



MARWAN MOUJAES





The Wall of the World
Oil on canvas, 195x100cm, 2022

is a visual artist, researcher in contemporary art and senior lecturer at the faculty of visual arts of the University of Strasbourg. He holds a PhD in Art and Art Sciences from the University of Paris 1 Panthéon-Sorbonne, a masters degree in painting from the Lebanese University of Beirut and a DNSEP from the ESAD in Valenciennes. He has been artist in residence at the Van Eyck Academie in Maastricht (nl), La Villa Empain in Brussels (be), Tingshus in Gamleby (sw), Prendendo Tempo in Collemachia (it)... and part of the artistic and cultural education programme Residence Triennale Territoriale with Le Shed in Maromme (fr) and Iconocubes with Galerie Duchamp in Yvetot (fr).

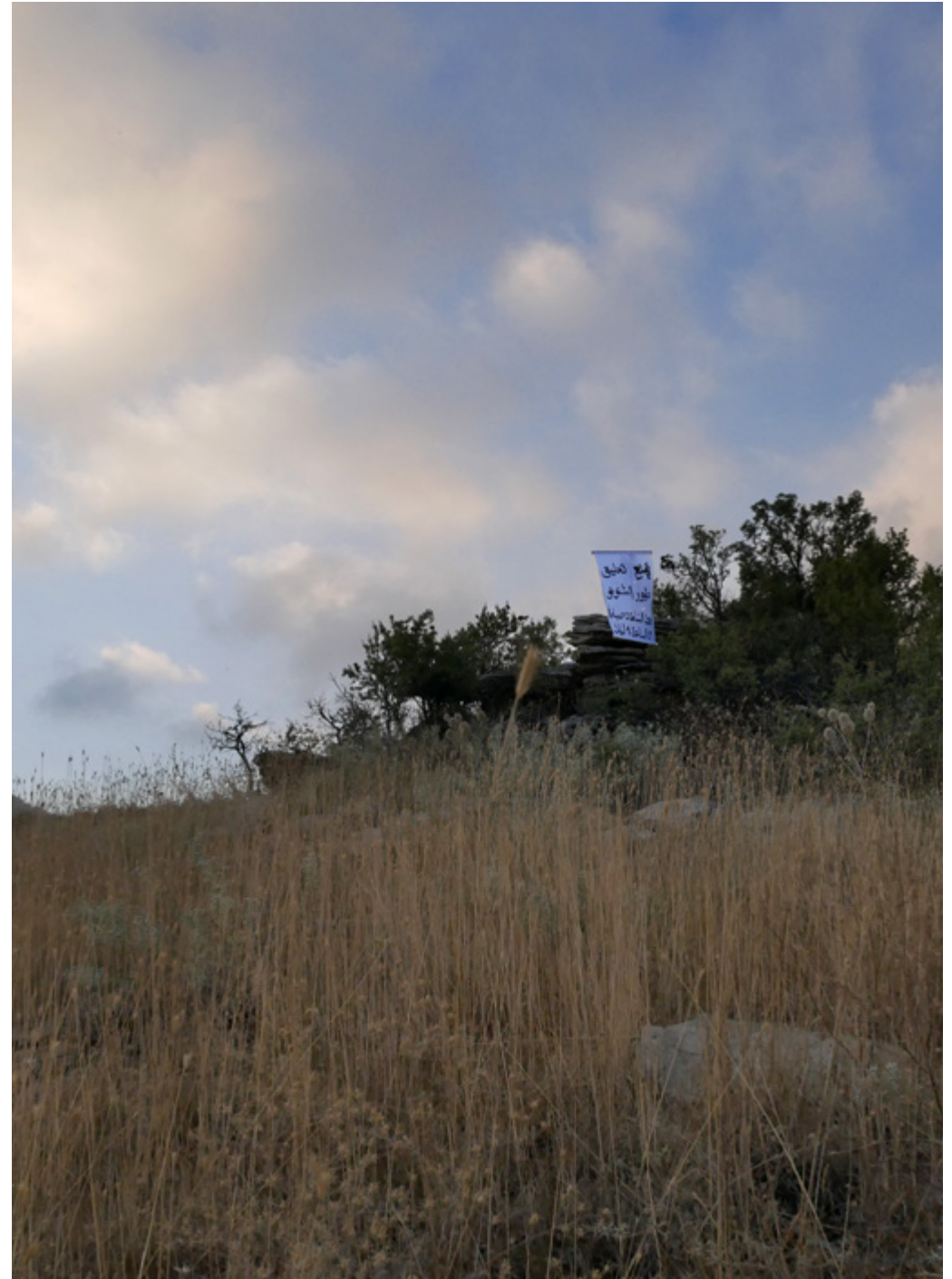
His work questions the emotional density of the world and the landscape as a genre that can still bend to the commands of a historical mourning. He invents, through processes of trickery, diversion and infiltration, modes of proximity with places, animals, architectures, gardens or environments veiled by censorship or fleshed out by historical burdens. His multi-disciplinary practice involves painting, video, installation, sculpture, in Situ and performance, invites to touch the surface of the world with a hand that both strokes and knocks. He proceeds through the spoilage of symbolic codes and the erosion of allegorical structures to imagine ways of living, mourning and desiring.

He is a researcher associated with the Institut Acte of the Sorbonne and the ACCRA research team at the University of Strasbourg. His work has been exhibited at Salts centre for contemporary art in Basel (ch), at the Bonnefanten Museum in Maastricht (nl), at the Villa Empain in Brussels (be), at the Nicolas Sursock Museum in Beirut (lb), at the Fondazione Baruchello, Rome (it) ... in 2018 he was awarded the public prize at the sciences po prize for contemporary art in Paris (fr) and in 2020 the residency prize of the Fondation Boghossian-Villa Empain in Brussels (be-lb). In 2021 he received the DRAC Normandie grant and the RN13Bis stipend in 2020. His research and narratives are regularly published or communicated in collective works, online magazines, or during conferences, seminars and public lectures. In 2020 he was one of the contributors to the collective work *What Has Left Since We left*, published with Onomatopée Editions, Milan.

Birds' flight is suspended between 9 am and 5 pm

A number of banners forbidding bird's flight, everyday, from 9am to 5 pm; prohibiting the clouds from gathering on all weekdays; and ordering the suspension of tides on weekends are hung in the public space in Mount-Lebanon, Amsterdam, Maastricht, Paris, Damme...

The work diverts in poetry and derision the methods of an increasing number of cities in Lebanon that have been hanging, since 2011, banners in the public space announcing to Syrian refugees that they are not allowed to move in public after 6 pm.



**birds'
flight
is
suspended
between
9am
and
5pm**



Vogel
vluchte
zijn
opgeschort
tussen
9 uur
en
17 uur

يُعْلَقُ تَحْلِيْق
طِيَّوْر
السَّنُونُو
بَيْنَ السَّاعَةِ
التَّاسِعَةِ صَبَاحاً
وَالسَّاعَةِ
الخَامِسَةِ مَسَاءً

Birds'
flight
is
suspended
between
9am
and
5pm

ثالثي
بِعَلْفَ تَخْلِيفَ طِيُورِ السَّنُونُو
بَيْنَ السَّاعَةِ الثَّامِنَةِ صَبَاحاً وَالثَّامِنَةِ مَسَاءً

يُحْظَرُ تَلْبَسُ الْقِيَمِ طِيلَةَ
أَيَّامِ الْأُسْبُوعِ

For angels' sake

Acrylic paint on wood, 21x15 cm

In a number of major cities in the arab world dogs are killed in the belief that angels will stay away from where dogs roam. I started in 2018 searching in visual archives and social media for documentation of these public acts of slaughtering. I then drew portraits of these dogs captured the moment just before the act of slaughter. A commission was then made, on the basis of these drawings, to the French dog portraitist Elia David whose work consists of painting portrait of dogs for families who have lost their pet.

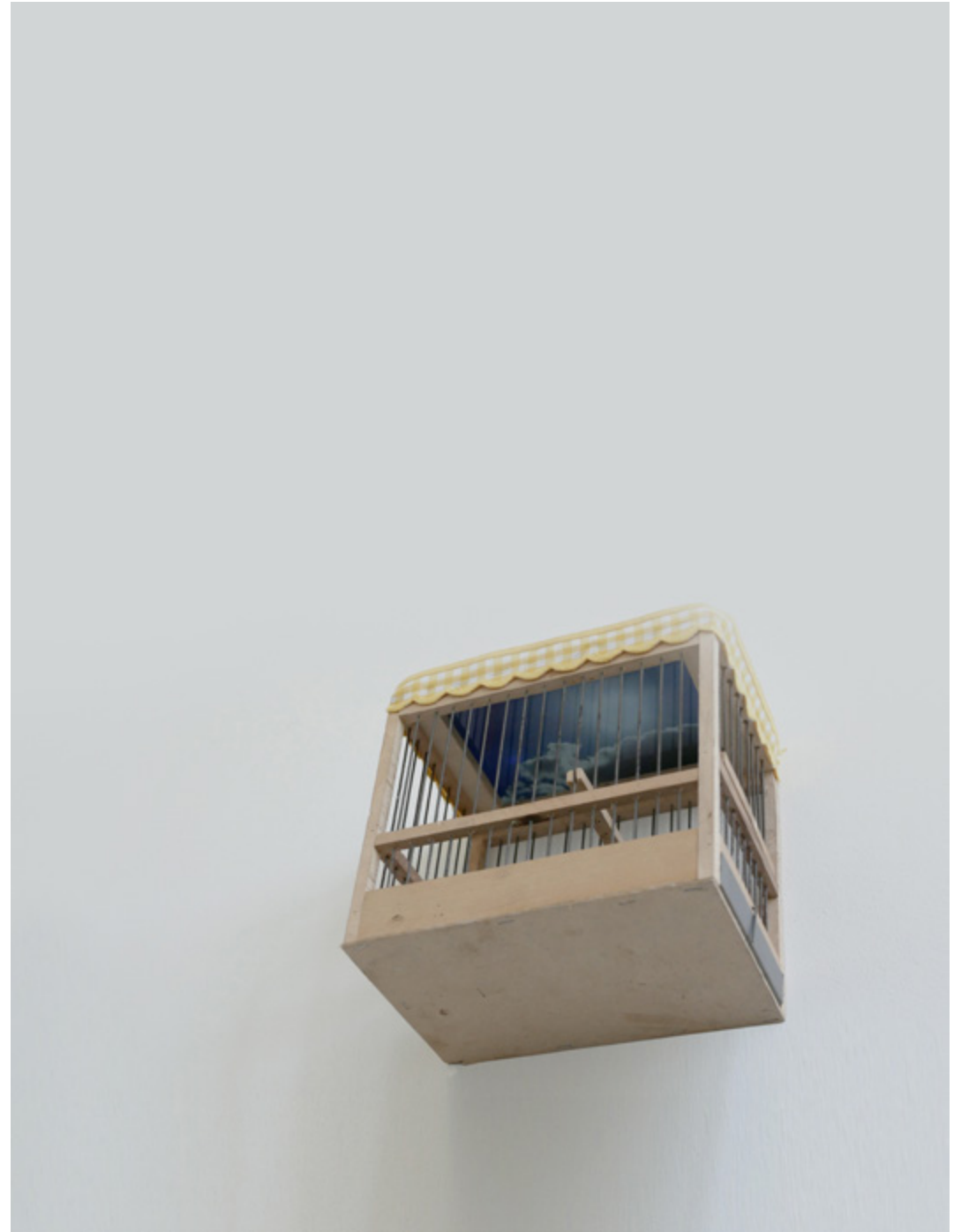




Even a bird might believe it

Bird's cage, screen, sky

The sky above the exhibition space is continually showed and captured on a screen inside a birdcage. The sky that the bird within the cage will never be able to reach.



