Barjeel Art Foundation is an independent, United Arab Emirates-based initiative established to manage, preserve and exhibit the personal art collection of Sultan Sooud Al Qassemi. The foundation’s guiding principle is to contribute to the intellectual development of the art scene in the Gulf region by building a prominent, publicly accessible art collection in the UAE. Part of this objective involves developing a public platform to foster critical dialogue around modern and contemporary art, with a focus on artists with Arab heritage internationally.

By hosting in-house exhibitions, lending artwork to international forums, producing print as well as online publications, and fashioning interactive public programmes, the Barjeel Art Foundation strives to serve as an informative resource for modern and contemporary art locally and on the global stage.
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Soon after people learned how to lead a sedentary lifestyle, and began building permanent dwellings and settlements, the idea of a protective fence was developed. Devised as a security measure, it is a separation of what is in versus what is out, what is accessible versus what is off limits. The fence, which was conceived of as a tangible, physical barrier, also introduced - and at times encouraged - the accentuation of ideological differences between inhabitants and outsiders, members and non-members. These differences could be apparent in the form of distinct languages, or varying, and often contradicting, belief systems, social structures, and political agendas. Protective fences gradually evolved into the notion of geographical borders, and a clear, formalised designation of national identities - i.e. a formal system of members and non-members.

At present, many barriers remain physical. These can be observed in the form of walls, bodies of water, or guarded national borders, which prevent or control the physical movement of people from one side of the enclosure to the other. In the past two decades, dividing systems have figured prominently in the construction of the world’s political landscape. These, among many others, include the continued construction of the Separation Wall in Palestine, the control exerted over Tangier’s citizens’ movement through the Strait of Gibraltar, and most recently, the barriers being erected in various parts of Europe and the Middle East in order to control the vast influx of war refugees.

Other boundaries, however, are intangible and manifest through differences in religious views, linguistic affiliations, and people’s individual outlooks on subjects like politics or sexuality. Such obstacles - both physical and ideological - often lead to the exclusion from conventional society of various subcultures, minorities, and groups that deviate from the established norm - as is the case with many immigrants, exiles and people that are explicitly marginalised due to their religious or gender-related convictions.

This exhibition looks at works of art, which tackle the effects and consequences of established walls and barriers, both physical and ideological. It aims to highlight that while some of these dividing systems occur naturally, many are conscious human constructs, and ideas of us and them, inside and outside are often fabricated. As the sense of isolation that stems from being walled in or out is often encountered on an individual level, many of the works featured in this exhibition tell personal stories and provide private vantage points on larger issues.
One can argue that the free movement of people is a fundamental human right, which must be unburdened by the constraints of borders, which can only serve to impede and create what artist and cultural theorist, Professor Irit Rogoff, has aptly described as “the final line of resistance between a mythical ‘us’ and equally mythical ‘them.’” Oppressive borders that are both real and imagined divide, conquer, and contain, creating apartheid where more often than not, there is little resolution in and between a mythical ‘us’ and equally mythical ‘them.’

Drawing on both formal and informal architectural references, Algerian painter Driss Ouadahi, who originally trained as an architect, examines ideological references to architecture and modernity. Within ‘Vue d’ensemble’ (2013), he explores the concrete environment of high-rise developments containing the populous, suburban public housing project. Weighed down and heavy, the work is archetypal comforter for children holds dual identities, from what is regularly a pacifier for security and an extremely mobile object. Regarded down and heavy, the work is of course a wider metaphor for the lack of secure footing in Jarrar’s daily reality, living and working in occupied Palestine as well as an ironic statement against travelling light.

Further probing the notion of architecture and monumentality, another artist also of Palestinian heritage is Khalid Jarrar, whose ‘Buddy Alien’ (2011) sculpture is the form of a fictionalised cast-out of repurposed concrete. This ordnantly soft toy and popular comforter for children holds dual identities, from what is regularly a pacifier for security and an extremely mobile object. Weighed down and heavy, the work is of course a wider metaphor for the lack of secure footing in Jarrar’s daily reality, living and working in occupied Palestine as well as an ironic statement against travelling light.


Foreword by Sara Raza

Photograph by Capital D Studio
FAWZ KABRA: Hi, Fadi, thanks for taking the Skype call.

FADI AL HAMWI: Hi Fawz. Sorry, I had to take the call at a café. The electricity just cut off at home.

FK: That’s life in Beirut, I guess. Did you move there from Damascus?

FAH: Yes, I left two years ago. My parents are still there.

FK: What have you been doing since?

FAH: A year after I graduated from university in Syria, I traveled to the UAE for a visit. There, I went to a lot of art openings and galleries, one of which was Barjeel Art Foundation, a space I was not yet familiar with. I had considered residing in the Emirates, but I felt I still wanted to be in Damascus. Soon after, I received an invitation to show there – my first show in Damascus! So I decided to leave the UAE and head back to Syria.

The show was in 2012 at Art House Gallery and the work I did had to do with my research regarding social constructs such as marriage, divorce, and other everyday things surrounding our society, such as: beliefs, religion, and tradition. I call that series Society Minus 180.

FK: Can you tell me more about it?
WALLS AND MARGINS

FAH: I wanted to think about social traditions, beliefs, and superstitions that arise in society. These social constructs that shape how we participate in a community or society. I used sarcasm as my tool to engage the viewer and allowed him or her to think critically about these realities through a tragic and comedic way. I wanted to avoid the viewer approaching my work on the defensive, so humor allowed me to draw them in.

FK: Is this the series where you use animals to represent human events and roles such as the donkey in a suit or the dinosaur bride and groom?

FAH: Yes, that’s it. Like I said, at that point I was working with humor and comedy. That show at Art House Gallery took place a year after the escalation of the violence in Syria. Damascus was okay at the time, but its borders were getting worse. This work had started as an experiment. I started working on it before graduation and continued to work on it afterwards. I was not sure if it was a good time to show my work at that point because I knew that I would have no choice but to leave soon because of the violence. But I wanted to show in Damascus, it was very important to me.

FK: You have made a painting of a figure with his arms stretched out, suspended within a cube-like structure. An airplane flies beyond him in the distance. The space is defined by the outlines of this cube, which perhaps signify some sort of inside/outside?

FAH: I was at my studio in Damascus, imagining how someone can leave. If you notice, I am flying in an enclosed space. My Room 404 (2011) is the title. It was a feeling of leaving, but at the same time not having to go anywhere.

FK: Can you tell me more about that feeling — the sense of leaving while staying in the same place? Perhaps there are no words to that.

FAH: If there were words to everything then I wouldn't be painting! I don't feel attached to any particular place. At the moment, I'm in Beirut, but I feel like I can leave to anywhere at any time. This feeling is not only for a place. It is an entanglement of memories, places, people, and moments and not just a piece of land. It's more human and it can be anywhere.

FK: The escalation of violence, leaving Damascus, and feeling torn between staying and leaving must have made a great impact on your work.

FAH: The war and the hard times that people have been going through since the beginning up until today definitely have made an impression on my work. My work went from a comedic critique of society to a psychological endeavor. I started working with x-rays to think about what changes or develops in people on the inside when violent events and situations arise. There is an inner aggression that is inherent in humans, which we can only witness when such life threatening events take place: war, weapons, the choice to carry arms. So I started thinking about these things, as well as how it affected my personal life. Since I had always worked with images of animals: donkeys, alligators, dinosaurs, and sheep I decided to link these animals with the social and political problems that were happening.

FK: Did the humor get totally flushed out with the escalation of violence and your forced move to multiple locations?

FAH: The humor remained somewhat, but in a darker way. I suppose working with the psyche got the humor a little mixed up. It got black and lessened for sure; a tragic comedy, perhaps.

FK: Can you explain that? How do the animals in your paintings become a representation of human psychology?

FAH: Up until now, I haven't lost the sense of humor in my work. I find that using such humor allows the viewer in Syria's conservative society to accept the critiques present in the work. Sometimes, it is more important to show than to say. We have a saying in our culture: ‘A smile is the best way to undertake a punishment.’ So, I try to keep it upbeat and light, perhaps.

FK: I started working with x-rays to think about what changes or develops in people on the inside when violent events and situations arise.
of obviously presenting the harsh reality and risking a defensive approach to my work, my social criticisms therefore become more inviting and acceptable, allowing for conversation rather than a defensive attitude toward the work. The animals in these paintings signify how this society relates to them and uses them as criticism. For example, the donkey is considered a “stumbling” animal, so calling someone a donkey becomes an insult.

FAH: I started from the very beginning. Dinosaurs came first, but I did not continue with them because I wanted to work with something more substantial, something I know better. In the latest paintings I use the cow and the lamb.

FK: And what do the cow and lamb signify? I imagine how they allude to a herd but I sense there might be more to it.

FAH: The cow is considered holy and sacred in many of the world’s cultures and religions, both ancient and current, such as Hinduism, Zoroastrianism, and Pharaonic. It is considered a symbol of abundant giving, a symbol that must be protected. Gandhi said that the cow is the mother of millions of Indians, and protecting it means to protect all living things. The lamb is sacred in some cultures and a symbol of sacrifice and redemption.

So there are different beliefs across cultures to what these animals represent. Through my work, I use the cow as a symbol for giving, and deprivation at the same time. Giving and taking have a complementary relationship and within them the value of this relationship is revealed.

The lamb, to me, is a symbol of sacrifice but also rebellion. And in my paintings I elevate its status to individual, separate from the herd.

FK: The cow in Clean Teeth (2014), with its skeleton exposed underneath translucent flesh, stands with its front legs in what looks like a concrete block. Inside appears a pair of dentures. Can you tell me about that?

FAH: The dentures are an artificial element, a prosthetic of a civilised society, which I use as a symbol for revealing man’s instinct and desire to preserve youth and strength. As the Greek philosopher and writer Nekos Kazantzakis wrote, “Youth has prevailed in this world with love, labor, and murder.”

In Clean Teeth I cut the front legs of the cow to describe the inability to keep giving. The cow is held up by a block and placed inside this block are the artificial teeth – a specimen of a supposed advanced and civilised society, which also act as a metaphor for harshness and violence played out by mankind. I am trying to work on the ways I can reveal the darker side of humanity and its subtle acts of violence.

All living things – nature, animals, humans – have the cycle of life in common. However, it is man, at the top of this pyramid of life, who has negatively manipulated the nature of this cycle. So here I try to treat violent acts that are not directly sensed, but are still connected with the consumption of abuse and violence that has become all encompassing in the modern world.

FK: Your brushwork is very expressive and precise. Can you talk about your methods?

FAH: At first I worked with black, white, and monochrome, as seen in the X-ray photos. Then more realistic colors came in. Various hues of pinks associated with flesh and whites for bones. Then I began working with translucency and going beyond something that was only skin-deep. I wanted someone to feel like they were looking through the subject in the painting. The brushwork and the translucency is a way to get through the layers within and underneath the flesh so that you can get to the insides of these thoughts.

I try to give things their inherent elements and portray my relationship to them through touch, colour, and emotion. I depict inanimate objects with minimal geometric lines and approach organic forms by attempting to capture their essence and spirit. Ultimately, it is the interplay of all that is in front of my canvas working both mentally and physically and allowing for chance to play an important role in making the work.

FK: How do you begin constructing your images? What is your thought process and is there any preparation?

FAH: I don’t really make sketches before I start a painting. I find that a sketch is a work in itself and that it is impossible to remake it in the same spirit on a larger surface. I also think that working from a sketch can limit the piece and restrict me from exploring further. I only do it when trying to work through something that requires a sketch.

The time it takes to complete a work varies. I sometimes finish a painting in a day in a frenzy of ideas and emotions! And at other times it’s a longer process of constructing and deconstructing.

FK: You have also made installations in addition to painting. These works carry a very different tone than that of your paintings. Can you tell me about them?

FAH: I don’t think that my installations are that different from my paintings. They address the same general issues but include a different approach with different materials. Two of the works I have made in recent years include To whom it may concern (2013) and 4:00 am (2012).

“The lamb, to me, is a symbol of sacrifice but also rebellion. And in my paintings I elevate its status to individual, separate from the herd.”
FK: A lot seems to happen for you at a fast pace.

FAH: Yes, I am a night person; I usually work between 11 pm and 7 in the morning. This piece had to do with the memories and scenery of a house and families that were destroyed in the war. I did not want to have an unknown person represent the victim. I also imagined a TV monitor might evoke images of nameless victims shown in the media. I can’t help but think of the countless images of children walking in their destroyed neighborhoods or the old man or woman standing in the rubble of what once was their home. You had installed a small monitor on the pile of rubble. Can you explain its function?

FAH: The TV monitor wasn’t so visible until you entered the room and walked on the broken bricks. You would then see the monitor and find your image looking back at you. It functioned as a way for one to be able to witness and experience standing in their own tragedy. I thought, maybe if it becomes your tragedy, then you, too, would be able to feel what it is like because we can’t really feel with the people in that space would become theirs. I had a description written in Arabic at the entrance to the installation that said the following:

To whom it may concern:

A spirit watches you
A body lost in a vacuum, looking for a fixed ground to place its feet
Among the wreckage of the house I fell for the memories, sounds, and smells of its family
A spirit watches you
A body lost in a vacuum, looking for a fixed ground to place its feet

You stand on your own, until you become the tragedy

FK: Can you tell me about working with painting and installation?

FAH: With painting you work on a single surface, paying attention to formal relationship with the viewer. They can project their personal experience with those materials, relate to them in a unique way, and physically interact with the space. An installation can awaken the senses: hearing, touching, smelling, and so on. There is also something particularly interesting about the afterlife of an installation, when the piece is dismantled and all that remains is a documented image of the work.

