



MARFA'
مرفا'

LAMIA JOREIGE

As I Weep

Solo exhibition at Marfa'
June 2026-September 2026

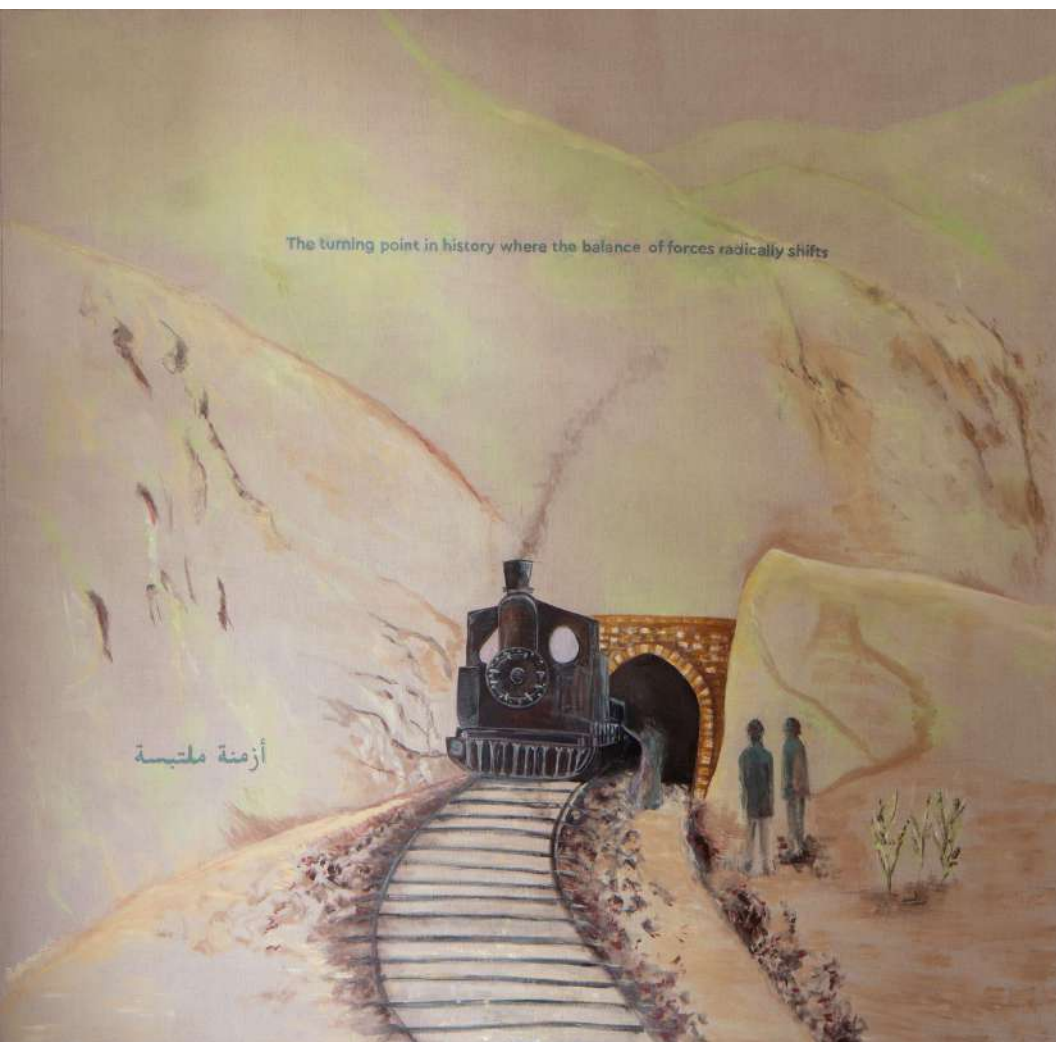
info@marfaprojects.com
marfaprojects.com

Paintings from Uncertain Times (2022-Ongoing)

Acrylic on canvas



Lamia Joreige, *Background for a Script* (2026)
Exhibition view at Marfa' Gallery, 2026



LAMIA JOREIGE

Uncertain Times - The Turning Point

Acrylic on canvas
203 x 210 cm



LAMIA JOREIGE

Uncertain Times - Viaduct

Acrylic on canvas
200.5 x 200 cm



LAMIA JOREIGE

Uncertain Times - The Convergence of Many Possible Roads

Acrylic on canvas

Once Upon a Time - A Mosaic

Painting-Sculpture, Acrylic and stiffening gel on laser-cut linon, 500 x 370 cm.

When Lamia Joreige was invited to participate in the Sydney Biennial by curator Hoor Al Qasimi to pursue her project *Uncertain Times*, she chose to focus on Australian War diaries, paintings and artefacts during the WW1 campaign in the Levant. In one of their discussions, Hoor mentioned the *Shellal Mosaic*.

War leaves traces on the land and also through the souvenirs and objects soldiers brought back—some were given or bought, others were taken, as it often happens in war.

The sixth-century *Shellal Mosaic*, originally the floor of a Byzantine church a few kilometers from Gaza, was unearthed by Australian troops while digging defensive positions after the Battle of Beersheba. and was taken to Australia in 1917. Its design, known as an “inhabited vine scroll”, was among the most popular figurative floor motifs in Palestine at the time. It now stands as a relic, embedded in a wall of Canberra’s Australian War Memorial since 1940. It is worth noting that the mosaic originally displayed on the floor, horizontally, stands now vertically on a wall.

To return it risks its ruin. Yet how, and to whom, could it be restituted since the land from which it was taken has itself been taken from its people, with villages around Shellal destroyed and their inhabitants expelled in 1948.

This painting-sculpture at once conceptual and craft-based, is a reflection on the *Shellal Mosaic* and its history. It departs from the exact shape of the mosaic and the various fragments remaining as they are currently displayed, yet it is not an exact reproduction. The artwork operates a displacement by playing on / shifting its scale, material, representation and even display.

The linen-canvas used by the artist, refers to the material and pseudo-archeological method used in 1917 by the team who lifted the mosaic from the ground by gluing the Tesserae’s to the canvas.

Based on a photograph of the original mosaic from the Australian War Memorial, the artist picked 11 dominant colors and reconstructed them using their CMYK at a paint factory in Beirut. The percentage of each color in the mosaic was calculated, defining the quantities for each color she painted on the canvas.