Thirst

Bird drinker, red wine

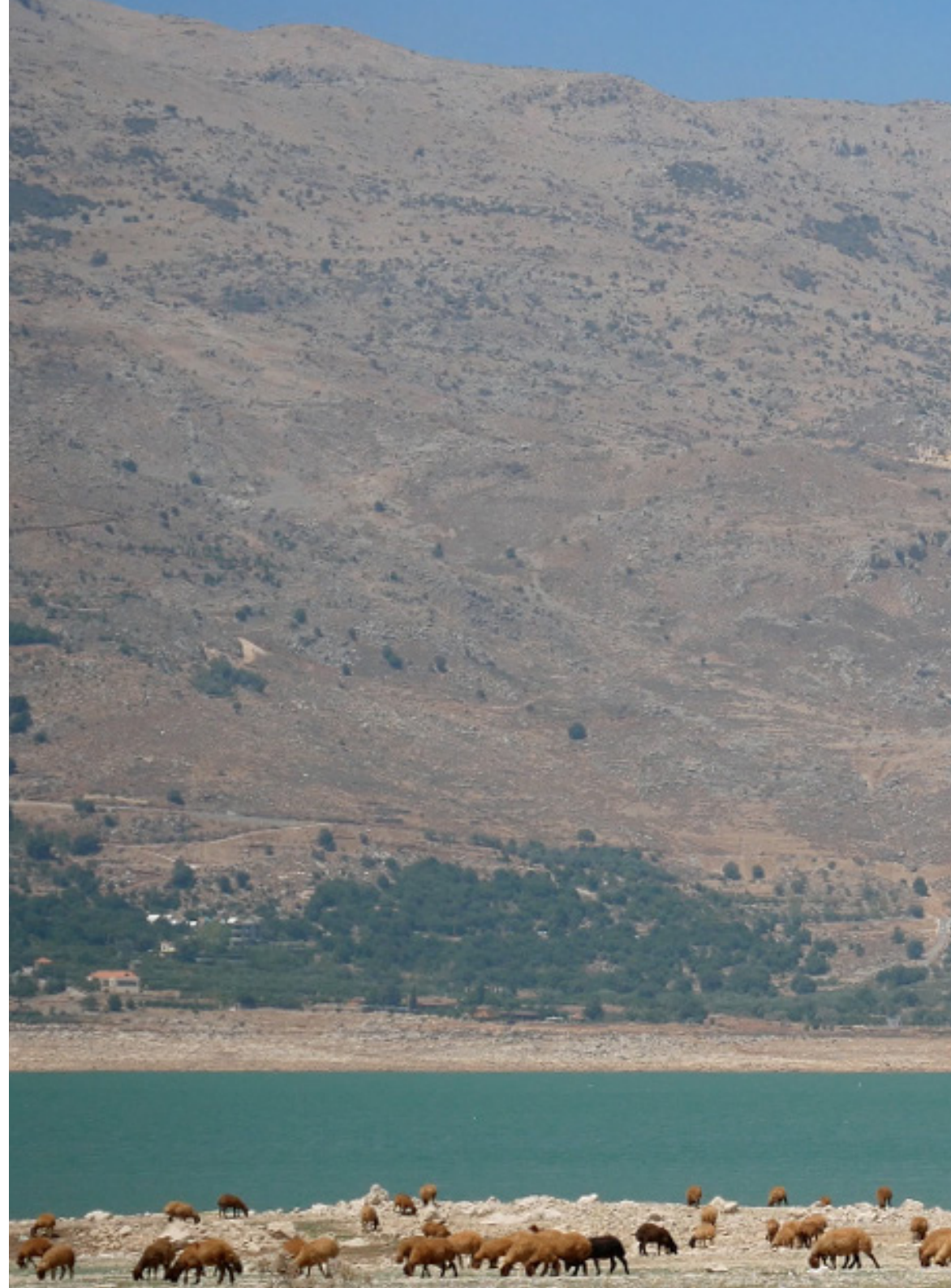


Counting sheep

Video

[Link to the video](#)

The video is an invitation to sleep showing a flock of sheep grazing along the bank of the Litani River, the border of the demilitarized zone of South Lebanon.





Limb

Dead pine branch, gift-wrap



A dead branch was brought from Beirut, wrapped in gift paper, and attached to the trunk of a tree in Maastricht, the Netherlands

I brought you candies, because flowers are perishable

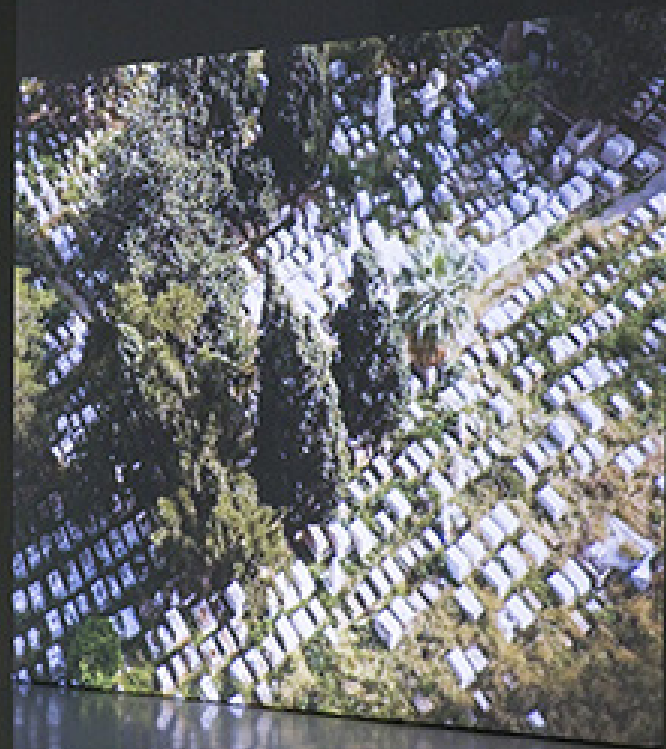
Video, honeycandies

[Link to the video](#)

In July 2016 I installed a bee hive behind the outer boundary wall of the closed and abandoned Jewish cemetery of Beirut, transformed after decades of persecution into a forbidden wild garden in the city. Unlike humans, bees were able to cross the wall, collect the nectar from flowers and return to build their honeycomb city and produce honey. Seven months later, the harvested honey was used to produce 100 grams of candies made from 80 g of honey, and exhibited in front of a video showing a bird's eye view on the cemetery.







40 days of mourning

Video, Courtesy of NASA/SDO and the AIA, EVE, and HMI science teams.

[Link to the video](#)

On August 21, 2013, at 3:15 a chemical attack in Gotha in Syria made between 322 and 1729 victims. 40 days of mourning is the video of the sun from August 21st, 2013 at 3:15 to 3rd of October at 3:15. 40 days before the soul leaves the body. 40 days of mourning for the body begins

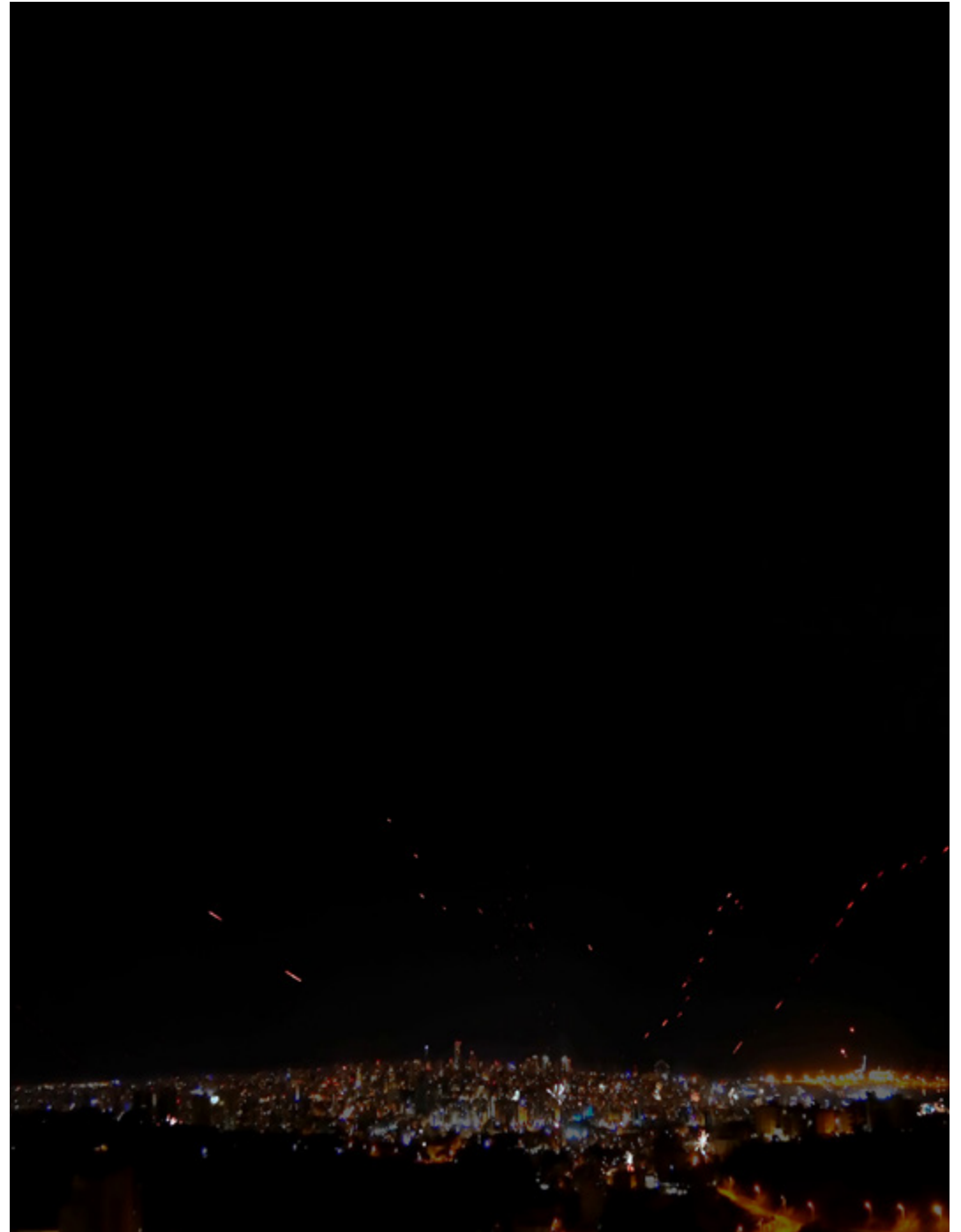




Before tomorrow was not today

video

Filmed shortly before midnight on december 31 2018, while waiting for the first hours of 2019, the video - located between two years - is read backwards. The fireworks and fire shots coming out of the Beirut skyline, fall on it and are inhaled by the city. Ambiguous scene of celebration, invasion and civil war.



Cerdus libani

Digital photo frame



Cedrus Libani simulates the photographic gesture following a virtual journey on google-earth to take screenshots for cedars located in Israel. The majestic cedar of Lebanon loses its “majesty” and regains its botanical form: Cedrus Libani



This must be heaven

3D holographic print

I would put my camera at the place of the head, to see the sky above a martyr's sky in Beirut. This would be heaven



**Because that's where they swore
and committed each other to anathema**

Chocolate molding of the summit of Mount Hermon

A strange chocolate mountain is set on a marble slab: it represents the summit of Mount Hermon (Jabal a-sheikh in Arabic). This place constitutes a natural frontier between Lebanon Syria and Palestine, but it is also the legendary summit of the Old Testament where the fallen angels fell from the sky, and then devoured the mountain.





