

Ashkal Alwan is pleased to present

HOME 2012-2013 WORKSPACE PROGRAM

July 18th 6-10 pm | 19th 6-10 pm | 20th 4-9 pm

Darin Abbas

Hisham Awad

Alex Baczynski-Jenkins

Liane Al Ghusain

Romain Hamard

Marwan Hamdan

Sara Hamdy

Maxime Hourani

Jessika Khazrik

Raed Motar

Monira Al Qadiri

Monica Restrepo

Urok Shirhan

Stefan Tarnowski

Darin Abbas

Untitled

Video and images, 2013

This work is a meditation on the movement of flooding or overflowing, using visual material from various sources.

Hisham Awad

Untitled

Text/publication, 2013

Inspired by the associative and permutational economies of montage, electronic music, and the theory-fiction of Reza Negarestani and Nick Land, this publication is an experiment in translating ocular and aural attention into text. A stream of associations, this text begins by discussing one element of a single work (cinematic, sonic, theoretical etc.), in order to then graft that element unto a reading of a second work, a third, a fourth, and so on, thus testing the elasticity of the first examined instance, its syncretic capabilities, and the ways in which it mutates and decays across a sequence of images, words, and sounds. Paying close attention to configurations of volume, voice, velocity, and noise, the blocks of text are written with, or during, the works they discuss, inhabiting the slabs of movement-duration they attempt to theorize.

Alex Baczynski-Jenkins

again and again

Video installation, 2013

"The cinema offers a number of possible pleasures. One is scopophilia. There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at. Originally, in his *Three Essays on Sexuality*, Freud isolated scopophilia as one of the component instincts of sexuality which exist as drives quite independently of the erotogenic zones. At this point he associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze."

Laura Mulvey, *Visual Pleasure and Narrative Cinema* (1975)

A Promenade of the Hearts

Dance performance, 2013

A Promenade of the Hearts (or 'what you will not find in any book') is a medieval Arabic anthology of stories and poems on love practices, compiled by Ahmad al-Tifashi (1184-1253).

Liane Al Ghusain

Abdul Rahman

Short story, 2013

A hardworking Kuwait government employee goes to the mall.

Advised by: Rayyane Tabet. Edited by: Noel Paul. Publication design: Studio Safar.
Business card design: Rock Paper Scissors.

Work-in-progress.

Film, 2013

Research for an upcoming work.

Romain Hamard

JUDITH versions

Performance, 30-40', mixed media, 2013

The performance explores the possibility of restating *The Savage Eye*, a film realized between 1954 and 1960 in Los Angeles by Ben Maddow, Sidney Meyer and Joseph Strick.

Focusing on the voiceover of the film, which takes the form of a dialogue, two actors reenact (with liberties) the discussion between the main character and the narrator.

This proposal is part of an ongoing process of deconstruction of the original oeuvre, towards a new form that could arise in Beirut through books and films.

Supported by the French Institute in Beirut.

Marwan Hamdan

The Island

Video, 30', 2013

My father tells the story of his home, located in one of the neighborhoods of Dahieh, where he lived on and off from 1980 (the year of my birth) and until the summer of 2012 – when he decided to leave it for good.

Sara Hamdy

Untitled

Sound installation, 45', ink and color on paper, 2013

This work is a revivification of older writings I wrote between 2006 and 2012. These writings carry mainly a poetic purpose; their language does not seek to deliver a fulfilled meaning, but rather to evoke a visual landscape in the mind of the receiver. After a period of separation from these writings, I thought I would recompose them and then, through reading and recording, transform them into sound. The sounds-writings are then analyzed (fragmented) through a literal audio translation into another language. The audio translation is then listened to in order to produce accompanying drawings, themselves yet another transformation of these writings-sounds.

