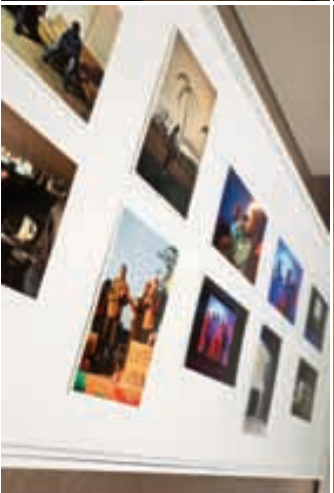




Greta Naufal: *Partition Inachevée*

GALERIE JANINE RUBEIZ

April 26 to May 20



FABRIK

SURSOCK MUSEUM

March 31 to May 8

The urban fabric, the fabric of society – the word “fabrik” in common parlance means far more than cloth. In *FABRIK (Factory)*, five artists explore the interwoven notions of work, migration and revolt. Jasmina Mewady and Philip Rizk, Olf Nicolai, Hito Steyerl and Tobias Zehnig have assembled the Sursock Museum into a factory in many senses – a virtual factory to match a digital world, a defunct factory in Egypt, a factory for political and visual propaganda.

Mewady and Rizk’s video installation captures the construction of a studio on a Cairo rooftop, where locals were invited to discuss their experiences of work and the injustices it has engendered, from police brutality to corruption. Weaving together fact

and fiction, these testimonies blur lines and reveal the holes in a flawed system. Nicolai’s work is also set on a rooftop – that of the German Pavilion at the 56th Venice Biennale. He explores the symbolism of the rooftop as a liminal space of freedom and of risk, still shadowed by the politics and connections that permeate each layer of society and strata of the city. Zehnig’s photographs of African refugees in Germany, meanwhile, explore the overlapping worlds of art photography and photojournalism – competing or complementary tools of representation.

This thought-provoking and multi-faceted show presents an in-depth exploration of the politics of visual media and the creation and dissemination of images.

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Hito Steyerl Installation
2015. Simple, 4-minute video, HD, video pro. re:ACT/Video, 23". Blue illuminated grid on the floor. Free-standing projection architecture, on chair. Image courtesy of the Sursock Museum

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Jasmina Mewady and Philip Rizk Installation, video
Installation: HD, video 3-channel projection, 72" sound, ceiling/home footage on a screen, concrete tiles from an Egyptian rooftop and 5 photographs/folded as a map. Image courtesy of the Sursock Museum

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Olf Nicolai Installation view
2015. Simple, 4-minute video, HD, video pro. re:ACT/Video, 23". Blue illuminated grid on the floor. Free-standing projection architecture, on chair. Image courtesy of the Sursock Museum

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Tobias Zehnig Installation
view of The Crown, 2015. Layout of color photographs, various sizes, on 3 Japanese pigmented all-ribbed newspapers in a display. 4 showcases with 30 prints. Newspaper, 150 pages, 140x210mm. Image courtesy of the Sursock Museum



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Greta Naufal
Renaissance (Rebirth),
2017, acrylic on
canvas, 140 x 140 cm

Painter and video artist Greta Naufal’s latest solo show is accompanied by an esoteric, poetic statement that obscures more than it reveals. Reflecting on dated soundtracks and forgotten composers, it ends with a string of affirmations: “I compose. I build myself a new language. I sublime in form and colours these transmitted objects, now in my possession. I paint. I play and thwart these ephemeral melodies that my eye hears. I transpose. I paint. I meditate. I compose. I’m leaving elsewhere.”

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Greta Naufal
Miasma (Fogson),
2017, acrylic on
canvas, 152 x 114
cm, artist collection

Naufal, who has taught fine art at the Lebanese American University and the American University of Beirut, is exhibiting a series of colourful paintings. Bold, geometric compositions form semi-abstract tableaux, but look closer and recognisable objects start to appear – a leaf or a feather, the wheels of an old-fashioned cassette player, a record beside the colourful, perfect square of record sleeves. Naufal’s mysterious canvases combine with her artist’s statement to create a sense of nostalgia and exploration, leaving viewers with a sense that they are seeing behind the curtain into the mind of an artist intent on discovering what it means to create. How they choose to interpret what they see is left to them to decide.