Breathe

Fan, printed military leaflet



The blow of the fan fixes to the wall military leaflets thrown by air forces during different wars and conflicts.

الى المعلمين المتميزين

التيهموا الى هذه التعليمات !!!

مبني على جميع النشأ من أعمارهم و سيقم بشدة كل منطقة تطلق منها المواريع .

كل من يتواجد في المنطقة يعزل حياته للخطر !

توعية السائقين كل سيارة يجب أن أو شاحنة تتحرك تعتمد سيارة

أولاً لحمل المواريع و العتاد العسكري معروضة للقتل
أو كل من يتحرك بسيارات الجيش أو الشاحنات يعزل حياته للخطر .

Still life with fire and two potatoes

Potatoes, newspaper, revolution



Two potatoes baked in the fires lit in the street during the lebanese revolution are exhibited next to a newspaper showing the fires where the two vegetevales where left to cook.



Stream

Acrylic paint on canvas mounted on wood



I asked a commercial painter to paint a landscape deserted after the outbreak of the war in Syria. This landscape was filmed and broadcasted by all Lebanese television channels throughout a day of exchange of prisoners between the Lebanese army and the ISIS. 5 copies of the painting were then sold in Beirut for tourists and locals.





The baptims of the artist

Oil on canvas

In March 1991 Marwan Moujaes was baptized according to the rites of the Greek Orthodox Church in Mhaydseh, a small Lebanese village. Based on photographs from the event, Moujaes painted, 28 years later, a scene depicting the moment when the water touched his head and the Christian mystery was, somehow, accomplished.

However, at that time, the Lebanese civil war had delayed the artist's baptism for two years. The family was forced to stay at home until the end of hostilities. Thus, instead of being baptized at the age of six months, he was baptized at the age of 2 years and disturbed the course of the ritual. In fact, the body of the child growing larger made impossible the accomplishment of the three immersions in the holy water. The mystical gesture did not take place properly and a simple pouring of water on the head was improvised. The ritual was left incomplete, making the validity of the baptism possibly questionable.

In Lebanon, religious and political life are closely linked. Each one exists with and through the other and both of them practice the same control on life and its' forms. Hanged discreetly between the historical, religious and secular paintings of the Bonnefantenmuseum, the painting is shown next to different bodies, lives, and gestures that are completely appropriated by gaze, religion and politics. Camouflaged among classical works to which it tries to belong, the painting itself, just like the baptism, try to fulfill a promise it can hardly hold; leaving the way to the emancipation of life slightly visible.

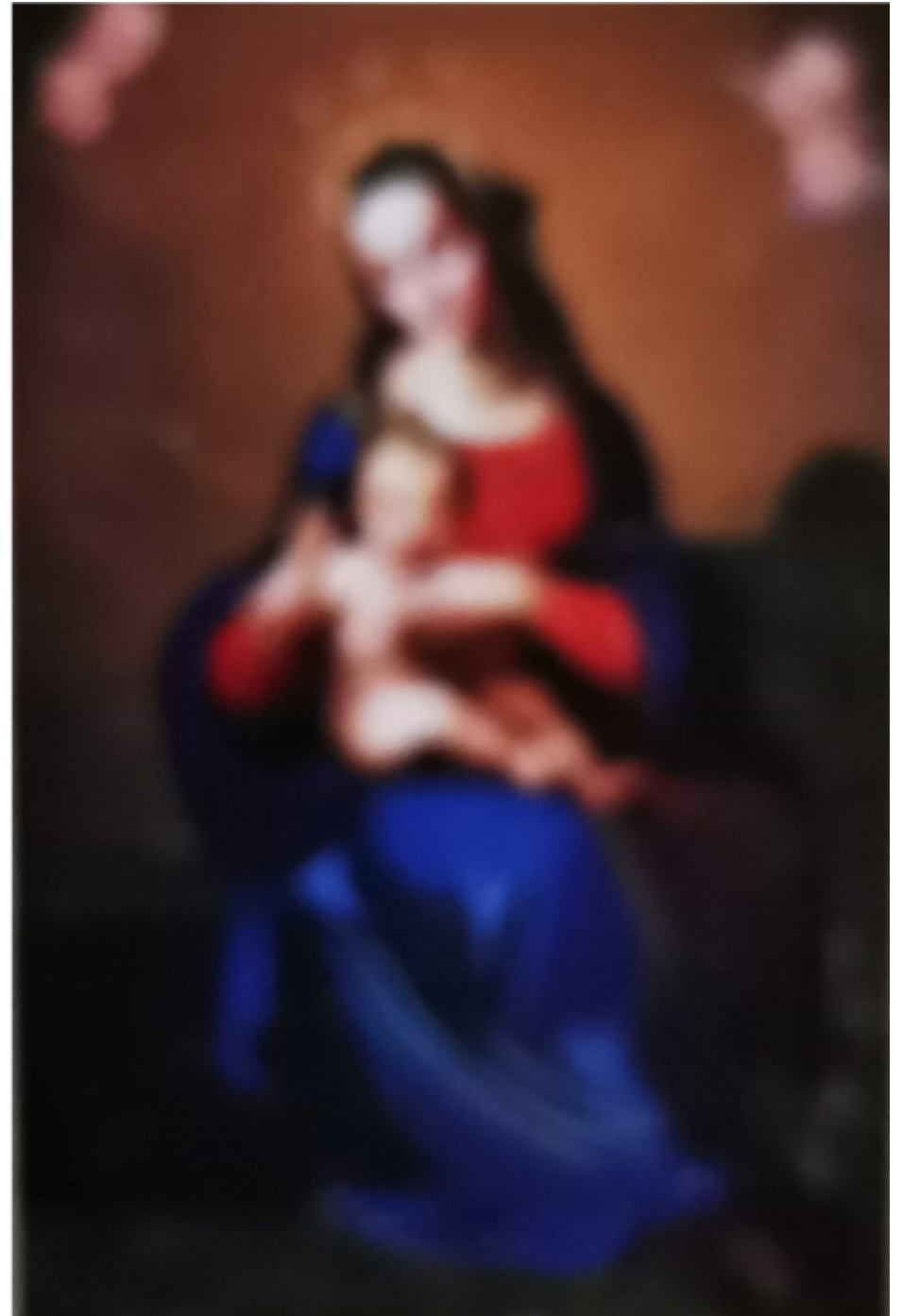




Virgin and child

Oil on canvas transfered to wooden panel, 55x75 cm

Daoud Corm is the founding father of Lebanese painting and the ancestor of contemporary Lebanese art. In 1878 he returned to Lebanon after years of studies in Rome. The *Virgin and Child* is one of his first works painted in his native country in 1878. After the multiple wars and invasions that blurred the Lebanese national identity, and after the assumption of historical narratives by art that tried to fill the gap of an official narrative, Corm's painting seems to drift away by losing its historical roots. In this work the original painting is copied in oil paint as a blurred vision that sinks into time and space.



42.3°

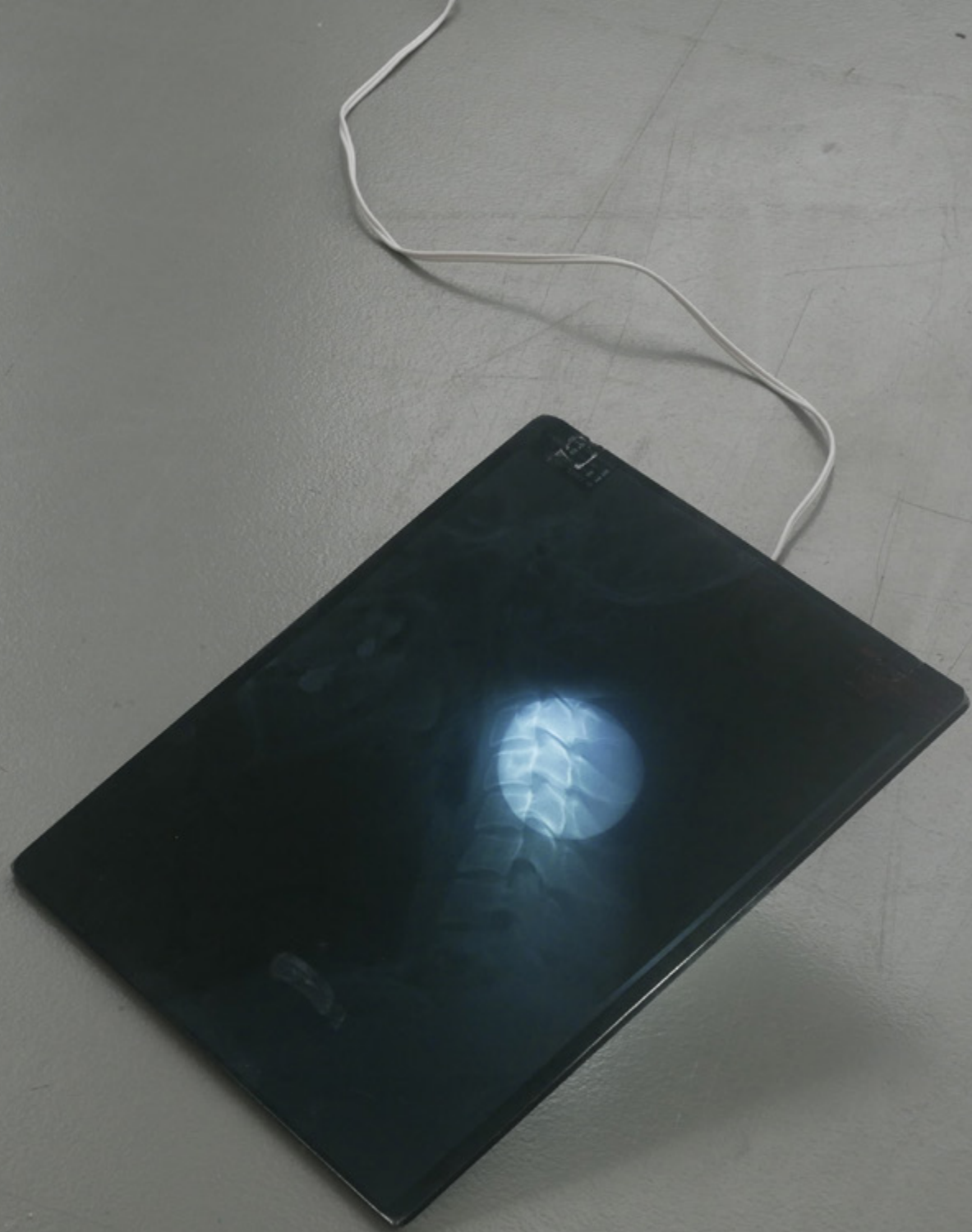
Xray print

Humiliated is who is brought closer to humus. Humus is that tireless decomposition of the surface layer of the soil. Every humiliation is an early decomposition.

On the road between my parents' house and the college, I walked every morning, head straight, until my neck gave way to gravity. So I lowered my head halfway across the military post of the Syrian occupation army that occupied Lebanon. Humiliating is overcoming the other by the gravity of the earth. There are heads whose tilt becomes synonymous with the life of those who hold them. There are also lives which, in the permanent tilt, become pure angles of a rigid inclination.

During the last three years I have been collecting visuals and measuring angles of heads tilted by public humiliation. My aim was to find a value that could contain this moment of discomfort in social denigration. 162 images and sources were crossed. With a tiny protractor I measured the angle of inclination of the neck at the moment when the person in the image folds in on himself and when the demeaning is consumed. I then added up the values of all the angles and divided them by 162 to try to find a standard value. I found a number : 42.3°. I told this story to the director of a medical imaging laboratory in Beirut. In France it was not possible to have an X-ray of my neck without medical prescription. In Lebanon, you can just to tell a story. So here is my neck, tilted at 42.3°, captured and printed (for free) in Beirut.