I find painting to be more visual and cerebral. Painting to me is a daily activity where I discover new things. And when the work leaves the studio for an exhibition, it completely surprises me how and why I made something like that. Ha ha ha.

FK: What are you working on now?

FAH: I am now working on the final series of the animal/human relationship along with an installation to do with teeth. This series of paintings will either be titled آداب الافتراس (Predatory Monniers) or ذكرى الأسنان (The Memory of Teeth) – all having to do with the ideas I have been dealing with. I am also working on completing a video that I had shot in 2012 in Damascus, but never had the chance to finish.

FAH: In this new project, is there a link to those teeth and the ones we see in the painting Clean Teeth? I know the work is still in process and there are more elements that you are working out. I am curious about the connection though.

FK: Certainly. They carry the same concept, using artificial teeth with additional materials such as natural hair and cement.

FK: I’m looking forward to seeing your new work. It’s been really great speaking with you, Fadi. Thank you!

FAH: Thank you, Fawz.
Nadia Ayari: I approach each role as an artist. I see myself as an artist who curates, sometimes writes, and so on. I don’t want to professionalise those parts of my practice. On the contrary, I regard my tangential position as an advantage in these parallel projects.

As far as content, I tend to contextualise subject and/or object in a political narrative – that is definitely a recurring shape in my work. In collaborations, I am sometimes overly concerned with the historical dimensions of the project. My collaborators tend to remind me of that.

I have also noticed some persistent formal attributes that relate deeply to my paintings: sparse, detailed and intimate. This became clear last summer with Didn’t Start the Fire, an exhibition I curated at Taymour Grahne gallery in New York. The four artists’ works were succinct, restrained and quite painterly.

Fawzia Kabra: How about the social and private aspect of these forms of production? Do you feel a certain responsibility as an artist to stay true to your politics via these various roles? If something doesn’t work with painting do you work through it in another way?

Nadia Ayari: Yeah, the motivation to tackle different containers definitely relates to the limitations of my studio practice. At the same time, it is a way of protecting my paintings from the research that informs them. Working peripherally on an idea instead of head-on means the messy unpacking of content does not directly affect the paintings. I’ve learned that when I am looking to the paintings to accomplish something particular, it’s best to put down the brush and work on the keyboard.

To answer your question regarding the social elasticity of each form of production, I have to admit that performing as a curator and collaborator is at times personally exhausting. But because these functions sit outside of my natural temperament, seeing an exhibition, performance, or talk develop is very exciting to me. It reaffirms the social structures that the production of art requires - art doesn’t happen in a vacuum.

Fawzia Kabra: How about your use of material? The foundations and materials in your work, at times, change. You have worked with fresco, thick oil paints, using heavy brush or palette knife application on canvas, taken your paintings outdoors and photographed them in the streets and in museums, and worked on both large and small surfaces. What draws you to changing your methods and what do you find most exciting about it?

Nadia Ayari: I actually don’t use a palette knife though I understand why one would infer that from the paintings’ surfaces. They are all quite thick. I build the surface up slowly, one pass at a time.
Allow me to indulge in an archetype and say that I rely on my instinct to clue me into the material of each piece. Of course, at times the conditions of each project shape this instinct: the context of a public space or the time constraints of a residency. At other times, when there are no immediate parameters, I move through production without over thinking things — I try to save the questioning for later. I have to admit that the latter tends to be more successful. I’ve been trying to hone in on that lately, a sort of perverse de-skilling, a de-intellectualizing.

FK: Can you talk about The Fence (2007)? This is an earlier work and your paintings since then have kept developing in both their narratives and materiality. I am curious to know more about this particular narrative and your thinking in regards to its associations (folkloric to Freudian). The fence seems like it was used as an “eye” and appreciated the breadth of its associations (folkloric to Freudian). The works that you produced around the time of The Fence contain similar brushstrokes and muddled palettes. They are figerative and relay various scenarios from Middle Eastern-centric narratives such as Syrian Dream (2008), Right of Return (2008) and Hive (2008). The last of which feels it has been repeated again in your pink Right of Return (2008) as in Curfew (2011) in particular. Later the works such as Curfew, Alone (2011), and Wild Flowers (2009) take on a strikingly different palette and materiality. The brush strokes are more determined, the paint seems thicker, and the colours usually red and emerald green leaves flood the surface of your canvases. Can you tell me about the process behind these works both conceptually and practically? How did you tackle these ideas — that are obviously loaded with social, political, and symbolic images and forms? What can these colours and forms tell us? NA: You hit on something I have been rummaging about a lot lately: how does process meet the subject/object? Obviously, there is no one answer but I remain compelled by the tension between these parts. How is this tension a generative force? These days, I get an unwavering feeling in the studio that is making me look closely at the sculptural qualities of my work and I feel myself being pushed to produce more three-dimensional pieces. I digress — let me go back to your question.

In the three bodies of work you mention, different tensions are at play though there is definitely an overlap of concerns between time periods. In the earlier works, I wanted to save the world. It’s funny to say it like that today but I was young and idealistic. I really wanted my work to “spark a conversation,” to be an element in the dialogue towards ending the Second Persian Gulf War. So I painted what I thought would ignite that discussion: Arab-centric narratives, symbolic images of conflict, and allegories of peace. They are figurative and relay various scenarios from Middle Eastern-centric narratives such as Syrian Dream (2008), Right of Return (2008), and Hive (2008). The last of which feels it has been repeated again in your pink Right of Return (2008) as in Curfew (2011) in particular. Later the works such as Curfew, Alone (2011), and Wild Flowers (2009) take on a strikingly different palette and materiality. The brush strokes are more determined, the paint seems thicker, and the colours usually red and emerald green leaves flood the surface of your canvases. Can you tell me about the process behind these works both conceptually and practically? How did you tackle these ideas — that are obviously loaded with social, political, and symbolic images and forms? What can these colours and forms tell us?
Later, fries did ignite but without the influence of my paintings. Obama was elected president, the Ben Ali regime fell in Tunisia, and so on. These events began to release my work from the reprobations I had attached to it. During the 2011 Occupy protests in New York, while the many members of my community were marching over the Brooklyn Bridge, I knew I had to completely separate my political motivations from my work. I began painting like Alón and Cury; the emptying out of meaning through repetition. After this, the eyebrow became the fig, other characters morphed as well and I just kept thinking about making the decision to separate myself from the paintings function as conceptual narratives. I can also say that time, pleasure, and pain function as invisible characters in the narrative.

FK: Your processes seem to be very time consuming and with the paintings they are referring to, your various protagonists – fig, leaf, blood – and characters – machine heads and eyeballs – seem to follow their own narratives. Can you tell me what you are trying to get at with these paintings?

NA: Right to the heart of things, like it or not, I am not sure if I can put my finger on it exactly. I can say that when placed in particular contexts, the paintings function as conceptual narratives. I can also say that time, pleasure, and pain function as invisible characters in the narrative.

FK: Can you talk about what politics, representation, and even abstraction mean to you when you conceive of a painting and its narrative?

NA: These days, I list these elements emerge very naturally in my practice. Of course this is because of the limitation of my protagonists, colour palettes, and scale. I have created a situation where I no longer over think these things. The questions regarding political narratives, representation, and abstraction all coalesce in is the leaf in front of or behind the fig? How many of each? Which is bigger?

FK: How do you apply the politics to the painting and how do you work with the personal and the political, whether together or separately?

NA: Until recently, I discussed the work’s compositions as representatives of the political structures that surrounds us – hierarchies, organising governments, suppression, emancipation, etcetera. These days, the main project accompanying the making of paintings and sculptures is to amass a new lexicon with which to talk about the 2015 work. So I’ve been reading a lot of Colette Peignot and Audre Lorde and amass a new lexicon with which to talk about the 2015 work. So I’ve been reading a lot of Colette Peignot and Audre Lorde and

FK: Is there a point when you feel like you are making more painting with similar characters. My new work is definitely much more formal, the narrative more abstract and in some cases more subtle and tense. I think those are the main differences we are referring to them as the fig, branch and leaves – and not. For me, the former requires a ground pictorial space: a world with horizontal lines and interior spaces. But for the past few years, I’ve needed that plastic space to be an abstract field, a space so dark that one cannot see into the distance. The transition itself manifested in a piece called Balcony (2001) which was a large mixed painting on canvas, where the human figures maintained tension against a blue sky. I dropped the blue and honed in on the fig tree, making very few eyebrow paintings after that.

FK: Can you tell me about your project Without Walls (2012) where you used fresco painting outdoors, leaning them against the walls of various mosques in New York? In your paintings, not only are you re-in- vested in the act of painting, but also in the act of leaving the studio and entering into another space that you cannot control or navigate with ease. This must do something to the meaning of the work as well.

NA: Without Walls is an ongoing project actually. I produced the first iteration of it for the Venice Biennale in 2011 where I photographed three frescoes in front of ancient mosques. The edifices had been repurposed but the frescoes’ forms resided with the buildings’ Ottoman domes and niches. The installation to which you are referring is the second and I was looking at the signifiers of public spaces in urban settings. I found the awkward encounters of my portable painting on plaster and the declarative facades of devout New York spaces very compelling.

I was definitely motivated by the shift you describe. How the act of leaving the studio actually changes the painting itself. In the case of Without Walls, this change is manifest in the cracking of the frescoes. In the latest iteration produced in 2015, I packed the frescoes in my luggage and traveled to Tunis where I photographed them at the Bardo Museum – the fissures become a symbol of the transatlantic peregrination. I like that the frescoes themselves visibly change.

FK: I would like to go back to the fig, the tree, and the blood. This set of protagonists have been appearing and developing in your painting for the past few years. They appear to be very beautiful, lush, and rich as they soak in their deep hues of purples, greens, and reds. Can you tell me about how they emerged? What was the transition like? And how is this similar and/or different to working with eyes and human figures with nude heads as in the painting Love (2009)?

NA: The fig, tree and blood are the most recent group of protagonists and I am still working with them, though lately I have been referring to them as the fig, branch and leaves. I guess it works like that: more characters come into focus more than others at different times and take on more important roles.

I have been thinking that the fig is the new eyebrow, the branch the new finger, and the leaf the new mouth. It is a painting about the painting and mouths during the early embryonic period. So in essence, I think I am making more paintings with similar characters. My new work is definitely much more formal, the narrative more abstract and in some cases more subtle and tense. I think those are the main differences we are referring to them as the fig, branch and leaves – and not. For me, the former requires a ground pictorial space: a world with horizontal lines and interior spaces. But for the past few years, I’ve needed that plastic space to be an abstract field, a space so dark that one cannot see into the distance. The transition itself manifested in a piece called Balcony (2001) which was a large mixed painting on canvas, where the human figures maintained tension against a blue sky. I dropped the blue and honed in on the fig tree, making very few eyebrow paintings after that.
Borders, boundaries, and walls - natural or manmade, physical or ideological (but often both) – always define inside from outside. These borders are much more than just territorial and geographic. More often than not, they are about fear of “the other,” intended to keep the inside from getting to the outside. The default setting in times of crisis is primal and survivalist: bordering oneself in. The effects of this strategy – as that other crisis - the global economic downturn has shown us, has produced social polarisation and has sharpened wealth inequality and deprivation. Increasingly bogged down by lack of opportunity, crumbling social services, and caught up in a hyper-capitalism, the prospects for the 99% are not exactly rosy in anything-goes hyper-capitalism. In that respect, the banking crisis has demonstrated that even when the economic system reaches its limits and collapses, the boundaries of what is ethical, let alone decent, turn out to have been extremely malleable.

It has been invoked endlessly and with hindsight, we can almost smile at its naiveté, but many across the world hoped for a world without walls when in 1989 Germans on each meticulously positioned at the same point of view, or as Lebanese artist Charbel-Joseph Hage Boutros might imply in his installation Mixed Water, Lebanon, Israel (2013), on your geo-politics. A glass of water, holding equal amounts of Lebanese and Israeli mineral water (Eden) and Israeli mineral water (Eilat), is placed on a small wooden shelf. Mounted on the wall, on one side a small, framed print in the shape of Israel, on the other side, an identical-looking print, but in the shape of Israel. Placed in the middle of a white background, only the countries’ border contours are represented. These neighboring enemy states look as if they are floating in a vacuum, nothing suggests that in reality they share territorial borders. The glass takes on a paradoxical function here. It operates on the one hand as a dividing line, a physical border, separating these two countries. On the other hand, the water in the glass performs a dissolution of borders. We cannot distinguish between Lebanese and Israeli water in the glass; in the end it is all just water. The artist further puts both countries on a par by his minimalist presentation: the drawings are each meticulously positioned at the same point, whether you’re a glass half-full or half-empty person obviously depends on your point of view, or as an anxious speech by European politicians worrying about the vulnerability of their borders as desperate migrants and refugees arrive, if they’re lucky, on the shores of Lampedusa and Kos, or attempt to cross from Calais into Britain. In the Middle East, the territorial gains of ISIS have reconfigured political maps in Iraq and Syria, causing massive internal displacement, while Lebanon, Turkey and Jordan are struggling to cope with the influx of refugees fleeing the wars.

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distance from the glass. Visually, there seems to be no hierarchy, yet, the whole project takes on another dimension knowing that Hage Boutros, a Lebanese citizen, cannot travel to Israel. Borders become hard once again, whilst the piece’s effective minimalism is equally decrying. Our attention is commanded by the consolidating glass of water in the centre of the installation, yet the real field of action, subtly plays itself out at the margins of the piece. The artist has fixed a pin on both maps, designating the water’s spring. For Lebanon’s Sohat this is in the Falougha Mountains, for Israel’s water this is in the settlement of Katzrin in the Golan Heights, illegal under international law. Water, a scarce resource in the region, and a crucial commodity in Israel’s politics of occupation, is anything but innocent in this piece.

