



## Hybrid Residues:

Exploring experiences of displacement  
through active participation in art practice.

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Design and Environment.

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## **Artist's background**

I was born in Beirut, Lebanon, in 1968. As a child I was greatly affected by the upheaval caused to my family by the conflict in the region at that time. Whilst I was inevitably aware of the physical destruction around us, it is the psychological affects of fear, anxiety, emptiness, disorientation, helplessness, alienation, lack of freedom and, above all, displacement that have left a more lasting impression on me. My artwork has been and will continue to be the embodiment of these experiences of conflict and displacement.

## Abstract

### **Hybrid Residues: Exploring experiences of displacement through active participation in art practice.**

This thesis explores and examines reciprocity between art, active participation, and traced memories of displacement. I review the significance of the active participation of the viewer with artwork which embodies personal experiences of war and displacement, with the aim of promoting what David Abram calls 'sensorial empathy'.

In the thesis I have appropriated the term 'sensorial empathy' and use it to refer to a form of silent connection, or knowing, that can manifest phenomenologically between artist, artefacts, place and audience. I investigate how and when sensorial empathy takes place, and how it might affect the viewer's perception of the concept of displacement.

My methodology has utilised five main methods of inquiry: active participation, residues, autobiographical narrative, remembering and embodiment. My experiments with the active participation of the viewer have centred on the idea of the audience participating with the artefacts, both as a way of sensing and sharing my memories of experiences of displacement, and also to encourage in the viewer a sense of concern for the issues that initiated the work. Inquiry led active participation has been responsible for the artwork's transformation, relocation, and possibly, reconstruction or destruction. In experimental presentations of my artwork, this process of participation has been effective in promoting or instigating sensorial empathy, phenomenology, and existential awareness.

Embodiment of the artefacts with memories of displacement was implemented through an intuitive approach, using metaphor and symbolism. Reflections on the effectiveness of active participation were drawn from analysis of audience feedback and used to modify and develop the artwork further.

My intention is to show that active participation of the audience with immersive art, embodied with my experiences of displacement, can lead to sensorial empathy between the audience and these experiences in turn promoting a connection and understanding with each other that may help to overcome cultural barriers.

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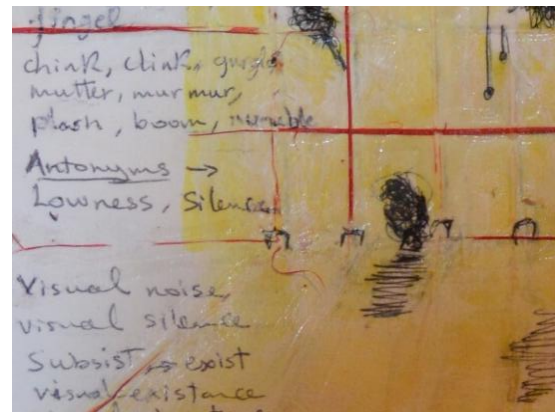
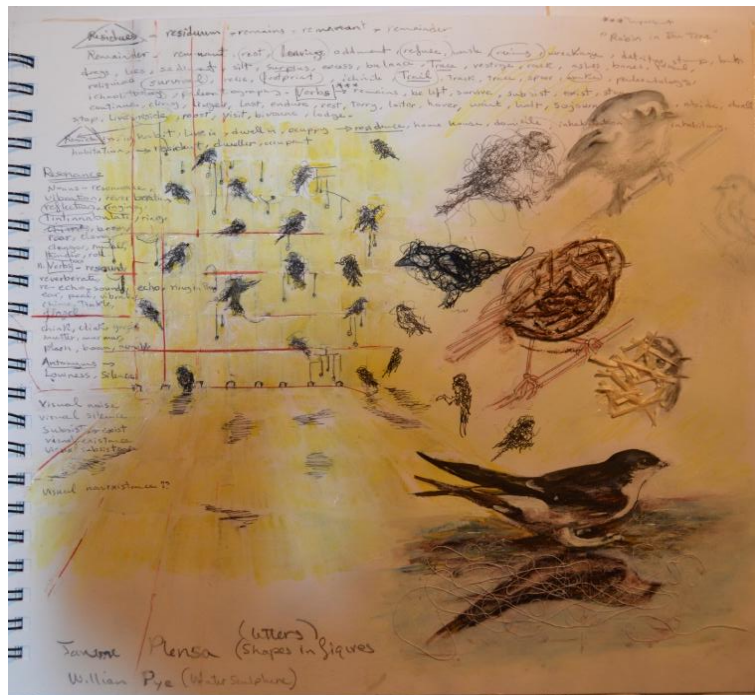
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## Residues 2011

### Hybrid Residues series

#### Rationale:

Visual noise, visual  
silence, visual existence,  
resonance, vibration,  
reflection

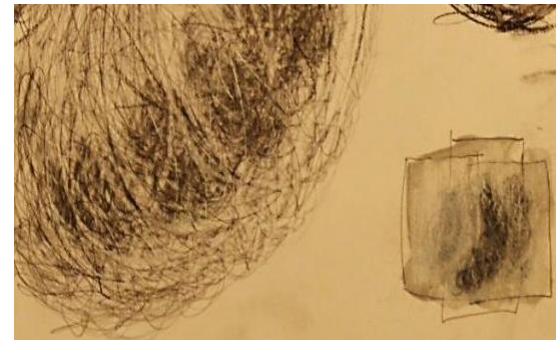
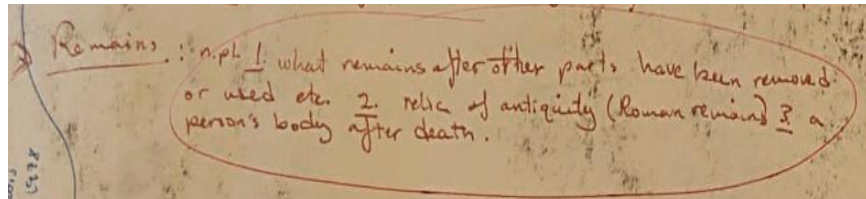
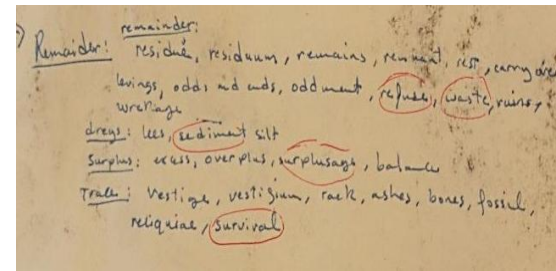
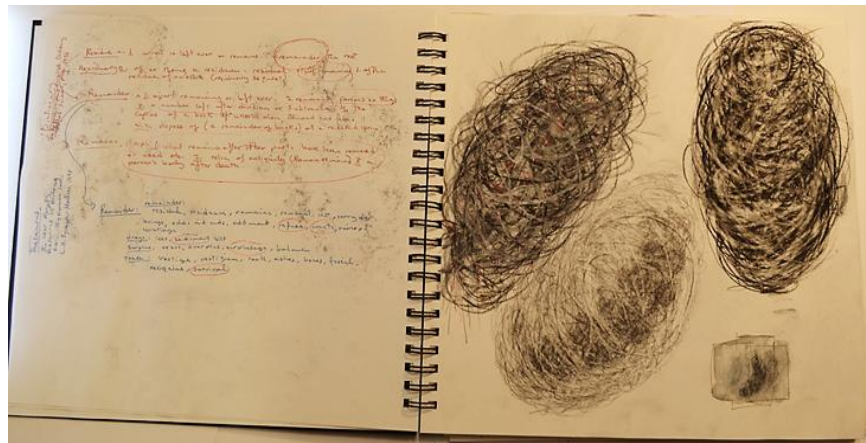
**Material:** Paper, wax,  
emulsion, wood, cotton  
thread

**Sizes:** 25.4 x 30.48cm

### Residues 2011

*Residues* is a metaphor for my memories of my childhood experiences of war and displacement. The phrase embodies the search for my place and identity. The connotation of a hybrid (in the main theme, Hybrid Residues) refers to the divide that exists in my mind, firstly in remembering from a Lebanese child's point of view, and secondly remembering from the point of view of a western citizen, having lived more than half of my life in the west. It is, perhaps, like two separate persons, a child and an adult, living in the same body, both sharing and dividing thoughts and memories.

The birds embody the idea of noise versus silence. Noise refers to war, violence and upheaval, and silence refers to peace. The cage like structure refers to a scrambled or confused state of existence. The wooden splinters replacing feathers references pain and discomfort. The reflection in water alludes to the question of what is reality? Which view is reality and which is only the reflection of the bird? Water in this case represents the dividing wall between the two.



## Place 2011

### Hybrid Residues series

#### Rationale:

Remains, removed, ruin, waste, survival, affiliation, recollection, meditation

**Material:** Paper, wax, emulsion, cotton thread

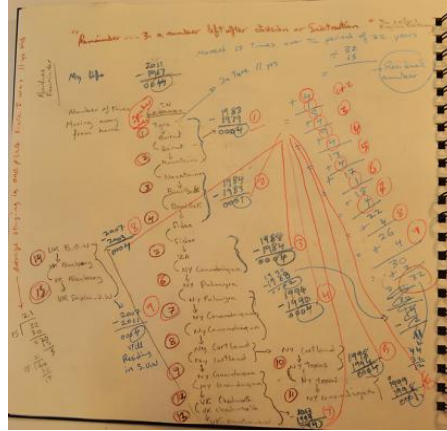
**Sizes:** 25.4 x 30.48cm

## Place 2011

The processes of drawing these images became meditative and helped me explore ways of remembering aspects of places from which I was displaced, and to reflect and analyse the constant longing for these places.

I questioned the significance and the implications of the process of recollecting places I have inhabited, and how this phenomenon (remembering past places) affects me as an artist.

This work echoed my questions and assessment of both the importance and the affectiveness of the embodied subject and its affiliation to a place, and also the perception of an experience.



