

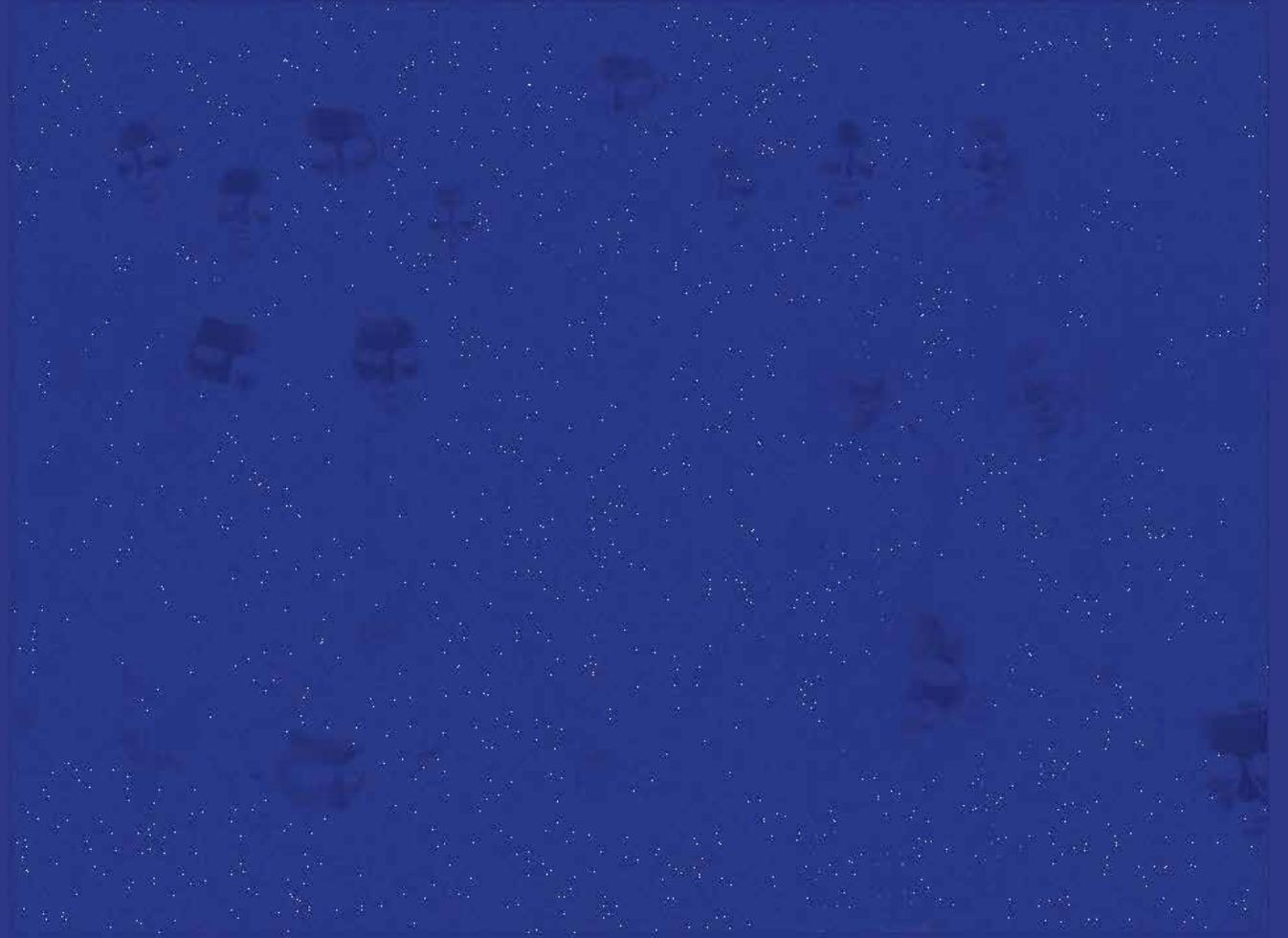
04	Raymond Gemayel
06	Dina Khouri
10	Walid Elsawi
12	Tala Worrell
14	Merve Ünsal
16	Eshan Rafi
24	Nour Bishouty
28	Mena El Shazly
30	Mahmoud Safadi
32	Fadi AbuNe'meh
34	Iman Ibrahim
38	Mary Jirmanus Saba

*We don't know what we are doing till its done.*

This exhibition catalogue is the premise for a reverse process of making work. Rather than documenting works that have been made, done, exhibited, and reflected on, the documents in this catalogue are the first manifestation of each work.