Palestinian artist Khadl Jarrar, too, conflates notions of innocence and unity with his Buddy Bear (2015) sculpture, made from reconstituted concrete from Israel’s Separation Wall. The “Buddy Bears” project started originally in Berlin in 2001 as an urban art project with a Berlin artist and art collective. The circle of artists and activists in Berlin started to use reconstituted concrete from different areas of the Wall. The sculpture then went to Palestinian artist Khaled Jarrar, too, conflates notions of innocence in the region, and a crucial commodity in Israel’s politics of occupation, is anything but innocent in this piece.

These are issues that have long concerned many Palestinian artists and it is therefore no coincidence that their work features strongly in this exhibition. A similar strategy of transforming material can, for example, also be found in Algerian artist Adel Abdessemed’s Sphere I (2006), a ring made out of metal razor wire. Used as a deterrent, barbed wire cements perimeters and cardboards off inside from outside. However, he is unclear where inside and outside exactly begin and end, and which threat is being faced off. Deceptively perfect in its form and simplicity, Abdessemed’s large sphere combines fragile weight with aggression, and constitutes a poetic work of art out of an unlikely material.

Other material transformations are manifest in the practice of Los Angeles based artist Walead Beshty’s FedEx series (2005-ongoing). Monokers of globalisation and mobility, courier services such as FedEx deliver goods across the globe, crossing continents and borders. The trajectory from sender to addressee can be tracked, but usually we pay little attention to the details of this journey, as long as our package arrives on time. In his work, Beshty has materialised the effect of time and travel on an object. He ships shatterproof glass works in the shape and size of generic FedEx packaging, in that packaging, from his studio to the exhibition venue. At the venue both glass and packaging are exhibited side by side. Not only does the work shift up notions of copy and original, but it also poses the question of whether the glass piece is the actual artwork and the packaging is merely a carrier? Or whether the packaging, rendered unique by its stamps, shipping bills and barcodes is the actual original and the singular artwork? Every time Beshty ships the work, something happens during the course of travel: the glass becomes more cracked, the packaging more dented. It crosses the marks of travel over time and both objects continuously change. As such, Beshty has scripted temporality in his objects. Or as he puts it himself: “No box cracks like any other. Before it gets shipped, all you can see is the box’s form, but what starts to overwhelm the shape itself is travel: the accumulation of cracks being dependent on whatever pathway it takes through the world.” In other words, FedEx’ advertising slogan “The World On Time,” wherein geographical space and time collapse, acquires a wholly different interpretative layer here.

Time and territory are of utmost importance when thinking of the strategic creation of cartographies, particularly when establishing “facts on the ground.” These are issues that have long concerned many Palestinian artists and it is therefore no coincidence that their work features strongly in this exhibition. As prospects for a Palestinian State with territorial contiguity are increasingly diminishing, Sansour puts forward a proposal for a Palestinian state concentrated into a prime, vertical Palestinian real estate location: a colossal high-rise stretching to the heavens. The city has its own floor, so that annoying and time-consuming checkpoints or clandestine dirt road detours are bypassed. Just like the elevator! A prime, vertical Palestinian real estate location: a colossal high-rise stretching to the heavens. The city has its own floor, so that annoying and time-consuming checkpoints or clandestine dirt road detours are bypassed. Just like the elevator! As such, the exhibition is a comprehensive project that consists of a 9-minute sci-fi short film and a photo series. For this exhibition Sansour
shows the print Nation Estate - Living the High Life (2004), the Nation Estate lobby poster shown in the film that welcomes visitors and residents to ‘live the high life.’ As with other skyscrapers, height is a trait of status, power and wealth. In this case it also alludes covertly to isolation. The work is also titled ‘Visit Palestine’ poster designed by Franz Kraus in 1936, issued by the Tourist Association of Palestine, a Zionist development agency. In the original it was an olive tree frame the city of Jerusalem with the monumental Dome of the Rock and its golden cupola, placed in the centre. In Sansour’s version we see that same olive tree, but Jerusalem is substituted for a community of skyscrapers – the Nation Estate building – surrounded by the Separation Wall. We can assume that the residents of Nation Estate will see the Old City of Jerusalem and the Dome of the Rock when they peer out of their windows from the top floor. The view and the dream of Jerusalem can thus be desired and consumed from a safe distance. It is of course no coincidence that Sansour echoes the utopian logic of luxury property development, promising its residents a tailored and personalised ‘living experience’ (2012). The work featured in the exhibition shows segments of the Separation Wall multiplied in a dizzying motif. ‘There is no top or bottom here, no sky or ground, the wall is reduced to pure pattern that confines our way of looking. The artist describes the project as a “conflict between form and function, between visualisation and perception”’ (in which, if he manages to transform part of the wall into pure form, then he will somehow have defaced what it repre-
sents. It becomes “part of [his] building blocks. It will be muted”’ (2012). The frenetic and tumultuous pattern appears to have no beginning and no end and resonates with Sansour’s own biography of being uprooted and living in exile. And yet, though the pattern appears hermetic, it is flayed at the edges and hints at a transitional pro-
cess. History has taught us that walls can be put up, they can also be knocked down.

Sabella strikes a cautious note of hope in an otherwise bleak reality. Though many of the works in the exhibition Walls and Margins are far from optimistic, the possibility of change, no matter how modest, is palpable. Change, seeming things differently, does require a certain de-
gree of patience. German-Egyptian artist Susan Hefuna brings these sentiments together poetically in her work Al Sabr Gamil (2006) that translates from Arabic as ‘Patience is Beautiful.’ Hefuna’s work encapsulates her hyphenated identity - born to an Egyptian father and German mother. This state of in-between-ness, of being both on the inside and the outside is articulated through her use of the mashrabiya, a tradi-
tional and architectural form that laces onto the windows or other openings of buildings, which filters the sunlight and funnels cool air into the rooms. The mashrabiya facilitates seeing for those on the inside while blocking the view for those on the outside. As such, in its traditional use, it is a perforated screen that makes the boundaries between public and private porous. Hefuna’s mashrabiya, however, is a hybrid object that on the one hand retains its original reference as an ornamental frame, yet on the other hand becomes an act object expressing a popular form that welcomes visitors and residents to live “the high life” in gated communities, fenced off and walled-in, minus the luxury amenities. The worlds and futures Sansour has created might not be ideal but they do embrace and insist on the value - and agency - of exploration. Fantastical and dystopic (with a striking twist) as Sansour’s narratives may be, they do achieve pulling the perception of Palestine and the discourse on it, out of the stasis of its political status quo.

The vantage point of the poster is of someone looking on the Nation Estate tower from afar, though we know from the project’s film that Sansour herself actually lives in the tower. No boxing, no holding her pregnant belly, she defi-
dantly peers out of the window, across the wall, onto Jerusalem. This shifting of gazes is telling. It is also what defines the work of Palestinian artists Sliman Mansour and Steve Sabella. In this exhibition, as well as Tunisia-born painter Nadia Ayari. Sliman Mansour, one of Palestine’s most influential artists of the post-Nakba generation, is well-known for his distinct use of Palestinian iconography that ties Palestinian identity to its land, such as with his series of photographic collages Metamorphosis (2010). The work featured in the exhibition shows segments of the Separation Wall multiplied in a dizzying motif. ‘There is no top or bottom here, no sky or ground, the wall is reduced to pure pattern that confines our way of looking. The artist describes the project as a “conflict between form and function, between visualisation and perception”’ (in which, if he manages to transform part of the wall into pure form, then he will somehow have defaced what it repre-
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Abdulnasser Gharem is both, a Lieutenant Colonel in the Saudi Arabian army as well as a conceptual artist. His practice includes photography, video, sculpture, and public interventions, and critically explores daily life and contemporary issues with a particular focus on themes of authority and control. In Concrete Block II, Gharem honours the legacy of the French conceptual artist Marcel DuChamp, who famously selected and exhibited ordinary, readymade objects in museum settings. In this piece, Gharem transports to the gallery space a concrete roadblock, similar to those that can be found outside official Western buildings in the region. By isolating, and re-contextualising these everyday symbols of power, Gharem raises critical questions surrounding political alliances, foreign presence, and ultimately, civic trust. An internationally recognised artist, Gharem has been exhibiting since 2004. He has since participated in exhibitions and biennales worldwide, including shows at the Victoria and Albert Museum in London (2012-13) and the Mori Art Museum in Tokyo (2012), the Venice Biennale (2011) and a solo exhibition in London (2013). In 2011, Gharem’s work set a record-breaking sale at Christie’s in Dubai, establishing Gharem as the highest selling living artist in the Gulf.

Gharem attended the King Abdulaziz Academy and the Leader Institute in Riyadh before studying art at Al-Meftaha Arts Village in Abha. He is the co-founder of the nonprofit arts organisation, Edge of Arabia. He lives and works in Riyadh.

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عبدالناصر غارم مقدّم في الجيش السعودي فضلاً عن كونه فناناً مفاهيمياً، يشمل ممارساته التصوير الفوتوغرافي، الفيديو، النحت، والتدخلات العامة، كما تستكشف أعماله بشكل نقدي الحياة اليومية والقضايا المعاصرة بإشادة خاص على مواضيع السلطة والسيطرة. يحتوي عمل كتلة خرسانية ٢ على موقع معماري تواجد كلاً من الفنان المفاهيمي الفرنسي مارسيل دوشامب، الذي عبّر عن أعماله عادة في سياق الأعمال الفنية، على أن يكون عمل غارم في هذه القطعة حجمه ومبادئه فضلاً عن موقعه الإبداعي. ينقل غارم في هذه القطعة حاجز الطريق على شكل أعمدة عديدة توجد خارج المباني الرسمية في العالم العربي ليعرضه داخل المعرض. من خلال إعادة التكوين، يثير غارم تساؤلات نقدية حول التحالفات السياسية والوجود الأجنبي والتي تقود في نهاية المطاف إلى تساؤلات حول الثقة المدنية.

فارس مالك متي: غارم عبد الناصر. مواليده ١٩٧٣، خميس مشيط، المملكة العربية السعودية
Abdulnasser Gharem

Concrete Block II, 2010
rubber stamps, wood sculpture
107 x 123 x 69 cm
Adel Abdessemed is a conceptual artist working in a range of media, including drawing, photography, performance, and installation. He is known for his body of work that transforms everyday materials and images into provocative commentaries on violence and spectatorship. Drawing on an array of historical and philosophical references, the artist creates works with multilayered meanings.

In Sphere I, Abdessemed uses metal razor wire to construct a seemingly simple sphere. The metal razor wire conventionally used to erect barriers is, in this piece, used to also form an opening. Striking in its elegance, the piece jarringly hints at a lurking menace and the potential for violence. Both delicate and dictatorial, the installation conveys a sharp formal beauty that serves as a biting reflection on authority and commentary on the universality of ongoing struggles for power.

Abdessemed has been exhibiting his work since moving to Paris in 1999. Since 2000, he has participated in various international biennales and triennials, including the 2007 Venice Biennale and the 2012 Paris Triennale, in addition to having had numerous solo shows throughout the U.S., Europe, and the Middle East, including a 2001 exhibition at the Massachusetts Institute of Technology's List Visual Arts Center and a 2012 exhibition at Centre Georges Pompidou. Abdessemed attended the Beaux-Arts in Algiers from 1987-94. In 1994, political unrest in Algeria brought him to Lyons, France, where he continued his training at École des Beaux-Arts. He completed his studies in Paris in 2000. A year later, he enrolled at the International Studio Program at P.S. 1 Contemporary in New York. He presently lives and works in Paris.

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Adel Abdessemed
**Sphere I**, 2006
Metal razor wire
196.6 x 174.4 cm
Akram Zataari is a filmmaker, photographer, and curator. Zataari is interested in collecting and re-contextualizing a range of visual and textual documents that investigate the relationship between history and memory, particularly within the context of postwar Lebanon. Untitled (Syrian MiG Fighter over Lebanon, 1982) is suggestive of Zataari's interest in the intersection of visual imagery with technology and methods of surveillance. The image comes from archival material Zataari incorporated into his 2013 video and photographic installation for the Lebanese Pavilion in the 2013 Venice Biennale. The project, Letter to a Refusing Pilot, excavates a rumor that circulated in Zataari's hometown regarding an Israeli pilot who, during the 1982 Israeli invasion, refused to hit his assigned target, instead dropping his bomb into the sea. Related, but itself an independent piece, Untitled (Syrian MiG Fighter over Lebanon, 1982) highlights the intimate stories often concealed within the historical materiality and measured distance of archival documents and official histories.

Zataari has exhibited in collective and solo shows worldwide and has received numerous residencies and awards, including the 2011 Grand Prize of the 17th International Contemporary Art Festival in Sao Paulo. In 1997, he co-founded the Arab Image Foundation, a Beirut-based photography archive. Zataari received his undergraduate degree in architecture from the American University of Beirut and a Masters of Arts in Media Studies from the New School for Social Research in New York, NY. His lives and works in Beirut.

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Photograph courtesy of Sfeir-Semler Gallery
Akram Zaatari
Untitled (Syrian MiG Fighter over Lebanon, 1982)
2014, Inkjet print on Hahnemühle paper
100 x 145 cm

Photograph courtesy of Sfeir-Semler Gallery and the artist
Born into a family of artists, Abu Shaqra left his hometown in 1981 to study at the Kalisher Art Academy in Tel Aviv, graduating in 1986 and later teaching at his alma mater.

A painter, Abu Shaqra’s central motif was the sabra, or cactus. The artist often depicted this iconic symbol of Palestinian steadfastness as uprooted and planted in a flowerpot. Critics have often read Abu Shaqra’s domesticated sabras as self-portraits, reflective of the artist’s own displaced status as a Palestinian living and working in Israel.