## *Displaced* 2011

### *Hybrid Residues* series

#### **Rationale:**

Remains, removed, ruin,  
refuse, waste, survival,  
connect

**Material:** Paper, graphite,  
ink, emulsion, fabric,  
cotton thread

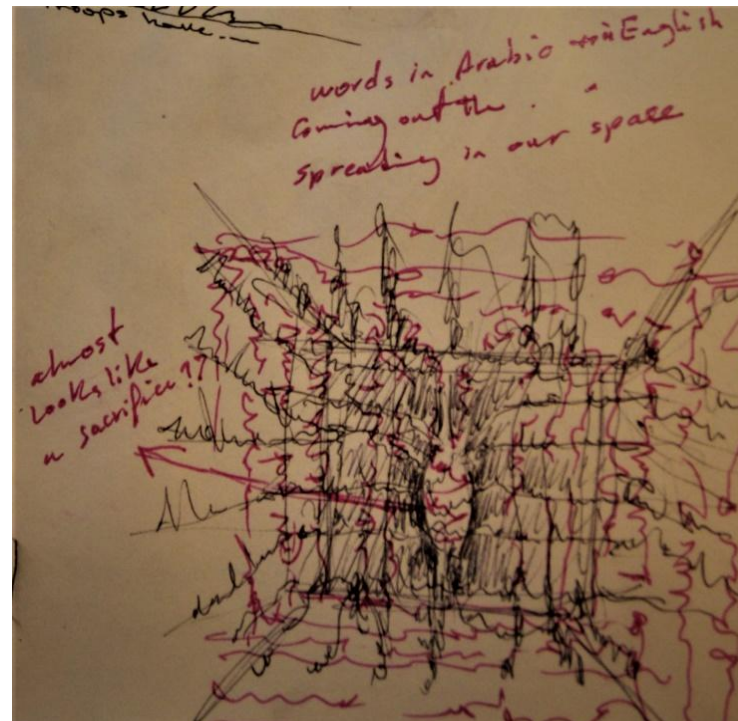
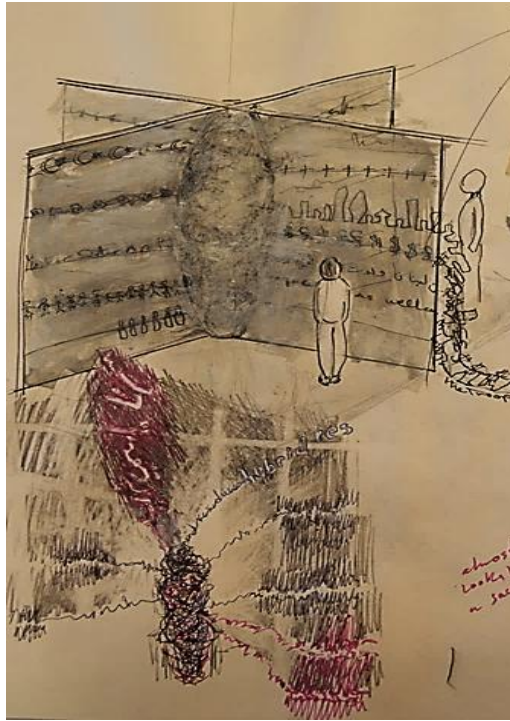
**Sizes:** 25.4 x 30.48cm

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### *Displaced* 2011

The egg symbolised a place of belonging which I created by using lines of graphite, ink, thread and emulsion. From my point of view, I was not just drawing, I was building and making this egg shaped cocoon. As I wove the thread round and round, I visualised places I lived in and the times I had to leave them. I visualised my memories and thoughts being woven in with the lines.

This work helped me visualise the amount of times I have been displaced in comparison to my age, as well as becoming a meditative process of mapping memories of emotions from my childhood.



## Recollecting 2012

From *Mahkzan* series

### Rationale:

Web, loom, narrative  
line, autobiography

**Material:** Paper,  
graphite, ink and eraser

**Sizes:** 25.4 x 30.48cm

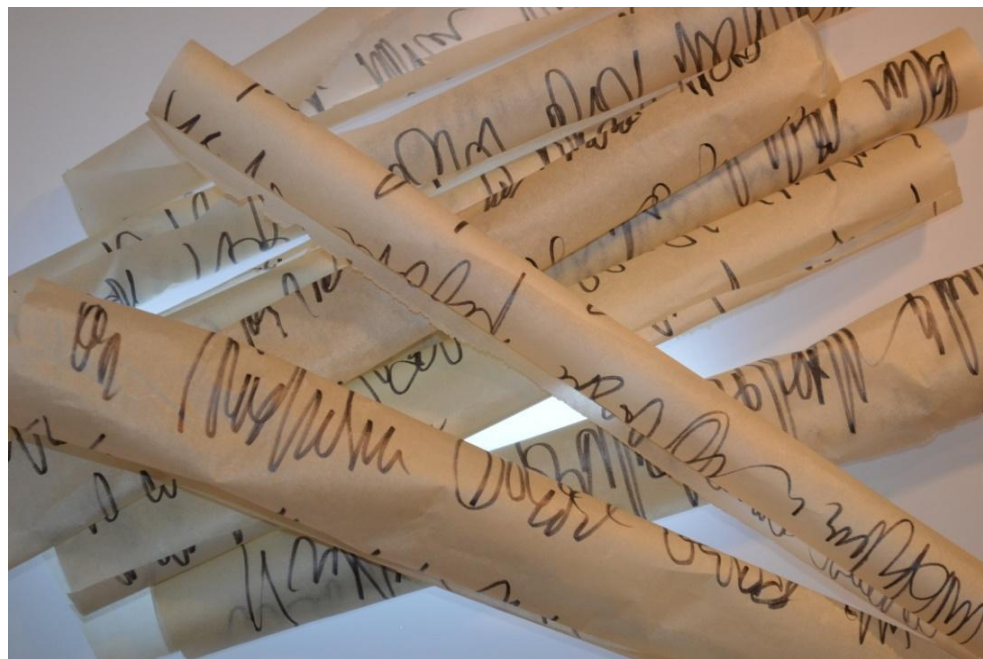
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### Recollecting 2012

These sketches resonate with my ideas of staging my memories as a loom that unravels as a narrative or a time line, sandwiched between two sheets of glass

Creating and embodying these recollected residues of memories through art installations became a primary goal. The subjective nature of my work, (i.e. dealing with experienced feelings from a traumatic past) prompted me to want to exhibit experienced emotions, along with the narrative of those recollected experiences.





a



b



c

## Scrolls 2012 - 13

### Hybrid Residues series

#### Rationale:

Memories, sound, rhythm,  
touch, senses, sensorial,  
active participation, silence,  
affective

**Material:** Wax paper,  
emulsion, ceramic, plastic,

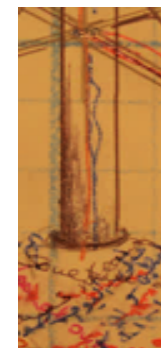
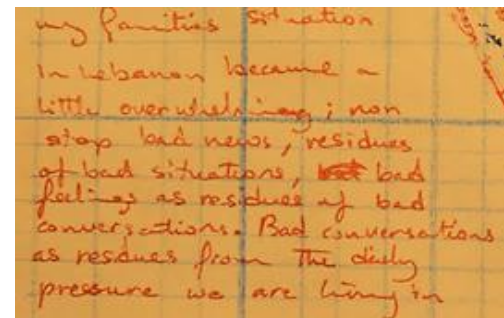
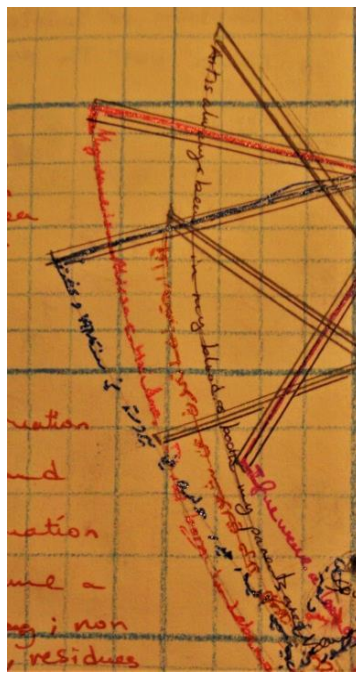
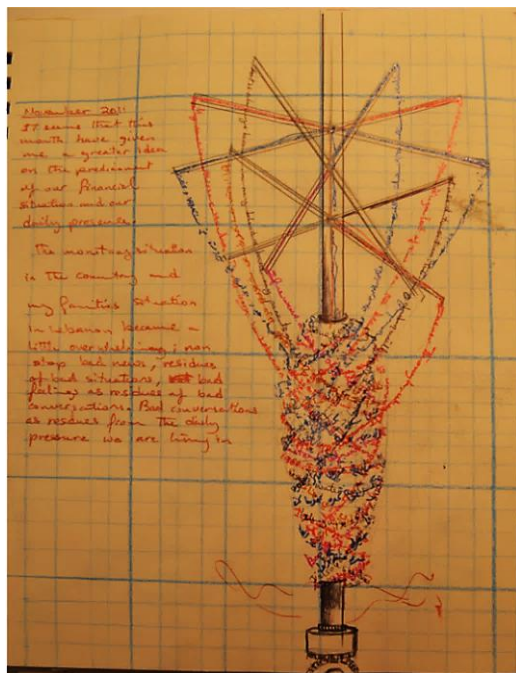
**Sizes:** a. 76.2cm, b. 12.7cm,  
c. 2.54cm

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### Scrolls 2012 -13

*Scrolls* was the first piece in a series that demanded the haptic (or Lamsi- لامي in Arabic) to be present. The tiny little scrolls were dropped in the hands of the audience and in doing so created whisper like sounds when falling and shifting together. As the scrolls settled in the hand, the viewer realised that their surface was impregnated with illegible scribbles. These scribbles were my memories and expressions of corporeal emotions stemming from experiencing the conflict.

In my PhD work, I explore and examine reciprocity between art, active participation, and traced memories of displacement. My intention is to review the significance of the active participation of the viewer with artwork which embodies personal experiences of war and displacement, with the aim of promoting 'sensorial empathy'.



## Loom of Autobiography 2012

From Mahkzan series

### Rationale:

Materialise , reveal, weave, intertwine, mix, hybrid, family, memories

Material: Paper, and ink

Sizes: 15.24 x 12.7cm

### Loom of Auto-biography 2012

This sketch embodies my autobiography, memories and emotions written in two languages (Arabic and English). It parallels my thesis which offers a hybrid method for the incorporation of subjective memories, cultural identity and creative autobiography in the artwork.

The concept of a loom with an autobiographical thread running through it and coiled around it gives a sense of sharing, intertwined with a continuous dialogue between audiences, art and place.



*Shedding skin*  
2D1  
2012

From *Mahkzan* series

Ceramic  
Play-cards

**Rationale:**

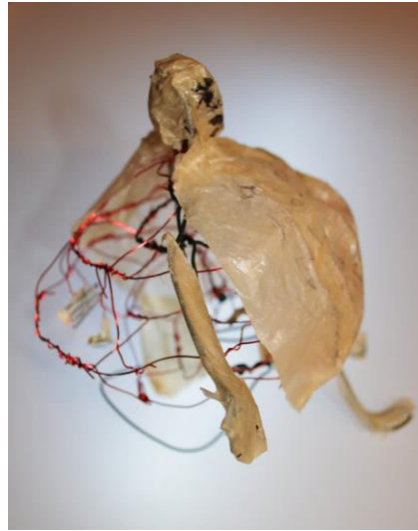
Metaphor, symbolism,  
narrative, patterns of  
words and noise,  
embodiment

**Material:** line, ink, and  
assorted used paper,  
ceramics

**Sizes:** 12.7 x 12.7cm

***Shedding Skin 2D1 2012***

In this narrative series of sketches, the man became filled with scribbled words and expanded until he exploded. In doing so his skin fell to the ground and the words burst out to form another being. These visually shifting patterns of words and noise suggested a sense of transformation and instability. The black crosses stuck on his eyes, nose, mouth, and ears suggest a lack of the ability to speak, hear, breath, see, or perceive, in other words he was not allowed to use his senses. The embodiment of his struggles, which were observed in the form of the scribbled words in the cavity of his torso, were exposed and ready to burst out to purge him of his burdens. I created this narrative of a small swollen human figure using metaphor in order to depict a sense of the purging of painful burdens.