Circences

“On the occasion of their two exhibitions in Vénissieux and Pont-en-Royans, Maha Yammine and Marwan Moujaes perform a joint work entitled Circences. At the entry to the two exhibitions, visitors are greeted with a strange photograph representing the artists in wedding attire. They rework the codes of a popular family tradition, the wedding photograph, with a mise en scène of their couple. On the carpet, symbolising the garden of origins, they pose barefoot. Maha Yammine wears her mother’s wedding dress while Marwan Moujaes wears his father’s wedding suit. The image, a souvenir of a happy event, generates a confusion between past and present, between reality and fiction.” Julien Crenn for Panem et Circences, 2018





54 - 55

Flowers, framed photograph



After the first chemical attack in Syria in 2013, an image of two dead children whose heads were numbered 54 and 55 was spread in the media. In 54,55 I hide the image with a bunch of flowers inviting the viewer to choreograph an action seeking an image behind the plants.

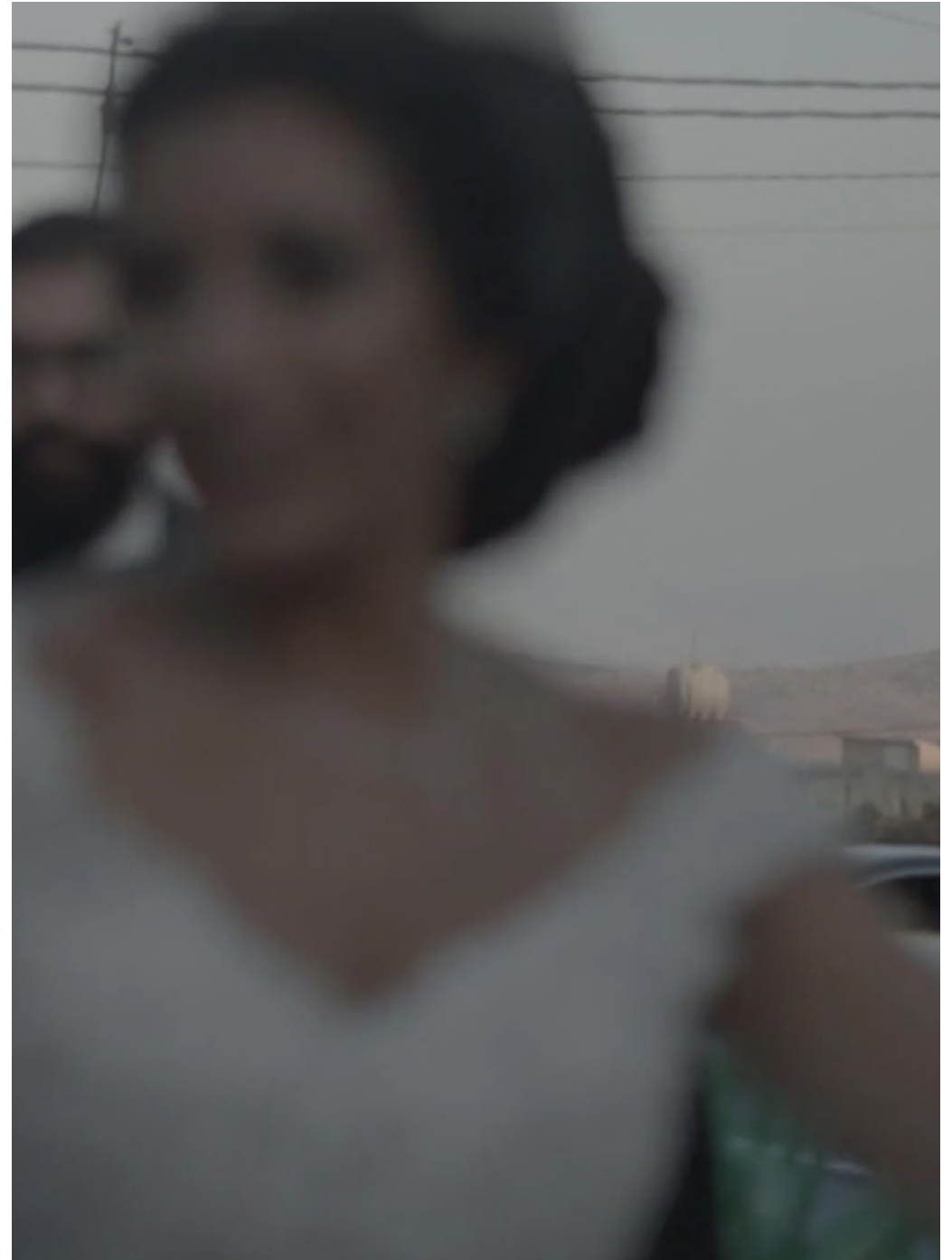


Do not stare at me because I am darkened by the sun

Film

[Link to an excerpt](#)

Filming the landscape in the south of Lebanon is not an easy mission. Political and military considerations plunge the mountains, the plains and valleys of southern Lebanon and northern israel into deep sadness. In August 2017 I introduce myself as a wedding cameraman in order to film a wedding in a village located on the Lebanese israeli border. Do not stare at me because I am darkened by the sun is a 58 minutes film that takes the wedding as a pretext for showing the Lebanese and Israeli landscape in full focus while the party, the ceremony, the bride, the groom and the guests are all out of focus.





Horizon lines

Acrylic on paper



“Two passport-style portraits hanging some distance from each other. A striking aspect of both paintings is the desolate, inward-looking gaze of the portrayed figures. One is a portrait of Moujaes’ grandfather and the other of his father; in real life they never met. Here, too, the pair of lost souls seem incapable of bridging the distance between them in time, space and material (paint).” Lex Ter Braak for Van Eyck Academie’s OpenStudios, 2019

A minute of silence

Audio cassette



The magnetic tape of an empty audio cassette is cut to keep the length that corresponds to a minute of silence, the standard time of contemplation in tribute to the dead.

Fiat lux

Candle and candle holder



The unconsumed wax drops fallen from candles lit in Parisian churches are used to mold a candle that brings together remains of complaints, wishes and prayers.

Blast

Headphones with a 20 cm wire

The viewer is asked to look into a corner, head down, to hear the bombing of the 16th of July 2006 in Beirut. The viewer is pushed to choreograph the body gesture made by the artist during the second war of Lebanon whenever a bombing was heard.





Let him kiss me with the kisses of his mouth

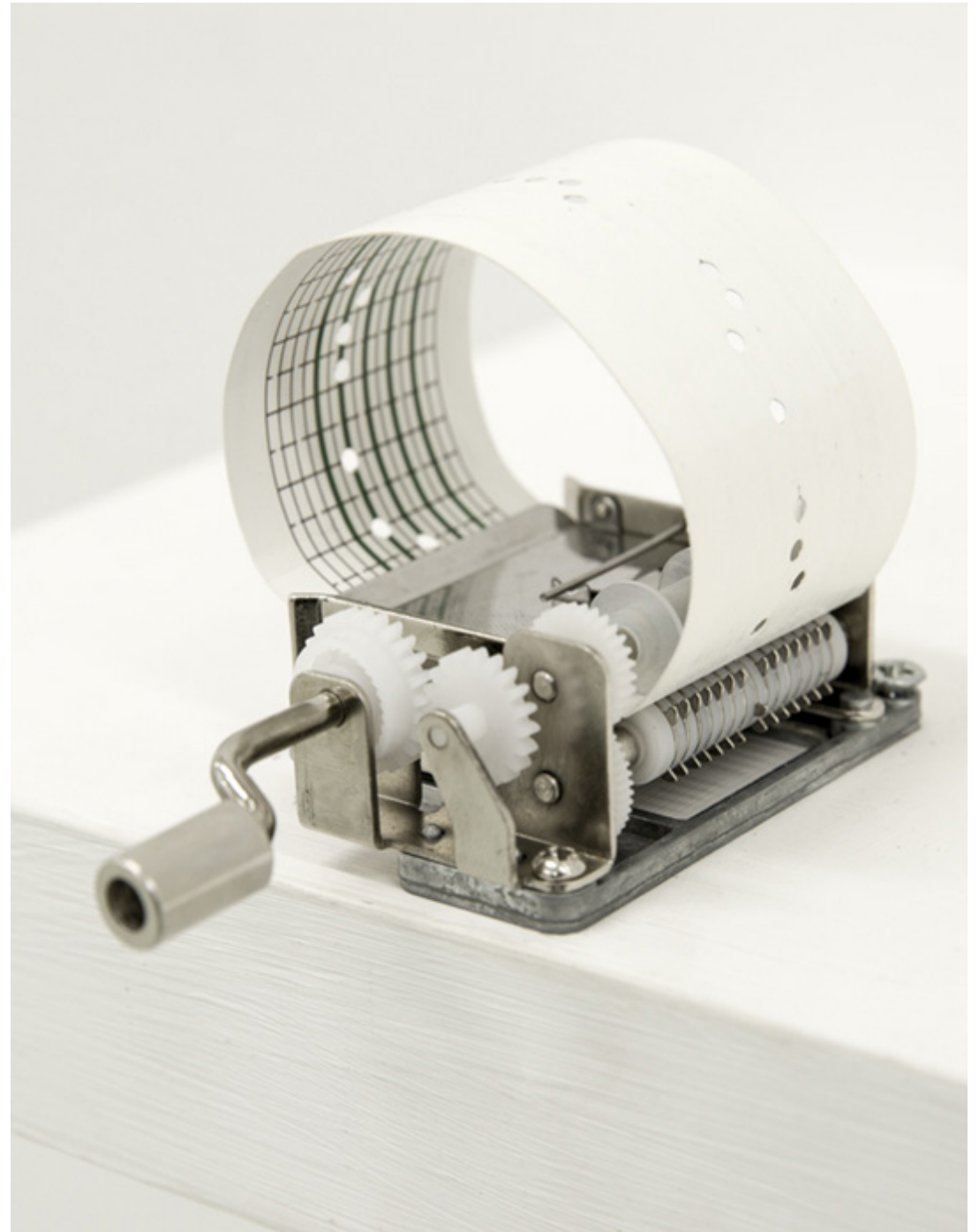
Radio transmitter

For two hours, the voice of the artist tries to sing in Hebrew the Song of songs of Salomon. A task that turns out to be tough and tricky.



Sing sweet nightingale, sing

Music box



A Music box reproduces the melody of a propaganda song performed in 1956 by Abdel Halim Hafez, the Nightingale of the arab world, during the arab wars with Israel.

The geograph

Video

A college student recites from memory a course in geography trying to locate the reliefs of Lebanon and describe its political map. Great blackouts conjure a fragile national identity





Panem

Oil, milk, lentils, rice, flour, beef pate



Panem forms the exact contents of a box distributed to the populace by certain candidates at elections in Lebanon, in exchange for promises of votes.

I will keep it under my tongue

Vote, birthday card music chip

I will keep it under my tongue is an invitation to action, with a possible electoral boycott. In the face of political corruption, the ultimate way of making one's voice heard would be to modify the ballot paper by adding to it a microchip from a musical greetings card playing a well-known tune at the count. This grating sound commentary underlines the vanity of a system that leaves no room for renewal.



Memento

Potato chips, milk, eggs



Food products whose expiration dates correspond to the dates of the exhibition are displayed on a shelf in the show to die, in the order of time and in the silence of the exhibition.

