



### Organizers

APEAL - The Association for the Promotion and Exhibition of the Arts in Lebanon with the contribution of Temporary. Art. Platform

### Main partners

Municipality of Ras Masqa, the Lebanese University - Institute of Fine Arts - North branch, Saint-Joseph University (USJ) and the Lebanese International University (LIU)

### Patronage

The Lebanese Ministry of Culture

### Curator

Amanda Abi Khalil, director of Temporary Art Platform

### Artistic coordinators and residency tutors

Dr Ali El Ali, Artist and Professor at the Institute of Fine Arts of the Lebanese University  
Roy Dib, Artist from Ras Masqa

### Special Thanks

George Al-Khazen Al-Qari  
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Rana Kerbaj  
Rana Azzaz  
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Lara Gelalian  
Hicham Faraj  
Zico  
Perla (Mr. Tabet)  
Walid Sadek  
Samar Kanafani  
Mehrawit Tesgay  
Helena Meges  
Mekdes Beye





### IEVA SAUDARGAITE

b. 1988 to Lithuanian-Lebanese parents is an architect and self-taught digital photographer who lives and works in Beirut. She holds a Bachelor of Architecture from the Lebanese American University.

The smartphone is a seductive and powerful object, whose ubiquity and portability has turned it into an appendage that allows its users to surpass and amplify their mental capacity, to overcome the natural laws of time and space, and to boost their sense of control. Through my series of experiments, I confront and interpret our interdependent relationships with the smartphone and virtual world.

**All Media 717** / Video, mute, 04:37, looping every 30 min

Location: Main lobby of Haykel Hospital

**Last Seen** / Video, sound, 60 min

Location: Room 17, Floor 2, Villa Nadia

**Holdhand** / Objects (wax)

Location: Ground Floor, Villa Nadia

**Maximum you can touch me** / Installation (wood, plastic, engine oil, motion sensor, vibration)

Location: Villa Nadia

**Swipe for date & time** / Installation (paper, flour)

Location: Living room of abandoned Modernist House on Main Road towards Haykel Hospital

**Add Fingerprint...** / Site specific intervention (paper, graphite, adhesive tape, link)

Location: door bells in several locations

#### Tip to approach my work:

Look for **Add Fingerprint...** on doorbells and find a special link.

Wrap **Holdhand** wax objects with your hand(s)

#### My highlight of RMAR' public program:

Seeing images of central Beirut in "Hors La Vie" by Maroun Baghdadi

**Ras masqa...** has a 3km long coastline and the largest flour mill in the North.

### MYRIAM BOULOS

b. in Lebanon in 1992, Myriam Boulos graduated with a master degree in photography from Alba in 2015. She uses her camera to question the city, its people, and her place among them.