## *Shedding Skin 3D1 2012*

*Hybrid Residues  
series*

### **Rationale:**

Embodiment, noise and auditory memory, presencing, emotional struggle, sensorial empathy

**Material:** Wax paper, wire, ink, emulsion

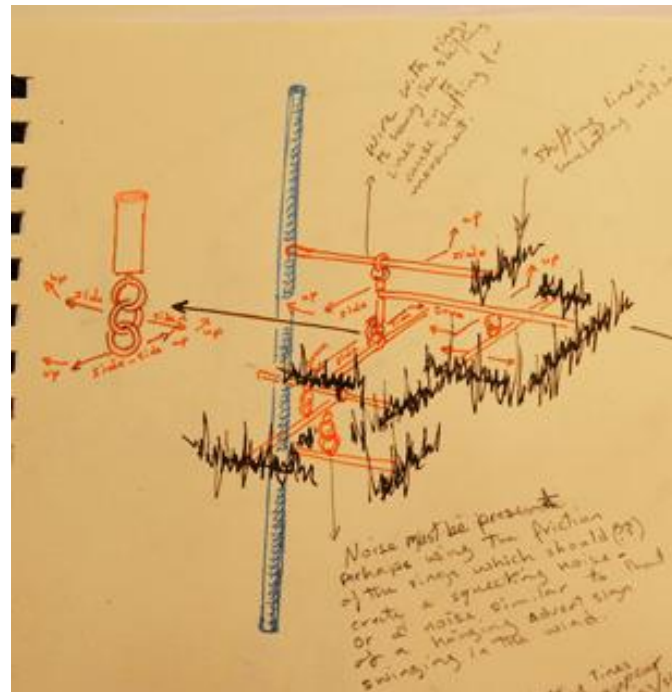
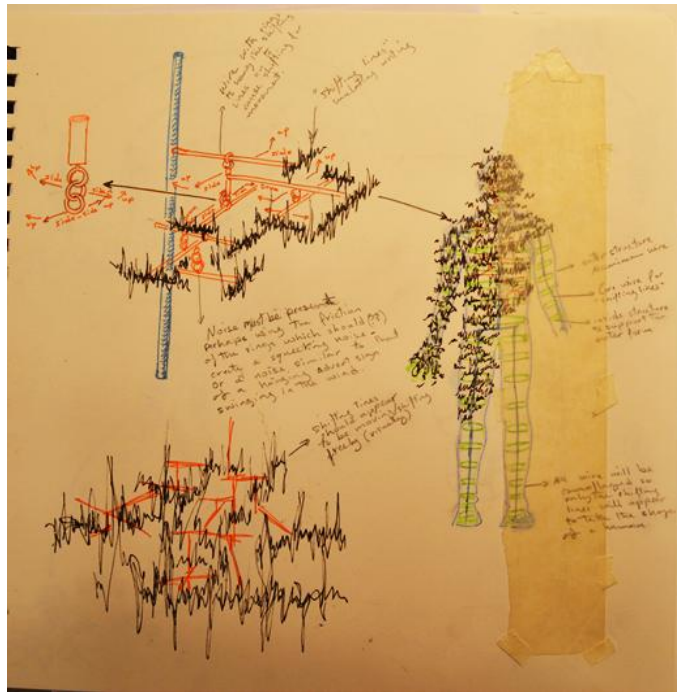
**Sizes:** 12.7 × 12.7cm

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### ***Shedding Skin 3D1 2012***

I re-created the small swollen human figure which was initially a series of line drawings on assorted used paper. In 3D, the little figure stood constructed from wire and wax paper apparently bloated to such an extent that he might be about to explode. Suspended within him were individual scrolls of text which swayed when he was handled. The translucent nature of the wax paper 'skin' was designed to encourage the viewers to handle the piece in order to see more clearly the meaning of the writing within, in turn creating a shifting and whispering pattern of noise. These shifting patterns of noise were intended to explore auditory memory as well as suggesting a sense of transformation and instability.

At first glance he was seen as a doll, quite small, fragile and innocent, but on closer inspection, the feedback from my peers suggested, he changed to reveal a sense of underlying embodiment disclosing a more dark and ominous presence than that which was initially sensed. The audience's perception and feedback, after handling him at a presentation, suggested sensorial empathy for his predicament.



## Shedding Skin 2D2 2013

### Hybrid Residues series

#### Rationale:

Touch, noise, skin, fragile structure, patterns, shifting

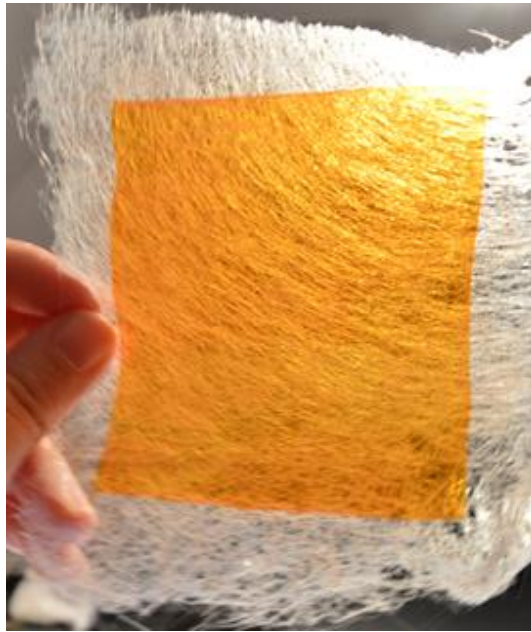
**Material:** Paper, wax, emulsion, wood, cotton thread

**Sizes:** 25.4 x 30.48cm

### Shedding Skin 2D2 2013

The *Shedding Skin* pieces encouraged me to design and make a life size man. He is made of soft, heavy gauge aluminium wire and his skin is of wax paper scribbled with my memories. I explored ideas and materials of fragile nature, wire that bent easily and paper that is quite delicate to handle. I also investigated different ideas on how to hang the skin on the wire structure. This is designed to shift slightly when touched, and to make the skin segments chafe against each other in order to create a rustling noise.

The aim in building *Shedding Skin* life size was to test whether the sight and sound of the skin falling from a large structure has a greater impact on the audience than the sensation of touching a smaller structure which might fit in the palm of the hand.



## *Skin* 2013

### *Hybrid Residues* series

#### Rationale:

Touch, sense, patterns of noise, precious, delicate, protect

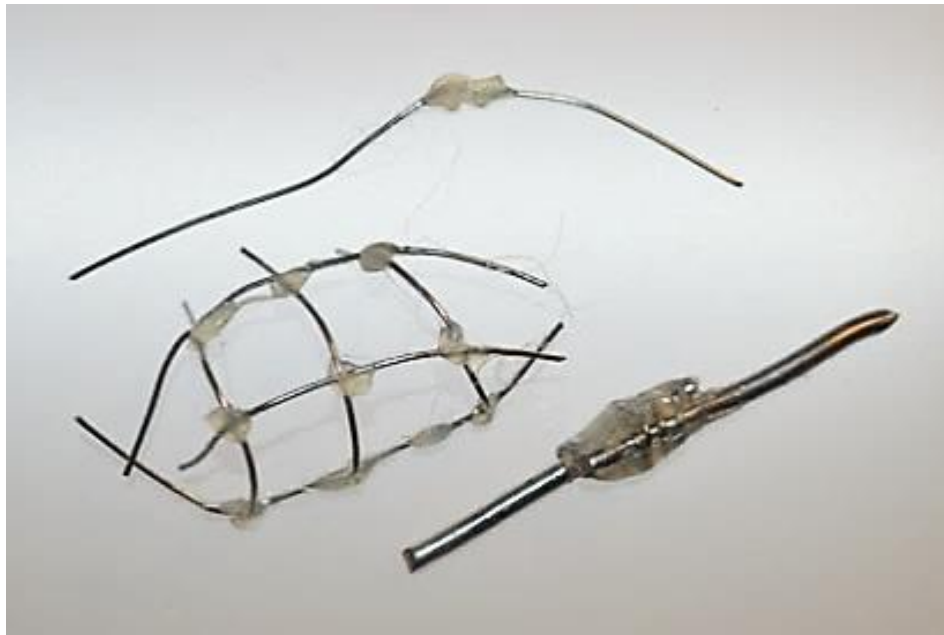
**Material:** Fibre glass tissue, plastic film, gold leaf, polyurethane, emulsion, latex, coffee grounds

**Sizes:** 7.62 x 8.89cm

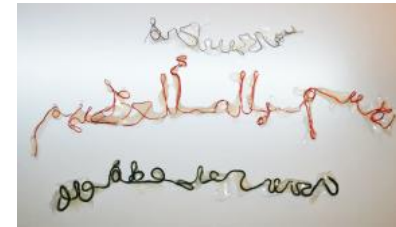
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### *Skin* 2013

I was aiming to construct a variety of surfaces that might be light, precious, delicate, thin, cold or warm, smooth, transparent or translucent, but all strong enough to be handled in order to act as a skin or to contain a structure such as the life size figure. I realised that being a refugee is a subjective state of being with more complex consequences than generally realised. The emotions I remember the most were the fear of losing my family, and sensing my mother's anxiety at the situation we were in. The *Skin* also represents protection, sensing and sensuality. The translucent nature of the materials used here was designed to hang or cover artefacts I made, and to encourage the viewers to touch and sense the textures thereby creating a shifting and whispering pattern of noise.



Joints



Writing using wire



Wax paper with ink writing and wire support

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## ***Shedding Skin 3D2 Components 2013***

In preparation to build the full wire figure, I thought about two main strategies: first, how to put the aluminium structure together but keep it very light, and second, how to create a skin that can easily be shed if the figure was touched or moved. Having chosen to work with malleable aluminium wire, it was not easy to adhere the components together. Hot glue broke off the aluminium and would not bond to it.

Consequently I established that wrapping the joints of the aluminium structure with thin steel wire then applying hot glue to bond it together seemed to work best. I liked the transparent look of the glue around the joints. The steel woven wire magnified through the glue gave the impression of being both trapped and preserved.

I wanted the full size figure, which stood about 185cm tall, to be very light and easily transportable.