Maxime Hourani

Revolving Geographies: Raouché

Tour of work in progress, 2013

The project is a chronotopic account of Raouché set in antagonistic times. Raouché is a waterfront area that sits on the western edge of the promontory of Beirut. The geography of the place is seen from homological and clashing perspectives. The research on Raouché is a collaboration between the disciplines of urbanism, film-making, and military history. The different narratives are enunciated by the voices of the spectral figures that inhabit the place. These voices are resonating in the sphere of a script for a film.

Jessika Khazrik

The Influence of Prostitution on Tourism

Performance, 40', 2013

This performance touches on – through photography, the conditional tense, and a master's thesis written in 1979 – tales of bodies my mother and I have invented.

Raed Motar

Untitled

Oil on canvas and installation, 2013

The work ranges from oil paintings of staged and performed scenes, to photoshopped photographs of friends and family.

Themes are situated around hospitals, medical equipment, disfigurement, and personal experiences lived in Iraq.

Supported by Sada (Echo).

Monira Al Qadiri

“Abu Athiyya” (Father of Pain)

Video, 6', 2013

“*Abu Athiyya*” is a music video based on a mawwal song performed by the southern Iraqi singer Yas Khodhor. The artist plays the role of the singer in a ghost-like funerary setting, and performs a knife-dancing ritual to the choreography of the legendary Iraqi gypsy dancer Malayeen. The video embodies a kind of eulogy towards the aesthetics of sadness, a prominent form of aesthetic appreciation in the region that is now rapidly dying away.

Supported by the Culture Resource.

Feeling Dubbing

Multiple video installation, duration variable, 2013

Feeling Dubbing is a video experiment that explores the power of dubbing and its affect on imagination, through physically reenacting the oral movements created while dubbing. The voices imitated are those of old Japanese cartoons dubbed in Arabic in Beirut in the late 1970s and early 1980s. These voices had a life-changing influence on the artist and eventually drove her to move to Japan.

Monica Restrepo

Opera of the One Dress (The Libretto Rehearsal)

Video performance, 2013

This project started with a “banal” circumstance: a found dress that my grandmother used to wear when she sang operas at the Colón Theater in Bogotá between 1946–1949, during the early years of the non-declared civil war known as “The Violence”. I then decided to try to do an opera de-constructing elements of this very specific form of art to reflect on the dress, her story and my heritage. The opera would focus specifically on female characters, voice and sound. How to interpret an opera with one person and with no musical talent? For the open studios, I am exploring the possibilities of performing an opera libretto as the first act.

Supported by the Mobility Grant Program of the Ministry of Culture of Colombia, 2012.

Urok Shirhan

performing memory taking history as a stage

Mixed media, 2013

Loosely based on a true story, this is a work of fiction. Names, characters, places and incidents are either products of the artist’s distorted memory or are used for the sake of staging nostalgia. Any resemblance to actual events or locales or persons, living or dead, is entirely coincidental.

Supported by the Mondriaan Fund.

Stefan Tarnowski

Scouting Location

Reading, booklet, 2013

On a hill, a potential location for a film, previously the location of a house, I heard three voices. Disembodied, they spoke of ideology, literary eras, making and taking images, and genres. So I kept listening. These are the transcripts.

BIOGRAPHIES

Darin Abbas graduated in Printmaking from the Institute of Fine Arts, Damascus University in 2012.

Hisham Awad is a writer living and working in Beirut. His work investigates syntheses of theory and fiction in the cinematic and the sonic. He completed an MA in Aural and Visual Cultures at Goldsmiths College, University of London in 2011. He recently presented 'Physical Memories' at *The Status of Sound: Writing Histories of Sonic Art* conference (The Graduate Center, City University of New York), and 'The Liquid and the Arid' (Barber Shop project space, Lisbon). With Basia Lewandowska Cummings, Awad examines cinematic and post-cinematic montage; the first installment, *Four Ways to Read the Cut*, is published by 98weeks project space.

Alex Baczynski-Jenkins works in performance and choreography. He graduated with a BA in Contemporary Dance, Choreography and Context at the Berlin University of the Arts. His performance pieces include *Base*, *Cine-trance* and *Out*.