A representative of Abu Shaqra’s larger body of work, Cactus with City in Background depicts a potted sabra on a windowsill that opens onto a nighttime urban-scape. The tall, vertical thrust of the buildings with their rhythmic windows, stand in contrast to the rounded, organic form of the cactus and highlight the plant’s unnatural interior confinement. A second painting, Beast, also centralises its main subject, isolating and alienating the animal form outside of his natural environment and depicts the subject with Abu Shaqra’s characteristically broad, sweeping brushstrokes and simple, yet bold outlines.

In 1988, Abu Shaqra held solo exhibitions at the Umm el-Fahm Gallery and Tel Aviv’s Rap Gallery. He continued to exhibit until his death in 1990. In honour of his prolific career, retrospectives of his work have been organised at the Israel Museum in Jerusalem (1991), the Helena Rubsenstein Pavilion for Contemporary Art at the Tel Aviv Museum (1994) and the Golconda Fine Art Gallery in Tel Aviv (2008). In 2013, a monograph on Abu Shaqra was published by Nira Itzaki with an accompanying exhibition at Tel Aviv’s Chelouche Gallery.
Asim Abu Shaqra
Beast, 1986
Diluted oil and pastel on paper
70 x 100 cm
(right page)
Cactus with City in the Background
1988, Oil on paper
140 x 105 cm
Charbel-Joseph H. Boutros is known for his multi-disciplinary work. Inspired by the legacy of conceptual art, Boutros often takes a minimalist approach to his installations that are poetic in their visual simplicity, yet intricate in their investigation of conceptual ideas. The Sun is My Only Ally is part of a series of works that activates the sun in the artistic process. The title, written with a stencil system, is made visible on the paper in pale yellow after being exposed to UV rays. Referencing the history of photography (the Greek word that means ‘to write with light’), Boutros illuminates the role of science and nature as integral to the artistic process. The juxtaposition of the work’s stark literalness and poetic beauty emanates from the piece, Mixed Water, Lebanon, Israel. A framed map of Lebanon and one of Israel are mounted on either side of a small wooden shelf that holds a small glass filled with equal amounts of mineral water from Lebanon (Sohat) and Israel (Eden). Visually distilling the complexity of the issue, Boutros creates a sense of estrangement in the viewer that is paradoxically more powerful than the standard media representation of an often violent conflict.

Boutros’ work has been exhibited in biennials, galleries, and museums worldwide, including solo shows at Grey Noise in Dubai (2014) and Palais de Tokyo in Paris (2015). He has been awarded residencies in Maastricht, Sao Paulo, Paris, and Tokyo. His work has been collected by Bonnefanten Museum in Hedge, House Collection in Netherlands, and the Dutch Ministry of Culture. He lives between Beirut, Paris, and Maastricht.
Charbel-Joseph H. Boutros

Mixed Water, Lebanon, Israel, 2013
Drinking glass, water – an equal mix of Lebanese mineral water (Sohat), and Israeli mineral water (Eden), wooden shelf, inkjet print on archival paper, painted nails
40 x 70 x 21 cm

The Sun is My Only Ally, 2012
Wooden frame, newspaper print
sun of Beirut, 55 x 75 cm
Djamel Tatah is a painter of Algerian heritage, working using a technique of wax painting and photography, in addition to digital technology. The artist is best known for his distinctive canvases that depict anonymous, life-sized figures set against monochromatic coloured canvases, suggestive of geometric abstractions. Using minimal narrative detail, Tatah creates works that are visually striking in their simplicity.

In Untitled, Tatah portrays two young men, one seated and another standing. The figures' physical proximity is juxtaposed with their emotional disengagement from one another, highlighted by a background that is starkly divided into blue and black. Tatah's choice of bold colours offers a sharp contrast to the silence between the two young men that permeates the composition. Although both the figures and their location are anonymous, their posture and facial expressions suggest an emotional narrative that conveys a sense of boredom and estrangement among disenfranchised youth.

He studied at Beaux-Arts School of Saint-Etienne from 1981-86. Tatah has participated extensively in collective exhibitions throughout Europe, as well as in China, Russia, Palestine, and Algeria. In 1989, he held his first solo exhibit when he moved to Marseille. Since then, he has held solo shows at galleries and museums throughout France and Europe, including a 2013-14 retrospective at the Marguerite and Aime Maeght Foundation accompanied by a monograph on the artist, in collaboration with the Museum of Modern and Contemporary Art of Algiers.

The artist lives and works in Bourgogne.

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Djamel Tatah, Museum of Modern Art Saint-Etienne (May 2014)

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Djamel Tatah
Untitled, 2012
Oil and wax on canvas
300 x 200 cm
Driss Ouadahi is an artist of Algerian heritage who moved to Kabiliya at the age of four and lived there for nine years, then moving to Algiers. An architect and artist, Ouadahi is most recognised for his large-scale oil paintings that collage the architectural language of modernity—high-rise buildings, parking lots, fences, and metro passageways—into anonymous urbanscapes. Once symbols of modernisation and technological achievement, Ouadahi’s abstracted modernist forms now convey a sense of urban dislocation and alienation.

Vue d’ensemble and Zinnober represent a body of work that Ouadahi began by painting public housing in Algiers. Modeled on France’s housing at fixed prices for immigrants from the former colonies, the public housing in Algiers housed displaced and formerly rural populations. Ouadahi’s citiescapes of steel, glass, and concrete—the materials of modernism—are often geographically non-descript, yet, speak to the politics of class and ethnicity associated with failed promises of modernity.

Ouadahi has exhibited in solo shows throughout the U.S. and Europe, in addition to numerous group exhibitions. Recent exhibitions include 11th Biennale de L’Art Africain Contemporain in Dakar, 25 Ans de Creativite Arabe at Institute du Monde Arabe, and in the Future of a Promise at the 54th Venice Biennale. He studied architecture in Algiers (1979-82) and art at Ecole Superieure des Beaux-Arts d’Algiers (1984-87) before continuing his training and graduating from the Kunstakademie Dusseldorf (1988-94). He lives and works in Dusseldorf, Germany.

BIBLIOGRAPHY


Driss Ouadahi
b. 1959, Casablanca, Morocco

إدريس وضاحي
مواليد 1959, الدار البيضاء

Driss Ouadahi is an artist of Algerian heritage who moved to Kabiliya at the age of four and lived there for nine years, then moving to Algiers. An architect and artist, Ouadahi is most recognised for his large-scale oil paintings that collage the architectural language of modernity—high-rise buildings, parking lots, fences, and metro passageways—into anonymous urbanscapes. Once symbols of modernisation and technological achievement, Ouadahi’s abstracted modernist forms now convey a sense of urban dislocation and alienation.

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BIBLIOGRAPHY


Driss Ouadahi
b. 1959, Casablanca, Morocco

إدريس وضاحي
مواليد 1959, الدار البيضاء
Driss Ouadahi

Zinnober, 2014
Oil on canvas
190 x 240 cm

Vue d’ensemble, 2013
Oil on canvas
160 x 240 cm

Photographs by Capital D Studio
Fadi Al-Hamwi is known for his work primarily as a painter, although he also works in installation and video. He is most recognised for his eerie portraits of animals isolated against a background of swirling dark, gray colours that offer poignant commentaries on the reality of life experienced under the current violence in Syria.

The painting Clean Teeth and mixed media work Checkpoints both exhibit Al-Hamwi’s characteristic depiction of his subjects, as if viewed through an X-ray machine. In the former work, the cow’s disembodied teeth and missing front legs offer a sad, surrealistic image suggestive of the absurd reality of life under the war in Syria. Through its choice of title, Checkpoints offers a more direct reference to the continuing violence in Al-Hamwi’s homeland. In this work, the X-ray reveals the inside of a suitcase: a small body crammed in a fetal position against a grid of blue glitter blocks, indicative of smuggled blocks of gold or money. Here, the X-ray technique reveals the hidden realities of political strife in the form of contraband, a glittering promise that attempts to conceal the tragic human cost of war.

He graduated in 2010 from the department of painting and drawing in the Faculty of Fine Arts at the University of Damascus. Since 2007, Al-Hamwi has been exhibiting throughout Syria, Lebanon, and the U.K., including a solo show in 2012 at Art House Gallery in Damascus. The artist currently lives and works in Beirut, Lebanon.

BIBLIOGRAPHY:
Fadi Al-Hamwi
(top)
The Transparent Patient, 2013
Mixed media on canvas
100 x 100 cm
(bottom)
Checkpoints, 2013
Mixed media on canvas
100 x 100 cm
(right page)
Clean Teeth, 2014
Acrylic on canvas
150 x 150 cm
Farah Al Qasimi is a photographer whose practice is distinctive due to her ability to capture the seemingly trivial details of everyday life through colour photographs that are embedded with an underlying sense of humor, strangeness, and deep nostalgia. A lifelong student of composition and music, she is greatly influenced by music and film, likening her photographs to film stills and sets. Old McDonald's belongs to the series The World is Sinking, which captures the neglected and overlooked areas of Dubai. In this photograph, Al Qasimi focuses her camera on the faded trace of a McDonald's logo on the side of a building. The vibrant red and yellow colours of the famous, omnipresent ‘M’ logo are, in Al Qasimi’s photograph, depleted and withdrawn, a tired and neglected relic of globalism. With a title that references the children’s song “Old McDonald had a Farm,” the photograph offers a poignant commentary on the rapid transition of rural life under capitalism and a striking contrast to popular media images of Dubai.

Raised between the United States and the United Arab Emirates, Al Qasimi graduated in 2008 from Yale University with a degree in Fine Arts and a concentration in analog and digital photography. Her work has been featured in exhibitions since 2011, including shows at the Meridian Art Center in New York, New York University’s School of Visual Arts, and Third Line Gallery in Dubai. She was awarded the Salama bint Hamdan Emerging Artist Fellowship and was the recipient of a 2011 summer residency at Burren College of Art in Ireland. Al Qasimi also taught photography at Higher Colleges of Technology in the UAE.

She lives between Dubai and New York.
Farah Al Qasimi
Old McDonald’s, 2014
Archival inkjet print
69 x 86 cm
Hani Zurob is a painter who has been practising since the late 1990s. His work addresses the contemporary Palestinian experience, which is rooted in an examination of exile and displacement.

Standby #18 is part of The Standby Series (2007-08), marking the 60th anniversary of the Israeli Occupation of Palestine. Zurob challenges conventional readings of the term ‘stand by’ as a transitory state by underscoring that this temporary situation has become permanent for Palestinians living under continuous occupation since 1948. In this piece, Zurob uses tar, henna, and acrylic on canvas to create a textual and visceral abstraction suggestive of the psychological turmoil of life under the occupation.

Zurob has exhibited internationally in both group and solo shows, including at prestigious venues such as Institut du Monde Arabe in Paris, the National Museum of Bahrain, and the Henry Moore Institute in the U.K. In 2002, he was a finalist for the A.M. Qattan Foundation's Young Artist Award and in 2009 he received la Bourse Renoir. In 2012, renowned artist and scholar Kamal Boullata authored a monograph on Zurob.

Born in Rafah refugee camp in Gaza, Zurob later moved to Nablus, graduating with a B.A. in Fine Arts from the University of Najah in 1999. He lived in Ramallah until 2006 when he was awarded a grant for the Cite Internationale des Arts. He now lives and works in Paris.

BIBLIOGRAPHY:
WALLS AND MARGINS

Hani Zurob

Standby #18, 2008

Tar, henna and acrylic on canvas

120 x 100 cm

Photograph courtesy of the artist
Hayv Kahraman is an artist who works in a variety of mediums, including: drawing, painting, mixed-media, and sculpture. Her practice draws inspiration from a variety of art historical traditions, such as: Japanese calligraphy, Islamic manuscripts, and abstraction, which she uses to comment on the impact of war, with a specific interest in the female body.

Corporeal Mappings is expressive of Kahraman’s rumination on the social and cultural expectations of the female body. Taking shape via a sliding puzzle, the piece presents a never-ending game of alteration to the female form as each group of figures performs modifications to their peers’ face and body. With each female figure visually mirroring the next, Kahraman presents a disturbing commentary on the near-endless search for physical perfection through control and self-manipulation.

Kahraman is an internationally recognised artist whose work has been exhibited throughout the Middle East, Europe, and the U.S.A., including participation at the 9th Sharjah Biennial and solo shows in Sweden and Turkey. In 2011, the artist was shortlisted for the prestigious Jameel Prize at the Victoria and Albert Museum.

Born in Baghdad, Kahraman moved to Sweden at the age of 11 and began drawing at 12. She is a graduate of the Academy of Art and Design in Florence. She lives and works in San Francisco.

BIBLIOGRAPHY:
Hayv Kahraman
Corporeal Mapping, 2011
Oil on mobile panels
198 x 198 x 11.5 cm

Photograph courtesy of The Third Line
Ibi Ibrahim is a visual artist and filmmaker whose practice examines social and cultural experiences with a particular focus on gender equality. The 2012 photograph, Rashida, belongs to the series Black Tears, which narrates the story of slavery after the birth of Islam. Through his signature black and white photography, Ibrahim transforms the anonymous figure of the female slave into a model of humble pietie and aesthetic beauty. Ibrahim grew up in Yemen before moving to the U.S.A. Although not a formally trained visual artist, he began experimenting with art after returning to the U.S.A. in 2009, following an extended trip in Yemen. This trip was impactful on Ibrahim as it led him to be interested in expressing and experimenting with his feelings through his burgeoning artistic inclinations. Ibrahim has been exhibiting since 2009 when he held an exhibition of photography at the German House in Sana’a. His work has since received recognition in the U.S.A., Europe, and the Middle East. He lives and works in New York City.