## ***Shedding Skin 3D2 Components 2013***

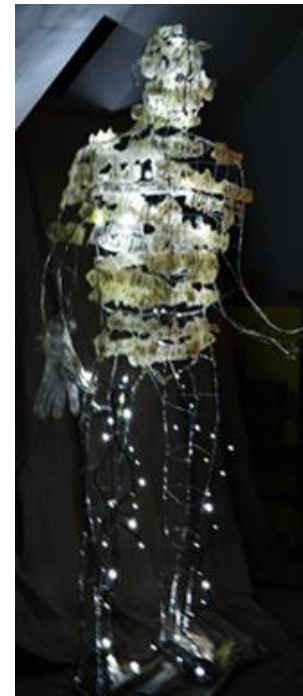
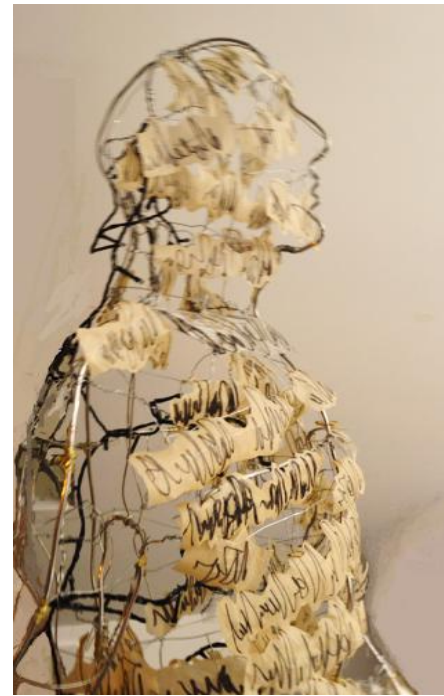
### ***Hybrid Residues series***

#### **Rationale:**

Malleable, light,  
delicate, easily portable,  
sheds easily

**Material:** Aluminium  
wire, steel wire, hot  
glue, wax paper

**Sizes:** Writing and skin  
12.7 x 5.08cm



## *Shedding Skin 3D2 2013*

*Hybrid Residues series*

### **Rationale:**

Shifting pattern of noise,  
shedding skin easily,  
transformation

**Material:** Aluminium  
wire, steel wire, hot glue,  
wax paper, ink, emulsion

**Sizes:** 12.7 x 5.08cm

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### ***Shedding Skin 3D2 2013***

I used the soft aluminium wire to outline the form and shape of my husband as well as the facial profile. I wanted the figure to be based precisely on a real human being so when I peeled it off the person it would metaphorically take on the idea of a layer being shed off as if it was old skin. I strengthened the joints by adding coiled wire inside the figure. The 'scribbled on' wax paper was treated with emulsion to give it strength so that it withstood wire being bonded to it. I cut around the scribbling to create pieces of skin (approx. 13 x 5cm), and attached on the back of each a wire structure with hooks. Finally I hooked the skin onto the figure. I used aluminium honeycomb to make the feet flat and stable so that the figure can stand on its own. In my mind, this full size figure was just a maquette to learn from, and to ascertain if it would have more impact on the audience with regard to encouraging them to touch than would be the case with a smaller object. The structure moved at the slightest touch and the skin segments collided against each other to creating a whispering, seashell like noise and proceeded to fall off the figure easily as planned.





## *Shedding 3D2 2013*

*Hybrid Residues series*

### **Rationale:**

Touch, skin, Haptic  
perception, embodiment

**Material:** Wire, hot glue,  
plastic, latex and emulsion

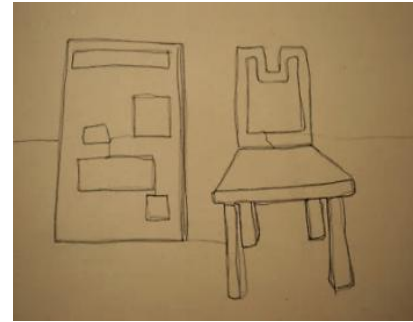
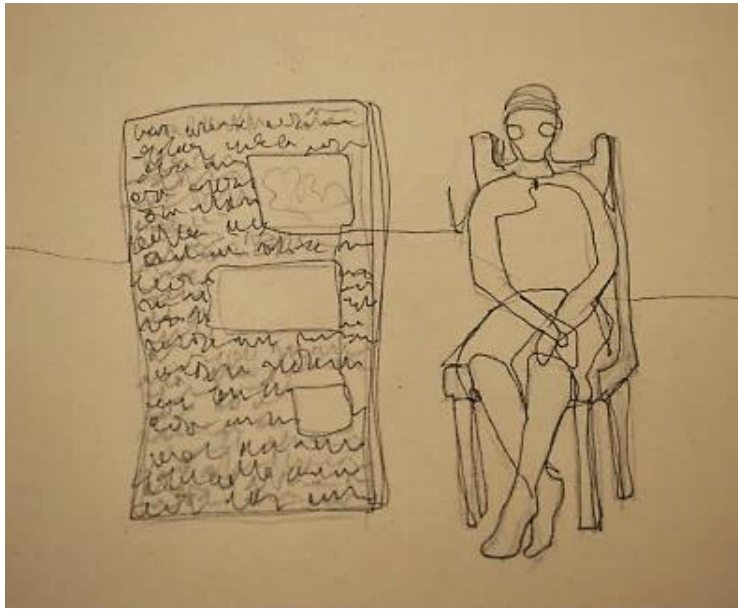
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### *Shedding 3D2 2013* (continued)

As a symbol for touch, sensing and the sensuous, I added the (tested/created) skin onto the wire structured hand. I did not plan to finish the figure as a piece on its own but rather to learn from it.

I realised that the gesture of the figure was becoming important but in particular the hands and the translucent quality of the skin which made the wire within look like spiky veins.

This piece helped me understand further the concept of how sensory perception works and gave me the idea of marketing and adding value to work for the purpose of encouraging people to touch and assess as they do when evaluating their needs (emotional and physical) when shopping. The concept was about the haptic perception and achieving sensorial empathy more than any monetary perception.



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### *Overwhelmed 2D 2013*

The narrative series *Overwhelmed* was created using continuous contour drawings, a process of drawing I find meditative and which allows for the access of unconscious private thoughts and memories of emotions. The drawings embodied my feeling of being overwhelmed with the on-going conflict at home in Lebanon and throughout the Middle East region. The continuous line ran through out the sketchbook non stop. This series also characterises the ever present and increasingly nauseating emotions that can never be eliminated; emotions such as alienation, fear of loss, insecurity and uncertainty.

I wanted these sketches to generate an intuitive visual and sensorial dialogue between my emotions and the audience, and particularly my memories of being separated from my family who were still living under the trauma of bombardment in Lebanon.

*Overwhelmed*  
2D  
2013

From *Mahkzan* series

**Rationale:**

Testing intuitiveness,  
sensorial empathy

**Material:** Paper, and ink

**Sizes:** 12.7 x 12.7cm



a. Original collage



b. Maquette figure



## Overwhelmed 3D 2013

The motivation of making Overwhelmed 3d was to explore different ways of intriguing the audience to touch the art without my consent. I wanted the art or the artefacts to have a playful element, to almost become toys but to stay under the umbrella of fine arts.

Through active participation, the act of touch becomes important. David Abram (1996) defines the idea of the touch in the following way: 'Touch is an active and a passive sense, for to touch is to be touched..' (Abram 1996, p. 68). Abram believes that this simple yet profound recognition of touching and being touched could be the foundation for a new 'environmental ethic' that can come through a new attentiveness, a 'carnal, sensorial empathy' (ibid. p. 69).

## Overwhelmed 3D 2013

### Hybrid Residues series

#### Rationale:

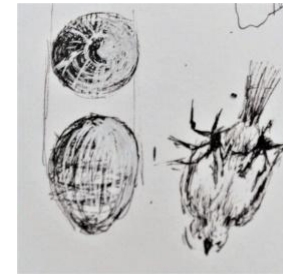
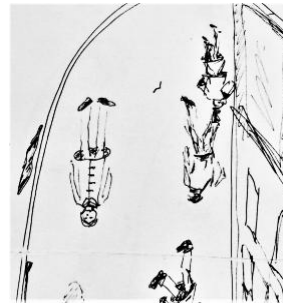
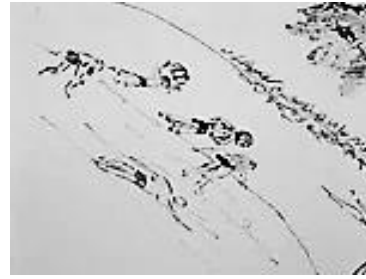
Testing, audience's active participation and touch

**Material:** Old Lebanese News paper, wire mesh, thread, plastic fibre, plastic, wood, card, graphite, acrylics, ceramics

#### Sizes:

a. 12.7 x 8.89cm

b. 12.7 x 5.08 x 5.08cm



## *Silence 1* 2012

### *Hybrid Residues* series

#### **Rationale:**

Silence, a divide, another dimension, disconnection, isolation, separation, on the other side, under.

**Material:** Paper, ink

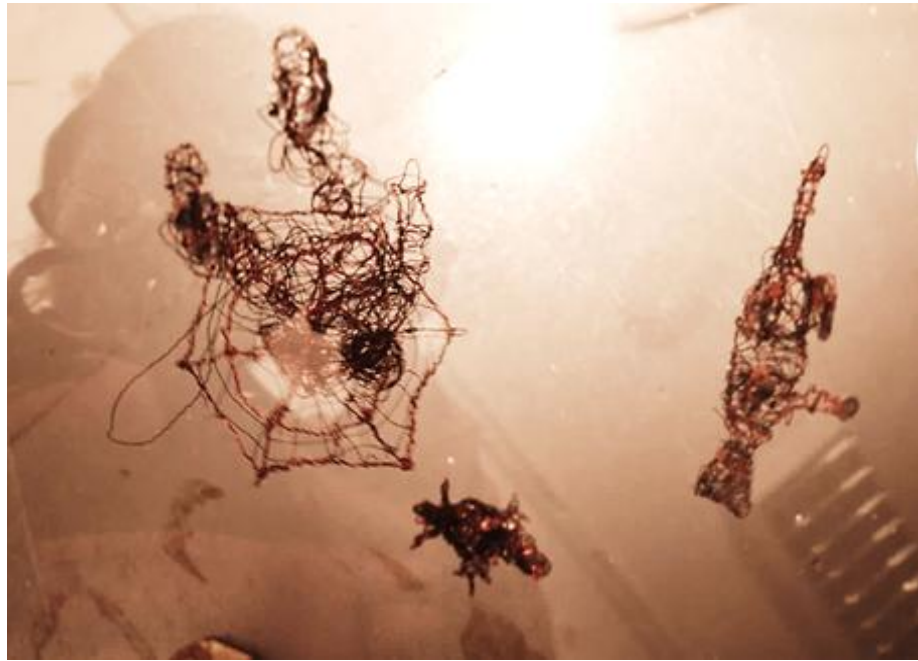
**Sizes:** 25.4 x 30.48cm

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### *Silence 1 2012*

*Silence 1* depicts a place that is seen from above, as from a bird's eye view, but portrayed upside down and as if a sheet of glass existed between this place and the viewer. The suggested illusion of the transparent dividing sheet is designed to instil a sense of disconnection, as of a sensory vacuum, where the cars, people or animals could not be heard, and the croissant with the cup of coffee could not be smelt.

For me, the drawings reveal a sense of loss. I wanted the viewer to experience an embodied sense of disconnection between them and that world on the other side, seemingly caused by an invisible transparent shield that can not be removed.



## *Silence 3D* 2013

### *Hybrid Residues* series

#### **Rationale:**

Isolated, separated,  
divided, on the other  
side, under.

