

## ***After the Earth Has Ground Itself Down*** by Panos Aprahamian

### ***This Haunting Memory That Is Not My Own (2021)***

*This Haunting Memory That Is Not My Own* draws upon oral traditions, speculative histories, and Climate-fiction in an essayistic attempt to scout out the spectral presence of past traumas and unknown futures in bodies, structures and places that helped create—and dwell in and around—Beirut's port and quarantine district. The work explores the remnants of the historical reality that came about once the old imperial order collapsed into nascent states. Subsequently, global flows of capital engulfed those former territories, modernizing industry, intensifying nationalism, and enhancing paranoia. As sericulture uprooted old social relations, contributing to the arbitrary redrawing of borders, women entered the workforce and girls the factory. Further, as silk returned from ancient futures—a catalyzing agent of accelerated modernization—it reworked the old model into the novel nation solidified through mass death and displacement, as new taxonomies codified bodies and new peripheries emerged.

### ***Odorless Blue Flowers Awake Prematurely (2021)***

Commissioned by International Media Support and Beirut DC for Beirut - *One Year Later*, *Odorless Blue Flowers Awake Prematurely* presents dystopia as documentary rather than fiction, since, for many inhabitants of this world, the apocalypse is not a future possibility but a historical reality. The short film essay explores Beirut's overlooked and marginalized areas affected by the blast on August 4, 2020. These areas sit on both banks of the Beirut River. The river that usually takes the city's toxic waste to the sea became a conductor for the blast's wave heading inland. There is nowhere to go and no ability to smell the flowers that grow above the destruction. There is not much to be said about the end of the world.

### ***Billy Pilgrim Has Come Unstuck In Time (2020)***

The Beirut Art Center invited four filmmakers/video artists for the third installment of their Micro-Commissions series titled *Insecure* to make four short films and video works, using only the six security cameras that surveil the center. *Insecure*, the name given to the endeavor, captures through the CCTV footage the temporal disjunction that occurred due to the massive city-razing explosion at the Beirut Port. Evidence of the explosion is captured on camera and engraved on its sensors as a series of glitches. In turn, the disjunction produces a temporal labyrinth in which the center's security guard finds himself stuck as he becomes unstuck in time.

## ***like the delayed rays of a star*** by Heather M. O'Brien

### ***like the delayed rays of a star***

Photographic installation and Artist's book, 2021

*like the delayed rays of a star* contemplates the role of the gaze in photography, while attempting to pierce the propaganda surrounding US-centric perceptions of Beirut, this work immerses the viewer into the photographer's domestic space through sun-drenched portraits from her Ottoman-era home. The book's central question—*What is a home?*—poignantly resonates with the condition of forced emigration and uprising in the face of multiple global crises. In moments charged by Beirut's 2019 rebellion, economic collapse, the pandemic, and the most recent 2020 blast, this work seeks to resist narrative tropes of a Western gaze, by asking us, "Will there ever be another way to see Beirut?"

## ***With a face of golden pleasure, elegantly destroy***

Single-channel film, 6 minutes, 2019

*With a face of golden pleasure, elegantly destroy* asks us if water is ever still. And what else to say about water, after having seen the immense walls of dark stones of the palaces and old houses of Beirut, except that water continues to love and to destroy the fortress of spirit that characterizes Lebanon. Water reduces this spirit of conquest and negation of old Lebanon to walls of canvas whose gashes are death for matter and a window for the liberation of the mind. Should water, therefore, be thought only in relation to its sites, and within the civilizations to which it belongs?

### ***dyad gaze***

Single-channel film, 26 minutes, 2019

With Beirut as a backdrop, a young writer and philosopher, Noor Tannir, recalls her first memory growing up in the city. *dyad gaze* weaves through the quotidian light of an old house in the Hamra/Karakas neighborhood and asks questions about the place from which one speaks. In pondering dual gazes between filmmaker and subject, a ground of positioning is called into question. A dyad narrative attempts to unravel through a singular testimony.

## ***Signal Issues: In five days we'll need to leave*** by Simon Liu

### ***Happy Valley***

16mm to HD // Sound // Color // 13 Minutes // 2020

British Colonial-era structures overlook scenes in the aftermath of civil unrest as Hong Kongers work to retain some semblance of normality. As civic functions grind to a halt, the limits of our empathy and control come into question. As the days teeter toward an uncertain future *Happy Valley* cinematically probes the role of the so-called "little things." A rendering of the perseverance of spirit in Hong Kong - an attempt at irony that can't help but be emotional.