**IBI IBRAHIM**  
*b. 1987, Sana’a, Yemen*

**BIBLIOGRAPHY:**  
Ibi Ibrahim
Rashida, 2012
Digital pigment on Hahnemühle photo rag fine art paper, 60 x 40 cm

Photograph courtesy of the artist
Buddy Bear, a concrete sculpture, comes from a series of objects that Jarrar created out of re-purposed material that he chiselled away in secret from the separating, apartheid wall in the West Bank. The sculpture, a replica of the internationally recognised Buddy Bear, operates as a sombre reminder of life under occupation and raises probing questions on power dynamics and the impact of politics on the cultural fabric of communities.

In 2001 the first exhibition of Buddy Bears took place in Berlin at a site of the Berlin Wall, with 140 bears on display, each representing a UN country. This exhibition later travelled in 2007 to Jerusalem and included a Palestinian Buddy Bear, a hopeful sign of recognition of the State of Palestine. As of October 2014, 135 UN-represented member countries (69.9%) of the 193 members recognise the State of Palestine.

Central to Jarrar’s practice is using sculpture, photography, video, and performance to document his observations and experiences of life in occupied Palestine, where he continues to live and work. Active as an artist for the past decade, the everyday stories and experiences of life in occupied Palestine, largely left uncovered by media outlets, are sensitively explored in Jarrar’s multifaceted body of work, sometimes with a sardonic lens. Exhibited widely in numerous biennials and exhibitions, Jarrar has shown at Sharjah Biennial 11, the International Academy of Art Palestine, Ramallah, in the 7th Berlin Biennale, and at the Al-Ma’mal Foundation, Jerusalem, in addition to the London Film Festival, London and the Instant Video Festival, Marseille. The artist currently lives and works in Ramallah.
Khaled Jarrar
Buddy Bear, 2013
Reconstituted concrete from Apartheid wall
22 x 10 x 7 cm, weight: 4 kg
Laila Shawa is a painter and mixed-media artist whose diverse body of work explores a variety of themes and subthemes, ranging from early oil paintings of imagined cities and folkloric scenes, to her more recent works, which are heavily focused on the political realities of contemporary Palestinian life.

The 1994 series, Walls of Gaza, is one of Shawa’s most internationally recognised bodies of work. Previously working in oil painting on canvas, Shawa moved into photography during the First Intifada, a Palestinian uprising against the Israeli occupation of the West Bank and Gaza that lasted from 1987-1993. This series documents the graffiti-filled walls of Gaza that were central tools of resistance during the uprising, with the graffiti serving as both a form of communication and an act of opposition to censorship by the Israeli Authorities.

Here Shawa introduced a printmaking technique to overlay the black and white photographic images with bold, primary colours, thereby mobilising aesthetic beauty to highlight the hopes, tragedies, and political urgency of resistance.

Shawa is an international artist whose work has been exhibited in Italy, Germany, Austria, the United Kingdom, Russia, and throughout the U.S.A., Asia, and the Arab world. Her art is held in private collections and museums worldwide, including the National Gallery in Jordan and the British Museum in London.

Born in Gaza, Shawa trained at the Leonardo da Vinci School in Cairo (1957-58), later graduating from the Accademia di Belle Arte (1958-64) and receiving a diploma in plastic arts from the Accademia St. Giaccomo (1960-64). After returning to Gaza in 1965, she worked as the supervisor for arts and crafts education in UNRWA schools (1965-67). Between 1967 and 1975, she lived in Beirut and worked as a painter and illustrator of children’s books. She now lives and works in London.
Laila Shawa
Walls of Gaza, 1994
Lithographs on paper
44 x 60 cm each

الصور مقدمة من ميم جاليري
Photographs courtesy of Meem Gallery
Larissa Sansour works across the mediums of photography, video, and installation, reflecting on contemporary history and the political situation of Palestine. Drawing on popular culture, Sansour often works through the imaginative genre of science fiction.

Nation Estate is a project comprised of a short film and photographic series in which the artist imagines a Palestinian state housed in a futuristic skyscraper. Playing the protagonist, Sansour uses computer-generated imagery to visualise the different floors of this colossal high-rise. With humour as a strategy for political critique, the artist reflects on geopolitical and ideological barriers that continue to define the Palestinian conflict and offers a possible future that is paradoxically both idealistic and alienated.

She studied fine art in Copenhagen, London, New York, and Baltimore. She received a B.F.A. from the Maryland Institute College of Art (1995) and M.A. from the Institute of Fine Arts at New York University (2000). Her work has been featured at biennials and exhibitions worldwide, including shows at The Tate Modern, Centre Pompidou, the Brooklyn Museum, and the Berlin House of Cultures. She has held numerous solo shows, including recently those at Lawrie Shabibi in Dubai, Anne de Villepoix in Paris, and DEPO in Istanbul. In 2008, her film, Space Exodus, was nominated for an award at the Dubai International Film Festival.

She lives between London and Copenhagen.

BIBLIOGRAPHY:


Larissa Sansour
Nation Estate - Living the High Life
2012, Digital print on paper
150 x 100 cm

Photograph courtesy of Lawrie Shabibi
Layan Shawabkeh was a painter whose distinctive compositions are expressive of the violence, vulnerability, and victimisation that characterises Palestinian life under the Israeli Occupation. Her works focus on the female form, which often symbolises the homeland. The women in Shawabkeh’s canvases are depicted in tormented physical and psychological states, suggestive of the State of Palestine.

Barzakh belongs to the series Ladies of Gaza, inspired by Picasso’s famous painting, Les Demoiselles d’Avignon, as well as media images of distraught Palestinian mothers confronting the loss of a child due to violent assault. Depicting the female body through angular, distorted lines, Barzakh utilises the physical body to convey a psychological state of extreme pain and suffering—a body that stretches beyond the canvas, bending over to protect her swollen belly. The artist’s choice of luminescent greens and yellows set against a dark background furthers the sense of alienation that characterises the continual losses suffered by Palestinians.

Shawabkeh was an internationally operating emerging artist whose work was recognised in 2008 when she received the AM Qattan Young Artist of the Year award. She studied at the International Academy of Art, Palestine. In 2009, Shawabkeh tragically lost her life to cancer.
Layan Shawabkeh

Barzakh (Purgatory), 2008
Acrylic on canvas
145.5 x 190 cm

Photograph courtesy of Sfeir-Semler Gallery and the artist

Photo: Capital D Studio
Manal Al Dowayan is a mixed-media artist whose photographic and installation-based practice is reflective of the contemporary social and cultural role of women in Saudi Arabia. Strictly Families Only is part of a series entitled And We Had No Shared Dreams. Influenced by the writings of Palestinian novelist Dr. Sahar Al Khalifa and Saudi poet and politician Dr. Ghazi Al-Gosaibi, this photographic series imagines a conversation between a city and its inhabitants. Through black and white urbanscapes, which have an overlay of words and images that are superimposed with lights, buff proof spray, and ink, the artist brings into focus life within the margins of the city.

Al Dowayan has been exhibiting internationally in shows and biennales since 2003, including in the 2011 Venice Biennale. She has received worldwide recognition for her work, including residences at the Mathaf: Arab Museum of Modern Art (2014), NYU-Abu Dhabi (2014), and the Robert Rauschenberg Foundation (2015). Born in Ash-Sharqiyah, the Eastern province of Saudi Arabia, Al Dowayan received a Master’s degree in System Analysis and Design. She worked for ten years as the creative director of an oil company before dedicating herself to her art practice. She studied photography in Saudi Arabia, Dubai, Bahrain, and London. Al Dowayan lives between the United Arab Emirates and Saudi Arabia.

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Manal Al Dowayan  

Strictly Families Only, 2006  

Archival giclée prints mounted on dibond, spray paint

101 x 152 cm
Mohsin Harraki is a multi-disciplinary artist whose practice consists of drawings, videos, installations, photography, and performance. His work engages cultural, political, and historical themes, particularly as related to the repercussions of colonialism in his native Morocco. In Pierre dans la mare, Harraki explores the concept of collective memory by creating a series of sculptural books in concrete. As the imaginative freedom and movement conventionally associated with the book is transformed into immovable objects frozen in concrete, these sculptural installations eerily oscillate between an image of cultural monuments and that of tombstones. In turn, the transmission of knowledge associated with books can be read as a deadly ideology.

Harraki is an internationally recognised artist who has participated in group and solo exhibitions worldwide, including those at Darat al Funun in Amman, Jordan, the Museum of Modern Art in Kuwait, the Gwangju Museum of Art, and a 2014 solo exhibition at L’appartement 22 in Morocco.

Harraki studied the fine arts in Morocco and France. He graduated in 2007 from Tetouan’s Institut des Beaux Arts. In 2014, he returned to Morocco after seven years in France, where he earned degrees from Ecole Superieure d’Art of Toulon and Dijon. He lives and works between Paris, France and Asilah, Morocco.

BIBLIOGRAPHY:
Mohssin Harraki
Pierre dans la Mare, 2010
40 books in concrete
Dimensions variable
Nadia Ayari is best known for her distinctive paintings that are characterised by striking balance between abstraction and narration. Often working in a series, Ayari focuses on a select number of protagonists to relate a story. Her protagonists often take the form of a disembodiment (an eye, tongue, or finger) or isolated form (a fig leaf). Setting her characters against densely painted, semi-abstracted landscapes, Ayari creates compositions that are rich in both their formalism and political commentary.

In Fence, a disembodied eye stares blankly from behind a barbed wire chain fence. With its calm blue sky and bare, isolated landscape, the composition conveys a stillness that stands in stark contrast to the subject of imprisonment. Creating an image that is at once cartoonish and threatening, Ayari uses the cultural icon of the eye to comment on contemporary issues of identity and surveillance.

Ayari moved to the U.S. in 2000 and received a B.A. in art history from Boston University, a M.F.A. in painting from the Rhode Island School of Design, and a certificate of fine arts from Brandeis University. She began exhibiting her work in 2008, and has participated in numerous international shows and biennales, including the 12th Cairo International Biennale, U.S. pavilion and the 3rd Thessaloniki Biennale. She has participated in residencies at Skowlegan School of Painting and Design, Fine Arts Work Center and AiR Dubai. Ayari also co-directs S2A, a New York-based project space and collective.

Ayari currently lives and works in Brooklyn, New York.

BIBLIOGRAPHY:

Nadia Ayari
b. 1981, Tunis, Tunisia

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Ayari currently lives and works in Brooklyn, New York.

BIBLIOGRAPHY:
Nadia Ayari
The Fence, 2007
Oil on canvas
152.5 x 142.3 cm
Steve Sabella works in large-scale photography and photographic installations, often created in a series and explores the experience of exile, notions of fragmentation, displacement, and metamorphosis, thereby challenging the perception of fixed identities. In Metamorphosis, Sabella gives visual form to the dislocation of exile. An immediate reference to the Wall built by the Israeli government in the West Bank along the 1949 Green Line, Sabella’s image transforms the barrier into a captivating and dizzying labyrinth. Through a technique of layered repetition, the artist spatially flattens the image. Closing off any possibility of spatial escape, the image uses visual abstraction to offer a powerful political critique of Palestinian life under the occupation.

He received a degree in photography from Musara School of Photography in Jerusalem in 1997. He continued his studies at Empire State College of State University of New York, where he received a B.A. in visual studies in 2007. In 2008, he was awarded a M.A. in photographic studies at University of Westminster and in 2009 a M.A. in art business from Sotheby’s Institute of Art. Sabella has been featured in exhibitions and biennales worldwide, including 11 solo shows in Palestine. He has received numerous awards and fellowships, including the 2002 A.M. Qattan Foundation’s Young Artist of the Year Award and the 2008 Ellen Auerbach Award from Akademie der Kunste, Berlin. He is also a writer and regular contributor to the journal, Contemporary Practices.

Sabella lives and works in Berlin, Germany.

BIBLIOGRAPHY: 


Steve Sabella
Metamorphosis, 2012
Light jet print on diasec
3.5 cm aluminium box edge
180 x 180 cm
Suleiman Mansour is a mixed media artist who is best recognised for his development of iconography on the Palestinian struggle, which he has been working on since the 1970s. Uniting Mansour’s body of work is the depiction of the orange tree (considered to symbolise the 1948 Nakba), the olive tree (considered to symbolise the 1967 war), traditional Palestinian embroidery, village life, and the figure of the Palestinian woman as giving birth and protecting the Palestinian people.

From Birzeit portrays the landscape from behind a concrete grid barrier. Unlike the conventional genre of landscape painting in which the land is on display for the viewer’s gaze, Mansour’s piece situates the viewer in the position of the Palestinian – barred from visual and physical access to the land. Offering direct political critique of geopolitical borders, Mansour visualises both the beauty of the land and the Palestinian struggle in all its hardships and aspirations.

Mansour studied fine arts at Bezalel Art Academy in Jerusalem and has exhibited in group and solo exhibitions throughout the Arab world, United States, Europe, and Asia. Notably, he participated in the 1997 French Palestinian spring exhibition at the Institut du Monde Arabe in Paris. He is the recipient of numerous awards, including the ‘Nile Award,’ at the 1998 Cairo Biennial. He was the head of the League of Palestinian Artists (1986 to 1990) and co-founded Al-Wasiti Art Center in East Jerusalem (est.1994). He is a member of the Founding Board of Directors of the International Academy of Art Palestine.

SULEIMAN MANSOUR
b. 1947, Birzeit, Palestine

BIBLIOGRAPHY:
Suleiman Mansour
From Birzeit, 1998
Oil and concrete on wood
100 x 147 cm
Susan Hefuna is a German-Egyptian artist whose practice incorporates a diversity of mediums, including drawing, photography, sculpture, installation, video, performance, and textile-based works. She is most recognised for her body of work that examines visual and cultural signifiers of identity, with a particular interest in architecture from the Arab world and public space.