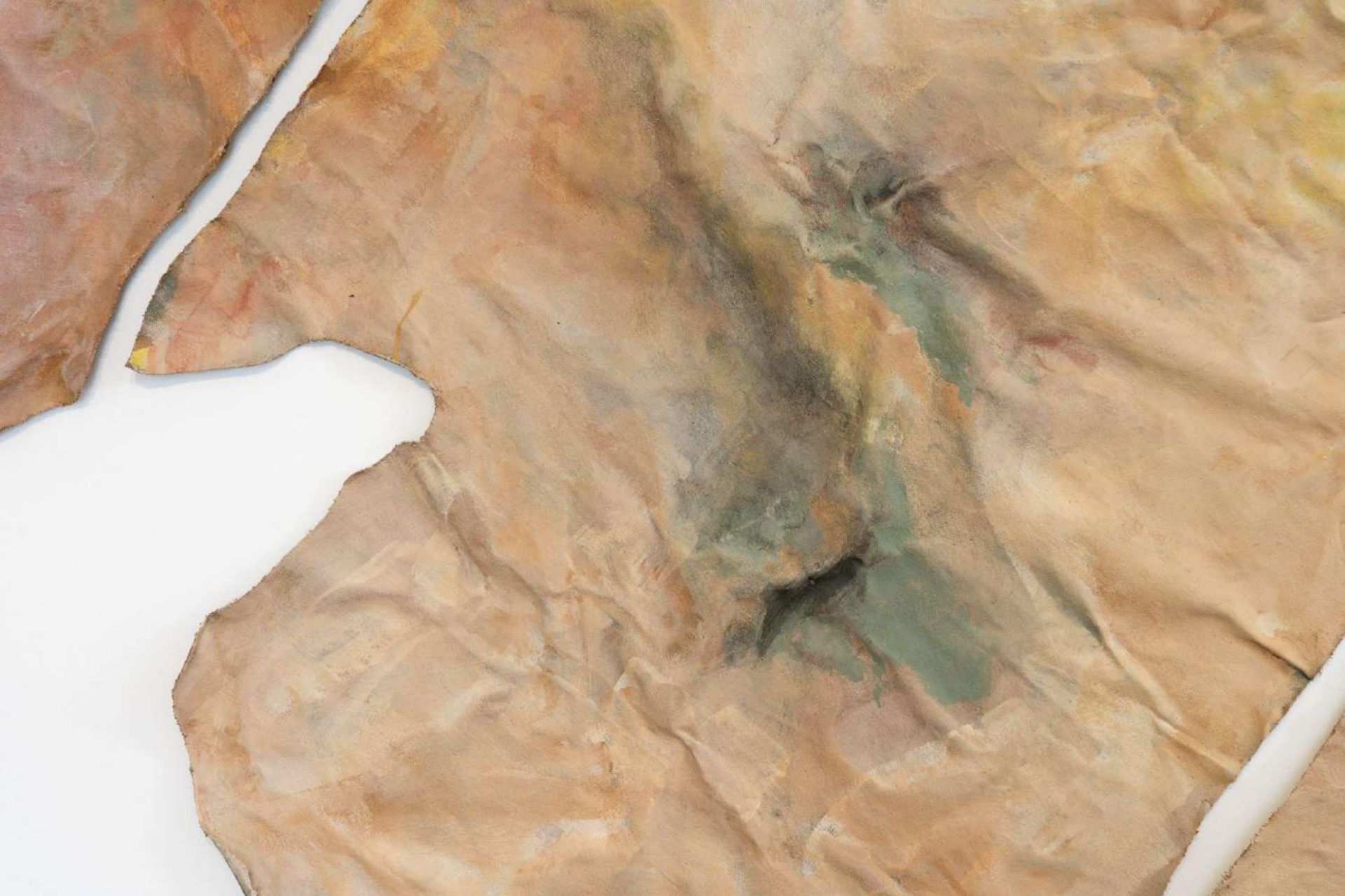
Lamia Joreige, *Once Upon a Time - A Mosaic* (2026)
Exhibition view at Marfa' Gallery, 2026

LAMIA JOREIGE

Once Upon a Time - A Mosaic

Painting-Sculpture, Acrylic and stiffening gel on laser-cut linen.
470 x 350 cm.





Lamia Joreige, *Once Upon a Time - A Mosaic* (2026)
Detail view at Marfa' Gallery, 2026



Lamia Joreige, *Once Upon a Time - A Mosaic* (2026)
Detail view at Marfa' Gallery, 2026

Background For a Script

Acrylic on canvas

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 partitioning of Palestine and the Middle East by Western colonial powers.

The manuscript, written in 1915-1916, resonates agonizingly with the present, alluding to the state of uncertainty that has persisted for more than one century and pointing to the connection between the events experienced by Turjman and the consequent colonialism that endures in Palestine today. Ihsan's diary affords an intimate and personal perspective, dotted with specks of hope within the overall catastrophe that befell the whole region during World War I.

Fifteen paintings are presented as part of a new installation called *Background for a Script* (2026). This is the latest in the body of work titled Uncertain Times, resulting from Joreige's extensive historical research initiated in 2017 on this era. With the exception of Turjman portrait, the paintings interpret scenes of Joreige's script deliberately excluding human figures, instead they portray the context, landscapes and objects destined for a future film.



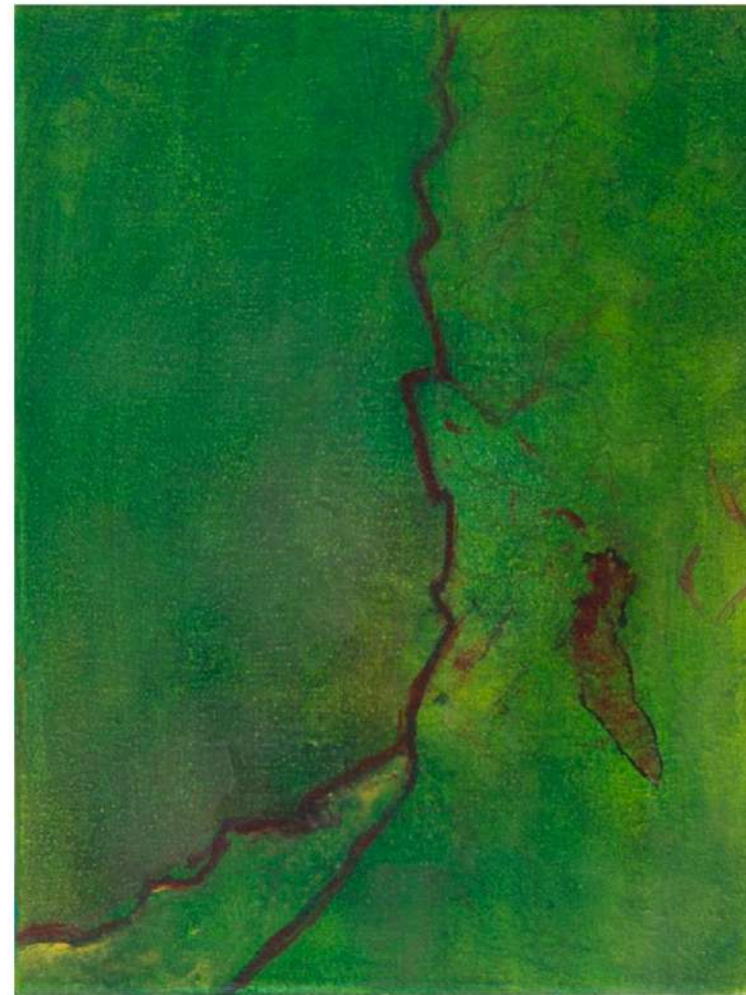
Lamia Joreige, *Background for a Script* (2026)
Exhibition view at Marfa' Gallery, 2026



Lamia Joreige, *Background for a Script* (2026)
Exhibition view at Marfa' Gallery, 2026



Lamia Joreige, *Background for a Script* (2026)
Exhibition view at Marfa' Gallery, 2026



LAMIA JOREIGE

Background for a Script 1-2

Acrylic on canvas
26 × 20 cm each



LAMIA JOREIGE

Background for a Script 3-4

Acrylic on canvas
26 × 20 cm each



LAMIA JOREIGE

Background for a Script 5-6

Acrylic on canvas



LAMIA JOREIGE

Background for a Script 7-8-9

Acrylic on canvas



LAMIA JOREIGE

Background for a Script 10-11-12

Acrylic on canvas



LAMIA JOREIGE

Background for a Script 13-14-15

Acrylic on canvas



LAMIA JOREIGE

Background for a script 16

Acrylic on canvas
26 × 20 cm

As I Weep

Unique print. Archival ink on fine art paper

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 unfold 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 were a silent echo of the British Empire.

