

لميا جريج
بينما أذرف الدموع

Lamia Joreige
As I weep



Marfa' ©2026

Marfa' is pleased to announce *As I Weep*, Lamia Joreige's third solo exhibition at the gallery, opening on June 25, 2026.

The exhibition continues Joreige's long-term project *Uncertain Times*, encompassing ongoing research exploring the period between the collapse of the Ottoman Empire and the establishment of the French and British Mandates in Lebanon, Syria, and Palestine (1913–1921). Utilizing extensive archival investigation and artistic intervention, *As I Weep* is a contemporary reflection on a decisive historical moment—the political, social, and territorial consequences of which continue to shape the region today. Moving between individual experiences and collective histories, Joreige examines how narratives of the past are constructed, circulated, and reinterpreted, and how they remain embedded in present-day realities. Her non-linear account resists fixed interpretation or singular truth.

As part of the exhibition, Joreige presents the historical frieze *Uncertain Times – War Diaries*, originally commissioned for and presented at the 25th Sydney Biennial curated by Hoor Al Qasimi. Continuing her research on this pivotal period,

the work draws from the diaries of Australian soldiers who fought in the Levant as part of the Allied forces during World War I. Combining her own drawings and notes with photographs, maps, soldiers' personal and military accounts, as well as paintings produced during their deployment in Lebanon, Syria, Palestine, and Egypt, Joreige creates a montage-like chronicle of war, and of a landscape undergoing profound transformation between 1914 and 1919.

The work unfolds like a historical frieze yet is more poetic than periodic. The artist connects stories and makes visual associations across seemingly disparate narratives. This non-linear retelling distills the period's socio-cultural tumult which still reverberates in the region today.

The exhibition also includes a painting-sculpture, which revisits the sixth century Byzantine *Shellal Mosaic*, originally located a few kilometers from Gaza. It was unearthed by Australian troops in 1917 and subsequently transported to Australia. The mosaic has been on display, embedded within a wall of Canberra's Australian War Memorial since 1940 – far from its original archaeological and geographical context.

At once conceptual and materially grounded, Joreige's work reflects on the mosaic's displacement and the ethical complexities surrounding restitution. If returning the fragile object risks its destruction, how—and to whom—might it be returned when the land from which it was taken has itself been dispossessed? Departing from the mosaic's original form and surviving fragments, the work operates through shifts in scale, material, representation, and display. The linen canvas alludes to the technique used to lift the mosaic off the ground in 1917, while its palette of colors is reconstructed from a historical photograph of the original.

During the early stage of her research in 2017, Joreige read the diary of a young Jerusalemite soldier in the Ottoman army written in 1915 and 1916. She then began developing it into script for a feature film *Jerusalem: The Diary of Ihsan Turjman*. *Casting for a Film, Ihsan's Diary*, records the casting process for the lead roles in this upcoming work. In a film studio, Palestinian and Lebanese actors perform scenes from the script, with varying repetitions and interpretations. These are interrupted by discussions with the director on the characters and on Jerusalem – a city inaccessible

to them. They reflect on contemporary realities in Palestine and Lebanon, drawing parallels between two distinct historical moments. An animated drawing of Jerusalem gradually unfolds in the background, forming a layered visual meditation on absence and representation.

For over a year, Joreige had been unable to cry as she witnessed the ongoing violence and devastation unfolding across our region. While pursuing her research for *Uncertain Times* in various libraries in London, she encountered rare manuscripts, maps and documents – fragments of history, fragile remnants of a not-so-distant past: accounts of the Paris peace conference, territorial negotiations, Zionist proposals and Palestinian petitions, the original Sykes – Picot map. Unexpectedly, she began to cry. Tears fell onto the fragile paper, erasing words, smudging lines, and blurring borders, thus reshaping them into unstable geographies and reimagined histories. These works make up the series *As I Weep*, which gives its title to the exhibition.

Together, the works in the exhibition *As I Weep* trace the transformation and circulation of people, objects, images, and narratives across periods of profound political upheaval.