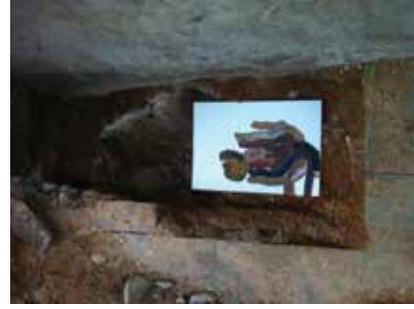
This catalogue is not documentation; it is a setup for an event to occur.

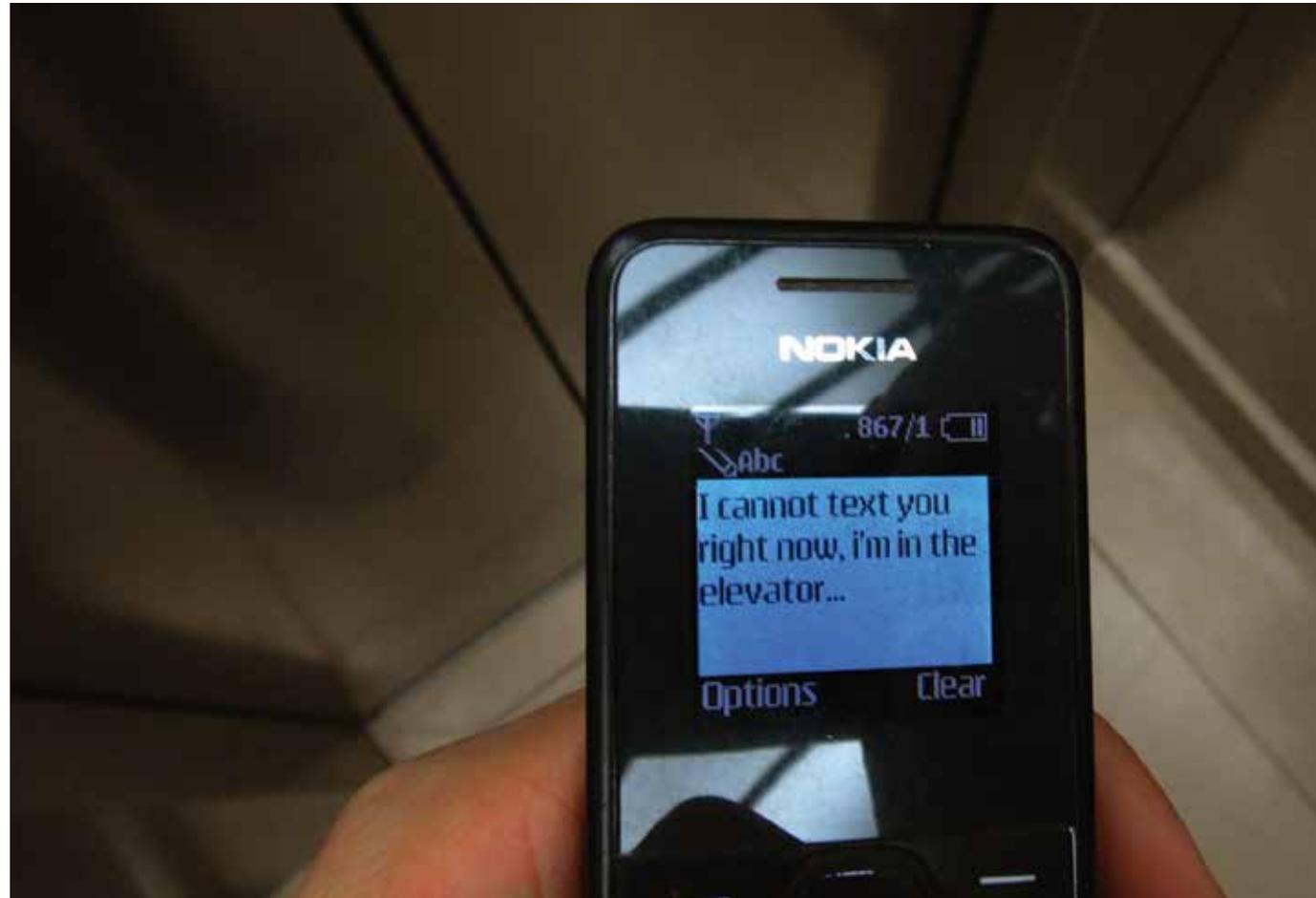
Raymond Gemayel, untitled, 2014-15



Dina Khouri  
*Incredible that such wilderness should ever have been habitable for man, 2015*