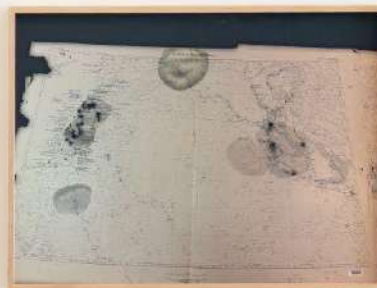
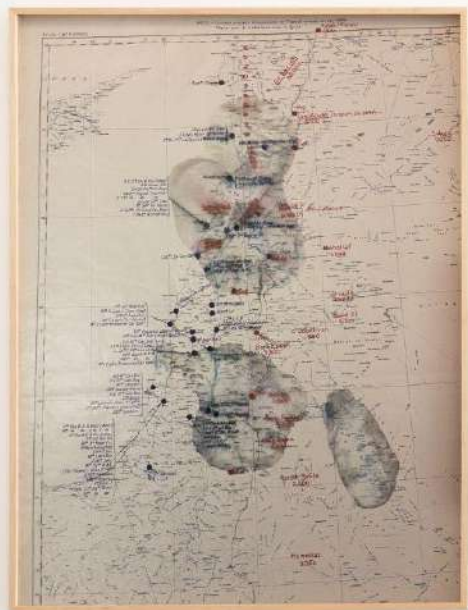
As I read fragments of history— accounts of the 1919 conference in Paris, territorial claims, the Zionist meetings in London, Palestinian petitions and I unrolled the original Sykes-Picot map, without warning, I cried. Tears dropped onto the paper erasing words, smudging lines, blurring borders —reforming them, reshaping histories and geographies.



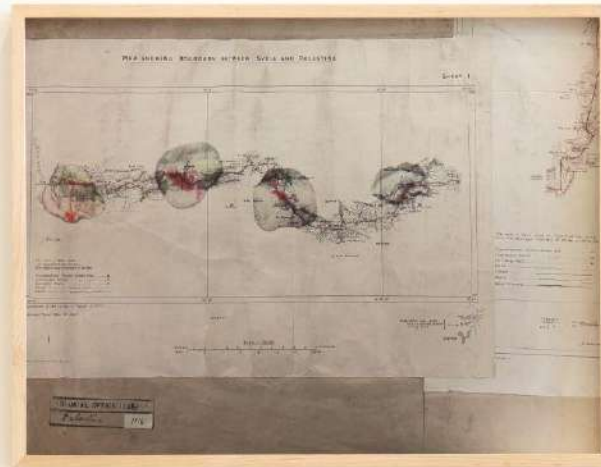
Lamia Joreige, *Background for a Script* (2026)
Exhibition view at Marfa' Gallery, 2026



Lamia Joreige, *Background for a Script* (2026)
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Lamia Joreige, *Background for a Script* (2026)
Exhibition view at Marfa' Gallery, 2026



LAMIA JOREIGE

As I Weep - 1

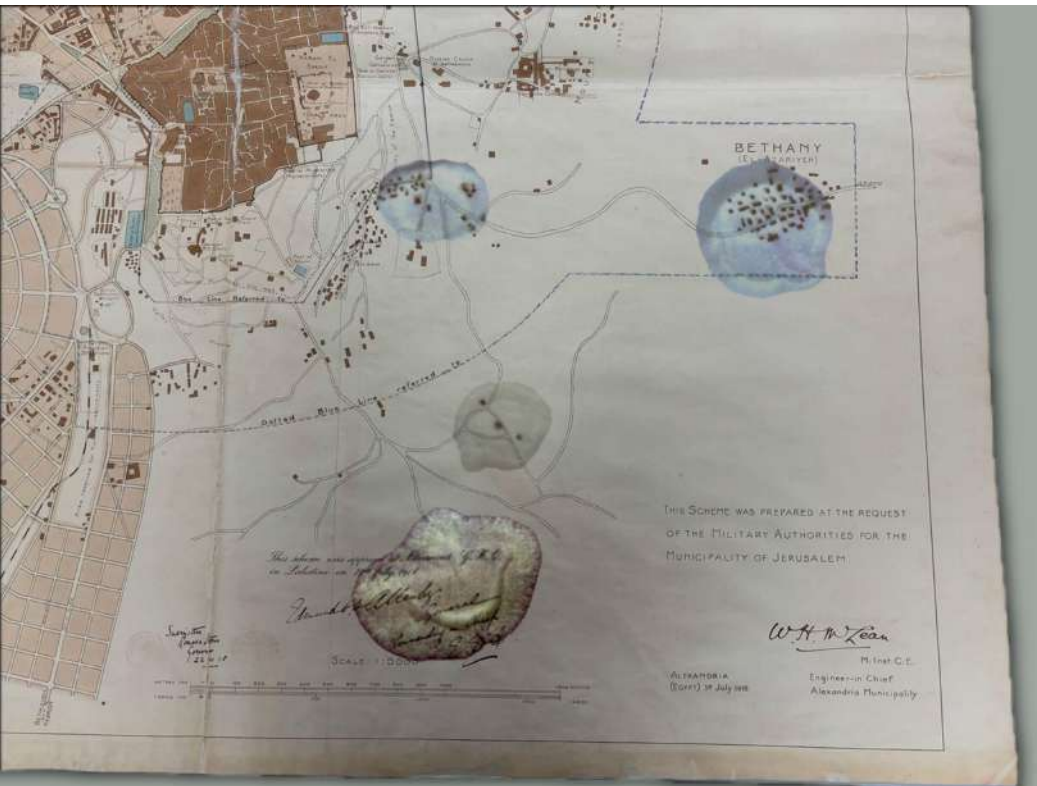
Unique print. Archival ink on fine art paper
45 × 33.5 cm (unframed)



LAMIA JOREIGE

As I Weep - 3

Unique print. Archival ink on fine art paper
36 x 48 cm (unframed)



LAMIA JOREIGE

As I Weep - 4

Unique print. Archival ink on fine art paper
36 x 48 cm (unframed)