A Man with no History

Solo Show at Le Shed, Maromme, France, 2022

"It is from a specific point of view, immersed and deprived of its horizon, that, since 2020, Marwan Moujaes has painted large monochrome landscapes in which figures of domestic animals form little "hyper-surrealist" playlets. The direction of light on the subject anchors it in the painting; the choice of oil gives these scenes a kind of anachronistic dignity, anecdotal if they were not so bizarre. For it obviously makes no sense: animals have never been seen to behave in this way. In a, shall we say, gratuitous way.

When questioned, Marwan himself does not really explain these images that have gripped him and that he paints: he talks about children's stories or fables - the usual diversions of an otherwise unacceptable political or social critique. But it would be wrong to see these paintings as mere metaphors for human situations. I remember when we first met - it was at the very beginning of this series - he told me how animals invented the landscape by going to a rocky peak just to look at the horizon.

I wonder if, like Virginia Woolf's call for a literature interested in women's lives in the absence of men, or like the saying that mice dance in the absence of cats, Marwan Moujaes is looking for animal formulas - as Deleuze would say "in the name of animals": forms/hypotheses of what might be the representations, practices, collective or individual experiences of an animal life - a culture, in short. Thus the sheep at the top of the ladder observes itself in the mirror; two cows dance, linked by a garland; the gaze of the seated dog is lost in the horizon."



Julie Faitot, Curator



Sleepwalking, at Dawn

Oil on canvas, 116x89cm, 2022



Elegy

Oil on canvas, 116x89cm, 2022











texts

For Marwan Moujaes, landscape and mourning are linked inextricably. In his words, the work of mourning is not merely contemplative but a fluid constellation of tensions and forces acting toward the body and mind's assimilation of loss. Nature too is a complex and ever mutable dynamic existing below the surface of given language. Landscapes become sites of our perceived or projected memories, histories, politics, and grief. Teasing out Giorgio Agamben's concept of l'inappropriable, Moujaes views nature as a confrontation with that which is forever beyond our grasp or apprehension. Just as in mourning, nature leaves us in a state of perpetual want or loss. A state we experience as immense poverty. Moujaes' graceful and tentative gestures attempt to give voice to the ineffable and "make use of this poverty." In I brought you candies, because flowers are perishable (2016) he secretly installed a beehive within Beirut's walled-off Jewish cemetery. The honey he harvested was distributed in the form of candies to those who will never enter, let alone bear witness to, this forbidden garden. Moujaes actions are often predicated on trespass. For his video Do not stare at me, because I am darkened by the sun (2017) he posed as a wedding photographer in order to film the Lebanese Israeli border. In yet another ongoing series titled Bird's Flight Is Suspended between 9am and 5pm (one iteration took place Maastricht in 2018) Moujaes installed banners forbidding birds to fly during prescribed hours. The banners are based on signs raised in Lebanese municipalities banning Syrian refugees from entering public space at certain times. Moujaes' encroachments into the territory of loss and mourning are accompanied by transgressions into proscribed landscapes both real and imagined.

Maha Yammine and Marwan Moujaes sift through the different strata of a common history, that of Lebanon. Each in their own fashion, they develop protocols, strategies that are at one and the same time political and sensitive, in order to grasp the complexities and the turmoil of a memory affected by Colonisation, civil war (1975-1990) and the conflict with Israel which has been going on since 1982. Their works testify to a will to comprehension, to expression, and to the re-appropriation of a collective history, the account of which remains to be written. Thus, they plumb a hidden memory: in bodies, gestures, objects, landscapes, and images.

The two artists devise plastic and conceptual strategies to (re)activate a memory and the account of a collective history fueled by taboo, self-censorship, neglect, denial, by fragilities and by violence. The question of violence, inherent as it is in the contemporary history of Lebanon materialises in a way that is both muted and flagrant. It is visible in the city of Beirut, which is marked by the various conflicts, by phases of reconstruction, and also by an urban cartography drawn by eighteen different faiths. In the Ras el Nabaa quarter is situated the Jewish cemetery of Beirut, the territory of which is demarcated by a high surrounding wall that prevents any intrusion. Since the conflict with Israel, the cemetery has been a no-go area, a ghost area. The Jewish community of Lebanon is now reduced to fewer than a hundred members, as compared with more than 20,000 before 1948. Marwan Moujaes, on the pretext of filming the city, managed to film the interior of the cemetery. The video image is accompanied by a sound—the murmur of a beehive. The artist did in fact install a hive behind the boundary wall. The bees, free to roam, gather pollen from the flowers in the cemetery, producing the honey that the artist then harvests in order to make sweets. In a crystal sweet jar he puts 80g of honey sweets, the weight being equivalent to that of the surface area foraged by the bees in the cemetery. The scale of the place is thus contained in a handful of sweets. The installation I brought you candies, because flowers are perishable (an allusion to Jacques Brel) translates the complexity of a history fueled by conflicts and issues both geopolitical and religious. That same violence which elsewhere is invisible because it resides in bodies, in language, in everyday gestures, behaviour, games.

As Marwan Moujaes reminds us, in Lebanon, “everything is impregnated by war”. Memories and imperceptible traumas claim our attention and a particular ear. In order to render them palpable, certain works by Maha Yammine and Marwan Moujaes summon up the reenactment (the reconstitution) of gestures or memories. The work entitled Blast is an example of this. Marwan Moujaes positions an audio headset, unusually low down, in a corner of the space. We have to crouch down, to lean over in order to pick it up and hear the sound of a bombardment. This concerns the first Israeli attacks on Lebanon on 12 July 2006. The artist explains that at the moment of these bombardments, through an instinct of self-protection and survival, people hide, crouch down or take refuge in a shelter. The body is constrained by fear. By this contrivance, which is very simple and apparently innocent, he reactivates an action, a threat shared with the watcher. Several of Maha Yammine’s works engage in a reappropriation of gestures. In 2017, she asks her mother and her father to play a drum facing a film camera (Fanfare). They had not played this instrument for 33 years. During the civil war, they belonged to a military band made up mainly of teenagers. Embarrassed, a little clumsy, her parents refound certain automatisms, a body language re-remembered and shared. The same year, she asks her father to make a little girl’s dress, a task that he performed for six years when he himself was a child. The video piece entitled Moussa is accompanied by the little blue woolen dress (Blue dress). It has imperfections, in the image of a distant memory, a reminiscence.

On the occasion of their two exhibitions in Vénissieux and Pont-en-Royans, Maha Yammine and Marwan Moujaes perform a joint work entitled Circenses. At the entry to the two exhibitions, visitors are greeted with a strange photograph representing the artists in wedding attire. They rework the codes of a popular family tradition, the wedding photograph, with a mise en scène of their couple. On the carpet, symbolising the garden of origins, they pose barefoot. Maha Yammine wears her mother’s wedding dress while Marwan Moujaes wears his father’s wedding suit. The image, a souvenir of a happy event, generates a confusion between past and present, between reality and fiction. Their respective works articulate antinomies, temporalities, and tenuous links between the personal sphere and the collective domain. Panem et Circenses, literally: bread and circuses.

The title of the project refers to the manipulation of populations by their leaders and to the practice of stifling opinion and critical thought. The anaesthesia of critical thought constructed in a collective fashion pushes people into oblivion, into denial, into self-effacement. Through their respective artistic practices, Maha Yammine and Marwan Moujaes struggle against this disintegration of memories. They divert the bread and circuses in order to catch the spectator with a honey sweet, a glass marble, a garment, a wedding photo. Their works make use of a disconcerting simplicity and a false innocence in order to motivate us toward projection, participation, and awareness. The artists explore a memory that is sensitive and unstable, reflected in this white piece of wall resting upon glass marbles (Wall) to develop works which carry a highly critical reflection on the current situation in Lebanon. By taking possession of a mobile temporality, by creating a movement to and fro between past and present, childhood and adulthood, they analyse the fragmented foundations of a collective history that must urgently be harvested, written about, and completed in order to face up to the present.

Xavier Jullien

I Brought You Candies Because Flowers Are Perishable

Sciences-Po prize for contemporary art, 9th edition, 2018

I Brought You Candies Because Flowers Are Perishable se présente au visiteur sous la forme d'une installation vidéo, avec une projection de grand format au mur et une bonbonnière ouverte, qui semble inviter à se servir. Le rapport est de prime abord mystérieux entre l'image projetée - une vue aérienne du cimetière juif de Beyrouth - et cette bonbonnière en verre, un objet simple et discret qu'on imaginerait plutôt sur une table de salon. Mais le son d'un bourdonnement d'abeilles contribue à établir le lien, qui tient de l'intervention de l'artiste et d'un protocole qui tire sa singularité d'être à la fois pragmatique et poétique. Partant du fait que cette aire géographique du cimetière juif, chargée d'histoire et d'un symbolisme particulièrement fort, est aujourd'hui à l'abandon et totalement inaccessible – comme un espace tabou – Marwan Moujaes installe une ruche contre le mur extérieur.

Comme on peut l'observer depuis le ciel dans la vidéo, le cimetière est très vaste, verdoyant et parsemé de fleurs : les abeilles y butinent donc en toute solitude jusqu'à la relève des rayons, d'où l'artiste tire 80 grammes de miel. À partir de cet échantillon dont la quantité correspond aux 1 800 m² du cimetière, il produit 100 grammes de bonbons. Ce n'est pas une expérience isolée : l'artiste développe régulièrement pour son travail des stratégies de contournement afin de se rendre dans des lieux symboliques ou des espaces frontières, à l'accès très restreint. En revenir avec une expérience partageable (parfois même sous la forme de nourriture, et par procuration comme ici), participe d'une poétique ancrée dans l'histoire récente, entre un lieu, une œuvre et sa réception par le visiteur. Citation tirée de la chanson de Jacques Brel, Les bonbons, le titre de l'œuvre souligne l'opposition entre la finitude, le dépérissement des fleurs, de la beauté, de la paix et même des corps inhumés, et d'autre part la faculté de créer, de tisser la mémoire et de consolider une expérience personnelle ou une histoire collective.

It's better being happy than sad, the great Brazilian poet Vinicius de Moraes would say in one of his tunes as a way of revealing our persistence to impose happiness on the substantial sadness that involves life. Marwan Moujaes, Lebanese artist of the surprising age of 28 years, after living the experience of war in his country, adventures himself and his work into defeating this humane imposition of happiness. And Marwan Moujaes does it with a wide, varied, consistent body of work: images from NASA showing the sun's activity in the precise moment of a chemical attack in Syria; a bouquet of flowers that covers and discovers the picture of two kids' corpses impersonally numbered 54,55; recreating a minute of silence on a cassette in tribute to the dead; savoring candies with the honey of the beehive that the artist placed outside the forbidden Jewish cemetery in Beirut; a figure sculpted by submerging melted lead into the waters of the Litani river; confronting the heroic pitch of a song about the Arab victory in 1956 to the diminutive melody of a music box... and more.

It is always necessary to say something more about this young artist who has been working with strength and talent, as these two traits are multiplied by his discipline and effort. From his exhibitions in Lebanon and France, like in the 61st Salon de Montrouge, to his work as an artist and researcher at the École supérieure des beaux-arts de Valenciennes. His entry into the Sorbonne's doctoral college with a project about mourning in the arts that could be interpreted as an exercise in self-consciousness about his work, which I enjoy reading with a certain degree of revelation and legacy for those who make and think art.

However, like in all inspired and confessedly sad individuals, not everything is so serious. Those who know Marwan well have experienced his witty and sharp sense of humor. It is precisely there, in his permanent ingenuity and witticism, where I find the intrinsic sense of his work. I also find it in his childhood in the countryside and in his life with artist Maha Yammine. From all of this is born something that reveals the work of Marwan Moujaes: time and nature, two components of life and art. Repressing sadness for a period of time and modifying the internal nature of life by imposing happiness doesn't make us better or happier.