*Separated Segregation* (short clip) is a vague oxymoronic interpretation of the aftermath of the HWP participants' workshop. (It's impossible to send a message while there's no connection. meanwhile I'm sending it.)



Walid Elsawi, *Separated Segregations*, Video Still, 2015

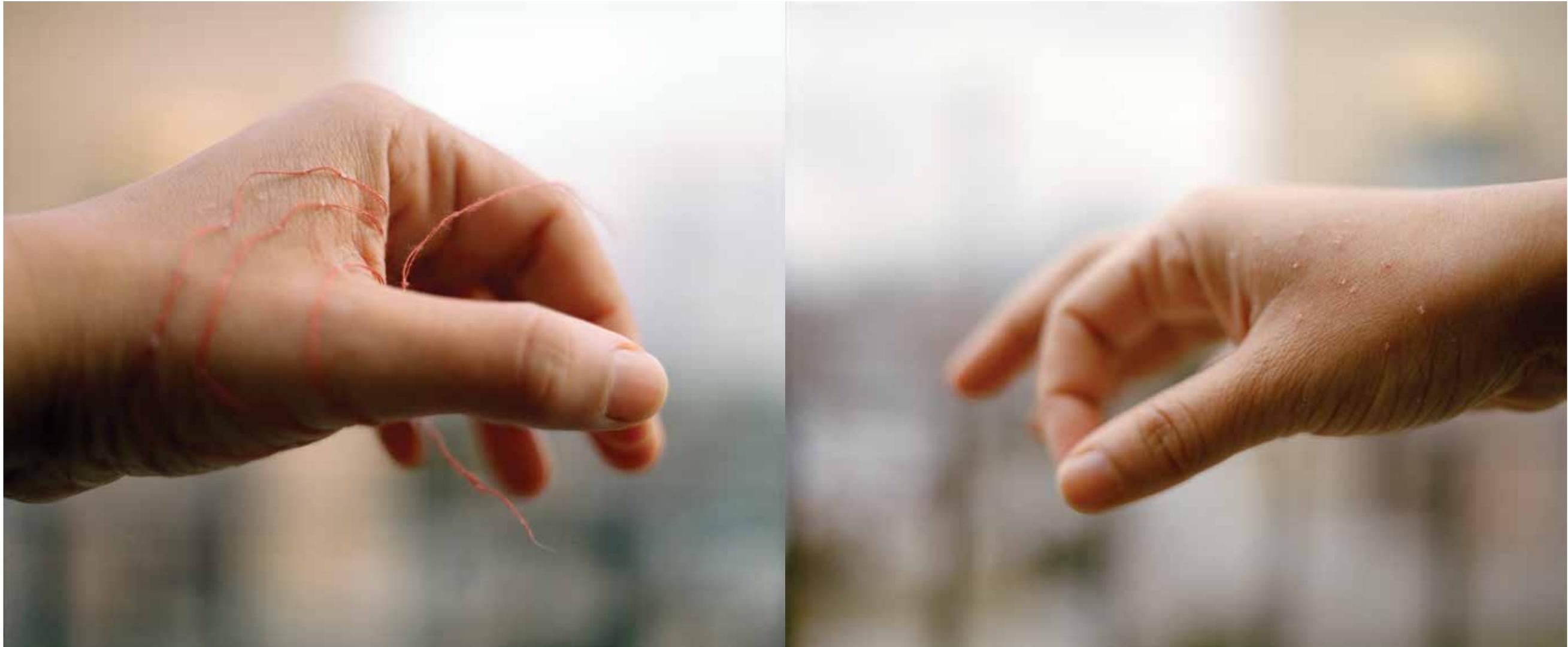
Tala Worrell, *An Artist Should Go into Labor*, performance  
9 months, 2015