Liane Al Ghusain is a Palestinian-Kuwaiti writer. She has contributed to publications such as Ibraaz, Nafas Magazine, Portal 9 Journal, and the Ideological Guide to the Venice Biennale.

Romain Hamard was born in France in 1986. He lives and works in Beirut and Geneva.

Marwan Hamdan is a filmmaker from Beirut.

Sara Hamdy is an artist from Egypt. She graduated in Painting from the Institute of Fine Arts, Halwan University in 2009. She has participated in a number of collective exhibitions, workshops, and art interventions in and outside Egypt.

Maxime Hourani is an architect and artist residing in Beirut. He graduated with a Bachelor of Architecture from the Lebanese American University before continuing his Urban Studies at the Bauhaus Institute, Dessau. He works in space design and art production at the Office Of Public Affairs, Middle East.

Jessika Khazrik was born in Beirut where she lives and works. She studied Theatre and Linguistics at the Lebanese University and is currently pursuing an ongoing research on the translation of post-memory and secondhand spectatorships in music, photography and performance.

Raed Motar is an Iraqi artist born in Baghdad in 1987. He graduated from the Baghdad College of Fine Arts in 2011, and before that from the Baghdad Institute of Arts in 2007. In 2012, he became a member of Sada (Echo), the association for contemporary Iraqi art, and in the same year he moved to Beirut to join Ashkal Alwan's Home Workspace Program. He currently works between Beirut and Baghdad.

Monira Al Qadiri is a Kuwaiti artist born in Senegal and educated in Japan. In 2010, she received a Ph.D. in Inter-Media Art from Tokyo University of the Arts, where her research focused on the aesthetics of sadness in the Middle East region stemming from poetry, music, art and religious practices. Her work explores the relationship between narcissism and masculinity, as well as other dysfunctional gender roles in Arab societies. She is currently expanding her practice towards social and political subjects. Al Qadiri has taken part in exhibitions and film screenings in Tokyo, Kuwait, Beirut, Dubai, Berlin, New York, and Moscow among others.

Monica Restrepo was born in 1982 in Bogotá. Her work was recently presented in *CDD* at Centre d'art 360 Degrés, Lyon; *Standard and poor's, capitalis, estatuas* at Hypertopie Gallery, Caen; and *Desde el malestar*, at Museo La tertulia and at Lugar a dudas, Cali (2012). Her work is published in *A very small deal* – Chez Néon Gallery, Zéroquatre Revue d'Art Contemporain, France; *Periódica*, Colombia (2012); *Recibo#57*, Brasil and *De la ira*, Colombia, (2010). She has been a resident artist in MDE07 – Museo de Antioquia, Medellín (2007) and in Triangle France, Marseille (2010); and has received the Artist in Residency grant from Francia solidaridad en Colombia (2010), the Young Artists Grant from the Ministry of Culture in Columbia (2013), and the BLOC Grant (Colombia, 2013).

Urok Shirhan (b. 1984) is an Iraqi-born artist from The Netherlands. She holds a BA in Fine Arts from the Gerrit Rietveld Academy in Amsterdam. Recent presentations and lectures include *Occupy Baghdad: Three Studies* (2012–2013) at the Continent. Conference in Tirana, and Truth is Concrete at the Steirischer Herbst in Graz. Her publications include 'How (not) to tell the story of *Occupy*', in *Social Housing—Housing the Social: Art, Property and Spatial Justice*. Eds: F. Erdemci, A. Phillips (New York: Sternberg Press, 2012) and 'On the Occupation of Images', in *Pedagogies of Disaster*. Ed: V.J. Van Gerven Oei (Brooklyn, NY: Punctum Books, 2013).

Stefan Tarnowski (b. 1987 in London; Lebanese-Polish) worked at Beirut Art Center for two years and is enrolled in the Home Workspace Program as a writer.

Home Workspace Program 2012-13

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