Moving between archival research and artistic intervention, Joreige revisits the formation of borders, identities, and historical narratives, the consequences of which continue to structure the present.

UNCERTAIN TIMES — WAR DIARIES

2026
Mixed media.
1020 x 300 cm

The frieze is part of a larger installation
commissioned for the 25th Biennale of
Sydney and Rubaya Qatar, Qatar Museum.
Curated by Hoor Al-Qasimi.



Lamia Joreige: Uncertain Times - War Diaries 1.
Drawing & text

The new chapter, *Uncertain Times – War Diaries*, commissioned for the Biennale of Sydney, continues Lamia Joreige's research into the period between the collapse of the Ottoman Empire and the establishment of the French and British Mandates in Lebanon, Syria, and Palestine (1913–1921), through the diaries of Australian soldiers who fought in the Levant as part of the Allied forces during World War I. Combining her own drawings and notes with research materials—photographs, maps, soldiers' personal and military accounts, as well as paintings produced during their deployment in Lebanon, Syria, Palestine and Egypt—Joreige creates a montage-like chronicle of war and of a landscape undergoing profound transformation between 1914 and 1919.

The work unfolds like a historical frieze, yet it is more poetic than chronological. The artist connects stories and makes visual associations across seemingly disparate narratives. This non-linear retelling distills the period's socio-cultural upheavals, whose effects still reverberate in the region today.



Watercolor by James Mc Bey / Damascus 4 October 1918
(Australian Light Horse) © Imperial War Museum, U.K.

Somewhere in Palestine

9-10-17

Dear Papa & Addie

I received your welcome letter dated 18 July and am sorry to hear Papa is so bad but all we can do is to hope for the best and that time & a good rest will restore him to perfect health again, you say there is a chance of our first Conlongest chaps or what is left of us getting a holiday back to Australia by Christmas, I also thought there was a chance when first we knew of it, but things are totally different now and I think our cake is dough as far as getting furlough that way is concerned, I put in an application for three months furlough to Australia last Sunday it is known here as Compassionate Furlough and I had to attach Addie's letter to it to show them the reasons why I wanted it, but I suppose it will take a good while as it has got to go through a lot of different departments, you know what a lot of red tape there is in anything the government have anything to do with. But my Commanding Officer gave me an excellent recommendation, he put on the recommendation that I had been with the





*Exhibition view at Chau Chak Wing Museum Sydney
Photograph: David James. © The Biennale of Sydney*





*Watercolor by James Mc Bey / Damascus October 1918
(Australian Light Horse)*

~~14th Dec~~

14th January 1919.

Dear Bess.

I received your letter yesterday, dated 17th November, and was pleased to hear all were well at home.

Well Bess since last I wrote home, we have been on a long march from Beirah to Rafa which is situated right on the borders of Egypt and Palestine and on the Mediterranean coast. We have a fine view from here, every day we see British Mine Sweepers and Destroyers hard at work trying to fish out floating mines. (Some got etc.) We have been told that this is our de-mobilisation camp, but so far we have not landed over our horses, which, I understood are to be given over to the Indians to be taken to India for Military purposes, and until this takes place (which should be any moment now) nothing will be given out as to where we will be heading for Australia.

You mentioned in your letter that there was great

ONCE UPON A TIME A MOSAIC

2026

Painting-sculpture, acrylic and stiffening gel
on laser-cut linen.

470 x 350 cm

While discussing Lamia Joreige's invitation to the Biennale of Sydney and her ongoing project *Uncertain Times*, curator Hoor Al-Qasimi mentioned the *Shellal Mosaic*.

War leaves traces not only on the land, but also through the souvenirs and objects soldiers brought back – some were given or bought, others were taken, as is often the case during war. The sixth-century *Shellal Mosaic*, originally the floor of a Byzantine church a few kilometers from Gaza, was unearthed by Australian troops while they were digging defensive positions after the Battle of Beersheba. It was subsequently taken to Australia in 1917. Its design, known as an “inhabited vine scroll” was among the most popular figurative floor motifs in Byzantine Palestine. The mosaic has since become a relic and has been on display at the Australian War Memorial in Canberra since 1940. Departing from its original horizontal position, it now stands vertically, embedded in a wall. Returning it risks its destruction; yet how, and to whom, could it be restituted when the land from which it was taken has itself been dispossessed, with villages around Shellal destroyed and their inhabitants expelled in 1948?