Al Sabr Gamil (Patience is Beautiful) documents Hefuna’s long-term interest in the mashrabiya, a traditional window screen of carved wood lattice found in Islamic and Arab architecture. Highlighting the abstract patterning that both reveals and obscures, Hefuna plays with notions of seeing and being observed. In these works, she often inscribes English and Arabic words and aphorisms within the holistic piece. Her focus on the detailed patterns of the lattice situates her work within two seemingly distinct histories: that of traditional architecture in the region and European modernism’s interest in abstraction.

Hefuna has extensively exhibited both in group and solo exhibitions worldwide, including a major solo show organised by the Sharjah Art Foundation (2014). She has received a number of prestigious awards, including the International Award at the Cairo Biennial (1998) and the Contemporary Drawing Prize by the Daniel and Florence Guerlain Foundation in Paris (2013).

Born in Cairo, Hefuna moved to Graz, Austria at the age of eight. She received a post-graduate degree from the Institute for New Media at the Stadelschule in Frankfurt, Germany (1992). She now lives and works between Egypt and Germany.
Susan Hefuna

Ar Sabr Gamil (Patience is Beautiful)

2007, Ink stained on wood

140 x 170 cm

Photograph by Capital D Studio
Taysir Batniji is a multi-media artist. Working in painting, installation, performance, video, and photography, he is interested in exploring themes of displacement, mobility, and loss as related to the Palestinian experience of life under occupation.

Pixels is a striking commentary on surveillance, representation, and power. Using pencil on paper to mimic digital imaging, Batniji presents five, close-up images of a young man blindfolded. In each image, the position of the youth’s head shifts slightly, as if attempting to dodge the viewer’s isolating gaze and registering the youth’s discomfort and vulnerability. This reflective work is a 21st century portrait of Palestine and modern technology’s ability to distance, alienate, and control individuals and social realities.

He graduated with a B.A. in fine arts from An-Najan National University in Nablus before continuing his training in Italy and France. In 1996, he held his first solo exhibition at the French Cultural Center and Gaza and since then has exhibited to international acclaim worldwide. Since 2001, he has held residencies in Germany, Senegal, France, and Switzerland. Batniji has received numerous awards, including the 2012 Abraaji Capital Art Prize. His work has been collected by the Centre Pompidou in Paris, the Imperial Art Museum in London, and the Zayed National Museum in Abu Dhabi.

Batniji lives between France and Palestine.

BIBLIOGRAPHY:
Taysir Batniji

Arrest, 2011

Pencil on paper

14.5 x 19.5 cm each

Photographs by Capital D Studio
Walead Beshty is a multi-disciplinary artist who works with experimental photography, video, painting, sculpture, and installation. Deeply invested in the materiality of medium, Beshty explores the processes by which objects accrue aesthetic, social, and political meanings.

In the series FedEx, Beshty creates laminated glass pieces that mimic precisely the shape of the FedEx shipping package. The artist then ships the fabricated works from his studio to the gallery or museum space and exhibits the object and its packaging side by side. Shattered while being shipped, the glass pieces are transformed by their distant journey: the cracks stand as poetic witnesses of transit and the circuits of global capital.

He graduated in 1999 with a B.A. from Bard College and received his M.F.A. in 2002 from the School of Art at Yale University. Beshty's work has been exhibited worldwide at institutions such as the Los Angeles County Museum of Art, the Guggenheim, the Museum of Modern Art, and the Tate Britain. He was included in the 2008 Whitney Biennial and the 2009 iteration of MoMA's New Photography exhibition series. He has also exhibited extensively in solo shows at venues such as the Ullens Center for Contemporary Art in Beijing, the Hirshhorn Museum, the Hammer Museum of Art in Los Angeles, and MoMA PS1. Beshty is also a curator, writer, and associate professor in the Graduate Art Department at the Art Center College of Design in Pasadena. He lives and works in Los Angeles, California.

BIBLIOGRAPHY:
Walead Beshty
FedEx Tube, 2005
Laminated glass, FedEx shipping box, metal, silicon tape
96.5 x 15.9 x 14 cm

Photograph courtesy of Phillips
YTO BARRADA
b. 1971, Paris, France

Yto Barrada is best known for her socially and politically engaged practice that examines physical, national, and conceptual boundaries, with a particular emphasis on those between Morocco and Spain. Since the late 1990s, her hometown of Tangier has been her primary focus, examined through photo and video installations, sculptures, and site-responsive interventions.

Northern Provinces, Tangier continues Barrada’s exploration of the Strait of Gibraltar, the narrow strip of sea separating Africa from Europe, the Mediterranean from the Atlantic, and where Tangier is located at the western entrance. This geopolitical position serves to both connect and separate Morocco and Spain. In 1991, the European Union’s Schengen Agreement created a unified European zone to protect the circulation of goods and people inside it, thereby partitioning bodies into the legal categories of “inside” and “outside.”

In this piece, the harsh realities of the border city of Tangier are abstracted into a map—the ultimate representation of distanced control and surveillance—and thus suggestive of an additional boundary between legal discourse and its consequential lived reality.

Barrada has exhibited worldwide, including shows at the Witte de With, Fundacio Tapies, Jeu de Paume, MoMA in San Francisco and New York, Centre Pompidou and the Venice Biennale. She has received numerous awards, including the first Ellen Auerbach Award in Berlin (2006), Deutsche Artist of the Year (2011), and the Abraaj Prize (2015). She is the co-founder of Cinematheque de Tangier.

Barrada grew up in Tangier, Morocco and received a degree in history and political science at the Sorbonne before studying photography at the International Center of Photography in New York. She divides her time between Tangier and New York City.

BIBLIOGRAPHY:
Yto Barrada
Northern Provinces, Tangier, 2009
C print
80 x 80 cm

撮影：Capital D Studio

WALLS AND MARGINS

JDERAN و حوامش
الفنانة نادية عياري. جدلية، ٠١

عندما تنظر صنصور بتحدي من نافذتها ماسحة على بطنها الحبلى إلى ما بعد الجدار إلى القدس. يأتي من خلال الفيلم أن صنصور نفسها تعيش في ذلك البرج. ومع ذلك، وفي المشهد الختامي، يبدو الملصق من منظور شخص ينظر إلى برج مبنى الدولة من بعيد على الرغم من معرفتنا كون سيناريو صنصور خيالياً ومريراً (وذا عقدة خادعة)، إلا أنه يحرّك تصوّر فلسطين.

وإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدمة من قبل مطوري العقارات فإن محاكاة صنصور للّغة اليوتوبية المستخدم
ميكيل كارل، "مقابلة
مع وليد بشتي
الدب الصديق
خالد جرار
دقائق وسلسلة من الصور. تقدم صنصور ملصق
يتكون من فيلم خيال علمي قصير مدته تسع
ال دقائق ومشواره الذي يأخذته الطرد عبر العالم.٤
نفسه هو السفر، وتراكم الصدوع بغض النظر عن
شكل الطرد، ولكن ما يبدأ في التأثير على الشكل
مثل الآخر. قبل شحنه، كل ما يمكنك رؤيته هو
يصفها بنفسه من خلال قوله
لا يتصدع أي طرد
فقد طبع بشتي أعماله بسمة الوقتية، أو كما
كلا الجسمين بشكل مستمر. وعلى هذا النحو،
يستمر الزجاج بالتصدّع، وينتقل التغليف أكثر وأكثر.
فيها بشتي عملاً ما، يحدث أمر خلال فترة الشحن:
العمل الأصلي والفريد فعلياً. في كل مرة يشحن
كانت التعبئة والتغليف والتي أصبحت فريدة من
الصواريخ والالة التي تستغرق وقتاً طويلاً. ما عليك إلا استخدام
تحويلات الطرق الترابية أو نقاط التفتيش المزعجة
غير المتميزة، ولا 함ضت الشعب الفلسطيني برمته.

عقاري رئيسي: ناطحة سحاب شاهقة ترتفع إلى
لإنشاء دولة فلسطينية، تقدم صنصور اقتراحًا
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لا شك أننا نجذب لفوار بريريتيت (Brexit) إلى مخرج يوناني من ستريت (Street) من الـ٩٩٪ كشعار سياسي لما يمثل الماء في القدح تخفيفاً للحدود. فليس شيطاناً تفصل ما بين البلدين، ومن ناحية أخرى، هنا، فهو يعمل من جهة كخط فاصل وحدود جغرافية واقتصادية. أما بالنسبة لوجهات النظر، فإن كونك شخصاً يرى القدح نصف ممتلئ أو نصف فارغ يعتمد بوضوح على وجهة نظرك، أو كما يعني ضمناً الفنان اللبناني شربل-جوزيف حاج بطرس في تركيبه الفني "السياحة" التي نجذب إلى مخرج يوناني من ستريت (Street) من الـ٩٩٪ كشعار سياسي لما يمثل الماء في القدح تخفيفاً للحدود. فليس شيطاناً تفصل ما بين البلدين، ومن ناحية أخرى، هنا، فهو يعمل من جهة كخط فاصل وحدود جغرافية واقتصادية. أما بالنسبة لوجهات النظر، فإن كونك شخصاً يرى القدح نصف ممتلئ أو نصف فارغ يعتمد بوضوح على وجهة نظرك، أو كما يعني ضمناً الفنان اللبناني شربل-جوزيف حاج بطرس في تركيبه الفني "السياحة" التي نجذب إلى مخرج يوناني من ستريت (Street) من الـ٩٩٪ كشعار سياسي لما يمثل الماء في القدح تخفيفاً للحدود. فليس شيطاناً تفصل ما بين البلدين، ومن ناحية أخرى، هنا، فهو يعمل من جهة كخط فاصل 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تجلّى هذا الانتقال نفسه في قطعة عنوانها "شرفة" تجريداً، وفي بعض الحالات أكثر خفية وتوتراً. أعتقد "حُب" ووغيرها. أما بالنسبة لي، فيتطلب السابق بثمرة التين، وفرع الشجرة، والأوراق. أعتقد أن هذه أشعر أنني أصنع لوحات متّصلة ببعضها بخواص (١١٠٢)، والتي كانت لوحة كبيرة الحجم لشجرتي تين السنوات القليلة الماضية، فقد كنت في حاجة كنت أفكر مؤخراً أن ثمرة التين هي مقلة العين مع رسم مقلة العين. إذاً وفي جوهر الأمور، فأنا هي أحدث مجموعة من الرموز الرئيسية التي لا.

جذوعها متشابكة في سماء زرقاء، حيث تركت الأزرق وقمت بإبراز شجرة التين، ولم أقم بعمل الأصابع والأفواه خلال الفترة المبكرة المتزامنة و/أو مختلفة عن العمل مع العيون والهيئات، فلم أقدم لأي واقعة بينهما، وإنما السبب في ذلك هو أنني كنت أرى وجدران و هوامش للمسافات المختلفة في عدة واقعية. وكنت أتمتَّع في المطاف بها لتأخذ أدواراً أكثر أهمية.

هي أحدث مجموعة من الرموز الرئيسية التي لا. للهياكل السياسية التي تحيط بنا - التسلسلات ومشابكتها 여러 الأبعاد. هل حاولت استلهام ذلك من الصفات في مelsea "كوليت يبنيوه" و"أودري لورد"، وأجد نفسي تلتزمنا بترجمه لمفاهيمي. بإمكاني القول أن كلاً من الوقت، والمتعة، والألم يعمل كشخصية غير مرئية في الملامح، تنظيم الحكومات، القمع، التحرر، إلى آخره. أما في هذه الأيام، فإن المشروع الرئيسي لا يمكن السيطرة عليه أو التنقل فيه بسهولة، فتمتدّ هذه الفترة لفترة طويلة أدعمك، أ ведь هناك من كان يشتمل على أكثر من واقعية. كوني موظفًا في تسجيل ورقات، أما التجهيز الذي تعنيه فهو النسخة النسخة أنتجت عام ٣١٠٢، حيث أنتشئت هذه اللوحات في متحف باردو، فأصبحت مستمرة. قمت بإنتاج النسخة الأولى منه لبيناليancias كيبوس أيضاً لهذه الحالة كفصول في الحالة الشهوانية. كفنانة على دراية بالقيود السياسية، سواء معاً أو بشكل منفصل؟ 

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إن تحويل السياسة في الرسومات جزئي، وكنت قد أتقنت أسلوب الرسم الرطب١، لتصبح أعمالي أكثر رضاً، ولها شخصيات كرؤوس الآلآت ومقل العين، وحب الشهوانية. كفنانة على دراية بالقيود السياسية، سواء معاً أو بشكل منفصل؟
WALLS AND MARGINS