#### The mold that we melt in / Site specific photo series

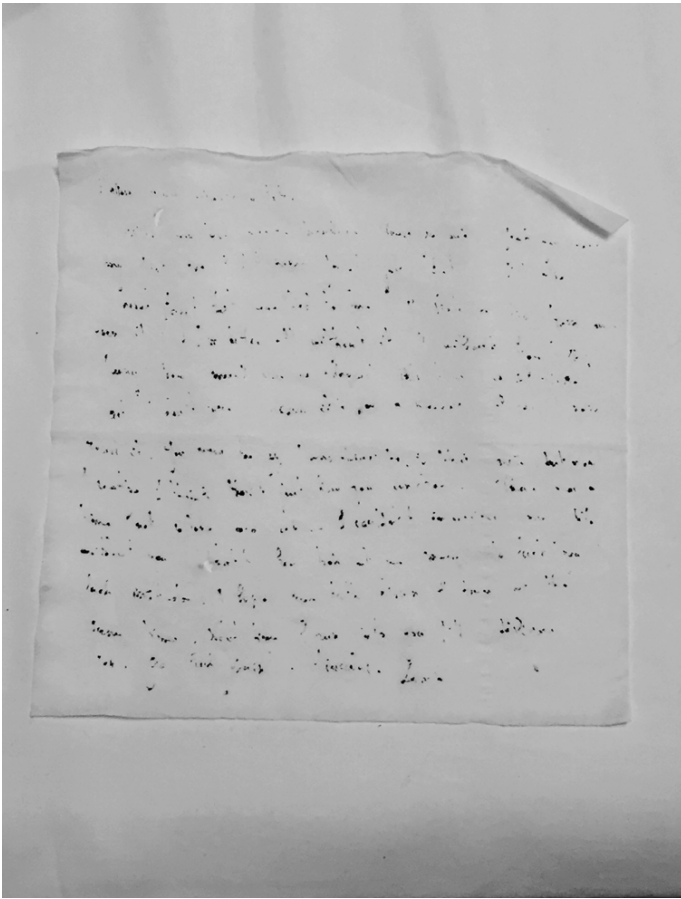
I am in Ras Masqa, a village in North of Lebanon, and I knock on people's doors. With my flash, I capture them in their daily routine: The mold that they melt in. For the first time, I decide to turn the camera on myself. With the same technique, they take a photo of me. To talk about the inhabitants of a village, we say in arabic "ahlel day3a", the literal translation being "the parents of the village". By taking a picture of myself, it's as if they are re-inventing me. Me on the one side and them on the other, all the photos share the same research. As always, I search for myself through others. I printed these images and redistributed them in the 25 different places where the pictures were taken. To find their own photos the people are invited to knock on each other's doors...

**Tip to approach my work:** Knock on people's doors.

#### My highlight of RMAR's public program:

Everything. Everything shared with the village. Conferences and movie screenings. There is an energy I can't find in the city.

**Ras masqa is...** A village even if it doesn't feel/ look like one



### YOUNNA GEDAY

b. in 1989 in Montreal, Canada is a Lebanese artist living and working between Beirut and Paris. She graduated in 2014 with a Masters degree in photography from the National School of Photography in Arles.

**Untitled / Sculpture** (wax, marble, collected letters written on tissue papers)

Shown as a site-specific installation, and through a process of collecting the bottom layer of letters written by the inhabitants of the village of Ras Masqa on disposable tissue papers, this work aims to change the lifecycle of this medium in its physicality and its image.

How do these collective tissues function now as an object that is not meant to be thrown away anymore and is also being archived digitally?

#### **My highlight from RMAR's public program:**

Zoukak theatre company playing Machrah Watani outdoors under the roaring sound of thunder and lightening gave me the chills! We unfortunately had to move indoors during the middle of the play, but it was a memorable moment.

**Ras Masqa...** felt like family and home.



### PETRA SERHAL

b. in Kaifoun, Lebanon. She is an actress and performance artist. Her work focuses on the representation of the violated bodies as well as creating an interactive space with the audience. She holds an MA degree Body in Performance from Trinity Laban Conservatoire of Music and Dance and a Diploma Higher Studies in Acting from the Lebanese University, Institute of Fine Arts.

I am present in Ras Masqa.  
working, like any other day in Ras Masqa.  
you might bump into me and you might not.  
you could ask around to find me or you could just forget that I exist.

if you see me, we could talk. maybe I will ask you many questions and maybe not.  
maybe we will walk or maybe we will hang around.  
maybe we will stand and look and maybe I will look at you.

maybe we will speak and maybe we will be silent.  
maybe we will listen and maybe I will get annoyed.  
the only thing I am sure about is that I will be at villa Nadia at 1:00p.m to have my lunch and you could join me