Shellal Mosaic fragment on site-floor & Shellal Mosaic before cleaning on site. © Australian War Memorial.



Photograph of the Shellal Mosaic, 1917.
© Australian War Memorial.

This painting-sculpture, both conceptual and material-driven, is a reflection on the *Shellal Mosaic* and its history. It originates from the exact shape of the mosaic and the display of the surviving fragments, yet it is not an exact reproduction. The artwork enacts a displacement by shifting notions of scale, material, representation and display. The linen canvas used by the artist refers to the material and pseudo-archaeological method used in 1917 by the team who lifted the mosaic from the ground by gluing the tesserae onto the canvas. With the help of a photograph of the original mosaic from the Australian War Memorial, the artist selected 11 dominant colors and reconstructed them according to their CMYK values at a paint factory in Beirut. She calculated the percentage of each color in the mosaic and reproduced those proportions on the canvas.



Preparatory digital sketch



(Aged Limestone)	(Warm Travertine)	(Desert Sandstone)	(Antique Ochre)	(Weathered Umber)
RGB(216,199,178)	RGB(201,178,153)	RGB(184,154,120)	RGB(168,132,95)	RGB(143,115,84)
CMYK (0 / 8 / 18 / 15)	CMYK (0 / 11 / 24 / 21)	CMYK (0 / 16 / 35 / 28)	CMYK (0 / 21 / 43 / 34)	CMYK (0 / 20 / 41 / 44)
#D8C7B2	#C9B299	#B89A78	#A8845F	#8F7354
25%	18%	13%	10%	9%



(Cool stone Blue-Grey)	(Olive Patina)	(Stone Shadow)	(Burnt Terracotta)	(Charcoal Bassalt)
RGB (140, 143, 139)	RGB(111,122,107)	RGB(94,90,80)	RGB(156,106,79)	RGB(63,64,60)
CMYK (2 / 0 / 3 / 44)	CMYK (9 / 0 / 12 / 52)	CMYK (0 / 4 / 15 / 63)	CMYK (0 / 32 / 49 / 39)	CMYK (2 / 0 / 6 / 75)
#8C8F8B	#6F7A6B	#5E5A50	#9C6A4F	#3F403C
7%	6%	4%	3%	2%



(Yellow-Ochre Highlight)
 RGB (216, 181, 106)
 CMYK (0 / 16 / 51 / 15)
 #D8B56A
 3%

Color palette and percentage



*Detail of Once of Upon a Time a Mosaic at Marfa' gallery 2026.
Photograph by Youssef Itani*



*View of Once of Upon a Time a Mosaic at Marfa' gallery 2026.
Photograph by Youssef Itani*

CASTING FOR A FILM, IHSAN'S DIARY

2026

Video projection. 48'

Produced by Nicole Kamato & Lamia Joreige

With the support of Marfa' Gallery, Beirut
& Centre National des Arts Plastiques

The film records the casting process for the lead roles in Lamia Joreige's upcoming feature film *Jerusalem: The Diary of Ihsan Turjman*, which draws on a 1915 manuscript written by a young Jerusalemite soldier in the Ottoman army. In a film studio, Palestinian and Lebanese actors perform scenes from the script, with varying repetitions and interpretations. They are interrupted by discussions with the director about the characters and Jerusalem, a city inaccessible to them. Reflecting on contemporary realities in Palestine and Lebanon, they draw parallels between the two historical moments. An animated drawing of Jerusalem gradually unfolds in the background.

All the scenes are taken from the script *Jerusalem, the Diary of Ihsan Turjman*, a feature film project by Lamia Joreige written in collaboration with Majd Kayyal. The film is based on an original manuscript by Ihsan Turjman, published in *Year of the Locust: A Soldier's Diary and the Erasure of Palestine's Ottoman Past* by Salim Tamari (Institute for Palestine Studies).