**Material:** Wire, Perspex

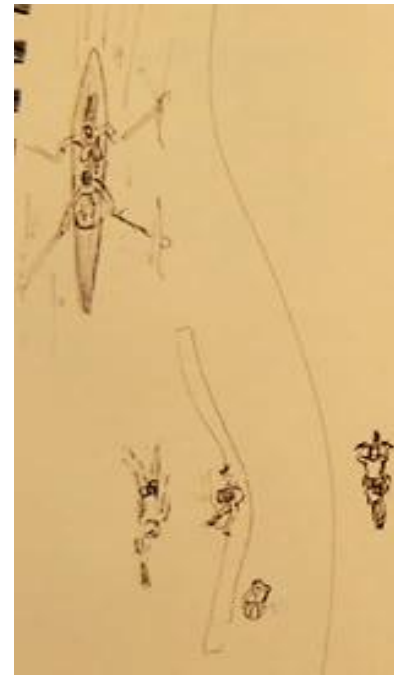
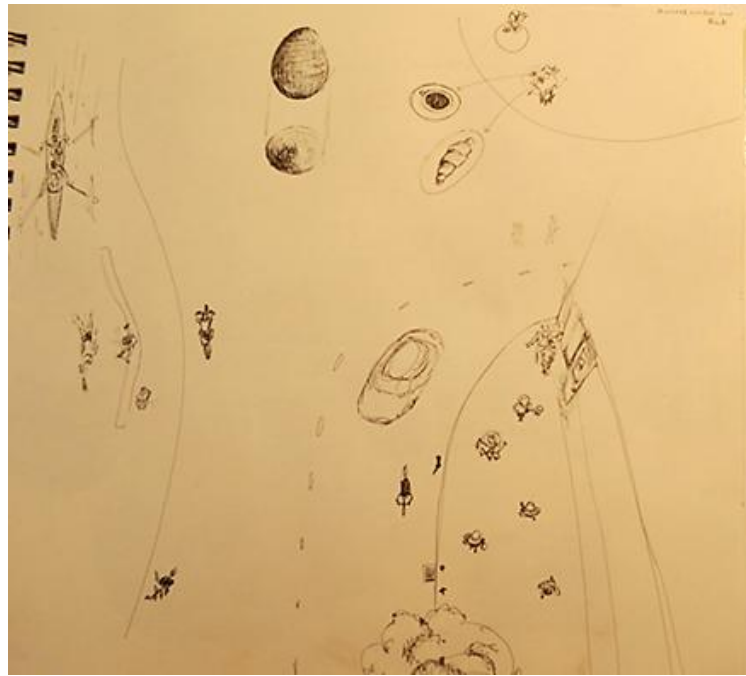
**Sizes:** 60 x 40cm

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### *Silence 3D 2013*

*Silence 3D* again depicts a place that is seen from a bird's eye view but portrayed, perhaps, upside down and separated from us by a sheet of glass. A wire man with an umbrella is walking along unaware, but the raven and the cat behind him suddenly notice us looking from the other side; are they above or below us?

The concept and narrative of what is or isn't real, or perhaps a combination of both (the hybrid) continues to run through the thesis, metaphorically speaking, as if it is a continuous contour, a thread from beginning to end. The element of the playful and toy-like artefacts became stronger and more prevalent as the research project evolved.



## *Silence 2* 2012

### *Hybrid Residues* series

#### **Rationale:**

Sound, belonging,  
familiar dimension,  
connection, togetherness,  
reunification, on the same  
side

**Material:** Paper and ink

**Sizes:** 25.4 x 30.48cm

---

### *Silence 2* 2012

*Silence 2* depicts a place that can be felt and seen from above but is not separated from us like in *Silence 1*. The transparent dividing sheet is no longer disconnecting us from the scene, where the cars, people or animals could potentially be heard, and the croissant with the cup of coffee could be smelt. Sensorial empathy, or a sensory responsiveness with what is familiar in our world, a car, a tree, people swimming and a cup of coffee, all give a sense of hope and belonging. To be able to identify the familiar, whether a smell, an object or a sound, makes the feeling of being at home more tangible.

From a personal perspective, the drawings reveal a sense of gain and alludes to the familiar, like the sounds of people chatting or the aromas of baked food and coffee. I wanted the viewer to experience an embodied sense of connection between them and this world that is on the same side as they are, in contrast to the sense of isolation embodied in *Silence 1*.



## *On the Other Side* 2013

*Hybrid Residues*  
series

### Rationale:

Sensorial empathy,  
active participation,  
severance, belonging,  
familiar, perception

**Material:** Wire,  
ceramics, Perspex

**Sizes:** 13.97 x 10.16 x  
13.97cm

---

### *On the Other Side* 2013

This study depicts a person without feet. He is stuck on one side of a transparent wall with his feet being on the other side. *On the Other Side* embodies the sense of severance and the longing to be reconnected to what is familiar.

Again, I wanted the viewer to sensorially empathise with the figure's perceptible predicament which suggests an embodied sense of disconnected existence.



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### *Embodied 2013*

These small studies were designed to embody my memories of both my emotions from the war, and family gatherings which involved traditional hospitality such as the offering of small cups of Turkish coffee, small sweets like Turkish delights and baklava, and sitting around the table to have meals of *Mezza*. The family meals in Lebanon are usually lengthy occasions, with the offering of hospitality, the gathering of family and friends, and above all the sharing of such experience being, perhaps, more significant than the meal itself. These artefacts were designed to fit in the palm of the hand.

Whilst these studies collectively referenced the foods of social gatherings, the incongruous materials they were made of made them seem curious and unfamiliar. Their shape and texture references shrapnel, open wounds, chemical smells and incomprehensible words.

## *Embodied* 2013

### *Hybrid Residues* series

#### Rationale:

Embodied, belonging,  
sharing, being together

**Material:** Wire, wax  
paper, emulsion, card,  
cotton thread, ceramic,  
plastic, carbon fibre  
**Sizes:** 4cm





*Embodied*  
2013  
Detail  
(continued)

*Hybrid Residues series*

**Rationale:**

Home, touch, active participation, containers, memories, emotions

**Material:** String, wax paper, ink

**Sizes:** 4cm

---

***Embodied 2013 Detail*** (continued)

This detail is a cocoon like shape that was wrapped around a small ball with wax paper and string. On the inside wall, I scribbled some of my memories of home. This artefact became a container of my memories

When I started to utilise active participation as a method of inquiry, I created a number of these small pieces, of which the unfinished nature, size, and embodied meaning of the ruinous effect of war, led to me naming them artefacts. Artefacts embody my memories of emotions left with me after experiencing war and displacement. The artefacts collectively are part of the *Hybrid Residues* series. In this series, I wanted the viewer to sense the art in terms of the material it was made of, its texture, smells and, particularly, the size of the work and how it sat in the palm of the hand. In the initial stages of my exploration of active participation, the audience were reluctant to touch these artefacts because of the fear of destroying them.



*Embodied*  
2013  
Detail  
(continued)

*Hybrid Residues*  
series

**Rationale:**

To embody, belong,  
being, hybrid

**Material:** Tape, wax  
paper, ink

**Sizes:** 4cm

---

***Embodied 2013 Detail*** (continued)

Referencing the *Mezza* and the baklava, this sphere is a mould of a small ball made using tape and cling film. The sphere inside it was moulded around a large marble using wax paper. The tape moulds usually cling very tight to the object it surrounds, a scalpel knife had to be used to slice the shape in half in order to remove off the object. Then the shape had to be repaired to become a sphere again.

The inside sphere was scribbled with my memories using a personal version of the automatic writing which I call intuitive rhythmic scribbling.



*Embodied*  
2013  
Detail  
(continued)

*Hybrid Residues*  
series

**Rationale:**

Fragile, vulnerable,  
artificial comfort

**Material:** Wax paper,  
plastic fibres, ink

**Sizes:** 4cm

---

*Embodied 2013 Detail* (continued)

The shell on the outside of this torn sphere was made from wax paper and polyurethane so it becomes brittle to suggest fragility and vulnerability. My memories were scribbled on the paper first then torn into strips before making the mould. The inside is made of a plastic fibre that resembles cotton wool, a synthetic material that has a slight plastic smell. It looked artificially comfortable on the inside and fragile and chaotic on the outside



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### ***Embodied 2013 Detail*** (continued)

I used wire to scribble my memories and pierced the beginning and the end of each word through the plastic shell of the sphere. The scribbles hovered around the sphere and the shadow cast by the wire made it look more chaotic.

***Embodied***  
**2013**  
**Detail**  
(continued)

*Hybrid Residues*  
series

#### **Rationale:**

Shadows, presencing,  
menacing

**Material:** Plastic, wire

**Sizes:** 4cm



*Embodied*  
**2013**  
**Detail**  
(continued)

*Hybrid Residues*  
series

**Rationale:**

Words unspoken,  
visible, invisible

**Material:** Plastic, ink

**Sizes:** 4cm

---

*Embodied 2013 Detail* (continued)

I made an incision into the shell of the sphere big enough to insert a pen in order to scribble my memories on the inner walls. The scribbles look as if they were on the outside shell but have faded through time, but on the inside the black ink is very dark and visible.

These spheres embody my memory of emotions, but they are also a metaphor of my present emotions.



*Embodied*  
2013  
Detail  
(continued)

*Hybrid Residues*  
series

**Rationale:**

Bound, escape, freedom,  
reaching out

**Material:** wax paper,  
plastic, ink, String

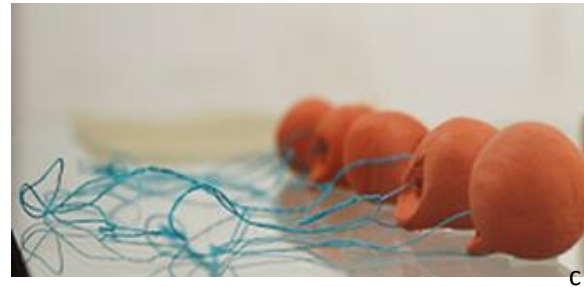
**Sizes:** 4cm

---

***Embodied* 2013 Detail (continued)**

When I made this shape, I wanted the scribble of my memories to become three dimensional and to look alive as if they are scrambling on the inside of the sphere that is bound with string and wax paper. I scribbled the words on plastic film and tore it to strips then fed it into the sphere.

After careful reflection, the shape suggested an open mouth, with the plastic words trying to escape from it. This piece gave me the idea for my first video which I named *Calling Home* .