### ***Signal 8***

16mm to HD // Sound // Color // 14 Minutes // 2019

They said a storm is calling this way but we're still waiting. Lives carry on in Hong Kong as traces of civic upkeep morph into sites of remembrance. Decorative structures mimic nature then occasionally malfunction - transforming common spectacle to warning signs. The light urges to tell us something but can't quite get its point across, patience tested for another day.

### ***E-Ticket***

35mm to HD // Sound // Color // 13 Minutes // 2019

A film sixteen thousand splices in the making. *E-Ticket* is a frantic (re)cataloguing of a personal archive and an opportunity for rebirth to forgotten images. 35mm photo negatives and moving pictures (taken during the artist's formative years) are obsessively cut apart, reshuffled then tape spliced together inch by inch in rigid increments. Fragmented views swipe between a school trip to India then culminate with a protest of a 2005 World Trade Organization summit in Hong Kong. My photographs may be cut up and mixed around, but at least they're all in one place now. A retelling of Dante's inferno for the streaming age; freedom of movement for the modern cloud.

### **Fallen Arches**

35mm to HD // Silent // Color // 10 Minutes // 2018

Glimpses through windows into family gatherings and views along British coastlines are consumed by temporary store-front displays and the allure of emblazoned skyscrapers. Imagery both diaristic and impersonal to the filmmaker overlap, contradict and trace movements between Stoke-On-Trent, Hong Kong and New York. In an act of dedication, *Fallen Arches* is at once a celebration and questioning of fleeting enchantments as borders between distant spaces dissipate into multi-chromatic rushes.

### **Star Ferry**

35mm to HD // Silent // Color // 8 Minutes // 2018

Time-condensed 35mm imagery of Hong Kong and Tokyo meld together to form impressions of city life by day and night. As an exploration of the energy found in transient moments between final destinations, *Star Ferry* attempts to construct a cinematic replica of the circadian rhythms of these two metropolises.

### **Highview**

16mm Quadruple Projection to HD // 21 Minutes // 2017

Upon the North Point a torrential downpour of instants tease their way into sight, but never fully form. Shutter-induced memories reduced to speckles, dissipating into fog. Here, my initial disappointments in a material defect morph into opportunity - satisfying an itch to melt instances together, to see any number of places as one. I want to go home. These images were meant to show us what goes where - but I can't make out the path. Maybe we should lay them all out on the floor and try to put the pieces back together. In another five days, I'll need to leave.

### **Harbour City (Redux)**

16mm Dual Projection to 2 Channel Video // Color & B/W // 14 Minutes // 2015 x 2021

Views through cracks between wet markets and high-rise buildings; urban imagery of Hong Kong and the indulgence of life. Incited by the airy weight of digital platforms and their approaches, I imagined ironing flat potentially conflicting 16mm negatives via an industrial contact printers. Views thicken; detail lost over generations. A dream of turning two images into one, a density of information reserved for the modern cloud.

## **Revolution Everywhere: Thresholds of Resistance**

by Juli Carson

*Revolution Everywhere* features artwork shaped by the recent revolutions taking place in Lebanon and Hong Kong. Though the artists' political subject matter may differ, a common aesthetic stance can be observed. Within the current devastation of failed nation states and forced diaspora, a poetic approach to political events makes life worth living. The exhibition's title derives from an interview of the Lebanese journalist, scholar and activist Joey Ayoub by the Hong Kong based Lausan Collective on June 13, 2020, entitled "Revolution Everywhere: A conversation between Hong Kong and Lebanese protesters." Given Lebanon's ongoing 17 October Revolution and Hong Kong's recent National Security Law, a temporal angst and fear of cultural disappearance hangs in the air. In the wake of such destruction, Ayoub and Lausan's assertion still rings true: "The momentum for liberation is never lost; it simply picks up at different speeds in different places, at different times." The artwork featured in *Revolution Everywhere* is a testament to this aspiration.

# Revolution Everywhere

革命無處不在

ثورة في كل مكان

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Curated by Juli Carson  
October 9 to December 11, 2021



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