With, by order of Appearance: Rana Zidane,
Mohamed Ahmed, Aly Harkous, Dana El Sherif,
Razan Shleish, Ahmed Masri, Yasser Hanafi, Imad
Alawneh, Omar Ahmed, Ali Al Kayyem, Ahmed Abu
Daher, Rimah Ajab, Karim Chreyteh

Editing: Sandra Fatté

Director of Photography: Bassem Fayad

Sound Recordist: Alex Mitri

Camera 2: Ahmad Shehadeh

Studio Assistant: Nagham Darwish

Sound design & mixing: Fadi Tabbal-Tunefork
Studio

Post production: Lucid Post

Color correction: Belal Hibri

Online Editor: Sebastien Leclercq

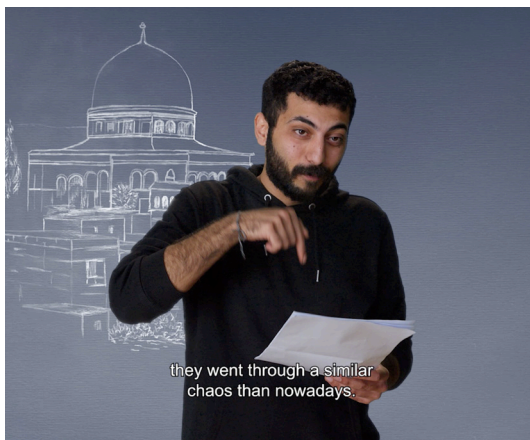
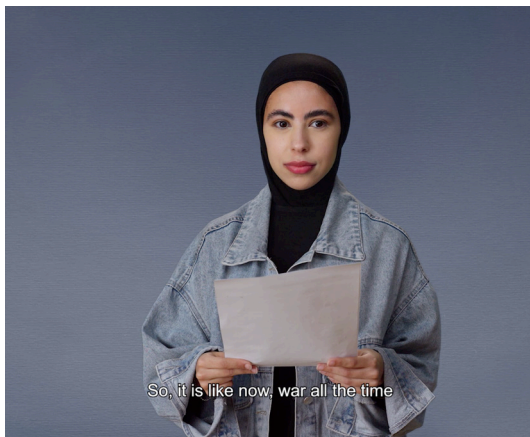
Assistant Online Editor: Cynthia Kassis

English translation: Lamia Joreige & Nicole Kamato

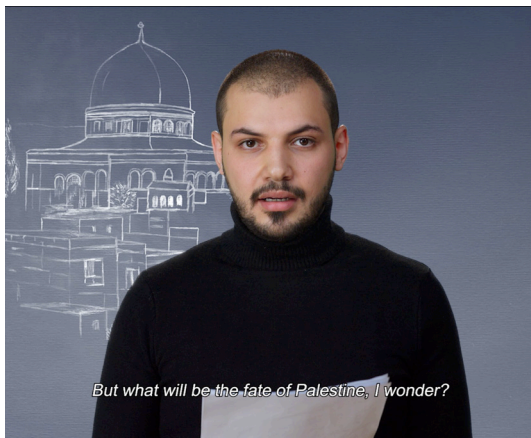
Additional graphics: Carole Hobeika

Filmed at Solo Films Studio

Many thanks to Joumana Asseily, Sandra Dagher,
Manal Khader, Salman Mirza, Khalil Nahas,
Graziella Riskallah Toufic, Fadi Syriani, Salim
Tamari, Jalal Toufic, The Institute of Palestinian
Studies.



Stills from the video Casting for a film, Ihsan's diary



Stills from the video Casting for a film, Ihsan's diary



Lamia Joreige: Jerusalem. Drawing



BACKGROUND FOR A SCRIPT

2024

15 Paintings. Acrylic on canvas.

Each 20x26 cm



*Exhibition view at TEA in La Proclama Herética,
Tenerife Biennial, 2024*

Since 2021, Lamia Joreige has been working on a script for the feature film and video installation *Jerusalem*, the diary of Ihsan Turjman, based on the diary of an Ottoman soldier who lived through the events that led to the fall of the Ottoman Empire and the subsequent partition of Palestine and the Levant by Western colonial powers.