## *Embodied* 2013 Detail (continued)

### *Hybrid Residues* series

#### **Rationale:**

Time, impact, noise,  
packaging

**Material:** Ceramics,  
cotton thread, plastic  
and wood

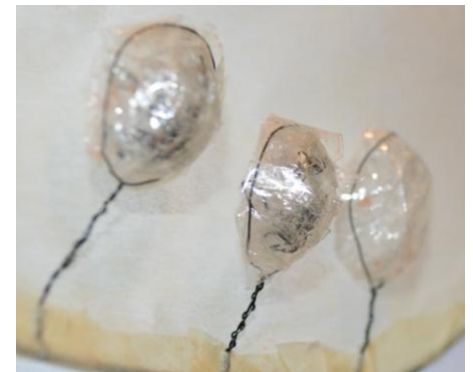
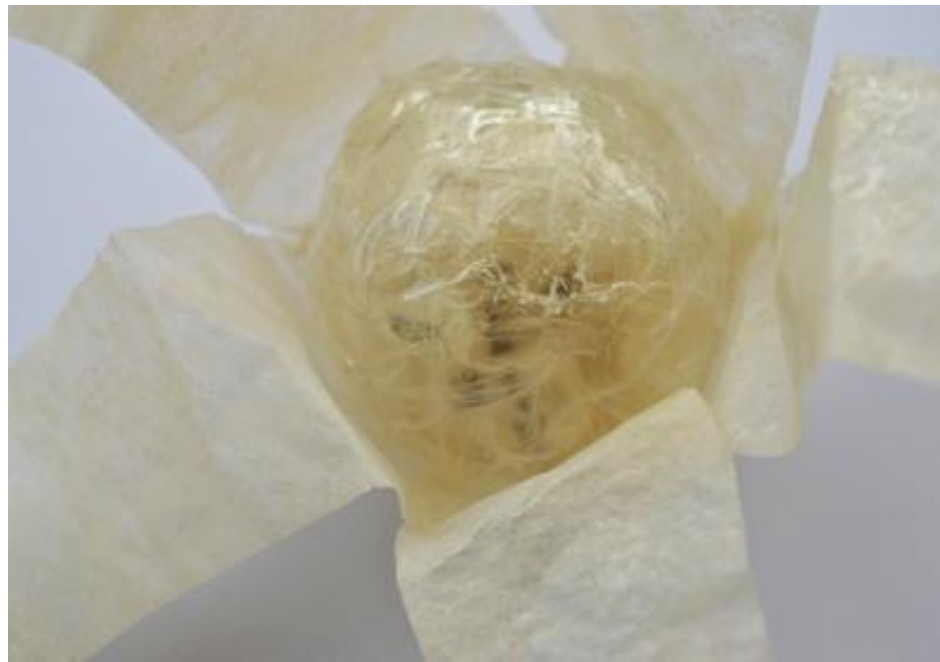
**Sizes:** a. 4cm, b. 30cm  
c. 2cm

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### *Embodied* 2013 Detail (continued)

The pieces were based on the ancient Chinese time clock dating back to the year 960. It is made of a wooden incense holder and ceramic balls that hang from threads. The threads holding each ball can be positioned at specified distances between each other and when the incense is lit it reaches and burns each thread causing the balls to fall and make a noise.

I made five ceramic balls, each ball representing a major event from my childhood that has impacted on the way my life was shaped. I never burned the incense and the balls never fell to make a noise and mark any time. Instead I packaged it and kept it as part of *Hybrid Residues* series.



## *Embodied 2* 2013

### *Hybrid Residues* series

#### **Rationale:**

Disseminating,  
implanting, symbolism,  
empathetic  
consciousness

**Material:** Plastic, tape,  
wire, wax paper, thread

**Sizes:** a. 10.16cm,  
b. 13.97 x 8.89cm

---

### *Embodied 2* 2013

This artefact embodies the idea of telling or disseminating my story of my experience as a refugee when I was a child. Inside these pod like shapes, I have implanted words associated with my memories and emotions. I used symbolism to express the concept of spreading the seeds of my memories in the hope that they will be planted and grow in other's empathetic consciousness.

These pods embody my longing for, and grief at the loss of, what during my childhood constituted 'home'; home, to me, is where I feel secure, where family is, where my bed and my belongings are. These embodied textures such as aluminium wire, resin, wax, paper, cotton and plastic, had a hybrid corporeal presence associated with 'home', with 'stuff', the kitchen, belongings and toys.





## *Mezza* 2013

### *Hybrid Residues* series

#### **Rationale:**

Mezza, senses, toys, fear,  
food

**Material:** Wire, wax  
paper, emulsion, card,  
cotton thread, ceramic,  
plastic, aluminium and  
nomex honey comb

**Sizes:** 15.24 x 20.32 cm

---

### ***Mezza 2013***

I became increasingly interested in the idea of creating an installation that consists of small objects made with threatening materials, textures, patterns, smells, and shapes, representing traditional Middle Eastern hospitality over-shadowed by the dark and pervasive clouds of conflict.

The texture of some of the materials used caused a crackling and swishing noise when touched which reminded me of pleasing sensations of packaged toys, or sweets in semi- brittle wrappers. Other materials were smooth surfaced but with spikey edges, made from transparent glues or resins embedded with thin wire or other materials. These pieces embodied an unpleasant sense of fear and uncertainty. I also made thin fragile ceramic artefacts, small in size to accentuate fragility and potential for breakage.



Sweet words



Memories of bullets



Tea

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### *Mezza 2013 Detail (continued)*

This idea was stimulated by different viewer's feedback which confirmed my intuition that for active participation and sensorial empathy with the artwork to be successful both 'touch' and 'sound' will, ideally, need to be present.

## *Mezza 2013 Detail (continued)*

### *Hybrid Residues series*

#### **Rationale:**

Mezza, senses, toys,  
fear, food

**Material:** Wire, wax  
paper, emulsion, card,  
cotton thread, ceramic,  
plastic

**Sizes:** 15.24 x 20.32 cm



## *To Belong* 2013

From *Mahkzan*  
series

### Rationale:

Disseminating  
memories of war,  
belonging, line

Material: Paper, ink

Sizes: 12.7 x 12.7cm

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### *To Belong* 2013

The narrative series *To Belong* was again created using continuous contour drawings, as a metaphor for using art to tell my story in order to create awareness. It is a line drawing of a plant that grew from of my scribbled memories, branching out and flowering. When the plant reached the end of its life, the dried pods exploded to emit the seeds which are impregnated with memories. The seeds dispersed far and wide and started to grow again.



## *To Belong* 2013 (continued)

From *Mahkzan*  
series

### Rationale:

Narrative line, dialogue

Material: Paper, ink

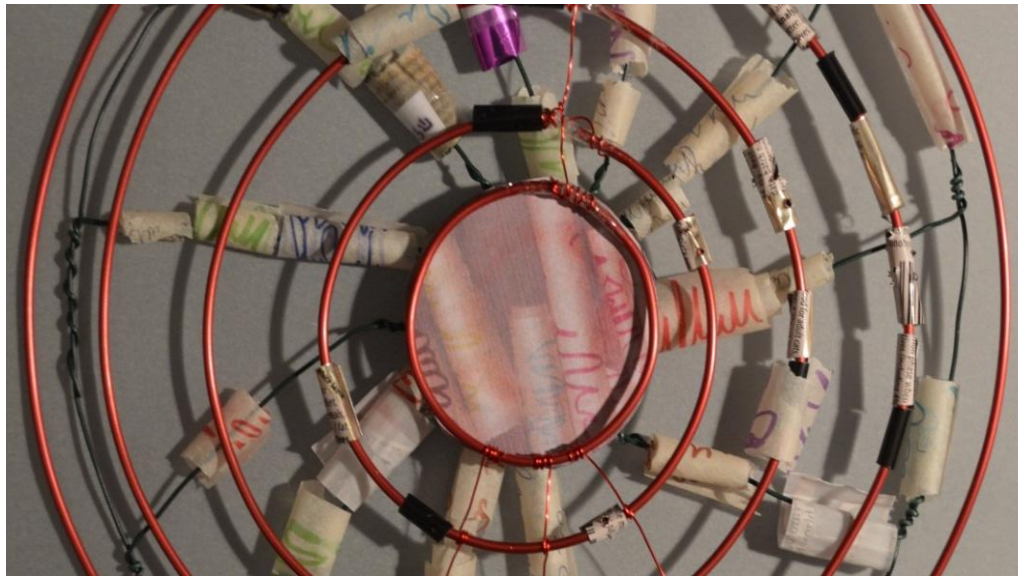
Sizes: 12.7 x 12.7cm

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### *To Belong* 2013 (continued)

The drawings embodied my feeling of not belonging. The continuous line ran non-stop through out the sketchbook. This series also characterises how traumatic stories can be told through art by using just one continuous line.

I wanted these sketches to create an intuitive visual and sensorial dialogue between my emotions and the audience.



## *Sound Of Memories 2014*

### *Hybrid Residues series*

#### **Rationale:**

Sound of memories,  
record, active  
participation, perception

**Material:** Wire, wax  
paper, ink, card

**Sizes:** 15.24cm

---

### *Sounds of Memories* 2014

I made *Sound of Memories* using aluminium wire, coiled in the shape of a disc to resemble the idea of vinyl records. I was thinking of my memories as objects attached to coiled wire records that make an incomprehensible noise. This noise was made by small scrolls covered with scribbles of my memories, which can be touched and moved around on the wire disc.

When the records were touched, the small scrolls hung around the wire shifted and collided against each other creating a hollow crackly noise, which I call the noise of my memories. In this case the perceptual process of my work was activated by the audience handling the record.

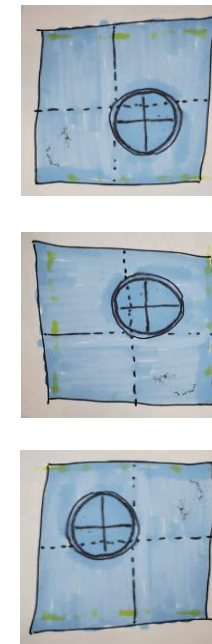
The idea was about the visual process of perceptual activation but with the addition of the tactile or the haptic process of active participation.



a. From Memory



b. Frozen In Fear



c. Targets

## Mapping and Connecting Memories 2014

When I was a child at school studying the subject of geography, we were expected to memorise how to draw the map of Lebanon. As I loved drawing, it was easy for me to draw the map from memory. My friends used to queue up in order for me to help them to draw the map whenever the teacher left the class room. I drew the above map (a) from memory, and on the left side of it, I documented different times when we needed to evacuate our home, as well as unhappy events that had a lasting impact on my childhood years. I used wax paper to record these events and originally intended to roll them into scrolls, but decided instead to keep them open.

Frozen (b) is from a specific memory which is documented in my *Memoirs* book (p.48)

## Mapping and Connecting Memories 2014

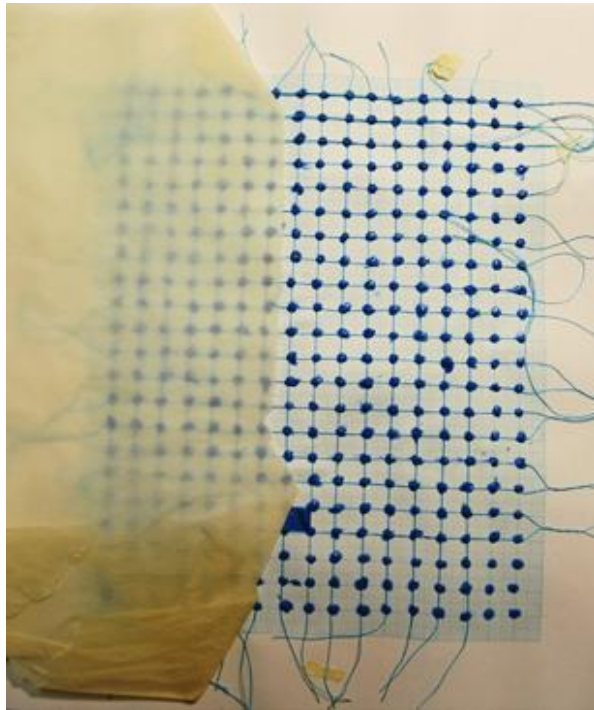
### From *Memoirs*-appendix II

#### Rationale:

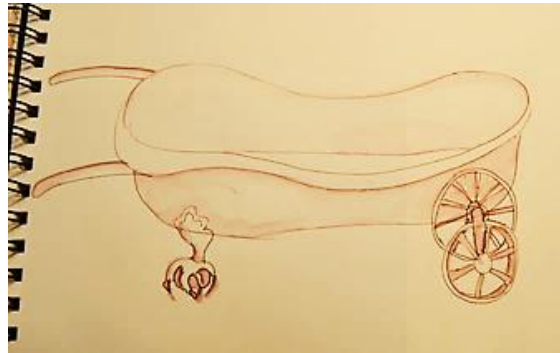
Mapping memories, home land, lasting impact

**Material:** Paper, ink, wax paper, markers, plastic

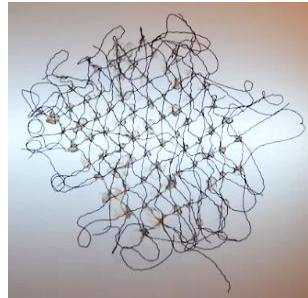
**Sizes:** a. 33.02 x 17.78cm  
b. 10.16 x 10.16cm  
c. 7.62 x 7.62cm



a. Embroidered



c. Cross-stitched



b. Mobile Safety

---

## *Mapping Memories 2014*

I mapped, both symbolically and metaphorically, my experience of sensing both the physical and psychological distance between myself and a number of facets of my childhood. Notable amongst these were the presence of my mother, my childhood activities, patterns and textures of household items, and the significance of the bath tub as a place of safety.