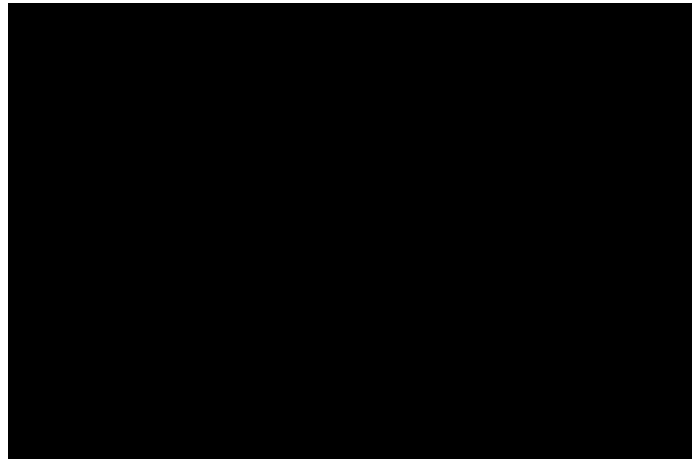
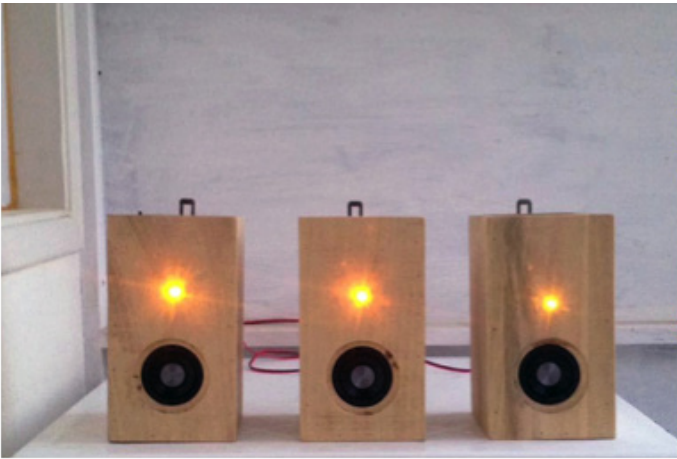
Enjoy

#### **My highlight from RMAR's public program:**

Walid Sadek and Akram Zaatari's visits

**Ras Masqa is...** a village like any place in Lebanon where Christians and Muslim share lives like fairy tales.

My nose was on vacation because of the orange blossom smell.



### ALI EL-DARSA

Beirut-born, Berlin-based, works in video, performance, installation and printmaking. He holds a Master of Visual Studies (MVS Studio) from Daniels Faculty of Architecture, Landscape and Design at the University of Toronto and a Bachelor of Fine Arts in Intermedia/Cyberarts from Concordia University, Montréal.

#### *I don't know how I feel about the sun /*

An interactive in-situ sound installation in 4 acts / Solid wood, 8 ohm speaker, iPod shuffle, amplifier board, solar panel, 10 amp solar controller, 12 volt battery, LED light, USB charger, electric cables.

I don't know how I feel about the sun is composed of 4 custom-made self-operating speakers using solar energy. Three of the speakers are permanently installed in undisclosed public locations in Ras Masqa village. One speaker remains with the artist and will travel to various public spaces in Lebanon and abroad. A label on each of the speakers prompts users to plug their internet-enabled mobile devices and to scan a QR barcode or enter a web address, which in return will stream the sound piece associated to each speaker. The sound piece, divided into 4 acts as per each speaker, is composed of dialogues between two unidentified characters. In each act, the characters reflect on the environment respective to the in-situ location of each speaker as though they are present in the same physical location (with access to the same field-of-view) of the user/ listener.

Tip to approach my work: Place your ear close to the speaker, look straight, listen.

Share your experience: #ACT1DARSA

#ACT2DARSA #ACT3DARSA #ACT4DARSA

### RAYMOND GEMAYEL

during the day, raymond stares at the sun with the help of his binoculars. at night, he has a hard time seeing and/or hearing.

في ناس لبست "ماسكيتا" بل إلب

*some people wore their masks inside out/ upside down / sound installation / amplifier, pitch black playground*

an amplifier, the same size and shape of a small generator, is placed in the corner of a completely dark playground (an indoor basketball court). the sound emitting from it is that of the generator, after being distorted, filtered and inverted.

#### Tip to approach my work:

mask (n) : "covering to hide or guard the face" "specter, nightmare" "buffoon, mockery" "be mocked, ridiculed" "transform" "to black (the face)" "to blacken, darken" "witch"

#### My highlight of RMAR's public program:

all talks were important in this context. on a personal note, my lectures at liu (thank you rana azaz, rana kerbaj and of course, all students that attended)

**Ras Masqa is...** perhaps a village, perhaps a town.