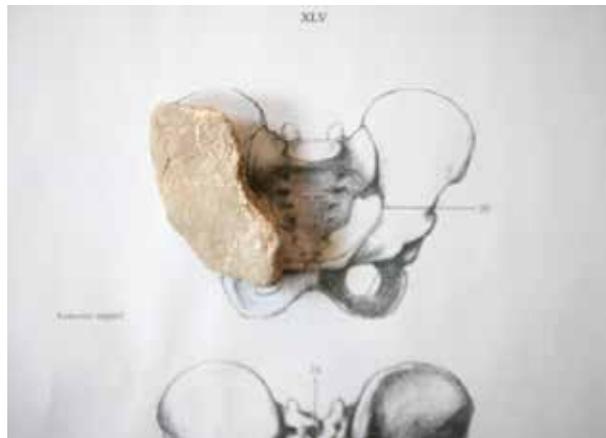
Merve Ünsal, *Ben Sadece Red Kit Okurum*  
Site-specific intervention in the publication, 2015



TURGUT ÖZAL, 8TH PRESIDENT OF TURKEY, SAID ONCE "I ONLY READ LUCKY LUKE." LUCKY LUKE, A BELGIAN COMIC, IS KNOWN FOR SHOOTING FASTER THAN HIS SHADOW. ÖZAL BRIEFLY WORKED AT THE WORLD BANK IN THE UNITED STATES. "FIFTY FIFTY, BROTHER."



Eshan Rafi, *Skin*, archival inkjet, 28 x 32" each, 2012



Eshan Rafi, *Bones, Skin, Rocks & Hair*, Workshop, 2015

A workshop was presented to the public. Participants were asked to arrive with rocks or other natural material that they felt might be part of their skeleton. We worked with these materials (thinking of them as bones) to make drawings. At the end participants were asked to write a small text about their experience:

*"Before coming to this workshop I went to Jabal Moussa. I kept seeing rocks that looked like clavicles. I lay down in the pink and yellow flowers and put the clavicles on my stomach. The weight of them was comforting. I thought about constructing skeletons from these bones, ones that moved in unconventional directions: A series of bone rock skeletons with inverted pelvic bones and tilted sacroiliac joints (like mine)."*

This workshop was an extension of a photograph taken in 2012, called *Skin*. In this work a foreign object was made part of the skin and then removed.

Skin is the body's memory of our lives.<sup>1</sup>

Unfortunately, unlike the skin, bones are not a visible organ. Therefore we had to imagine the rocks as our bones, which required

us to exercise both external and internal perception. This made us think about the Buddhist concept of the six sense organs and their objects. These are eye (vision), ear (hearing), nose (olfaction), tongue (taste), skin (touch), and mind (thought). It made us wonder if bones are a sense organ and if so, what do they sense?  
bones (...)

Soon after this workshop, the participants decided to create a collective video work.

The video does not yet have a title, but we wrote a description of the work in progress (a rough draft, as notes):

- a series of trials.
- nonsensical (or sensorial) choreography.
- relationships, space, place, light, sound, skin, bones, hair, and history.
- constructing a transgender self outside of medical or administrative frameworks.
- small collaborative performances, exploratory movement exercises, drawing activities, and other bits and pieces.
- porous boundaries.