The manuscript, written in 1915-1916, resonates painfully with the present. It alludes to the state of uncertainty that has persisted for more than one century and points to the connection between the events experienced by Turjman and the colonialism that endures in Palestine today. Ihsan's diary affords an intimate and personal perspective, dotted with moments of hope within the catastrophe that befell the entire region during World War I. The young Jerusalemite soldier expresses his fears, ideals and intimate thoughts alongside political observations about his country during a time of disintegration.

Fifteen paintings are presented as part of an installation called *Background for a Script* (2024). With the exception of Turjman's portrait, the paintings interpret scenes of Joreige's script. They deliberately exclude human figures, and instead portray the context, landscapes and objects

destined for a future film. These paintings are mirrored by fragments of scenes from the script, which help us imagine Ihsan's social context and mental state. Joreige was in the process of casting actors to portray the character of Turjman in 2023, but the project was put on hold in October of that same year. The video *Casting for a film, Ihsan's diary* was finally shot in March 2025 and completed in early 2026. It is also presented in this exhibition.



8 . Interior - Night Ihsan's room-

Ihsan begins to repair his watch, puts the balance wheel back in place.

Ihsan

Khalil Effendi read us extracts from his memoirs, which fascinated me and made me want to keep a daily diary. Our conversation revolved around this calamitous war, its end and the destiny of this country.

He takes the knife from the pot; the watch completely breaks and its internal parts fall off, Ihsan's shadow appears on the wall.

But what will be the fate of Palestine, I wonder?

Ihsan squeezes the locust in his hands and throws it out of the window.

Either independence or annexation to Egypt. And the latter option is more plausible for us than independence for obvious reasons, because no nation other than the English will take this country. And England will not hasten to give Palestine complete independence and self-government.²

Ihsan lies down on the bed, his hand reaches out to the candle on the table, touching the dripping wax. He turns towards the wall and speaks out loud:

You're still in my thoughts. Every time I think of you, I see happiness ahead of me. I thought I could marry you and live a happy life with you. I would like to be near you even if it's just walking past your door. I truly love you.