LAMIA JOREIGE
As I Weep - 5

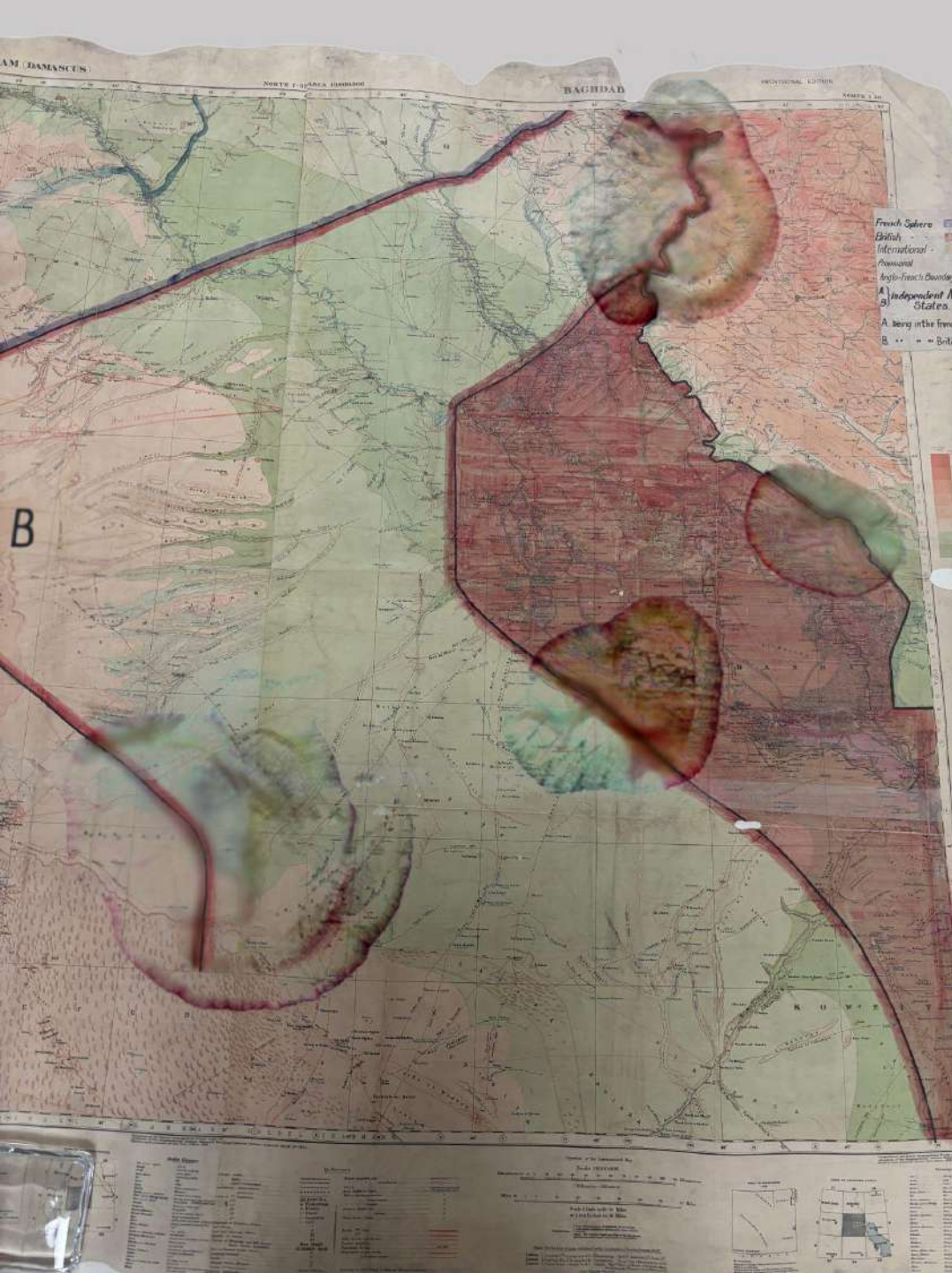
Unique print. Archival ink on fine art paper
 48 x 36 cm (unframed)



LAMIA JOREIGE

As I Weep - 7

Unique print. Archival ink on fine art paper
50 x 54 cm (unframed)



LAMIA JOREIGE

As I Weep - 8

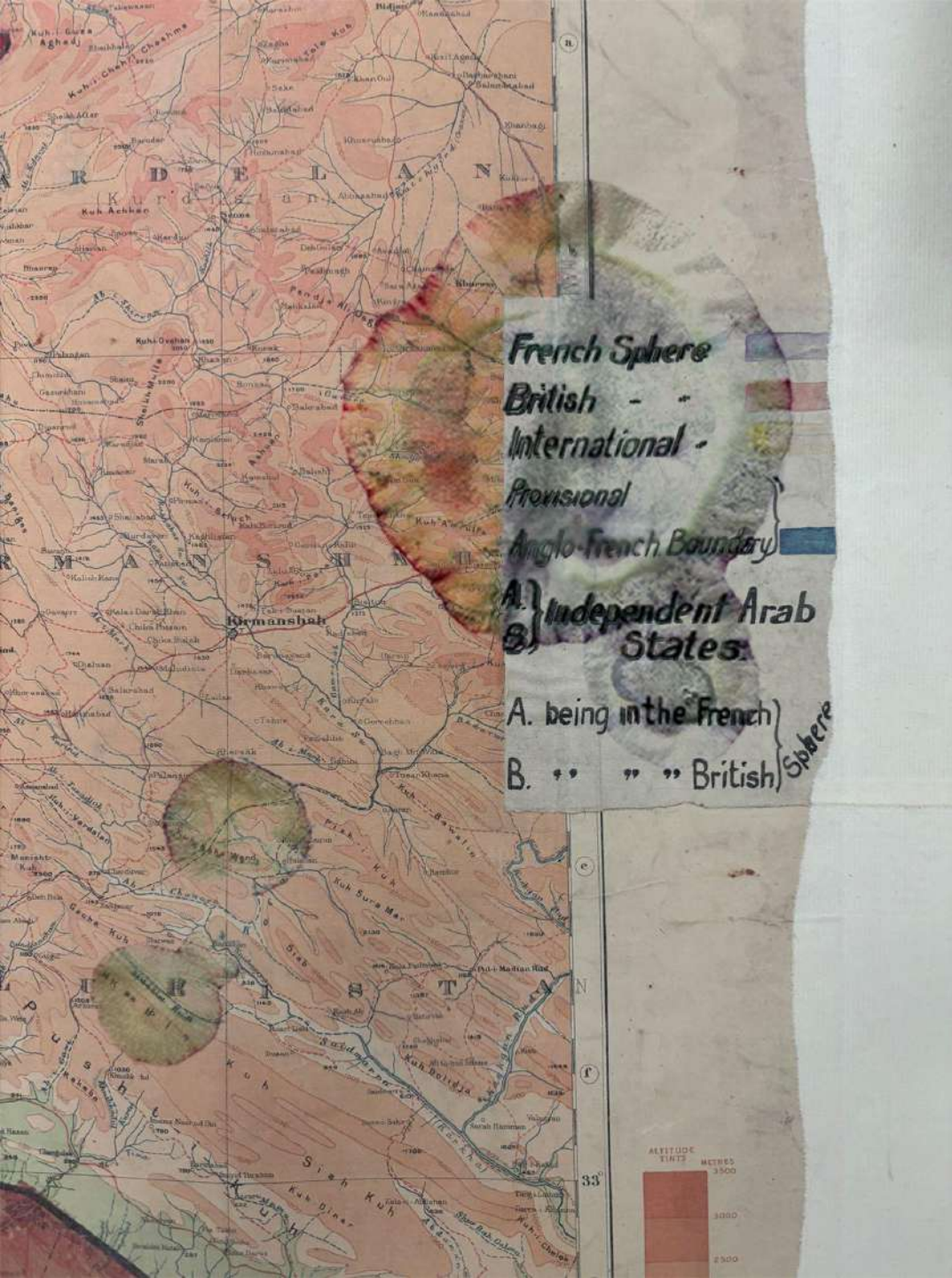
Unique print. Archival ink on fine art paper
100 x 75 cm (unframed)