Stills from the video work

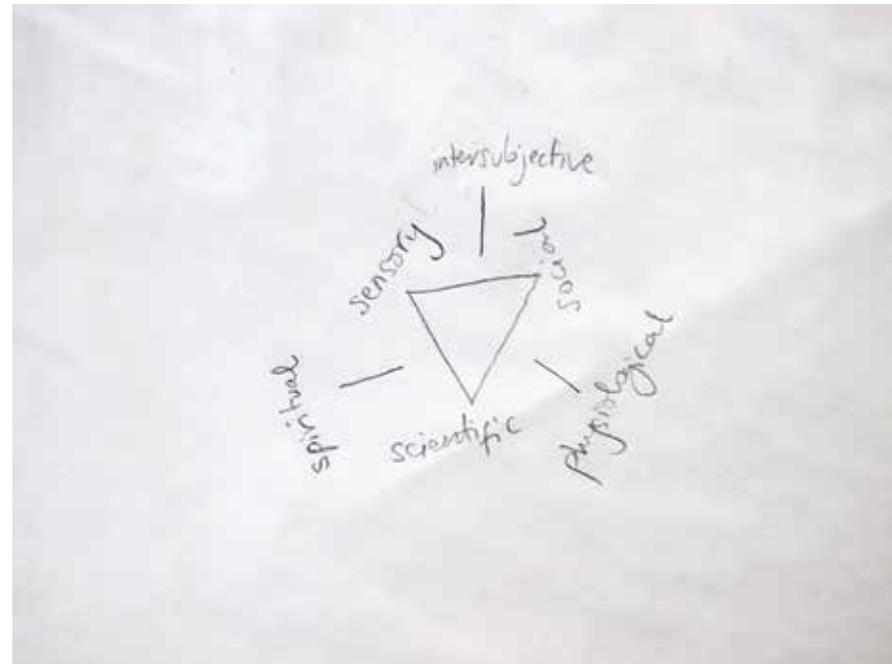
After creating this work, we read this text and felt it was a good representation of some of our ideas:

*"Thinking through the skin' is a thinking that reflects, not on the body as the lost object of thought, but on inter-embodiment, on the mode of being-with and being-for, where one touches and is touched by others."*<sup>12</sup>

We found a book by accident about sensorial history and the construction of race in the United States.

*"Sensing race proved handy for other reasons. White southerners (northerners too) used more than just sight to validate, betray and affirm racial identity. The need to sense race beyond vision began in the colonial period when a racially mixed population increased to the point where sight alone could not always reliably authenticate race. As a result, slaveholders, with pseudoscientific backing from Europe and the North, began toying with other ways to supposedly detect racial identity- by smelling, touching, listening and tasting, as well as by looking."*<sup>13</sup>

In addition to revealing a racialized history of sensing, this also leads us back to the bones and the history of eugenics (in which disabled bodies and bodies of black and brown people were deemed scientifically inferior, and sterilized or subjected to selective breeding).



1. Jay Prosser, "Skin Memories," in Sara Ahmed and Jackie Stacey, ed., *Thinking Through the Skin* (London: Routledge, 2001), 52.

2. Sara Ahmed and Jackie Stacey, ed., "Introduction," in *Thinking Through the Skin* (London: Routledge, 2001), 1.

3. Mark M. Smith, *How Race is Made: Slavery, Segregation and the Senses* (Chapel Hill, NC: University of North Carolina Press, 2006), 4.



Nour Bishouty, *Not Dispersed but Assembled*  
Inkjet prints, 90 x 60cm (each), 2015





