent projects were published in collaboration with fellow artists, designers, architects and photographers. His work was exhibited at Umam D&R, ArtLab, Sursock Museum, Beit Beirut and the Arab British Center. Nasr's latest artist book "the distance is always other" can be found in multiple international libraries like The British Library, London; University of California Berkeley, The Bancroft Library; Amherst College, Massachusetts; University of San Diego, San Diego; Yale University, Tolbert B. Haas Family Arts Library; and many others. He is currently an Associate Professor at Notre Dame University-Louaizé in Lebanon

Cliff Makhoul

Cliff Makhoul (b.1983) is a Beirut based photographer. He holds a BA in photography from the University of Holy Spirit-Kaslik. Makhoul's work revolves around flowing dynamics in urban landscapes and their relationship to people and himself. His most recent work about the October 17 uprising was exhibited at "October 17, 2019" exhibition at Janine Rubeiz Gallery. It was also published in "Koullouna Lil Watan - Thawrat 17 Techrin" and "The Beirut Call." He is currently a Part-Time Faculty at Notre Dame University-Louaizé-Lebanon.

Deval.L.uation

2020 - 2021

Inkjet print on Fine Art paper

28.5 x 28.5 cm each

DEVAL.L.UATION is an ongoing project that started on July 01, 2020, when the Lebanese Pound lost more than 150% of its value and the National Food Basket price increased 160% since the start of the depreciation (WFP). By using the lowest printed Lebanese note 1,000 L.L. as a reference, we started documenting random items that were purchased from supermarkets, pharmacies, bakeries, necessary for our daily survival. It was about the purchase power of 1,000 L.L. that was issued in 1988, the year the PEG was put in place. The photographed items were randomly chosen depending on our weekly shopping. Once picked off shelves out of need or greed, the depreciation of our national currency turned these articles into unattainable shrines. The final visual invites the viewer to a new clinical reading of what once used to be, ordinary objects.