الصور مقدمة من الفنانة فوز كبرا:(٧٠٠٢). لقد أنجزت هذا العمل في وقت سابق ومكنتي من تطور لوحتي في كل المجالين السردي والمادي. لدي فضول لمعرفة المزيد عن هذا السرد بالتحديد وعن طريقة تفكيري فيما يتعلق بالرسم في ذلك الوقت. كما أود أيضًا سماع المزيد عن مقل العيون والذي استمر في الظهور في لوحاتي اللاحقة بشكل أكثر عدوانية. كما لو أن هذه العيون اكتسبت قوة توالت فوق سطح اللوحة، فأصبح بؤبؤ العين أكثر حدّة ليتحول لاحقاً إلى تجريد يأتينا من خلال تكرار وجود هذه العيون. "$\text{AB-EX}\$"، عمل يحمل مكانة خاصة بالنسبة لي لعدة أسباب، فهو يتربّع على قمّة مجموعة سابقة من الأعمال. أذكر أنني استمعت إلى العديد من معزوفات شوبان عند صنعي هذا العمل، وهو شيء لا أفعله عادة، فأنا أستمع إلى "كانييه" أكثر بكثير من الأعمال الكلاسيكية. وعندما أتذكر أستطيع الآن أن أرى الدافع لذلك. لقد دفعتني عملية تكوين "$\text{AB-EX}\$" إلى إبطاء الكيفية التي أرسم بها بشكل كبير. وأعتقد أن إتمام اللوحة تطلّب مني حوالي شهر كامل، وهي مدة بدت لي طويلة بسخافة وقتها. تتكون اللوحة من سياج مصنوع من حلقات مترابطة يقف أمام هيئة لمقلة عين سوداء في مركز اللوحة على خط أفق حاد، مما أجبرني على إبقاء الصورة متحركة بنفس الوتيرة والعمل من العام إلى الخاص بطريقة منظمة. كنت قد رسمت في السنوات السابقة بطريقة أكثر حيث كنت أفسح للوحة المجال لتكشف لي عن نفسها عند تحميلي للوحة الرسم. كنت أنتقل ببطء نحو هذه العملية الأكثر تخطيطاً في الرسم على أية حال وجاء عمل "$\text{AB-EX}\$" في نهاية المطاف ليعكس ذلك. أذكر العمل على ظل مقلة العين لفترة طويلة من خلال رسمه وإعادة رسمه على أساس الاتجاه الخيالي للشمس. لذلك، أجل، لقد جاء هذا العمل ليقدّم طفرة نوعية بالنسبة لي. كانت مقلة العين هي العنصر الرئيسي في السرد الذي كنت أحاول إيصاله في ذلك الوقت، وقد قمت بالإشارة إليها بعد ذلك كرمز لـ"الوقوف على خبراتنا المعرفية." وبعد سنوات واصلت العمل من خلال هذا العنصر في التراكيب الأكثر تجريدية، فقد اتخذ العنصر دلالات أوسع. بدأت أفكر في تشابه لفظ كلمة "العين" وكلمة "أنا" بالإنكليزية، وأصبحت أكثر تقديراً للمدى الواسع من الدلالات (سواء كانت فولكلورية أو فرويدية). إن النظر إلى شبكات من مقل العيون يعكس أشياء كثيرة في وقت واحد: صواريخ، قباب، حلمات، إلى آخره. تمتلك الأعمال التي قمت بإنتاجها في فوز كبرا: وقت زمني قريب من "$\text{AB-EX}\$" ضربات فرشاة وألواح ألوان عكرة. جميعها أعمال مجازية تروي سيناريوهات مختلفة تركّز على روايات من الشرق الأوسط مثل "الحلم السوري" (٨٠٠٢)، "حق العودة" (٨٠٠٢)، و"خليّة النحل" (٨٠٠٢)، ويبدو أن هذا الأخير قد تكرر مرة أخرى في وقت لاحق في لوحاتي - وأنا أعني أعمالاً مثل "حظر التجوّل" (١١٠٢) على وجه الخصوص. أما الأعمال اللاحقة مثل "حظر التجوّل" و"زهور البرية" في تتخذ لوحة لونية مختلفة وماديّة بشكل لافت للنظر. هنا، تبدو ضربات الفرشاة أكثر تصميماً، والألوان أكثر سمكاً وإشراقاً بوضوح يتألف أساساً من درجات الأزرق والوردي، لتأتي ختاماً أمواج التين الأرجواني، وأحمر الدم الفاقع، وزمرّد الأوراق الخضراء لتغمر سطح لوحاتي. هل لك أن تحدثني عن العملية وراء هذه اللوحات من الناحية النظرية والعملية على حد سواء؟ كيف تعاملت كفنانة مع هذه الأفكار المحمّلة بوضوح بالتاريخ الاجتماعي والسياسي والفنني؟ ما الذي يمكن لهذه الألوان والأشكال أن تخبرنا عنه؟ يمس سؤالك نقطة عالقة في ذهني كثيراً في الآونة الأخيرة: كيف للعملية أن تتوافق مع الموضوع/العمل؟ من الواضح عدم وجود إجابة واحدة، ولكنني ما أزال مهتمة بالتوتر الحاصل بين هذه الأجزاء. كيف يمكن لهذا التوتر أن يصبح قوة توليدية؟ أشعر هذه الأيام بالتوتر في الاستوديو، الأمر الذي يجعلني أتفحّص الصفات النحتية لعملي عن كثب، كما أشعر أنني أُدفَع لإنتاج المزيد من الأعمال ثلاثية الأبعاد. ولكن ليس هذا موضوعنا - فاسمح لي أن أعود إلى سؤالك. هناك توتّرات مختلفة في هيئات العمل الثلاث التي ذكرتها على الرغم من التداخل الأكيد الحاصل بين الاهتمامات في الفترات الزمنية. لقد رغبت في إنقاذ العالم في الأعمال السابقة. ومن المضحك قول ذلك اليوم ولكنني كنت يافع ومؤمنة بالمثاليات. أردت حقاً لعملي أن يولّد مع عقارب الساعة ابتداءً من الصورة أعلى اليسار Instagram still, #nadiaayari, 2015 Instagram still, #nadiaayari, 2014 Instagram still, #nadiaayari, 2014 Phono still, Untitled (Escape BFTS), 2015
WALLS AND MARGINS

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كنت قد ركبت شاشة صغيرة على كومة الأنقاض. هل يمكن أن توضح لنا وظيفتها؟ لا تصبح شاشة التلفاز مرئية حتى دخولك الغرفة ومشيك على الطوب المكسّر. بإمكانك بعدها رؤية الشاشة واكتشاف انعكاس ظلك بالنظر من خلال تلك الشاشة. تمكّن هذه الوسيلة الشخص من شهود واختبار الوقوف في محيط مأساتهم الخاصة. فكرت أنه ربما إذا أصبحت المأساة خاصة بك، فإنك ستكون قادراً أيضاً على الشعور بما هو الأمر عليه، لأننا لا يمكن أن نشعر حقاً بما يحسه الأشخاص في سوريا الآن.

أتخيل أيضاً أن للتلفاز أن يستحضر صوراً تظهر في وسائل الإعلام для ضحايا مجهولين. لا يسعني إلا أن أفكر في صور لا تحصى لأطفال يمشون في أحيائهم المدمرة، أو رجل مسن أو أمّ تقف في أنقاض ما كان منزلهم يوماً ما.

بالضبط. يوفّر التلفاز هذه الصورة، لذلك أردت أن أصنع هذا الرابط. فبدلاً من وجود شخص مجهول يمثل الضحية، فإنه يمكن للمشاهد الذي يدخل المساحة أن يرى نفسه أو نفسها في صورة الضحية. سوف يتمّ توجيه ضوء تجاههم مما من شأنه أن يحوّل المساحة إلى مساحة خاصة بهم. قمت بكتابة وصف باللغة العربية في مدخل التجهيز مفاده الآتي:

إلى من يهمه الأمر:
روح تنظر إليكَ مراقبة
وجسدٌ تائهٌ في الفراغ, يبحثُ متعثراً عن مكانٍ ثابتٍ لوضعِ قدميه
حطامُ بيت تعشقت في ذكريات و أصوات و رائحة أهله
تقفُ نائياً بنفسك, حتى تصبح فاجعتك

هل يمكن أن تخبرني عن العمل من خلال اللوحة والتجهيز الفني؟ أنت تعمل على سطح واحد في اللوحة مع إيلاء الاهتمام لعناصر الرسم بحذافيرها. في حين تحاول تجهيزاتك الفنية خلق تجربة غامرة تنقل المشاهد إلى بيئة جديدة تماماً. كيف يمكنك العمل من خلال هاتين الطريقتين للإنتاج؟ عملي سواء في التجهيزات أو اللوحات، يتفاعل مع مفاهيم وقضايا مماثلة من الصراع والعلاقات الإنسانية. وأنا أحاول خلق بعض المشاعر مثل الخوف والحب والأمان والكراهية والتي تدور في الظروف اليومية للإنسان، بالإضافة إلى التفاعلات الملموسة وغير الملموسة على حد سواء. يستغرق عمل التجهيزات وقتاً أطول سواء من الناحية المفاهيمية أو الجسدية. وأنا أستمتع بالعمل في حيز ثلاثي الأبعاد مع مواد مختلفة تأتي من محيتي المباشر مثل لعب الأطفال، والمواد الآتية من الطبيعة، أو مواد البناء - مثل التجهيز الذي قمت بعمله باستخدام كتل الإسمنت. إن العمل بهذه الطريقة يخلق علاقة خاصة مع المراقب، حيث يمكنه عكس تجربته الشخصية مع هذه المواد أو الترابط معها بطريقة فريدة من نوعها، بالإضافة إلى التفاعل الجسدي مع المساحة. فبإمكان التجهيز الفني إيقاظ الحواس: السمع، اللمس، الشم، وهلم جرا. وهنالك أيضاً شيء مثير للاهتمام بشكل خاص إزاء آخرة التجهيز الفني عندما يتم تفكيكه، ليكون جلّ ما يتبقى هو صورة موثقة عن العمل.

أجد اللوحة أكثر بصرية ودماغية. فالرسم بالنسبة لي هو نشاط يومي أكتشف من خلاله أشياء جديدة. وعندما يترك العمل الاستوديو للإقامة في معرض، أتفاجأ تماماً بكيفية وسبب صنعي لشيء من هذا القبيل. (يبتسم)!

ما أحدث أعمالك حالياً؟ أعمل الآن على السلسلة النهائية لعلاقة الحيوان والإنسان جنباً إلى جنباً مع تجهيز فني يتعلّق بالأسنان. سوف يكون عنوان هذه السلسلة من اللوحات جميعها بالأفكار التي تدور داخلي. وأنا أعمل أيضاً على استكمال فيديو كنت قد قمت بتصويره في العام ٢١٠٢ في دمشق ولكن لم تتح لي الفرصة لإنهائه.

في هذا المشروع، كان هناك علاقة رائعة طالما أن هناك ما يربطنا بيننا. ولكنا نتطلع إلى تحقيق أهدافنا بنفس الطريقة أو بطرق مختلفة، فهل يمكننا أن نتعاون في مشروع يثمر في النهاية؟ معرض "سوريا" للفنون، ٣١٠٢، بيروت، لبنان. الصورة مقدمة من الفنان.
فتلك الطوب أقرب منه إلى كوني أقوم بنحت الدمار. بطريقة ما، نحن في البداية اقتراحاً للمساحة لأنني لم أكن متأكداً إذا كنت أود أن أنقله شبيهة بتلك التي يتم تسليطها على تحفة ما. ثم قمت بعد ذلك بملء القادمين من سوريا. أُعطيت لي غرفة لاستخدامها لعرض أعمالي. لم يكن بالمطرقة واحدة تلو أخرى بدلاً من بناء المساحة أو المنحوتة، فقد بدا قمت بعمل هذا التجهيز في بيروت في معرض للفن ٥١ سم، أكريليك على قماش، بيروت، ٤١٠٢.
فادي الحموي:
١٥٥٠ مرآة الحمام، ٠٠١٠٣١٠٢، كنت قد قدمت أيضاً بعض التجهيزات الفنية بالإضافة إلى الرسم. الطوب. أردت أن أظهر التباين والاختلافات البارزة التي تتكون منها هذه الحياة. وجوده خارجاً في الطبيعة، أو ربما الاستلقاء على السرير الصلب المصنوع من الخشب. أصبحت هذه الأعمال لهجة مختلفة تماماً عن تلك التي في لوحاتي. هل لك أن تحدثنا عن الأساليب التي تستخدمها في السنوات الأخيرة?
فادي الحموي:
أنا لا أقوم حقاً بعمل رسوم تخطيطية قبل أن أبدأ برسم أي لوحات. الرسم التخطيطي يمكن أن يحد من اللوحة ويقيّدني من فرصة الاستكشاف. فوز كبرا:
أعتقد أن تجهيزاتك تختلف عن لوحاتي كثيراً. فهي تتناول تطبيقات الأشكال الهندسية وأن تؤدي إلى تحليل العلاقات والعواطف! تتطلب العملية في أحيان أخرى وقتاً طويلاً للبناء والتحليل. أقوم بالتخطيط فقط عند محاولتي العمل من خلال موضوع يتطلب استخدام غرفة مساحتها خمسة أمتار في خمسة أمتار، وقمت بإحضار الوسادة والطريقة التي يمكنني من خلالها الكشف عن الجانب المظلم للإنسانية وتكمن في داخلها قيمة هذه العلاقة.
فادي الحموي:
أعمال العنف الخفية. أما الخروف بالنسبة لي فهو رمز للعطاء والحرمان في الوقت ذاته. فالأخذ والعطاء علاقة تكاملية. فوز كبرا:
أعمال العنف الغير واضح، والعنف الذي أصبح شاملاً للجميع في العالم الحديث. الأشعة السينية منقوشة بوضوح، ولا يزال ذلك يظهر بالأشياء التي رأيتها في صور الأشعة السينية. وكرمز للعطاء والحرمان. فواد كم المعتقدات والشراذمات، بما فيها هذه الحيوانات، وأنا أستخدم البقرة من خلال عملي. فهي تعتبر رمزاً للعطاء الوفير يستوجب الحماية. قال غاندي إن البقرة هي أم الملايين من الأرواح. وأعمال العنف الخفية. أما الخروف بالنسبة لي فهو رمز للعطاء والحرمان في الوقت ذاته. فالأخذ والعطاء علاقة تكاملية. فوز كبرا:
ساعة ثقافة عالمية، فيها الكلمة التي تشير إلى كل شيء بشكلاً ما، وعلى الاستمرار بالعطاء. فادي الحموي:
تعتبر البقرة مقدسة في كثير من ثقافات وأديان العالم. البقرة، وهي كائن حي يعيش في جميع شرقي آسيا، يُعتبر رمزًا للاستقرار في الحياة والقوة. كما كتب الفيلسوف والكاتب اليوناني نيكوس كازانتزاكيس: . وعندما يرى الأشخاص الذين يعيشون في هذه المنطقة البقرة، فإنهم يشعرون أن هناك تراث حي يعيش بينهم، وأنهم في الواقع يعيشون جزءاً من هذا التراث.
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تعتبر البقرة مقدسة في كثير من ثقافات وأديان العالم. البقرة، وهي كائن حي يعيش في جميع شرقي آسيا، يُعتبر رمزًا للاستقرار في الحياة والقوة. كما كتب الفيلسوف والكاتب اليوناني نيكوس كازانتزاكيس: . وعندما يرى الأشخاص الذين يعيشون في هذه المنطقة البقرة، فإنهم يشعرون أن هناك تراث حي يعيش بينهم، وأنهم في الواقع يعيشون جزءاً من هذا التراث.
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I wanted to think about the customs, beliefs, and myths that arise from society.