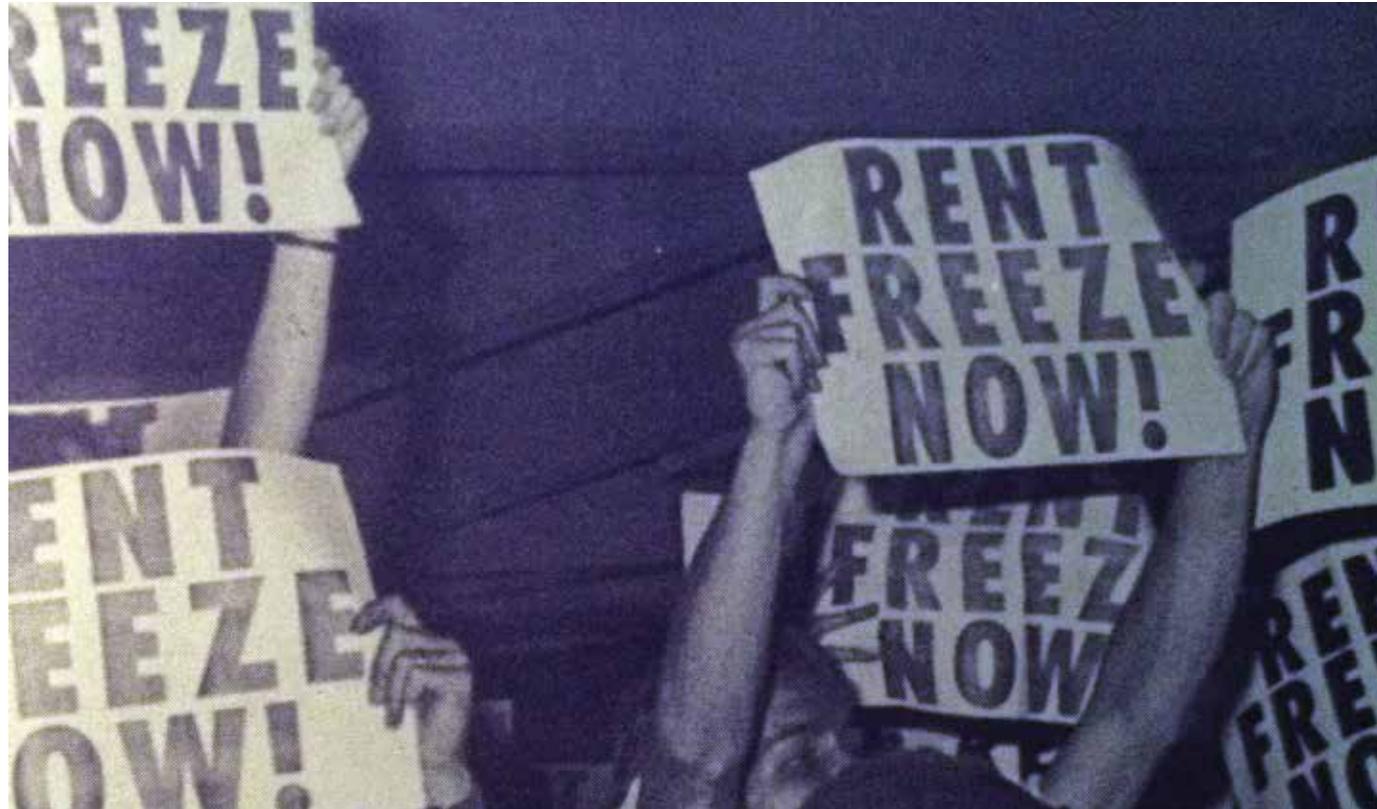
*"Is the aleph, that place in Borges from which the entire world is visible simultaneously, anything other than an alphabet?"*



MENA EL SHAZLY

Mena El Shazly, *Study o Form (I) AUGMENT (III) Despondent*  
1:39min (0:51, 0:48), Silent  
synopsis: Study of personal life within a self-imposed structure





RENT FREEZE NOW!  
RENT FREEZE NOW!  
RENT FREEZE NOW!

Urban renewal sought to remove substandard housing and stimulate economies. In practice, however, urban renewal involved the widespread demolition of working class neighborhoods in favor of middle class housing developments.

By realigning of the history of several protests, conflicts and organizing around “the rights to the city” and specifically rent control we can ask: What have we done and what can we do in the present context?

Mahmoud Safadi, 2015

A TEAM OF 'DOERS' (WE) ARE READY TO PARTNER WITH 'ARTISTS' (YOU). WITH STATE OF THE ART EQUIPMENT, WE HAVE STREAMLINED ARTISTIC PRODUCTION SO THAT THE PROCESS IS SMOOTH AND SEAMLESS FOR THE QUEENS AND KINGS OF THE ART WORLD.

Are you an artist? A curator? A gallery owner? Are you worried about meeting a deadline for a show that you have been stressing about for months? Is it taking forever and costing too much to install? Well, you don't have to worry anymore, XLRproductions provides it all!