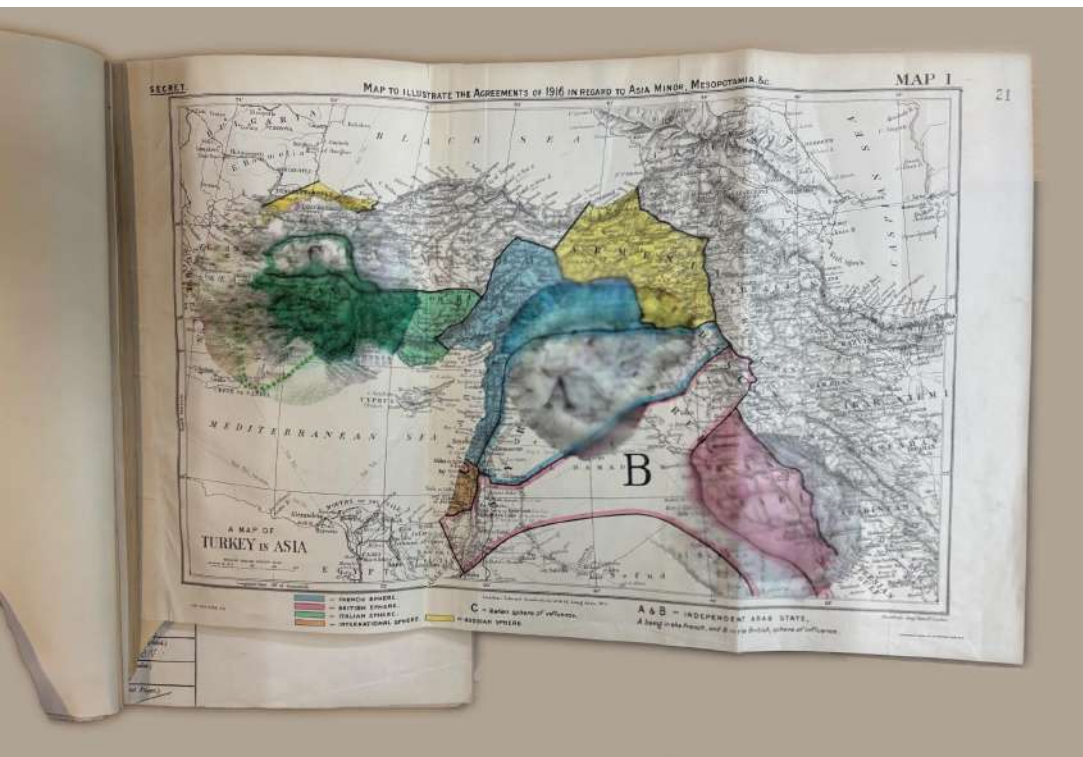


LAMIA JOREIGE

As I Weep - 9

Unique print. Archival ink on fine art paper
100 x 78.7 cm (unframed)





LAMIA JOREIGE

As I Weep - 13

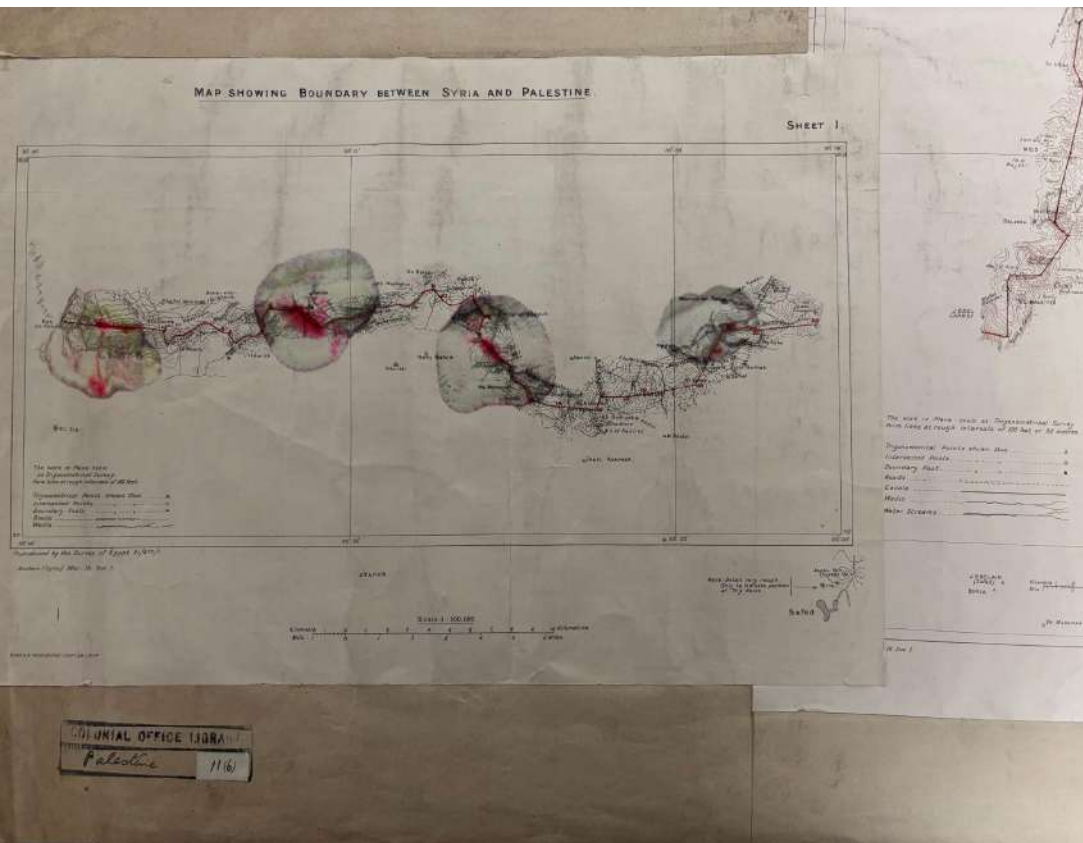
Unique print. Archival ink on fine art paper
40 x 60 cm (unframed)



LAMIA JOREIGE

As I Weep - 14

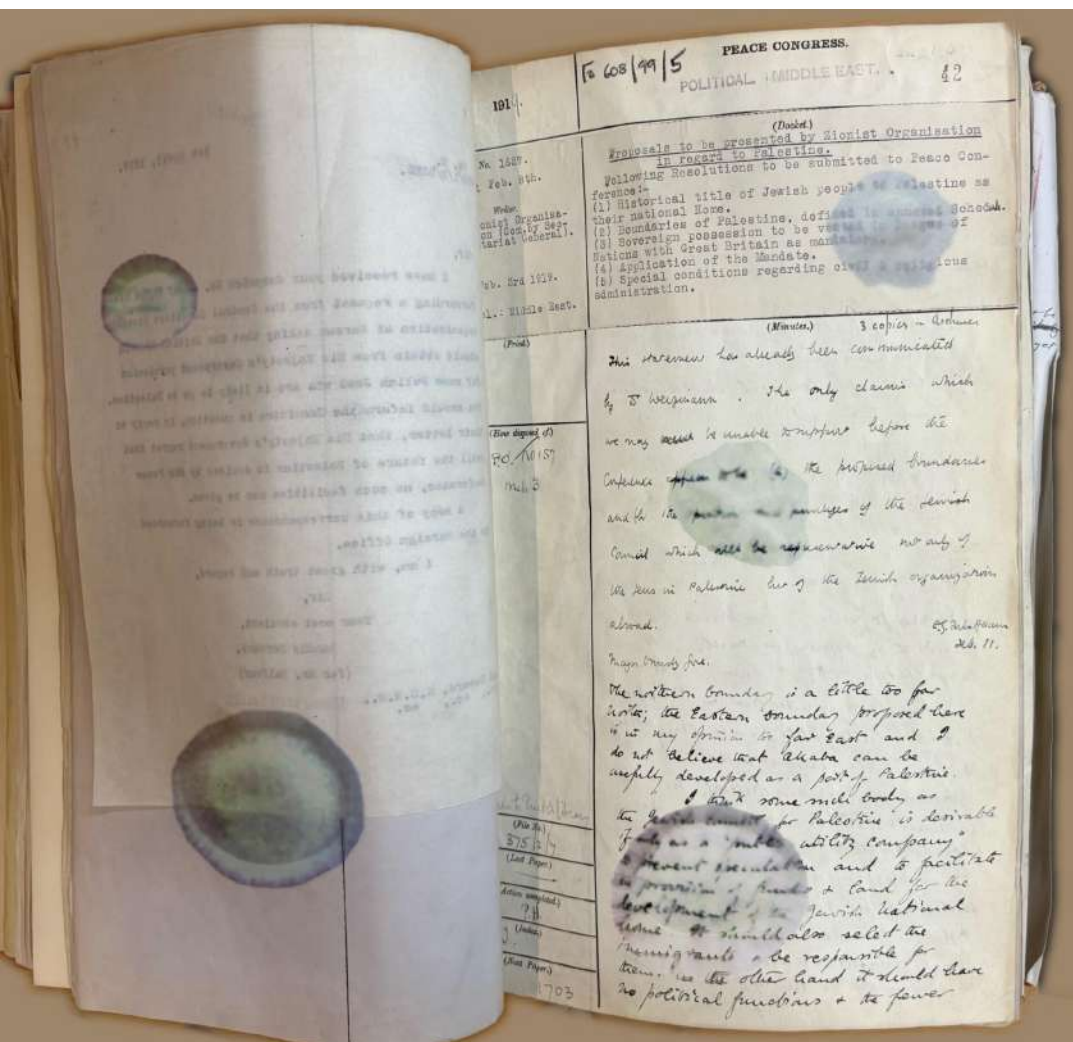
Unique print. Archival ink on fine art paper
47 x 63 cm (unframed)