## *Mapping Memories 2014*

### *Hybrid Residues series*

#### **Rationale:**

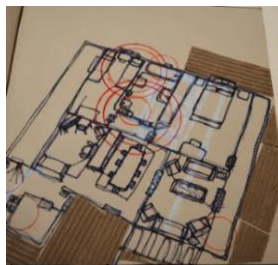
Mapping memories,  
household, safety

**Material:** Paper, ink, wax  
paper, graphite, wire, hot  
glue, acrylics

**Sizes:** a. 25.4 x 30.48cm  
b. 25.4 x 30.48cm  
c. 7.62 x 7.62cm



a. Street map of the building we lived in



b. Map of my bedroom



c. My toys



d. Kitchen



e. Writing on my closet door with chalk



f. Windows over my bed, balcony corner, bath tub where my mum put me during shelling

## Memory Of Home 2014

In order to map my memories I felt that I needed to map the home I grew up in; my bedroom where my toys and belongings lived, the kitchen where the family meals were shared, and the balcony where I built a hammock and played with my toys. These same places in the house also had a sad side to them.

My bedroom is where I left my toys, clothes and belongings at the age of ten. I never saw them again. I saw the first missile flying and heard the news of my aunt getting killed on the radio in the kitchen, and from the balcony we saw the smoke that indicated that invasion was imminent. I sketched the past so that I can see it now in the present, one more time. It also helped me keep a connection between my art and the research project.

## Memory Of Home 2014

From *Mahkzan* series

### Rationale:

Mapping memories, home, connecting art and research

**Material:** Assorted used paper, ink, wax paper, graphite

**Sizes:** 12.7 x 12.7cm





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### *Purge 2015*

The two paintings here describe volatile emotions being purged in the form of miniature scrolls as if they were secret messages. They were emotions I had suppressed for many years but which were finally, by the creation of these paintings, purged. I felt that I had the freedom to tell the story of my experiences of war.

*Purge*  
2015

*Hybrid Residues*  
Series

#### **Rationale:**

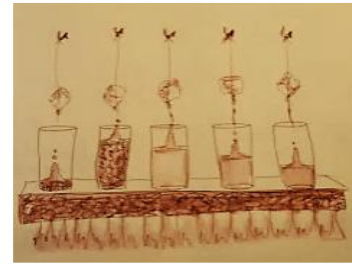
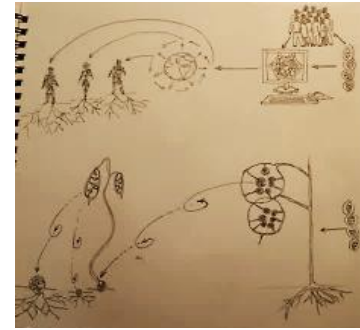
Sensorial empathy,  
painful memories

**Material:** Canvas,  
acrylics, prints, wax  
paper

**Sizes:** 12.7 x 8.89cm



Play



## Intuitive Knowing 2015

### Hybrid Residues series

#### Rationale:

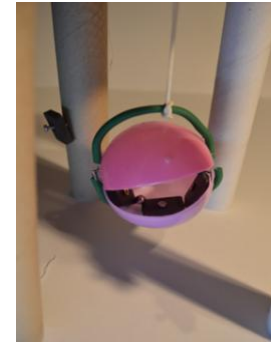
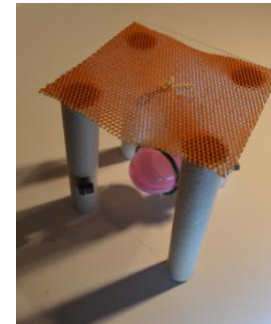
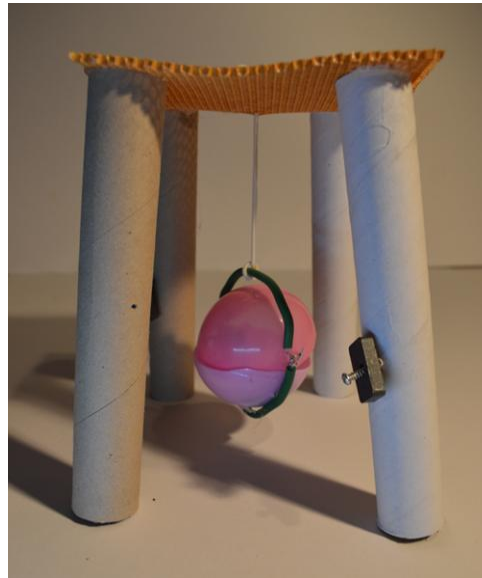
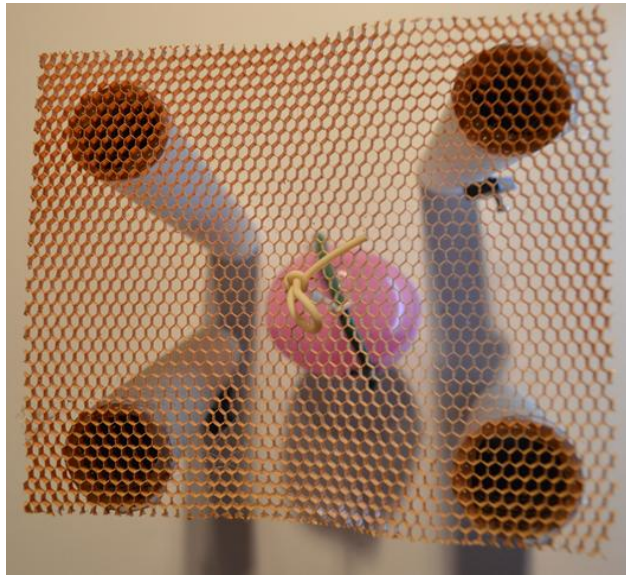
Narrative line, intuitive knowing, affection

**Material:** Paper, ink, wax paper, graphite, wire, hot glue, acrylics

**Sizes:** 25.4 x 30.48cm

### Intuitive Knowing 2015

These sketches were part of my mapping the narrative line of this PhD project which delivers an intuitive, authentic, and subjective understanding, and sensing of how specific processes can be employed in order to create art that embodies personal experiences of war and displacement. Inspired by the writing of the philosophers Maurice Merleau-Ponty (1945), David Abram (1996) and Donald A. Schön (1983), intuitive knowing was helpful in determining the course to take in mapping my memories and the way I embodied them in the artwork. It also helped determine the process of implementing and achieving active participation and sensorial perception/empathy utilising the 'beyond words' experience. Intuitive knowing helped me decipher implications that my artwork had on the audience, and to then develop the playful artefacts that encouraged the audience to participate and connect in order to help achieve 'sensorial empathy'. I came to understand that both affection towards the embodied subject and its affiliation to a place, and the sensual perception of traumatic experience, can be achieved through play within the art context.



## *State of Limbo 2015*

*Hybrid Residues series*

### **Rationale:**

Sensorial empathy,  
perception, manipulation,  
flux

**Material:** Wire, honey  
comb sheet, plastic,  
magnets, cardboard

**Sizes:** 13.97 x 10.16 x  
13.97cm

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### *State of Limbo 2015*

This study is a kind of pendulum that swings freely but is affected by the pull of magnets that are inserted both inside the open sphere and on each column surrounding it. The sphere swings to and fro, trying to reach each column. Sometimes it shakes profusely in one place, as if in a state of limbo not knowing in which direction to go.

The study embodies the sense of being in limbo, trying to reach a specific point, but prevented from doing so by factors outside your control.

I wanted the viewer to sensorially empathise with a perceptible situation of being in a state of manipulated constant flux.



## Artefact of Loss Exhibition 2015

### Artefacts Of Loss series

#### Rationale:

Active participation,  
marketing, value of  
lives, intersubjectivity,  
sensorial empathy

**Material:** Mixed  
media, tent with metal  
display stands, artefacts  
in bags

**Installation size:** 400 x  
400cm

[https://youtu.be/ExPt8  
bX-GuM](https://youtu.be/ExPt8bX-GuM)

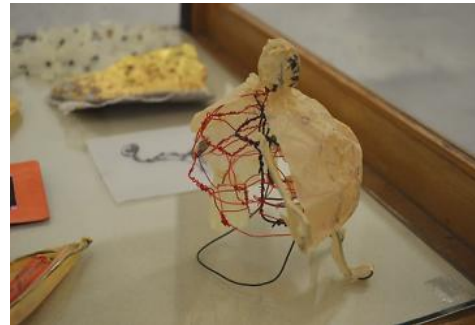
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### *Artefact of Loss* - Exhibition 2015 <https://youtu.be/ExPt8bX-GuM>

The installation consisted of a number of objects packaged in clear plastic bags with labels and price tags, all displayed or hung for sale on three white metal rotary stands. The stands were placed under a white plastic tent and lit from above with florescent strip lights.

Through *Artefacts of loss* I was able to achieve 'Inquiry led active participation' which frequently relied on tacit (i.e. indirect non-verbal) communication, and intersubjectivity.

I wanted to understand ways of sensing, perceiving, and interpreting experiences which produce mutuality with the audience, and to explore new ground in the search for intersubjectivity.



## Artefact of Loss 2015

### Display cabinet and empty bags

#### Rationale:

Finished and unfinished pieces, appearance, functionality and presence

**Material:** Mixed media, tent with metal display stands, display cabinet, artefacts in bags

**Installation size:** 400 x 400cm

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### Artefact of Loss 2015 (continued)

When I first displayed my *Hybrid Residues* series, I scattered them on a table for the audience to look at or touch. I always felt that although each small artwork could stand as a finished piece in its own right, when placed together they seemed unfinished. When I placed them in plastic bags, even before I had hung them on display stands, they became what I called *Artefact of Loss* and seemed finished. The challenge was to understand why they didn't seem to be a finished piece when scattered together on the table. Taking this issue further, I took them out of the bags and placed them in a glass display cabinet which, I felt, completely changed their appearance, meaning, functionality and presence.