Exhibition view at Marfa' gallery. 2026



*Exhibition view at TEA in La Proclama Herética,
Tenerife Biennial, 2024*



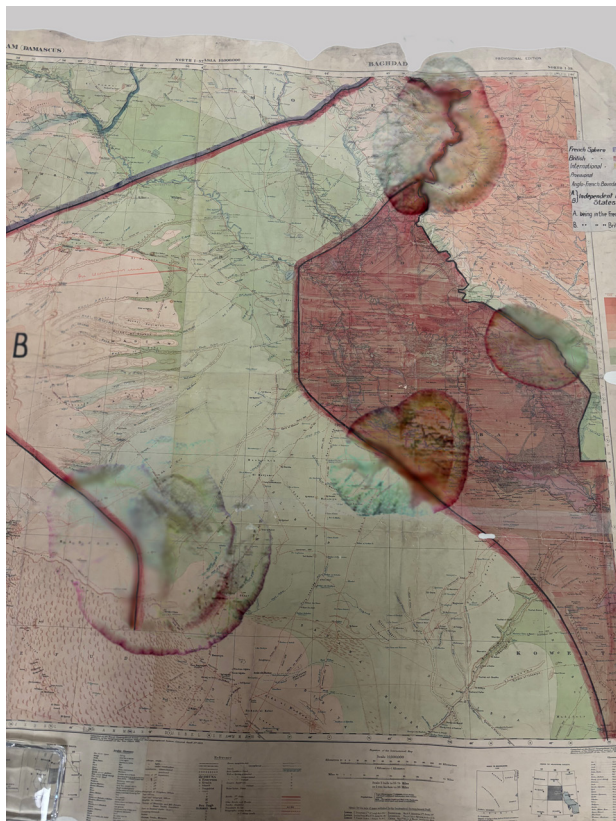




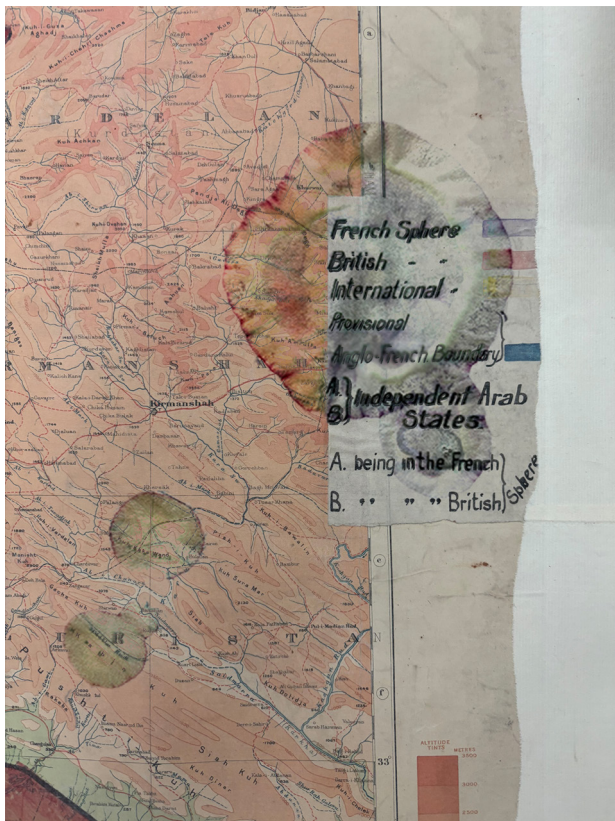
AS I WEEP

2026

Unique prints. Archival ink on fine art paper.
Variable dimensions.



For over a year, I have been unable to cry. Speechless and powerless, I watched daily the endless suffering as the horrors of the ongoing genocide in Gaza and the war in Lebanon unfolded before me. But no tears came. Then, while doing research for my project *Uncertain Times*, I immersed myself in London's archives—rare manuscripts, maps, and letters, fragile relics of a not-so-distant past. The strict protocols of the libraries, each box handled with reverence, demanded patience and care. The vastness of the collections was a silent echo of the British Empire. As I read fragments of history—accounts of the 1919 conference in Paris, territorial claims, the Zionist meetings in London, Palestinian petitions—and I unrolled the original Sykes-Picot map, without warning, I cried. Tears dropped onto the paper, erasing words, smudging lines, blurring borders—reforming them, reshaping histories and geographies.



P5868/18

This Document is the Property of His Britannic Majesty's Government.]

(7)

Printed for the War Cabinet. December, 1918.

Imperial War Cabinet.

SECRET.

P. 48.

UNCORRECTED

PROOF

Memorandum for Peace Conference.

PALESTINE.

FOR convenience of reference this memorandum is arranged under the following heads—

- (I.) Territories in Question.
- (II.) British Commitments.
- (III.) Military Operations.
- (IV.) British Proposals.
- (V.) Appendix.

I.—Territories in Question.