LAMIA JOREIGE

As I Weep - 16

Unique print. Archival ink on fine art paper
37 x 50 cm (unframed)



(Menda)

that we consult C.B. p.s. (See Appendix C)
and also Major Parker, whose long residence
& administration of Sinai qualify him to
give a better local opinion than anyone else.
R.B. Feb 6

I am strongly opposed to going
up to Palestine. The line
has been put back on the last map
drawn in 1914.

We can certainly consult
all the authorities in the meantime.

But Sir R. Wingate's views seem
to me to be good & there are
great objections to annexation
pure & simple, & we are to be
consistent -

Col. Lawrence assumes me that
we shall at any time be able

to come to an arrangement with
the Arabs, & we want to do so -

but there is a strong reason
for not moving up into Palestine
L.M.

BRITISH DELEGATION
PALESTINE

Copy to

The Committee of Enquiry
has a short note on the
Egyptian position - a summary of
present facts. We want to keep
on this when he returns.

Feb 7. Sir J. Mallet has
now telegraphed to
ask about the S. boundary
of the proposed frontier
of the British & Egyptian
A.E.T. 1924.

The area not included for many centuries—
the area of the Jordan and the
Dead Sea. As to the southern boundary, there are a
few points. On the one hand it is considered that the
area might be part of Palestine because they are necessary
of the people. On the other hand, this area is inhabited by
tribes who look really towards Sinai, and ought not to be associated
with it. It is suggested by the Foreign Office that it would be a sound
idea to include the eastern country capable of cultivation, e.g., in the
Gulf of Akaba should be reserved to the Bedouins and attached to
the Sinai peninsula, and the pre-war
the Gulf of Akaba should be reserved to the Bedouins and attached to
the Sinai peninsula, and the pre-war
the Gulf of Akaba should be reserved to the Bedouins and attached to
the Sinai peninsula, and the pre-war

The total pre-war population of Palestine has been variously estimated; there
were about 275,000 inhabitants, of whom about 65,000 were Jews. 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
100,000 acres, the chief produce being cereals, cotton, and various fruits. These
colonies were mainly of Russian Jews. They possessed entire administrative
(111)

of Sir R. Wingate does not want
this territory

LAMIA JOREIGE

As I Weep - 20

Unique print. Archival ink on fine art paper
34 x 39.33 cm (unframed)

1914

15602/99/3

PEACE CONGRESS.

POLITICAL, MIDDLE EAST.

114.
12

(Docket.)

Future of Palestine.

Memo contains following points:-

- (1) Territories in question.
- (2) British Commitments to King Hussein, to France, & to Zionists.
- (3) Military Operations.
- (4) British proposals and Resolutions of Eastern Committee recommending single tutelary power, either United States or Great Britain.
- (5) Appendix: containing commitments, and memo. by C.I.G.S. on Syria's strategic importance to British Empire.
- (6) Maps.

Entry No. 1337.

Date: 27th February.

By: Eric Richards.

Remarks: No.P.49.

(Undated).

Subject: Middle East.

(Print.)

(Minutes.)

Major Smyth's file

C.I.G.S. file
Feb. 4.

(How disposed of)

Sir L. Mallet.

I am doubtful whether we should accept Sir R. Longate's view on the Sinai frontier as final without consultation with other authorities, notably the military. Sir R. Longate's view is simply *quarta non movere*. But we may have to move anyhow. The Beduin may not fancy allotment to Palestine & might give the new state more trouble than they are worth - & we shall be in control of the new state! Further, politically - apart from any strategic position - nothing can well be more impractical than the continuance of a purely imaginary line which nomad malcontents can cross & recross at pleasure, passing from one jurisdiction to the other. This may contain the seeds of more trouble than if a cut were made now. I doubt if the change of frontier suggested w^d really cause any trouble at all at present. In any case I would suggest that

File No.
5/2/5

(Last Paper. Number)

154
3752

Action completed.

P.H.

(Index.)

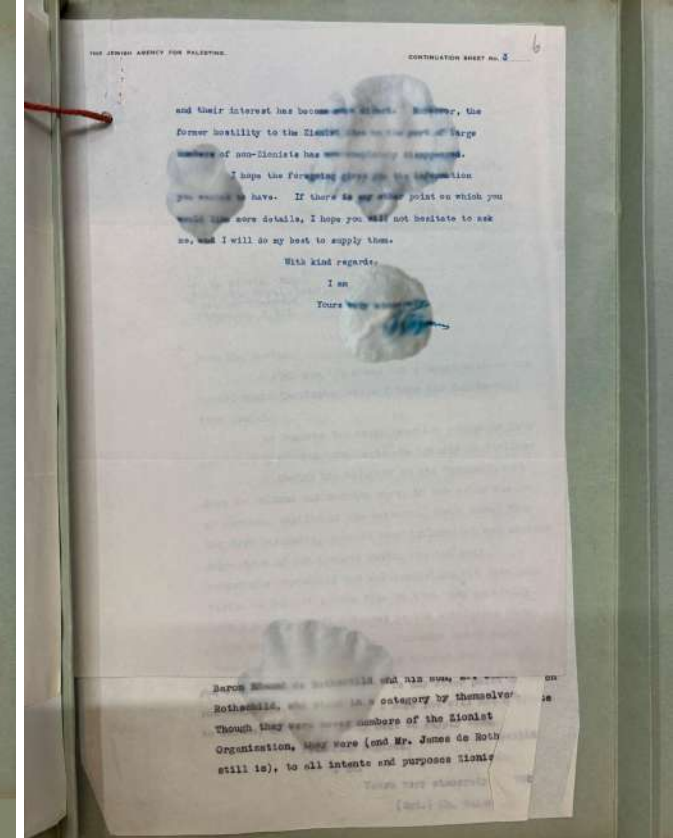
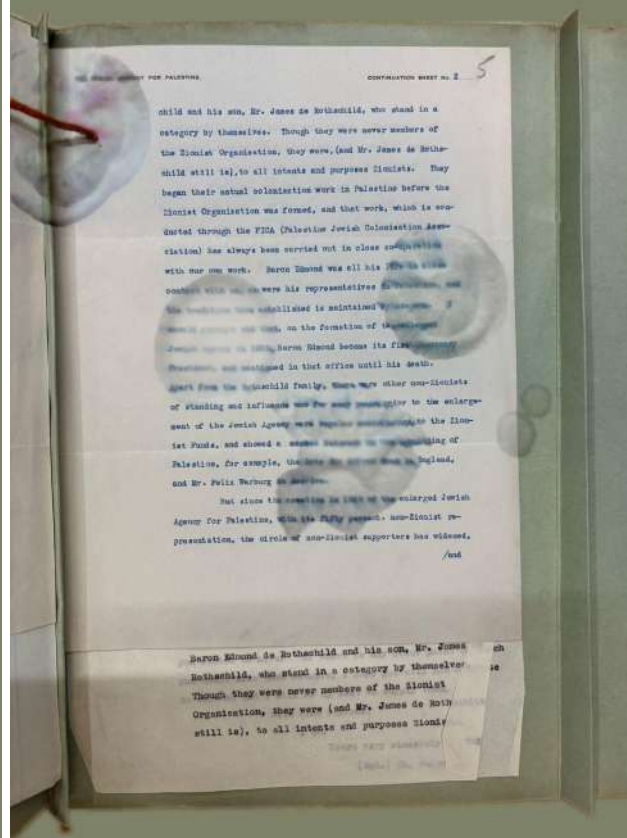
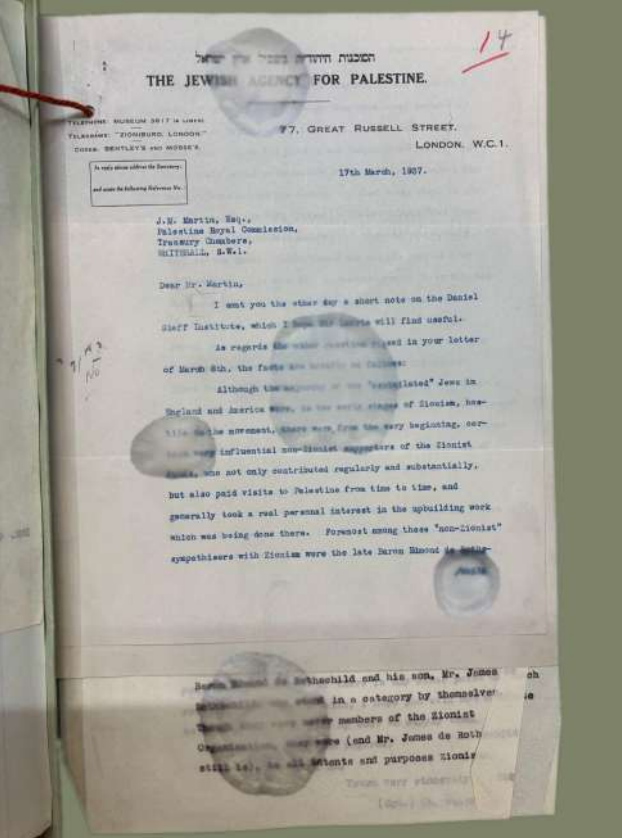
(Next Paper.)

