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This work is based on the names of artists who worked in Lebanon in the past century. Artists from the future sent me the names in 2002 by way of telepathy and/or using a future technology.

That same year, I displayed the names in Beirut in white vinyl letters on a white wall. Due to telepathic noise and/or a technical glitch, some names reached me in distorted form and were misspelled. They were corrected in red paint by an unsympathetic critic, a self-appointed guardian of Lebanese art.

I spent the last years researching the misspelled artists' lives and works, after which I concluded that future artists intentionally distorted these names. They were not hailing past artists and their works but the color red in the critic's hand-written corrections. Future artists want or need this color because it is no longer available to them.

Is the color red not available to future artists because the pigments that constitute it are depleted or destroyed? No, the pigments remain quite abundant. The color red is not available to the artists of the future because this color has been affected immaterially.