Then the Brazilian poet completes his musical sentence: « It's better being happy than sad... / But to do a samba with some beauty / A bit of sadness is necessary / If not, we do not do samba ». There is so much to learn from mourning, from loss. There is so much produced and created by the eruption of sadness instead of apparent happiness. Since Plato and Aristotle's controversy over the liberating power of catharsis, since the Romantic poets nourished themselves with an unrealizable love and its profound melancholy, since we had the Middle Ages and the mundane pleasure that Bakhtin described as the origins of popular culture, since Viktor Shklovsky revealed to us that art discovers the objects that have remained in darkness, since the European thought (Nietzsche, Bergson, Freud, Ricoeur ...) opposed to rationalist thinking and the Enlightenment for a more free and intuitive human being, since Susan Sontag went to Sarajevo and asked herself about our emotional and human dimension when facing others' pain... All these ideas and questions are somewhat proposed by Marwan Moujaes's work, because anyone who gets close to understanding something well can only do it in the form of a question.

Amid all this, Marwan Moujaes comes again with a subtle gesture of extreme delicateness: retrieving a drop of wax from an uncountable number of Parisian churches in order to mold one single candle, one common light from all the lights and shadows, of all dreams and prayers of the city of Paris. What do the inhabitants of this inmensurable city dream during their sad days and nights? What do they wish for and express in the beauty of the shapes that proceeds from their impenetrable nostalgia, their almost religious melancholy?

The meeting of West and East, Lebanon and Paris, art and the world, war and peace, news with our inability to astonish, the giantism of the heroes and history with our unavoidable humane smallness, you have been molding your work, drop by drop, Marwan Moujaes, with effort and discipline. You have been creating a new and old myth: that artists work and smile. Do it for you self, Marwan Moujaes. Let there be, for you and your work, light: Fiat lux.

“The real tragedy is birth”, he explains with gentle irony. It has to be said that tragedy lies at the heart of Marwan Moujaes’s line of thinking: in the conflicts in the Middle East, whose history — or rather histories, plural — he re-visits; in his actual approach and method, nurtured by ancient Greek theatre. Unity of time, place and action (plot). Sphinx-like questions, with no answers. Cathartic dimension. Violence, guilt. Excess, too. The artist’s works use codes to create, in the onlooker, the need to, in his/her turn, shed the weight of fate.

Physical restrictions are at work, without us paying heed to them, having an influence on the protagonists on the screen, subtly shaping the circuit within the exhibition areas. We are submerged by the projection of 40 days of mourning (2015), a ready-made video coming from NASA and showing the sun’s activity from 21 August 2013 at 3.15 am — the alleged time of the first deaths following the chemical bombardment of Gotha, in Syria, which caused between 322 and 1,729 victims — to 3 October at 3.15 am, forty days later, forty days of mourning before the soul leaves the body, it is said, and, above all, before the body decomposes. We walk around 54, 55 (2015) several times, to try and glimpse that press photograph hidden by a bunch of flowers, choreographing, in front of the installation, the legitimate delay between the need to inform and the indecency of showing.

Marwan Moujaes’s works scratch like Antigone trying to bury her brother in a ground that is as hard as stone. To initiate the surface of things, and try to shed light on the different layers of memory and ward off the amnesia of human beings by tirelessly reproducing the same schemes. So in the video installation bien-être (2015), the perfume of an Eau de Cologne painfully brings to life an old woman suffering from Alzheimer’s: it is the smell of dead people being washed, like Antigone in her day. In response to the artist, one thinks of Pierre Fédida, writing in *L’Absence* (1978): “Mourning really sets the word in motion.”

It was by putting together two artists and two curators in two places¹ that the project PANEM ET CIRCENCES ripened to maturity, warmed by the sun of exchanges. The two elements that make up this first major exhibition of the work of Maha Yammine and Marwan Moujaes –at la Halle in Pont-en-Royans and at the Espace arts plastiques Madeleine-Lambert in Vénissieux–interact through thirty works, several of which are entirely new and have been co-produced for this event. And while the work of each of the artists bears witness to two separate sensibilities and two different approaches, their joint exhibition PANEM ET CIRCENCES 2 demonstrates clearly the harmonious complementarity of their work. Brought together by their shared history of the Levant and of the villages of Lebanon–their native country–and Beirut, they display their research and their artistic endeavours with a critical eye, in mises en scène sometimes caustic and amusing, often intimate and even childlike, meditative, or linked to mourning. Maha Yammine is an archeologist of memory: she collects and reactivates the stories lived by anonymous people during the war years. As the conflicts went on, normality was dislocated and each person took on other forms of stability in the midst of the chaos, thus creating particular types of everyday life, which the artist reveals. In implicating preceding generations, she sometimes involves her relations and their acquaintances. In her videos and in her installations, a sedimentation of Lebanese history is reconstituted, through the prism of the everyday lives of its inhabitants. She reveals fragments of the past, often intimate, seeming deceptively insignificant or family-based, whilst finding for herself this “missing memory”. It is through the modesty of these micro-narratives that History can be imagined differently: as being plural and stripped of authority.

Marwan Moujaes studies and stages a genealogy of the tensions at play on frontiers, whether administrative or symbolic; what they reveal of political, strategic, or religious delimitations. The dichotomy between the apparent quietness of the places and the intensity of the adjacent local issues, contradicts in his work the stereotypical and spectacular representations of violence and of war. The contemplative temporality of his videos causes our attention to tip into a depth of reflection. Religious tradition, literature, dissidence, and politics intermingle in his work, revealing a sort of consubstantiality of the sources of dissensions and the polysemous richness of the relationship to “Lebanon the place”. Thus, the sites and the objects that make up the territory of exploration of the artists, involved and aware, are crystalisers of memory. Both show works where itineraries and situations (rather than a course of action) are reflected with displacement and humanism, making it possible for them to enter with intelligence and empathy into our own visual and emotional memories.

Bread...

Throughout the two exhibitions in Pont-en-Royans and Vénissieux, several of the works of Marwan Moujaes are linked to food: Panem forms the contents of a box distributed to the populace by certain candidates at elections, in exchange for promises of votes. A strange chocolate mountain³ is set on a marble slab: it represents the summit of Mount Hermon (Jabal a-sheikh in Arabic). This place constitutes a natural frontier between Lebanon and Syria and an area partly annexed by Israel, but it is also the legendary summit of the Old Testament where the fallen angels fell from the sky, and then devoured the mountain. At the Espace arts plastiques, his video installation I brought you candies because flowers are perishable consists of sweets made by the artist with the honey from the Jewish cemetery—a place abandoned to the luxuriance of the vegetation in the middle of a concrete, vertical Beirut. In these last two works, a curious relationship, filled with melancholy, is born between the inaccessible, the forbidden, and the offer of sweet things to be shared.

...and circuses

In several sculptures, Maha Yammine makes deflected use of certain games loved by children in peacetime. In Vénissieux, her 7 Stones (a game with building blocks, that paradoxically can't be piled up) or the Phone (made of a soft material which transmits no sound) become ironically un-playable-with: a metaphor for the deprivation of insouciance in wartime. In the gallery of la Halle, her work Wall is made up of three cymas, but these monumental pillars are very precariously erected on a slippery carpet of glass marbles. This game of equilibrium defuses the threat that walls and frontiers represent, endowing them with a laughable mobility and also evokes the fragility of an idle childhood in wartime.

The Shell displayed at Pont-en-Royans derives from the same bitter symbolism and the memory of childhood. Lined up closely on the ground, these little sandcastles in the form of bombs crumble easily, without actually breaking up. As a parable of the decades of violence in the Middle East, these sculptures also play on an ambivalence—they are delicate and terrifying at the same time. In the video *Fanfare*, a couple of around fifty play drums together for the first time in thirty years, facing the camera. During the war, they met as adolescents, when they were learning to play with the musicians of the military band, who, being unemployed, amused and entertained the young people of their village. Similarly, in 14, Maha Yammine created a strange situation: she invited five regular card players to a game of cards with neither card suits nor numbers. In giving literally “cartes blanches” to her players, the artist makes from a minimal gesture a libertarian potential, on a tightrope between seriousness and frivolity. She abolishes the rules and the chance of the deal, keeping only the superficiality of the game: exchanges, glances, peripheral chatting and joking; that’s to say—on the contrary—a whole human and social depth.

Games are also present in the *mise en scène* of the artists as bride and bridegroom: two wedding photos, commissioned from a portrait photographer and entitled *Circenses* hang above both exhibitions, Maha in her mother’s wedding gown, Marwan in his father’s wedding suit, barefoot on a carpet, anachronistic and overwhelmed. These portraits, artificial and official as they are, mischievously evoke the presidential effigies that hang in town halls. The artists watch over the visitors and the works, oscillating between solemnity and burlesque. Another wedding is also shown at Vénissieux, that of Jamilé, in an 8mm film unearthed by Maha Yammine. A few days before the wedding, the camera shows us the preparations, the fabrics and the objects made and put together by the bride-to-be.

Fighting to unstitch the past

Like a phantom escaped from the film, a tablecloth from Jamilé’s trousseau occupies the floor space in the centre of the Espace arts plastiques. This meticulous piece of work has been patiently “unembroidered” by the artist, like Penelope who, in order to pass the time until the return of Ulysses, undid her weaving in order to do it over again. This reverse embroidery is suggestive of a rewinding of time, a theme dear to the artist because it is Backwards that she journeys back into the memories of preceding generations.

The little Blue dress hung on the wall close by also derives from the presence of a ghost of the past: a memory of several years of his childhood spent working on a knitting machine, Moussa made it at the request of the artist, now that he is an adult and a father. Childhood long gone, the relationships between the generations, and the fragility of memory are revealed in this little garment, and its vivid colour seems to float beyond time. Alongside the dress, can be seen and heard a fan, the air of which attaches to the wall a message in Arabic. This flyer carries the information that the area will soon be bombed, that all vehicles will be considered suspicious and will be targeted. This work by Marwan Moujaes, entitled *Breathe*, takes up a menacing warning launched from an aeroplane over civilians in thousands of examples. “Breathe”, the latter as an injunction to stay calm. While the confrontations with Israel have made their mark on recent history, Marwan Moujaes reaches out to appeasement with Let him kiss me with the kisses of his mouth. If you move up to a radio, you can hear his voice reciting very quietly the Song of Songs. These verses from the Old Testament are surprising for their high colour and their theme: the love that exists between two lovers. The thing is though that the poem in Hebrew is recited by the artist, who does not speak Hebrew. His hesitations and his approximate accent express the difficulty of communicating without deforming, even for a message of love.

Ballad of the centuries, between contemplation and subversion

In equally poetic fashion, the landscape is take over by the artist as a silent witness of events of destruction; calmly and peacefully, he brings to life a continuity that unites the eras, bearing the mournings, the traces of History the myths and the conflicts. Stream is a paradigm of this duality of landscape, between the dramatic tension of an event and the banal tranquility of the surroundings.

The artist commissioned a painter and decorator to reproduce a static shot from television archives: we see a border village designated at the time for an exchange of Lebanese hostages held by ISIS. This landscape, which was broadcast non-stop on all channels was viewed by audiences, only to fall rapidly into oblivion. By subverting it into an academic and mediocre painting (like other, often pretentious “historical paintings”), hung at La Halle by articulated arm, the artist reactivates the facts and puts them back into the collective memory, at the same time challenging the vacuity of the image in the media. In the adjoining room, the River Litani is represented as a haven of peace (an Arcadia) in the video Counting sheep. The calm of this landscape and the lullaby that we hear accentuate the cruelty of the local living conditions: this river situated on Lebanese territory, is a coveted resource and is considered a military frontier by Israel. Crossing it is impossible, the war is still latent, and the indolent heat that we sense is an illusion.