12 4372

LAMIA JOREIGE

As I Weep - 21

Unique print. Archival ink on fine art paper
34 x 23.2 cm (unframed)



LAMIA JOREIGE

As / Weep - 22

Unique print. Archival ink on fine art paper
34 x 25 cm each (unframed)

23rd December, 1917.

NOTE.

The latest conversations (of November 24th and 25th) between General Wilson and King Hussein afford confirmation of the latter's design to become the paramount power in Arabia. The King refrained from giving a direct indication of his future course of action but it can be inferred that he will adopt the traditional means of attaining his ends - political and diplomatic - means; but, as a practical statesman, he appreciated the expediency of compulsion over the former - Statesmen political combinations. Consequently he appreciates action by us liable to enhance the prestige of other Arabian Chiefs, and resents our treaties with the latter as interference to prevent his exercise of constraint upon them in the future. His attitude is a logical one, from his point of view, and we appreciate that our initiative in the direction of Ibn Saud, Faisal and others, reflects uncertainty as to how far his aims are capable of realization and, if realized, could safeguard our interests.

Our obligations, undertaken in the negotia-

Our conception of our obligations, undertaken in the negotiations preliminary to the Hadjaz revolt, is that we guarantee to keep a ring¹ defined approximately in these negotiations - within which Arabs' autonomy shall have free play, and we guarantee the pre-eminence of the Sherif, or another, within this ring; although the King considers that our conduct of these negotiations through him implied our willingness to see the pre-eminence a fact.

British general policy in Arabia was defined in a formula recently communicated to Aden wherein we expressed our readiness to provide assistance to Arabs "fighting for their freedom against the Turks, who are our enemies and the enemies of Arabian independence". In so doing we affirmed that "we have no intention of departing from our traditional policy of not interfering in religious or internal Arabian affairs, and we do not wish to take sides in disputes between Arabs".

As a war policy this seems the case fairly well but it is not so helpful how far it can be applied, be applied to subsequent peace conditions, to intimate relations of the past months with the belligerents, to intimate relations in Mesopotamia, and whatever commitments of our Allies may have in Palestine and Syria, will strengthen our relations with the people of the interior from the "light" of Turkish military power - as well as its steady influence - will probably have been removed, and whose capacity for endurance will not have been diminished by the influx of modern weapons and ammunition into their country.

Political questions of some importance are also involved. In particular the Medias where the administration of the holy cities and their ports of access must be improved by Moslem agencies for the benefit of the annual pilgrimage; and on the eastern littoral of the Red Sea where Foreign penetration must be combated as detrimental to the security of an Imperial hegemony.

Unique print. Archival ink on fine art paper
34 x 25.5 cm (unframed)

MILITARY.

5130

1918

Decypher. General Clayton, (Cairo),
November 16th. 1918.

D. 5.50.p.m. November 16th. 1918.

R. 8.0.a.m. November 17th. 1918.

No.185.



Following reports have been received as to
impression created by public declaration of British
and French Governments.

Damascus. Great procession and demonstration
culminating in visit to office of British and
French liaison officers, where the notables were
received and speeches made expressing gratification
to British and French Governments for their declaration
of policy. French liaison officer made suitable
reply.

Beirut. Maronites were somewhat upset, especially
those holding official posts. All others both
Moslem and Christian, jubilant, impression produced
is that Syria may choose her own form of Government,

and the power to guide Government is to be Palestine.
Comment caused by omission of any mention of Palestine
in declaration, and several (group undecypherable)s
were asked whether declaration applied to Palestine
or not. They replied that they had no further
information than that contained in the declaration
which was open to all to read. General impression
appears to be that declaration will apply to Palestine
and Moslems and Christians are relieved at what they
consider a check to extravagant Zionist aspirations.

LAMIA JOREIGE

As I Weep - 25

Unique print. Archival ink on fine art paper
34 x 25.5 cm (unframed)

To His Britannic Majesty's
Secretary of State for Foreign Affairs,
The Foreign Office,
LONDON.

LAMIA JOREIGE

As I Weep - 26

Unique print. Archival ink on fine art paper
34 x 25.5 cm (unframed)

Printed for the War Cabinet. December 1918.

SECRET
P-50.

Imperial War Cabinet.
Memorandum for Peace Conference.
SYRIA.

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.—~~British~~ commitments.
- III.—Difficulties created 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 history, the country, under Turkish rule, ~~was~~ 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 (Kasimiya or Leantes) 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 150 miles as the crow flies, and from there only a few miles of hill intervene 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 Baniyas, the ancient Caesarea Philippi. The line Litani—Dan—Baniyas 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, extend from Dan to Beersheba.

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 Dag (Aman's 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. It is inhabited by a wandering Bedouin population, and under the Turks was left practically without any administration, and was neither Syria nor Mesopotamia. For practical purposes the eastern boundary of Syria may be taken as a line drawn from the neighbourhood of Rakka on the Euphrates southwards till it meets the Nafud, the great Arabian Desert.

The population of Syria as thus defined is probably about 4½ millions. The bulk 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.

LAMIA JOREIGE

As I Weep - 27

Unique print. Archival ink on fine art paper
34 x 25.5 cm (unframed)

Uncertain Times - War Diaries

Mixed media

The new chapter *Uncertain Times – War Diaries* commissioned for the Sydney Biennial continues the research on this period 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 material – photographs, maps, soldiers' personal and military accounts, as well as paintings they made when deployed in Lebanon, Syria, Palestine and Egypt, Lamia Joreige creates a montage-like chronicle of war and the changing landscape in this region 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 nonlinear retelling distils the period's socio-cultural tumult which still reverberate in the region today.