Who We Are? Our team was founded on the belief that providing artists and cultural practitioners with exceptional technical support would produce unprecedented consumer satisfaction in the gallery space and unquestionably honorable labor practices.

No, we aren't TARS engaging the docking mechanism of a space ship; this isn't rocket science. What we have is a simple idea combined with a passionate devotion to embellishing the magic behind the scenes.

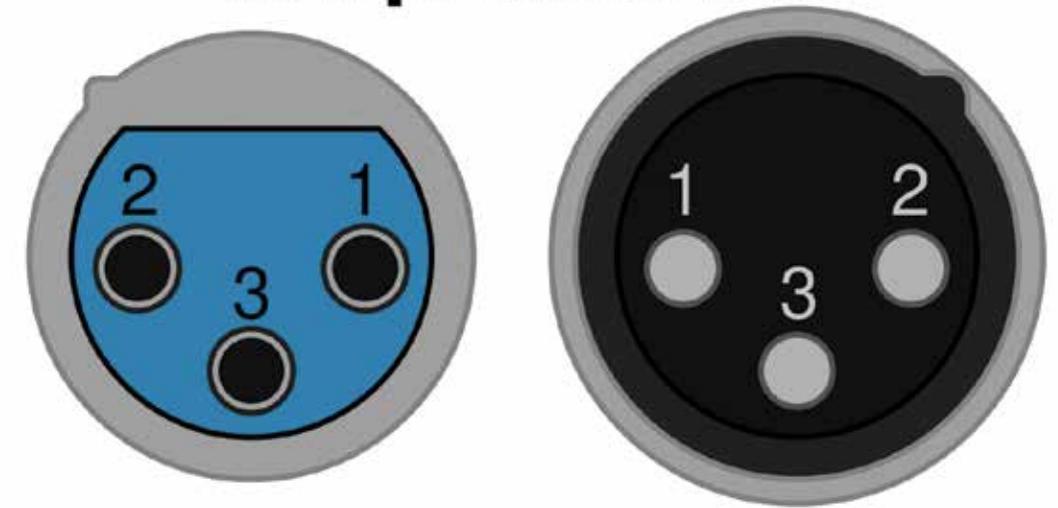
Today, XLRproductions has grown into a premiere regional provider of audio, visual and creative solutions. We are a company that is consistently recognized as an industry leader in quality, service, and innovation.

What we do? We provide you with anything you need to realize your project; sound mixers, sound recorders, amplifiers, speakers, audio cables (XLR, Jack, Minijack, RCA), microphones, headphones, video projectors, video cables (HDMI, VGA), screens, digital frames, stands, tripods, and everything in-between.

Why we do it? To sustain a situation where any labor behind artistic production is disregarded, marginalized, and unquestioned. We are deeply grateful to our people who share this passion for excellence and our clients who have not only rewarded us with dinners and drinks, but who have also become a powerful source of referrals.

For more information, contact:  
fadi@XLRproductions.ps.lb

# XLRproductions



Fadi AbuNe'meh, *XLRproductions*, 2015

Imane Ibrahim, *Incomplete Sketches for Incomplete Painting for Incomplete Workshop*  
Pencil on paper, 29.7 x 21 cm, 2015