Palestine, for the purposes of this memorandum, may be best described as the Palestine of the 1914 Agreement, extending from Dan to Beersheba. There is a question as to the exact boundaries, and these ~~may~~ have to be settled by commissioners. For the present it is sufficient to take the northern boundary as the Litani river on the coast, and from there across to Banias, north-east of Lake Huleh, in the interior. This would give Sur (Tyre) to Palestine and Saida (Sidon) to the Lebanon. Saida is wrongly marked on the Sykes-Picot map south of the River Litani, where Sur ought to be. The eastern boundary is the sea. The eastern boundary is more difficult. The Zionists are naturally looking eastwards to the Trans-Jordan territories, where there is good cultivation and great possibilities in the future. There is a general desire to get out of the steaming Jordan Valley and on to the uplands beyond; and we are undoubtedly face to face with a movement which is growing on the part of the Arabs that Palestine is now to include what it has not included for many centuries—it is never did—and what would be regarded by the Arabs as part of their domain. It is assumed, however, for the purposes of this memorandum, that the Jordan and the Dead Sea will form the frontier on the east. As to the southern boundary, there are a number of different considerations. On the one hand it is contended that the cultivable areas south of Gaza ought to be part of Palestine because they are necessary to the subsistence of the people. On the other hand, this area is inhabited by Bedouins of the desert, who look really towards Sinai, and ought not to be associated with Palestine at all. It is suggested by the Foreign Office that it would be a sound principle to include in Palestine only the country capable of cultivation, e.g., in the direction of Rafah and Beersheba. It is suggested by the Foreign Office proposals that the area should be left to the Arabs, since the tribes are identical with those in the Sinai Peninsula, and the present frontier is quite arbitrary from the tribal point of view. It is further suggested that Akaba should be left to the Arabs, but it might be advisable to include some of the wells on the east side of the bay in Egyptian territory, so that we might be able to make a British harbour there, if it became desirable to do so hereafter. But the definition of the southern boundary is of some importance from the British point of view.

The total pre-war population of Palestine has been variously estimated; there were probably about 573,000 inhabitants, of whom about 66,000 were Jews. Since the war, and particularly since the declaration to the Zionists by our Government, there has been a considerable further immigration of Jews.

Before the war there were Jewish and German agricultural colonies in Palestine. The Jewish colonies near Jaffa had a total population of about 15,000, cultivating some 10,000 acres; the chief produce being cereals, cotton, and various fruits. These colonies consisted mainly of Russian Jews. They possessed entire administrative

and that the remaining area, south of Gaza and the Dead Sea, to the Gulf of Akaba, should be reserved to the Bedouins, and

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5868

Printed for the War Cabinet. December 1918.

SECRET
P-50.

Imperial War Cabinet
Memorandum for Peace Conference.
SYRIA.

UNCORRECTED

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INTRODUCTORY.

1. The question of Syria depends on the Sykes-Picot Agreement. If that agreement stands, then Syria is within the Blue Area, in which the French have special rights; and the only matter for discussion is that of boundaries.
2. But there are strong reasons for setting aside the agreement altogether, or if that prove impossible, then for modifying it in regard to Syria and "Area A." This question, and the terms on which an arrangement may be possible, are discussed below.
3. For convenience of reference this memorandum is arranged under the following heads:—

- I.—Territory of Syria.
- II.—Sykes-Picot Agreement.
- III.—Modifications suggested by the Sykes-Picot Agreement.
- IV.—British proposals.
- V.—Appendix.

I.—Territory of Syria.

Syria.—The boundaries of the country generally known as Syria have varied from time to time, and in modern times, the country, under Turkish rule, included the Sanjak of Jerusalem. In this memorandum, however, the narrower and more commonly understood meaning of Syria is taken, namely, the country to the north of Palestine. The boundary between these two regions may be taken as the River Litani (Kasimiyah or Lebantes) which runs into the Mediterranean about 6 miles north of Tyre, and about 30 miles north of Acre. The Litani forms a well-defined boundary from west to east for 120 miles as the crow flies, and from there only a few miles of hill intervenes till the Scriptural Dan is reached in the Upper Jordan Valley, near Lake Huleh. East of Dan, on the other side of the valley, is Banias, the ancient Caesarea Philippi. The line Litani—Dan—Banias may therefore be accepted both as the natural physical boundary of Syria on the south, and as being supported by the authority of ancient history, which makes Palestine the country south of Syria, extent from Dan to Bersheba.

The northern boundary is defined by one or other of the mountain ranges which overlook the Gulf of Iskenderun or Alexandretta; these are the Taurus Mountains, north of Adana, or the Elma Dagh (Aman Mountains) which come close down to the Gulf of Alexandretta.