In a video shown in the screening room of la Halle and entitled Do not stare at me because I am darkened by the sun, we are present at a wedding. But the men and women in the foreground are unrecognisable and blurred, while the surrounding woods and mountains are, on the contrary, clear and luminous. The title is again taken from the Song of Songs of Solomon, which is rich in botanical and bucolic images. Here the relationship is reversed: the love story becomes a pretext for focusing our attention on the surrounding landscape. From the village of the married couple in South Lebanon, we can see the Israeli colonies: the contrast between the ancient stones of the Lebanese church and the modern houses of the kibboutz on the horizon is riveting. The tension is palpable, even on this day of celebration, since the region is still under strict military control. In order to be able to film the scene, the artist had to resort to ruse by passing himself off as a wedding photographer. In contrast to the contemplative mood of these videos, I keep it under my tongue is an invitation to action, with a possible electoral boycott. In the face of political corruption, the ultimate way of making one’s voice heard would be to modify the ballot paper by adding to it a microchip from a musical greetings card playing a well-known tune at the count. This grating sound commentary underlines the vanity of a system that leaves no room for renewal.

At la Halle visitors are invited to open and listen to a facsimile of this musical ballot paper in a genuine polling booth. Finally, like a form of punctuation in both places –Vénissieux and Pont-en-Royans–timid blades of grass emerge from the ground through the cracks in a traditionally patterned tile This is the materialisation of a memory recounted by Fady, a child conscripted to the army at the age of during the civil war. Maha Yammine met him and he told her the story of his canary, who dropped seeds onto the balcony which had been cracked by the bombings. The artist reconstitutes this tender memory: young blades of grass spring up throughout the exhibition. A sense of duration is established and the life cycle of the plants recall the days counted waiting for peace. This vital spark is a sort of tension towards a lightness and a naivety to be found again and grasped. By reactivating situations lived or by inserting themselves into sensitive places, the artists—in the image of this unexpected vegetation on Fady’s balcony– in a multitude of ways resist and enter into the fertile chinks History has left by chance.

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Curriculum Vitae

Diplômes

Habilitation - Qualifié aux fonctions de maître de conférences par le Conseil national des universités pour la section 18 (Architecture (ses théories et ses pratiques), arts appliqués, arts plastiques, arts du spectacle, épistémologie des enseignements artistiques, esthétique, musicologie, musique, sciences de l'art).

- 2020** **Doctorat en Art et Sciences de l'Art**, Université Paris 1 Panthéon-Sorbonne, Paris, Ecole doctorale Arts Plastiques, Esthétique et Sciences de l'art, sous la direction de Christophe VIART.
- 2017** **Master, Création et plasticités contemporaines**, mention TB, UFR 04, Université Paris 1 Panthéon-Sorbonne, Paris, sous la direction de Christophe VIART.
- 2016** **DNSEP, Diplôme National Supérieur en Expression Plastique**, option Art, avec les félicitations du jury, ESAD, Ecole Supérieure d'Art et de Design de Valenciennes, sous la direction de Catherine Legallais.
- 2014** **Master en Arts Plastiques**, option peinture, mention TB, Université Libanaise, Institut des Beaux-Arts, Furn el Shubbak, Beyrouth, Liban, sous la direction de Elsa Ghossoub.
- 2011** **License en arts plastiques**, option peinture, Université Libanaise, Institut des Beaux-Arts, Furn el Shubbak, Beyrouth, Liban

Résidences d'artiste et Prix d'art contemporain

- 2022** Résidence d'artiste, Villa Empain, Fondation Boghossian, Bruxelles, Belgique.
- 2021** Lauréat de l'aide à la création de la DRAC Normandie.
- 2022** Résidence d'artiste, triennale, Le Shed, Maromme, France.
- 2021** Résidence d'artiste, Iconocubes, Galerie Duchamp, Yvetot, France.
- 2020** Prix de résidence de la Fondation Boghossian, Villa Empain, Bruxelles, Belgique.
- 2020** Résidence d'artiste, Lauréat de la commission de sélection de la cité internationale des arts, Paris, France.
- 2020** Lauréat de l'aide à la création RN13Bis, Normandie, France.
- 2018** Résidence d'artiste, Van Eyck Academy, Maastricht, Pays-Bas.
- 2017** Prix du public, Prix Sciences-Po pour l'art contemporain, Paris, France.
- 2016** Résidence Gamleby Tingshus, Gamleby, Suède.
- 2016** Prendendo Tempo, résidence d'artiste, Collemacchia, Italie.

Activités d'enseignement

Une liste détaillée des cours enseignés dans le supérieur est ajoutée en annexe après le CV

- Depuis 2021** **Maître de conférences** au département des arts visuels de l'université de Strasbourg
- 2020-2021** **Attaché temporaire à l'enseignement et la recherche**, Chargé de Travaux dirigés, Université Paris 1, Panthéon-Sorbonne, UFR 04
- 2019-2020** **Enseignant sous contrat doctoral**, Université Paris 1, Panthéon-Sorbonne, UFR 04
- 2014-2015** **Instructor**, LFA - Lebanese Film Academy, Beyrouth, Liban.
- 2012-2014** **Enseignement scolaire**, Histoire des arts au niveau complémentaire, Collège de la Sainte famille française, Fanar, Liban
- 2010-2014** **Enseignement scolaire**, Arts plastiques au niveau complémentaire, Collège de la Sainte famille française, Fanar, Liban

Responsabilités administratives, éditoriales et pédagogiques

- Depuis 2021** Coordinateur de *La Cryogénie* : Espace d'exposition, de recherche et de création de l'Université de Strasbourg
- Depuis 2021** Membre du comité scientifique de *La Cryogénie* : Espace d'exposition, de recherche et de création de l'Université de Strasbourg
- Depuis 2021** Référent qualité, Faculté des arts, université de Strasbourg
- Depuis 2022** Co-responsable pédagogique de la 3^e année de Licence Arts Plastiques
- 2017-2020** Représentant des doctorants au sein du conseil de l'équipe d'accueil de l'Institut ACTE, Université Paris 1 Panthéon-Sorbonne, Paris, France.
- 2018** Organisateur du colloque « Les Œuvres de la voix » avec Christophe Viart, projet soutenu par l'Institut ACTE et l'Université Paris 1 Panthéon-Sorbonne, INHA, Paris, France.
- 2014** Coordinateur du programme pédagogique en Histoire des Arts au Collège de la Sainte Famille Française, Fanar, Liban.
- 2014** Formateur des enseignants des arts plastiques à l'enseignement de l'histoire des Arts au Collège, collège de la Sainte Famille Française, Fanar, Liban

Formation en pédagogie de l'enseignement supérieur

- 2022** Travailler la dynamique d'équipe pour favoriser l'intelligence collective chez les étudiants, Institut de développement et d'innovation pédagogiques, Université de Strasbourg
- 2022** Favoriser le développement des compétences transversales par les étudiants dans ses enseignements disciplinaires, Institut de développement et d'innovation pédagogiques, Université de Strasbourg
- 2022** Concevoir un dispositif d'évaluation des enseignements qui vise le développement pédagogique, Institut de développement et d'innovation pédagogiques, Université de Strasbourg

- 2021** Travailler la dynamique d'équipe pour favoriser l'intelligence collective chez les étudiants, Institut de développement et d'innovation pédagogiques, Université de Strasbourg
- 2021** Soutenir la motivation des étudiants, Institut de développement et d'innovation pédagogiques, Université de Strasbourg
- 2021** Identifier les stratégies d'apprentissage des étudiants pour adapter son enseignement, Institut de développement et d'innovation pédagogiques, Université de Strasbourg
- 2021** Organiser le contenu de son enseignement à l'aide d'une carte conceptuelle, Institut de développement et d'innovation pédagogiques, Université de Strasbourg
- 2021** Clarifier les objectifs d'apprentissage visés, Institut de développement et d'innovation pédagogiques, Université de Strasbourg
- 2019** « Pratiques Pédagogiques et d'Évaluation », Formation des Doctorants Contractuels avec mission Enseignement et ATER, APESA, Cellule des Formations Doctorales, Collège des écoles doctorales, Université Paris 1 Panthéon-Sorbonne, Paris, France.
- 2017** « Enseigner avec le numérique », Service des Usages Numériques de l'Université Paris 1 », Cellule des Formations Doctorales, Collège des écoles doctorales, Université Paris 1 Panthéon-Sorbonne, Paris, France.
- 2017** « Développer et Gérer le lien pédagogique avec son auditoire », Cellule des Formations Doctorales, Collège des écoles doctorales, Université Paris 1 Panthéon-Sorbonne, Paris, France.
- 2012** Stage, « Histoire des arts, évaluation et interdisciplinarité », Organisé par : aefe – bureau de la formation continue zone proche orient, Collège Antonin, Baabda, Liban.

Affiliations

- Depuis 2022** Membre du groupe de recherche L'Art Traversé par le Politique : Discours, Représentations et Pratiques, LETHICA, Strasbourg, France
- Depuis 2021** Membre de l'unité de recherche ACCRA, Approches Contemporaines de la Création et de la Réflexion Artistique, UR3402, Strasbourg, France
- Depuis 2017** Membre de l'Institut ACTE, Art-Création-Théorie-Esthétique, UR7539, Paris, France

Communications

- 2023** Intervention aux Journées de l'Histoire de l'Institut du Monde Arabe, « Paysages en ruine du Liban contemporain à travers les arts visuels », table ronde modérée par Camille leprince avec Saad Chakali.
- 2023** Intervention au colloque « Enseigner la Culture pour développer l'humanité », table ronde animée par Françoise Docquier, IESA Paris
- 2023** Je vous ai apporté des bonbons, Communication au Séminaire Interdisciplinaire de la faculté des arts, Université de Strasbourg
- 2023** Conférence et rencontre avec les étudiants en art à l'ESADhar – Site de Rouen
- 2022** « Ramasser la plainte des choses muettes », Colloque international Giorgio Agamben. La Urgencia del pensamiento, Université de Grenade, Faculté de philosophie et de lettres, Grenade, Espagne.
- 2022** Table Ronde autour de l'exposition « Détourne de moi tes yeux » avec Nayla Tamraz et Marc Bembekoff, Centre d'art contemporain de Noisy-Le-Sec, France
- 2022** Table Ronde, ENSBA Paris, Penser le Présent – Rencontre « Beyrouth, Comment penser avec les Artistes l'effondrement d'une ville ? », Amphithéâtre des Loges, Jeudi 20 février 2022

2022 Entretien avec Stéphanie Saadé pour A Night in Beirut, Musée Pasquart, Bienne, Suisse,
<https://www.pasquart.ch/fr/event/a-night-in-beirut-programme-de-films/>

2021 « S'endeuiller dans le nom », journée d'étude, « Silence=Violence », Paris 1 Panthéon Sorbonne et Sorbonne université Lettres.

2021 « Humus », Intervention dans le cadre du séminaire doctoral « Le Langage Autorisé » organisé par Christophe Viart, Université Paris 1 Panthéon-Sorbonne, Paris, France.

2020 « Celui qui arrive un jour et qui le lendemain demeure », journée d'étude, « Ecrire la frontière », Université de Marseille, fédération interdisciplinaire CRISIS (Corpus, Représentations, Identités, Santé et Interactions Sociales), en partenariat avec l'IMÉRA (Institut Méditerranéen d'études et de recherches avancées) et le Collège doctoral franco-allemand Conflits de culture – cultures de conflit.