In society, those social structures that determine how we interact with the local or public community. I use irony as a tool to involve the audience and allow them or her to think critically about these truths through a tragicomic and humorous means. My goal was to protect the audience from witnessing my defensive stance, so I allowed comedy to attract them.

Is this the same series that uses animals by Foad Kheir:

To represent appropriate social roles like dressing in a donkey suit or organizing a wedding for dinosaurs?

Yes, all these. I was working professionally through humor and comedy as mentioned earlier. I established this exhibition after a year of escalating violence in Syria, and Damascus was fine at that time, despite the deterioration of the situation at the city's borders. This work had begun as an attempt before graduating and then continued after my graduation. I was not sure if it was the right time to present my work at that time, knowing that violence would force me to leave the country soon. But I wanted to present my work in Damascus, it was very important to me.

I presented a painting with a person extending his arms up, hanging inside a structure resembling a cube and flying a plane away from him in the distance. The space in the painting was defined by the lines of this structure, which may mean an inside/outside?

I was considering how the person could leave. If you noticed, I am flying in a closed space. The title of the work (١١٠٢), which reflects the feeling of departure "My rooms at four in the morning" is not going anywhere at the same time.

Can you tell me more about this feeling of departure while remaining in the same place? Perhaps you will not find words to describe it.

If there are words for everything, I will not be a painter! I do not feel affiliated with any place specifically. In this moment, I am in Beirut, but I feel that I can leave anywhere at any time. This feeling does not apply to a place, but a blend of memories, places, people, and moments, not just a piece of land. This feeling is more humanistic and can be anywhere.

The escalation of violence and the departure from Damascus, the feeling of being lost between staying and leaving may have affected my work significantly.

I have left the war and the difficult times that people have been through since the beginning until today, it has certainly left its mark on my work, where I took a comedic social critique stance. I started to think about what changes or developments occur in people from the inside when events and cases of violence occur. There is an internal aggression ingrained in human beings that we cannot see except in situations where their life is in danger: war, weapons, the choice of bearing arms. Therefore, I started to think about these issues and how they affect me personally.

Can you explain how the animals in your paintings represent human psychology?

I have not lost my sense of humor in my work, so far. I find that using this type of humor allows the Syrian audience to accept the criticism present in my work. Therefore, instead of presenting the harsh reality and risking a defense stance towards my work, my social criticisms are more entertaining and acceptable, providing a space for discussion instead of taking a defensive stance towards my work. The animals in these paintings represent the way society interacts with them and uses them as a means of criticism. For example, a donkey is considered an animal, so calling a person a donkey is considered an insult.
مرحباً فادي، وشكراً لاستقبالك هذه المكالمة عن طريق الفكّرBUFF
فؤك كبرى:
مرحباً فؤاد، عذراً، فأنا مضطر لأخذ المكالمة في مقهى، إذ انقطعت في ال principio الكهربائي عن منزلي فور الآن.
فادي الحموي:
هذا من بديهيات الحياة في بيروت كما أعتقد. هل انتقلت للعيش هناك من دمشق؟
فؤك كبرى:
أجل، لقد رحلت قبل عامين ولا يزال والديّ هناك فادي الحموي:
وما الذي قمت بعمله منذ ذلك الحين؟
فؤك كبرى:
قمت بزيارة الإمارات العربية المتحدة بعد عام من تخرجي من سوريا، حيث تسنّى لي حضور العديد من الافتتاحيات في صالات العرض الفنية، ومن بينها مؤسسة بارجيل للفنون التي لم أكن على دراية بها بعد. فكّرت في الإقامة في دولة الإمارات ولكنني أحسست برغبتي في البقاء في دمشق. ثم تسلّمت دعوة بعدها بوقت قصير لعرض أعماني للمرة الأولى في دمشق! لذلك، قررت ترك الفنية دولة الإمارات والعودة إلى دمشق. تم العرض عام ٢١٠٢ في صالة وكانت أعمالي المعروضة تعالج التركيبات الاجتماعية مثل الزواج والطلاق وغيرها من الأمور التي تحيط بمجتمعنا كالمعتقدات والدين والتقاليد. أطلقت على هيئةحنا أكثر عن هذه السلسلة؟
فؤك كبرى:
مرحباً ومصافحات عامة من ذلك الحين!
تمتد لتكشف عن الخبرات والتأملات المتعلقة طيفاً واسعاً من مفاهيم الاحتجاز التي يمكن أن والأصوات الفنية الواردة في هذا المعرض، والتي توفر بعض أحاسيس الراحة من خلال مجموعة لاختراق هذه الجدران. ومع ذلك، فبالإمكان اكتساب بشرياً، في حين يلجأ المهاجرون إلى تدابير يائسة للإنسانية بسبب أوضاع العيش غير صالحة تراقب تحركاتهم، مما يؤدي إلى حتمية الكوارث المئات مثل أسوار وجدران مراكز اللاجئين التي "بكمبلز" تيسير بطنيجي باختراق الأشكال المتعددة من الحدود.

والأطفال ممن يحاولون دخول المدن الأوروبية التي تواجهها أوروبا أمام الآلاف من الرجال والنساء للهجرة تقع في صميم الأزمة الإنسانية الحالية وفي نهاية المطاف، فإن القضية المعقدة التي لا تتواجد أي حدود داخلها. يواجه WALLS AND MARGINS جدران و هوامش الحصول عليها كنوع من السلطة.

برّادة حول مضيق جبل طارق، تلك المساحة تستكشف بحوث برّادة مدينة طنجة من خلال تجربة حماية حدود الاتحاد الأوروبي. بالتالي، البحرية الضئيلة الفاصلة ما بين أفريقيا وأوروبا، المفتوحة الكبيرة برؤية ومراقبة كل شيء. تقدّم تواجد خلف سياج معدني فعلي. توحي العين استكشاف تراكيب اللوحة وقِصّة العين التي بِكسِلژ» عن فقدان الأساس الآمن في واقع جرّار اليومي على حد سواء، يحمل العمل الفني كناية أوسع الأغراض سهلة الحمل والتنقّل. مُثقَلاً وثقيلاً على جمود الحركة لجسم يرمز عادة للأمان وإلى الصارخ في المادة والوزن الملموس للخرسانة للمكوّنات "الأحلام الملموسة". يدل التناقض مزدوجة، فهي استجواب مباشر في هذا السياق الموقتات. وتعظ من خلال الرسم بالقلم نظرة عامة المستكشف السترالي ديون مكل، وتعتبر المؤسسة من قبل مؤسس بارجيل للفنون المتمرّس سياسياً للإجابة على هذا السؤال. تم اختيار الأعمال من المجموعة الأيديولوجية للعمارة والحداثة، إلى مراجع معمارية رسمية وغير رسمية، في أخرى دولياً. يعمل معرض، برّادة حول مضيق جبل طارق، تلك المساحة تستكشف بحوث برّادة مدينة طنجة من خلال محاولة حماية حدود الاتحاد الأوروبي. بالتالي، البحرية الضئيلة الفاصلة ما بين أفريقيا وأوروبا، المفتوحة الكبيرة برؤية ومراقبة كل شيء. تقدّم تواجد خلف سياج معدني فعلي. توحي العين استكشاف تراكيب اللوحة وقِصّة العين التي بِكسِلژ». 151 زعّمة WALLS AND MARGINSجدران و هوامش
تم العمل على تطوير فكرة السياج الواقي بعد فترة وجيزة من اعتاد الأفراد على عيش حياة مستقرة وبنائهم مساكن دائمة وجمعيات سكنية. جاء هذا الاكتشاف ليصبح أداة فعالة في منع الوصول إلى ما هو موجود في الداخل أو الخارج. وما زال السياج الواقي في مجال الأنواع المختلفة من الحدود الجمركية، وقائمة الحدود الجمركية، ومعظم الحدود الجمركية، والمواقع الجمركية. تم إنشاء السور كحاجز مادي معقّد لتمكينه والمثير للجدل بين السكان والغرباء، وبين أعضاء المجتمع وغير الأعضاء. تتجلى هذه الاختلافات في أشكالها بلغة، أو تفاوت النظم العقائدية، والهيكل الاجتماعي، والأهداف السياسية، والتي غالباً ما تتناقض ما بين الأطراف. تطور السور الواقية تدريجياً لتشمل مفهوم الحدود الجغرافية، فأصبحت بمثابة فرضي وصريح للهويات الوطنية - بمعنى تكوين نظام رسمي لل@hotmail.com. لا تزال العديد من الحواجز في الوقت الحاضر ماديّة وملموسة في تكوينها، يمكن ملاحظتها على شكل جدار، مسطحات مائية أو حدود وطنية تم السهر على حمايتها، حيث تمنع أو تسيطر على الحركة الجسدية للأفراد في تلك المنطقة.

وقد برزت خلال العقدين الماضيين أنظمة تقسيم لعباً في تكوين المشهد السياسي العالمي، تشمل على سبيل المثال لا الحصر الاستمرار في بناء الجدار العنصري في فلسطين، والرقابة الممارس على حركة مواطني طنجة عبر مضيق جبل طارق، والحواجز التي تم نصبها مؤخراً في مختلف أنحاء أوروبا والشرق الأوسط بهدف السيطرة على تدفق الهجرة الحرب.

أما المفهوم الآخر للحدود فهو غير مادي ويتجلّى واضحاً من خلال الاختلافات في وجهات النظر الدينية، والانتماءات اللغوية، والقناعات الفردية للأشخاص حول مواضيع مثل السياسة. غالباً ما تقود مثل هذه العقبات المادية والأيديولوجية إلى استبعاد المجتمع التقليدي للأفراد المنتمين إلى ثقافات فرعية مختلفة، والأقليات، والجماعات الخارجة عن المألوف كما هو الحال مع العديد من المهاجرين والمنفيين والأقلّيات المهمّشة بوضوح تبعاً للهوية الدينية أو المعتقدات المتعلقة بدور الرجل والمرأة في المجتمع.

يلقي هذا المعرض الضوء على الأعمال الفنية التي تعالج الآثار والنتائج المترتبة على تشييد الحواجز والعوائق المادية والأيديولوجية، كما يهدف إلى تسليط الضوء على حقيقة تكوين بعض هذه الأنظمة بشكل طبيعي في بعض الأحيان، في حين يتم إنشاؤها بشكل متعمّد من خلال اختلاف الأفكار حول ماهيّة "نحن" و"هم"، و"الداخل" و"الخارج". وفي خضم تجربة الإحساس بالعزلة بشكل فردي نابع عن العيش داخل جدران معيّنة أو خارجها، تسرد العديد من الأعمال الفنية في هذا المعرض قصصاً شخصية تقدم وجهات نظر فردية حول قضايا كبرى.
ال المصدر
نات مولر
"رؤى مشوّشة"

الفنانين
سارة رازا
"مزرعة حيوانات فادي الحموي"

"منه إلى الكلاسيكي " كانييه أقرب إلى "" آركان ""

النسخة العربية/ الإنجليزية
بان قطان

الترجمة العربية/ الإنجليزية
بان قطان

مقابلات مع الفنانين
فوز كبرا
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النصوص الإنجليزية
نات مولر
"رؤى مشوّشة"

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تعتبر مؤسسة بارجيل للفنون التي تتخذ من دولة الإمارات العربية المتحدة مقرًا لها، مبادرة مستقلة تهدف إلى إدارة وحفظ وعرض مجموعة مقتنيات سلطان سعود القاسمي الفنية الشخصية.

وترنؤ المؤسسة إلى المساهمة في تطور مبادلة التفكير على الساحة الفنية الخليجية عبر إقتناء تشكيلة متميزة من الأعمال الفنية، وإعداد مجموعة مقتنيات خاصة تجسد تنوع الفنون الحديثة والمعاصرة. وتعد مؤسسة بارجيل للفنون، أيضاً، من المبادرات التي تهدف إلى تشجيع التبادل النقدي بين الجمهور، وتعزيز فهم الجمهور للعمل الفني الحديث، وتعزيز التعرف على الفنانين المتشبعين بالتراث العربي.

بالإضافة إلى ذلك، تعمل المؤسسة على توفير موارد معلومات للجمهور، وتقدم برامجًا تعليمية وترفيهية تتعلق بالفن الحديث والمعاصر، وتعزز التفاعل بين الجمهور والفنانين، وتشجع التواصل والتفاعل بين الجمهور والفنانين.

من خلال هذه الجهود، تعمل مؤسسة بارجيل للفنون، على ترسيخ ثقافة الفن الجديد في العالم العربي، وتعزز المواقف الجديدة، وتعزز العلاقات الثقافية بين الدول العربية، وتعزز التعاون في المجال الفني، وتعزز الموقف العربي الحديث في الساحة العالمية.
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