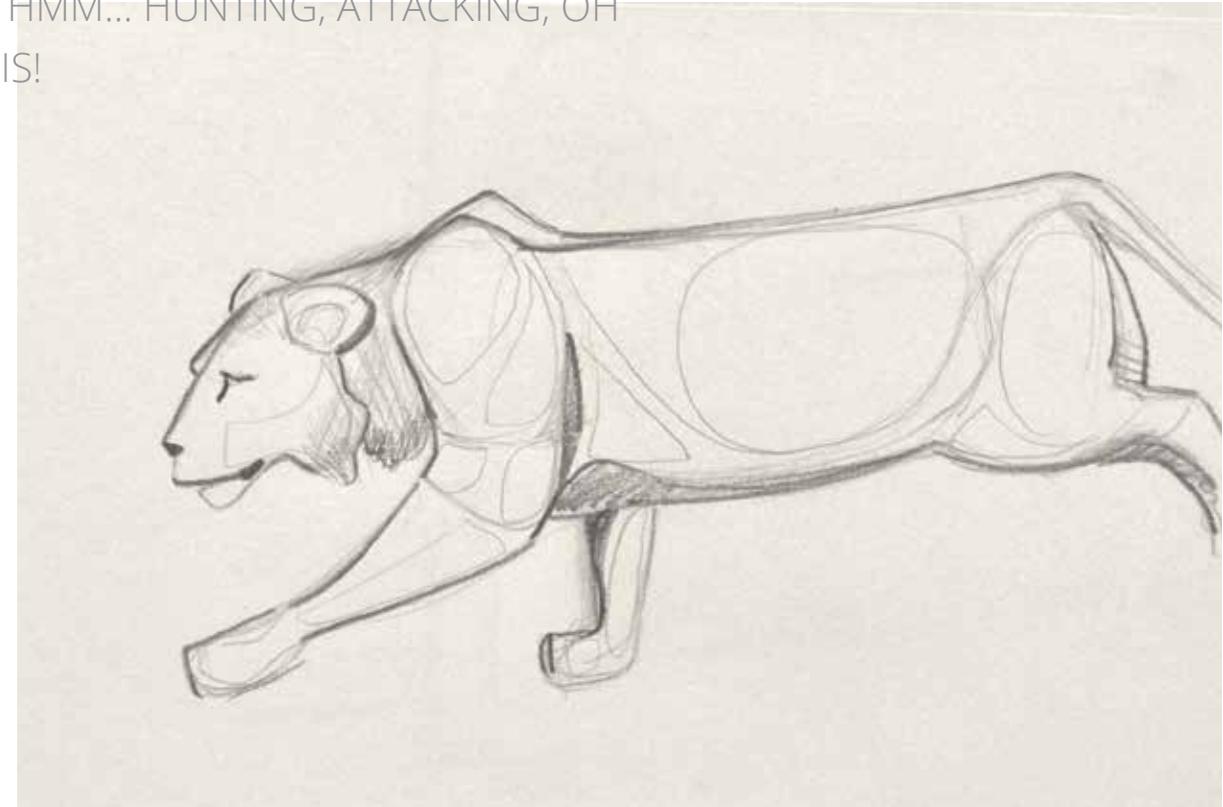
WELL, I HAVE A STRONG DESIRE TO DRAW  
LIONS LET'S LOOK UP THE WORD LION  
ON WIKIPEDIA... YEAH! NAME...OKAY... LION  
IS MALE. WAIT, WHAT?! A FEMALE LION IS  
CALLED A LIONESSE!  
OH WOW... OKAY!

Where, where are my notes?  
Yes "Notes\_butterfly".doc  
Yeah, there is this beautiful conversation in  
Scene 2.  
And... and, yes!  
Scene 3, I've highlighted it in red! This is me!  
Here we go!  
"GALLIMARD: I've played out the events of  
my life night after night, always searching  
for a new ending to my story, one where  
I leave this cell and return forever to my  
Butterfly's arms."



Oh, wow!  
Where else?!  
“But alone, in my cell, I have long faced the truth.  
And the truth demands a sacrifice. For mistakes made over the course of a lifetime. My mistakes were simple and absolute—the man I loved was a cad, a bounder. He deserved nothing but a kick in the behind, and instead I gave him...all my love.”  
M. Butterfly by David Henry Hwang  
ACT 3 SCENE 3  
M. Gallimard’s prison cell. Paris. Present.

WHAT ELSE? OH! HISTORY!  
HERE WE GO... YEAH, CAVE DRAWING,  
FRANCE, HMM... HUNTING, ATTACKING, OH  
I LIKE THIS!



“THE EQUALIZATION OF THE MOST DIFFERENT KINDS OF LABOUR CAN BE THE RESULT ONLY OF AN ABSTRACTION FROM THEIR INEQUALITIES, OR OF REDUCING THEM TO THEIR COMMON DENOMINATOR, VIZ EXPENDITURE OF HUMAN LABOUR IN THE ABSTRACT”

*Capital volume 1, chapter 1, section 4*

Mary Jirmanus Saba



Permanent installation in the LCP headquarters