2020 « What has left since we left », rencontre et table ronde, Van Eyck Academy, Maastricht, Pays-Bas à l'occasion du lancement de l'ouvrage collectif *What Has Left Since We Left*, rencontre organisée par Giulio Squillacciotti et la Van Eyck Academy, Maastricht, Pays-Bas. Contenu visionnable sur ce lien : <https://youtu.be/YQSCbwB1irY>

2019 « Détourne de moi tes yeux », Conférence donnée dans le cadre du séminaire organisé par Aline Caillet aux étudiants de Master 2 Théorie des arts et de la culture, Université Paris 1 Panthéon-Sorbonne, Paris, France.

2019 « Circenses », Conférence et rencontre avec les étudiants en art, ESAD, Saint Etienne, France.

2018 « Quelle promesse pourrions-nous encore tenir ? », colloque, « Les Œuvres de la voix », organisé avec Christophe Viart, avec l'aide de l'institut ACTE et l'université Paris 1 Panthéon Sorbonne à l'INHA, Paris, France.

2018 « L'Art, ses agents et ses patients », Animation d'une séance du séminaire de Master en peinture, création contemporaine, Université Libanaise, Institut des Beaux-Arts, Branche II, Beyrouth, Liban.

2018 « Paysages Amazoniens », rencontre et table ronde organisée par Christophe Viart et *Suspended Spaces* dans le cadre du colloque *Fordlândia, une archive à ciel ouvert* - *Suspended spaces* - Retour De Fordlândia, La Colonie, Paris, France.

2018 « Once I entered a garden », Conférence donnée au Centre évangélique de Dhour Shoueir, Liban.

2017 « Le mal était doux à sa bouche. Il le gardait sous sa langue », Intervention dans le cadre du séminaire doctoral « Le Langage Autorisé » organisé par Christophe Viart, Université Paris 1 Panthéon-Sorbonne, Paris, France.

Publications

2023 « Quelle Promesse Pourrions-nous Encore Tenir » in *Les Œuvres de la Voix*, Le Mot et le Reste, Marseille, France

2022 « The Uprooted Molar », in *Not Quite Nearly fine*, Giulio Squillacciotti (ed.), A collection of texts on longing, belonging, denying, speaking, pronouncing, listening and repeating by Àngels Miralda, Artun Alaska Arasli, Ben Weir and Marwan Moujaes selected by Giulio Squillacciotti for the exhibition "Not Quite Nearly Fine" at Fondazione Baruchello. Rome, 14.06-28.07.2021, Arbor Editions.

2022 « To Humiliate is to Obscure a Landscape », in *The Errant Journal*, issue#3, avril 2022, « Discomfort », p. 21-30

2022 « Détourne de moi tes yeux, car je suis obscurcie par le soleil », in *Regards sur le paysage urbain*, 2022, Lise Lerichomme et Sophie Suma (dir.), Bruxelles, La Lettre Volée, « Essai », p. 269-285.

2022 « Celui qui arrive un jour, et qui le lendemain demeure », in *Malice*, 2022, « Écrire la frontière »

2020 The Uprooted Molar, or How To Fall in Love With a Dead Cow », dans Giulio Squillacciotti (dir.), *What Has Left Since We Left*, Milan, Maastricht, Onomatopée, Van Eyck Academy, 2020.

2019 « Habiter les pâturages oubliés », Revue Plastik, *Quand l'art prend soin de vous. Les tropismes du care dans l'art aujourd'hui*, numéro 06, article mis en ligne le 18 avril 2019. <https://plastik.univ-paris1.fr/habiter-les-paturages-oublies/>

2019 « Je vous ai apporté des bonbons. Parce que les fleurs c'est périssable », Revue Mâtin Or, numéro 3, octobre 2019.

2017 *Prendendo Tempo*, Publication de fin de résidence, The Museum of Loss and Renewal, Glasgow et Art Connexion, Lille

Expositions Personnelles* et Collectives

- **2022 Détourne de moi tes yeux***, CAC la galerie, Noisy-le-sec, France, exposition personnelle, commissariat Marc Bembekoff
- **2022 Un homme sans histoires***, Le Shed, L'Académie, Maromme, France, exposition personnelle, commissariat Julie Faitot
- **2022 How Will it End, Villa Empain, Bruxelles, Belgique**, avec Etel Adnan, Abed Al Kadiri, Charbel Alkhoury & Monica Basbous, Mounira Al Solh, ... Commissaires Alicia Knock, Conservatrice dans le service Création Contemporaine et Prospective du Musée National d'Art Moderne du Centre Pompidou, et Louma Salamé, Directrice de la Fondation Boghossian.
- **2022 A Night in Beirut, Musée Pasquart, Bienne, Suisse**, dans le cadre de l'exposition Building A Home With Time de l'artiste Stéphanie Saadé. Commissaires Stéphanie Saadé et Stefanie Gschwend avec Sirine Fattouh, Stéphanie Dadour, Marwan Moujaes, Roy Samaha et Maha Yammine
- **2022 Habiter les interstices, Galerie Michel Journiac, Paris, France**, avec Ali Cherri, Paola Yaacoub, Joanna Hadjithomas et Khalil Joreige, Sirine Fattouh et Maha Yammine, commissariat: Francoise Docquier et Nayla Tamraz.
- **2021 Game of Goose, SALTS, Bâle, Suisse**, avec Stéphanie Saadé, Sirine Fattouh, Sanne Vassen, Maha Yammine, Paule Hage-Boutros, Caline Aoun, commissariat: Stéphanie Saadé.
- **2021 Not Quite Nearly Fine, Fondazione Baruchello, Rome, Italie**, avec Anne Huijnen, Artun Alaska Arasli, Ben Weir, Daniel De Paula, Giulio Squillacciotti, Marie Claire Krell, Marwan Moujaes, Nour Mobarak, commissariat : Giulio Squillacciotti
- **2021 Novembre à Vitry, Prix international de peinture de Vitry sur Seine, Galerie municipale Jean Collet, Vitry Sur Seine, France** avec Arnaud Adami, Louise Aleksiejew, Carmen Ayala Marin, ...
- **2020 Van Eyck Open Studios, Van Eyck Academy, Maastricht, Pays-Bas** avec Alaa Abu Asad, Anna Ihle, Anna Moreno, Antonio Bermudez, Asako Iwama, Audrey Large, Christopher Meerdo, ... commissariat : Huib Haye Van Der Werf.
- **2020 Le Temps d'un regard***, 33³, La Roche sur Yon, commissariat : Adrien Abline.
- **2020 Trouver le Nord, ESAD Valenciennes, Valenciennes, France**, avec Savina Topurska, Maha Yammine, Fabien Foulon, Faubourg 132, Benjamin Declé commissaire d'exposition : Alexandre Périgot.
- **2019 Hotel Insomnia, De Fabriek, Eindhoven, Pays-Bas**, avec Anne van den Berg, Eva Hoonhout, Florian de Visser et Maurik Stomps, commissariat : Koen Dijkman.

- **2019 Pluriversum, Arti et Amicitiae, Amsterdam Museum Night, Amsterdam, Pays-Bas** avec Isabel Burr Raty, Thomas Thwaites, Pink Pony Express, Koos Buist, Esther Kokmeijer, Tinkebell, ... Commissariat : Arjen Lancel et Merel Noorlander.

- **2019 Van Eyck Project Space^{*}, End of Residency, Van Eyck Academy, Maastricht, Pays-Bas.**

- **2019 Damme Stads Festival, Damme, Belgique** avec Benjamin Sabatier, Berlinde De Bruyckere, D.D. Trans, Michael Borremans, Michelangelo Pistoletto, Peter De Cupere, Raff, Roman Opalka...commissariat : Jan Moeyaert.

- **2019 Van Eyck Open Studios, Van Eyck Academy, Maastricht, Pays-Bas** avec Alexandra Phillips, Ana Guedes, Andrea Canepa, Andrea Éva Györi, Anna Ihle, Anne Huijnen, Aram Lee, Artun Alaska Arasli, Ben Weir, Chen Jhen, Christopher Meerdo, Daniel de Paula, Dasha Tsapenko, ...Commissariat : Huib Haye Van Der Werf.

- **2019 The Baptism of the Artist^{*}, Bonnefanten Museum, Maastricht, Pays-Bas.**

- **2018 Panem et Circenses I^{*}, duo : Marwan Moujaes et Maha Yammine, Centre d'art contemporain, La Halle, Pont en Royans,** Commissariat : Giulia Turati.

- **2018 Panem et Circenses II^{*}, duo : Marwan Moujaes et Maha Yammine, Espace Arts plastiques Madeleine Lambert, Venissieux,** Commissariat : Xavier Jullien.

- **2018 Processus, Les assises de la recherche, Université Paris 1 Panthéon-Sorbonne, Paris, France** avec Mathieu Legrand-Losfeld, Elena Valtcheva et Margaux Taleux. Commissariat : Alexia Antuofermo et Iglia Christova

- **2018 Prix Sciences Po pour l'art contemporain, Sciences-Po, Paris, France.**

- **2017 URBS SACRA, Mains d'œuvres, Saint Ouen, France** avec Pawel Althamer, Anna Baumgart, Enrico Floriddia, Laura Gozlan, Artur Zmijewski. Commissariat: Malgorzata Grygielewicz et Ann Stouvenel

- **2017 Eppure Si Muove, Centre d'art contemporain La Halle, Pont-en-Royans, France** avec Cécile Beau et Nicolas Montgermont, Nikolas Fouré, Audrey Martin et Muriel Joya, Marion Tampon- Lajarriette,. Commissariat: Giulia Turati.

- **2017** Première de couverture pour Sarir par Adham Al dimashki, Dar-Al-Adab, Beyrouth, Liban.

- **2016 32^e Salon d'automne, Musée Nicolas Sursock, Beyrouth, Liban** avec Balsam Abo Zour, Rima Amyuni, Rim Assi, Mahmoud Baayoun, Fatat Bahmad, Tamara Barrage, Etienne Bastormagi, Nevine Bouez, Kassim Dabaji, ...

- **2016 Private Choice, FIAC de Paris,** avec ORLAN, Art and language, Berger&Berger, Ana Bidart, Frédéric Pain et Ingrid Michel, Karina Bisch ..., Commissaire d'exposition : Nadia Candet

- **2016 Festival Baleapop, Saint Jean-de-Luz, France** avec Jeanne Berbinau-Aubry, Laurent Lacotte, Nøne Futbol Club,Carmen Campo Real. Commissariat: Audrey Teichman.

- **2016 61^e Salon de Montrouge, Beffroi de Montrouge, Paris, France** avec Rémi Amiot, Bianca Argimon, Guillaume Barth, Camille Bondon, Yassine Boussaadoun, ... Commissaires d'exposition : Ami Barak et Marie Gautier
- **2015 Beyrouth Métamorphoses, Galerie 12 Drouot, Paris, France**, avec Imad El Khechen, Maha Yamine, Balsam Abo Zor, Maxime Chami, Sous le triple commissariat de Christophe Delavault, Directeur du Cercle Drouot Contemporain, Frédéric Ballon, Directeur de Drouot Formation et Sandy Saad, commissaire d'exposition
- **2014 JABAL- Jeunes Artistes de Beaux-Arts au Liban, Hôtel LE GRAY, Beyrouth, Liban**, Commissariat: Laure d'Hauteville-Taslé d'Héliand
- **2012 31^e Salon d'automne du Musée Nicolas Sursock, Beirut Exhibition Centre, Beyrouth, Liban**
- **2011 Visual arts forum II, Lebanese artists association of painters and sculptors, Palais de l'UNESCO, Beyrouth, Liban**
- **2011 Centre culturel municipal de Byblos, Byblos, Jbeil, Liban**
- **2011 Université Libanaise, Institut des Beaux-arts II, Furn el Shubbak, Beyrouth, Liban** 2010 Maza law, Centre Rassamni, Hamra, Beyrouth, Liban
- **2010 Palais de L'UNESCO, Beyrouth, Liban**