Lamia Joreige, *Uncertain Times - War Diaries* (2026)
Exhibition view at the Biennale of Sydney, 2026



Lamia Joreige, *Uncertain Times - War Diaries* (2026)
Exhibition view at Marfa' Gallery, 2026



Lamia Joreige, *Uncertain Times - War Diaries* (2026)

Exhibition view at Marfa' Gallery, 2026



Lamia Joreige, *Uncertain Times - War Diaries* (2026)

Exhibition view at Marfa' Gallery, 2026



Lamia Joreige, *Uncertain Times - War Diaries* (2026)
Exhibition view at Marfa' Gallery, 2026



Looking at paintings a century later to recreate a gesture, depicting a landscape that once mesmerized the soldiers
away from Rome.

LAMIA JOREIGE

*Uncertain Times - War Diaries original
drawing 1*

Mixed media on paper
53,3 x 42 cm



For some, it was victory; for others, defeat and loss; and for many, the end of one oppressor
only to be replaced by new colonial forces.

LAMIA JOREIGE

*Uncertain Times - War Diaries original
drawing 2*

Mixed media on paper
53,3 x 42 cm



Is this a new moment of rupture? How should we think about our homeland and our relationship to one another?

LAMIA JOREIGE

*Uncertain Times - War Diaries original
drawing 3*

Mixed media on paper
45 x 45 cm



War leaves traces not only on the land but also in the souvenirs and artifacts that soldiers
bring home.

LAMIA JOREIGE

*Uncertain Times - War Diaries original
drawing 4*

Mixed media on paper
53,3 x 42 cm



How do we fight when we feel defeated? How do we resist a new political order that may subjugate us?

LAMIA JOREIGE

*Uncertain Times - War Diaries original
drawing 5*

Mixed media on paper
53,3 x 42 cm



How do we create new forms of collective resistance to an order imposed by force, and against the normalization of
barbaric and authoritarianism that threatens our shared humanity?

LAMIA JOREIGE

*Uncertain Times - War Diaries original
drawing 6*

Mixed media on paper
29.7 x 42 cm



LAMIA JOREIGE

*Uncertain Times - War Diaries original
drawing 7*

Mixed media on paper
22 x 40 cm

Casting for a Film, Ihsan's Diary

Video projection 48'

The film records the casting process for the lead role in Lamia Joreige upcoming feature film “Jerusalem: The Diary of Ihsan Turjman”, based 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 varying repetitions and interpretations, interrupted by discussions with the director on the characters and on Jerusalem, a city inaccessible to them. They reflect on the current situation in Palestine and Lebanon, drawing analogies between the two epochs. An animated drawing of Jerusalem unfolds gradually 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. Based on the original manuscript of Ihsan Turjman, published in “Year of Locust, the erasure of Palestine's Ottoman's past” by Salim Tamari (Institute of Palestinian Studies).



But how can we film in Jerusalem, if we cannot go?



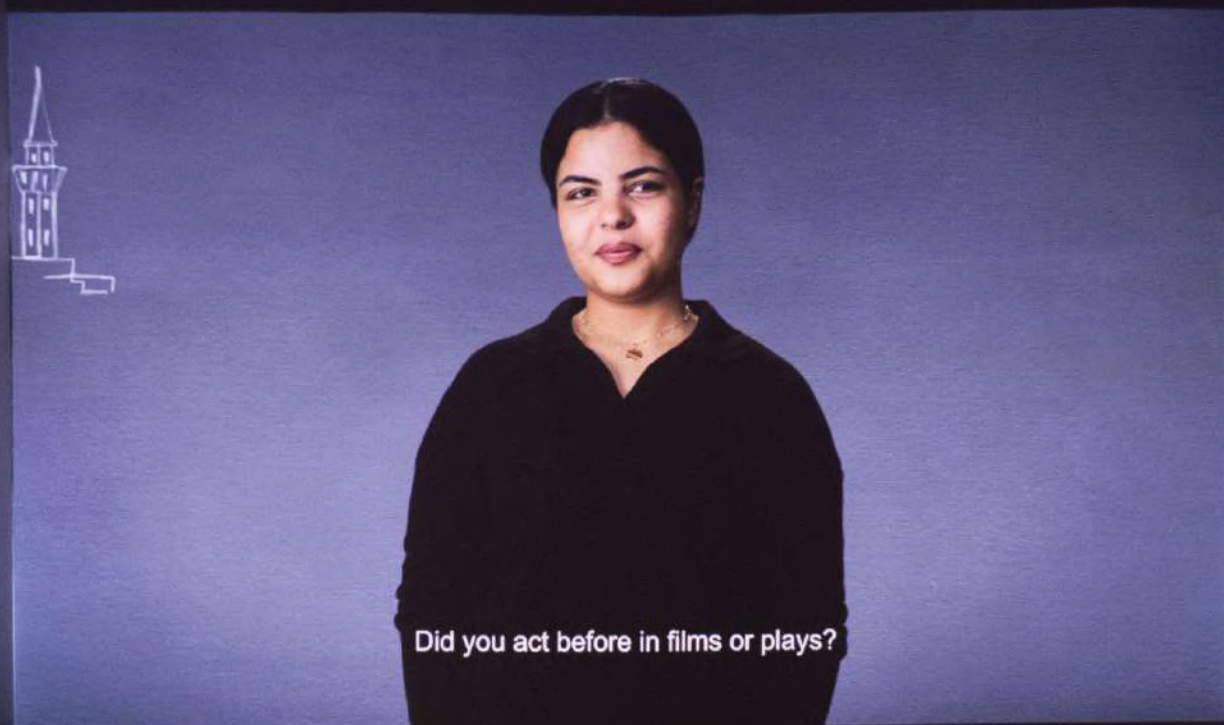
they went through a similar
chaos than nowadays.



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



and according to my experience I could talk about
what we have been through during the last war.



Lamia Joreige

Born in Beirut in 1972, Lamia Joreige is a visual artist and film-maker 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. In her practice, rooted in her country's experience, she explores the possibilities of representing the Lebanese wars and their aftermath. Her work is essentially on time, the recordings of its trace, and its effects on us.

Lamia Joreige's artworks have been presented in various international exhibitions, including: MAXXI and Fondazione Sandretto Re Rebaudengo (Italy); Centre Pompidou and Musée Nicéphore Niépce (France); Harvard University's Radcliffe Institute and Carpenter Center for the Visual Arts, the International Center of Photography, the New Museum, the San Francisco Museum of Modern Art (USA); Liverpool Biennial, Tate Modern, Serpentine Gallery and Cardiff National Museum (U.K.); Sharjah Biennial (UAE) and Marfa gallery (Lebanon).

She presented her films at festivals such as: 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; Festival du film Libanais and Beirut Cinema Days in Beirut.

Her publications include: Lamia Joreige, Works 1994 -2017 , Kaph Books, Beirut. Records for Uncertain Times , Taymour Grahne Gallery, 2015; hereandperhapselsewhere.com online publication, 2009; Time and the Other , Alarm Editions, 2004 and Ici et peut-être ailleurs , HKW, Berlin, 2003.

She was a fellow at the Radcliffe Institute for Advanced Study at Harvard University for the year 2016–2017, and was shortlisted for Artes Mundi 7, the United Kingdom's leading biennial art prize. She is a co-founder and board member of Beirut Art Center, which she co-directed from 2009 to 2014.



Marfa'

Main street port district, door nb 25, Beirut, LB

info@marfaprojects.com