The eastern boundary is more difficult to define. Mountain ranges (of which the best known is the Lebanon) run from north to south and form, as it were, the backbone of the country; east of those is a series of important oases, of which Aleppo and Damascus are the chief; and east of these again is the great Syrian Desert (not so much desert as steppe country), which extends from west to east for about 400 miles till the Euphrates is reached. It is a moot point whether the Syrian Steppe is to be considered geographically as falling within Syria or Mesopotamia. For practical purposes the administration, and was neither Syria nor Mesopotamia. It is inhabited by a wandering Bedouin population, and under the Turks was left practically without any permanent boundary of Syria may be taken as a line drawn from the neighbourhood of Hakkara to the Euphrates southwards till it reaches the Sea of the great Arabian Desert.

The population of Syria as thus defined is probably about 2,000,000. The bulk of the population is of Semitic origin, but has been strongly modified by continuous Arab immigration. As a whole, therefore, the population may be counted as Arab, and the Arabic language is practically universal throughout the country. There are also, in the extreme north, communities of Kurds, Turks, and Circassians. In the coast towns there are, as in all the towns of the Levant, a number of Greeks; while the Lebanon is inhabited chiefly by Maronites and Druses.

5867

5868

ARTIST BIOGRAPHY

Lamia Joreige is a visual artist and filmmaker who lives and works in Beirut. She earned her BFA from the Rhode Island School of Design, where she studied painting and filmmaking. She uses archival documents and elements of fiction to reflect on history and its possible narration, and on the relationship between individual stories and collective memory. Her practice, rooted in her country's experience, explores the possibilities of representing the Lebanese wars and their aftermath, particularly in Beirut, a city at the center of her imagery. Her work is essentially on time, the recordings of its trace, and its effects on us.

Joreige's artworks, which include drawings, paintings, sculptures and large scale multimedia installations, have been presented internationally in various exhibitions and venues, among which: the 25th Biennale of Sydney (2026); the 17th Istanbul Biennial (2022); the Biennial Internacional de Arte de Tenerife (2024); The Berlin Biennial (2022); the Liverpool Biennial (2018); Sharjah Biennial (2017, 2013, 2009); Venice Biennial (Lebanese pavilion, 2007); Centre Pompidou; Tate Modern; Serpentine Gallery; the New Museum; the San Francisco Museum of Modern; MAXXI, Fondazione Sandretto Re Rebaudengo; Mathaf (Qatar); Harvard University's Radcliffe Institute and Carpenter Center for the Visual Arts; the International Center of Photography; Cardiff National Museum; Arter (Turkey); Musée Nicéphore Niépce; le 104 (Paris); Taymour Grahne Gallery; and Marfa' gallery in Lebanon.

She has written, directed and produced various short essay-films and one feature narrative, which were presented in festivals and venues among which: Berlinale (Forum Expanded); Cinéma du Réel; Medfilm Festival, Rome (Awarded Best film); FID Marseille; Les

Rencontres Internationales Paris/Berlin; Paris Cinema; The Mediterranean Festival of Cinema, Montpellier; Home Works I, IV & VII (Ashkal Alwan); Festival du film libanais and Beirut Cinema Days in Beirut.

Lamia Joreige will be a fellow at Bellagio Center Residency (Rockefeller Foundation) in September 2026. She was a fellow at the Institute for Ideas and Imagination in Paris (Columbia University) in 2021, and a fellow at The Radcliffe Institute for Advanced Study (Harvard University) in 2016–2017. She is a co-founder and board member of Beirut Art Center, which she co-directed from 2009 to 2014.

EXHIBITION CREDITS

This exhibition is dedicated to the memory of my dear friend Milia Maroun, with whom I shared beautiful conversations on the works present here.

Installation: Roy Daher, Dany Tabet

Gallery Team: Nadine Kerbaj, Matthias Valigny-Sabbagha, Laetitia Zalloum

Audio-visual installation: ATOM

Electrician: Jean Ghedban

Translation to Arabic: 180 Sunsets

The artist wishes express her deep gratitude to: Joumana Asseily, Hoor Al-Qasimi, Sandra Dagher, Aaron Cezar and the Delfina Foundation, Anthea Gunn, Nadine Kerbaj, Matthias Valigny-Sabbagha and Laetitia Zalloum

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