## *Artefact of Loss 2015*

### Display and empty bags

#### Rationale:

Touch, active participation, sensorial empathy, separation

**Material:** Mixed media, tent with metal display stands, artefacts in bags

**Installation size:** 400 x 400cm

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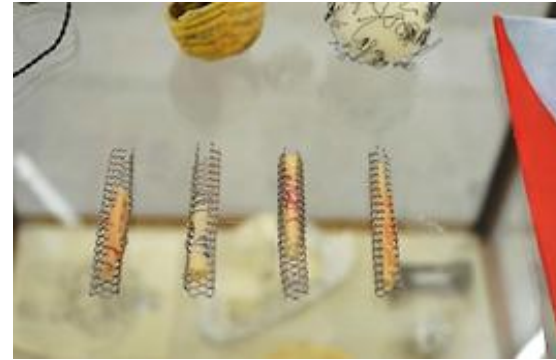
### *Artefact of Loss 2015* (continued)

After careful analysis of my colleague's feedback, I concluded that the artefacts, when shown in the glass case, had the feeling of 'do not touch'; a natural separation seemed to set in, culminating in a restrained environment lacking a certain freedom.

However, when the artefacts were placed individually in plastic bags, the feedback indicated that they begged to be touched, perceived closely and felt. From this feedback I started reflecting in more depth on the idea of sensorial empathy and how to achieve it through my art work.



a. Continuous Home



b. Bullets



c. Waiting



d. Golden Words

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### *Artefact of Loss 2015 (continued)*

When I started to make my artefacts, I began to visualise each emotion as an entity and wanted to represent and embody them in my art.

## *Artefacts of Loss 2015 (continued)*

### Display

### Rationale:

Display, exhibited, value, intersubjectivity, sensorial empathy

**Material:** Mixed media, wire, plastic, gold leaf, wax paper, string, mesh, plaster



## *Artefact of Loss 2015*

### Display

### Rationale:

Perception, embodied,  
intersubjectivity, Touch,  
sensorial empathy,  
disconnected

**Material:** Mixed media

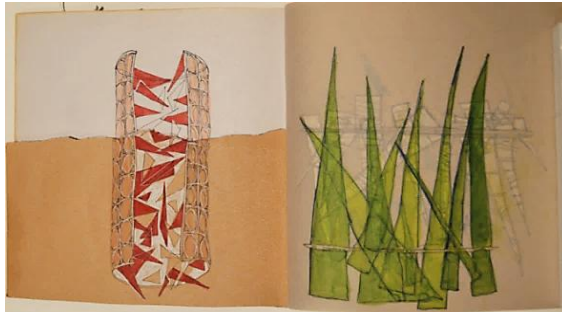
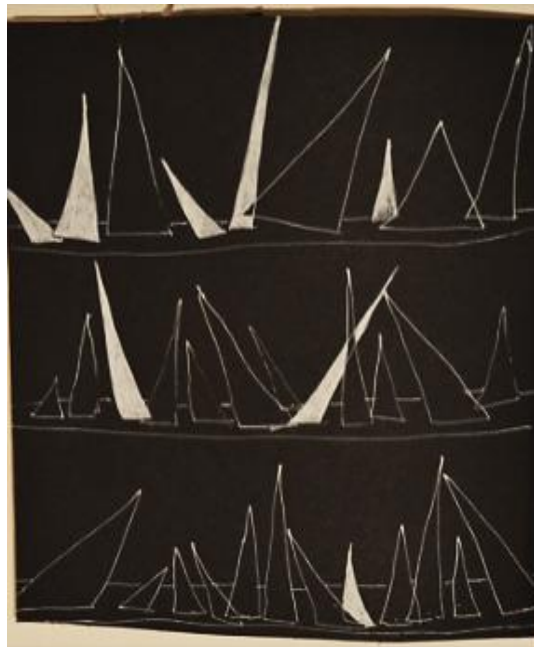
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### *Artefact of Loss 2015* (continued)

When I started to utilise active participation as a method of inquiry, I created a number of small pieces, of which the unfinished nature, size, and embodied meaning of the ruinous effect of war, led to me naming them artefacts.

I wanted the viewer to sense the art in terms of the material it was made of, its texture, smells and, particularly, the size of the work and how it sat in the palm of the hand. In the initial stages of my exploration of active participation, the audience were reluctant to touch these artefacts because of the fear of destroying them.





## *Like Thorns* 2015

From *Mahkzan* series

### Rationale:

Fear, pain, dichotomy

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### *Like Thorns* 2015

This artwork embodied an emotion I had experienced during times when I was displaced in a period of conflict. The drawings describe properties of a spiky nature intertwined with a thin layer of translucent paper tracing or wax paper (strength combined with delicacy).

These combinations were purposely chosen to embody the discomfort of prolonged periods of fear derived from specific circumstances. This fear embedded itself and felt like thorns or spikes in my flesh, or like a web of sharp pain in my stomach. At other times the fear felt like frozen water trickling into my body, starting from my head and moving down to rest of my body making my body ache so much that I couldn't move. (See also appendix I - *Memoirs* p.48)

**Material:** Graphite,  
Acrylics, on assorted used  
paper

**Sizes:** 12.7 x 12.7cm



*Like Thorns*  
3D  
2015  
(continued)

Hybrid Residues  
series

**Rationale:**

Pain, un-healable,  
sensorial empathy

**Material:** Wire mesh,  
tracing paper, newspaper,  
polyurethane

**Sizes:** 60 x 15 dia. cm

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*Like Thorns 3D 2015* (continued)

*Like Thorns 3D* is made of wire mesh, wrapped with tracing paper then coated with polyurethane to make the tracing paper become as brittle as an egg shell. I sandwiched pages of war-time Lebanese newspaper between tracing paper and again coated this with polyurethane. I cut this brittle laminate into thin wedges which were sharp and knife like. I made a small incisions in the hexagons of the wire mesh and then drove the pointed wedges through the structure.

This piece was deliberately created to embody the discomfort of the emotion of fear derived from traumatic experiences.



*Like Thorns*  
2015  
(continued)

*Hybrid Residues series*

**Rationale:**

Pain, un-healable,  
sensorial empathy

**Material:** Wire mesh,  
tracing paper, newspaper,  
polyurethane

**Sizes:** 150 x 60 dia. cm

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*Like Thorns 2015* (continued)

The thorn like wedges were made to embody the discomfort of prolonged periods of irreversible unpleasant feelings, derived from specific circumstances. Fear was painful and embedded itself like thorns in the flesh of my body, or like a web of sharp pain in my stomach. (*Memoirs p. 48*)



## *My Skin* 2015

*From - Don't let's  
Play Pretend series*

### **Rationale:**

Alone, pain, sensorial,  
emptiness, loss

**Material:** Sellotape, cling  
film

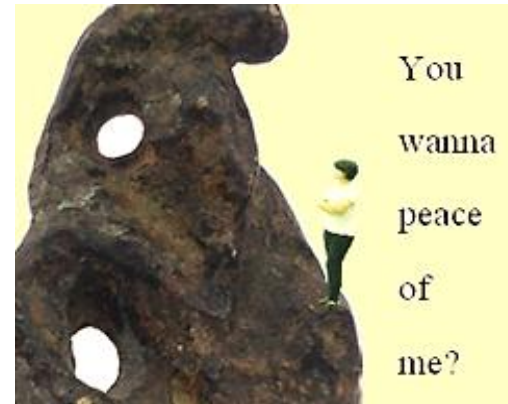
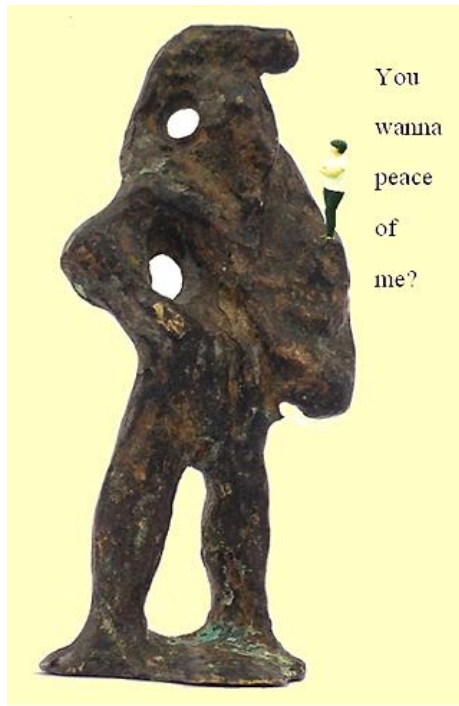
**Sizes:** Height 160 cm

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### *My Skin* 2015

This figure was made with Sellotape which was wrapped around me in order to mimic or take on my features. To get out of the tape structure, someone had to cut the figure with scissors in a few places until I was able to get out. Being inside this structure felt restricting and suffocating, and felt like being trapped, detached and alienated.

When I came out of the figure, I felt liberated and free. The tape figure became like a skin that I had shed. Through this detached skin I wanted to express emotions I remembered most from my memories of war, particularly fear of loss of my family, and the idea of death.



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### ***Soldier - You Wanna Peace of Me 2015***

*Soldier* is a small bronze figurine (10cm tall) representing a Roman soldier which, having accompanied me on my journey out of Lebanon, acquired particular significance for me. I sense in this little soldier the embodiment of not only a lost civilization but also a shared place of origin and subsequent displacement from that place. He feels to me like a personal monument commemorating my displacement from home and my memories of family.

In *You wanna peace of me* poster, I wanted to embody this feeling of connection or affiliation that I had with the soldier. In my mind, we had an existential element of mutuality in that we were both here in the present, but displaced physically and (for me) psychologically.

***Soldier - You  
Wanna Peace  
of Me  
2015***

***Hybrid Residues  
Series***

**Rationale:**

Fear, pain, sensorial  
empathy

**Material: Poster, Bronze,  
photomontage**

**Sizes: 10 cm**



a



b

## *Memoirs* 2011-17 (appendix II)

'Existential phenomenology' (Heidegger 1953) helped me instigate a sense of embodied experience within my artwork. This philosophy, which influenced my thinking, creative processes and techniques, (along side Sartre's novel 'Nausea') also initiated the creation of my book *Memoirs* (fig. a) (Appendix II).

*Memoirs* helped me articulate my present emotions and to link them to past memories of home and childhood. I wanted the reader to sense my experiences not just through my written words, but through the way I was thinking, remembering, and touching the book I had created.

This process of recollecting past painful memories through articulating present emotions, was often useful in developing the art as a sequential autobiographical narrative.

## *Memoirs* 2011-17 (appendix II)

### *Hybrid Residues* series

#### Rationale:

Longing, recollecting,

Material: Paper, plaster,  
plastic, prints

Sizes: a. A5 book  
b. Height 10cm



a. Trapped



b. Preserved



c. Close

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## *Trapped* 2015

The idea of having *Artefacts of Loss* alienated behind the barrier of the plastic bags came from the above piece, *Preserved*. The figures hanging on the rope had my memories scribbled on them before being covered with various materials in order to preserve and protect them.

*Trapped* and *Close* talk about identity, being controlled and regimented through barriers that are transparent.

## *Trapped* 2015

### *Hybrid Residues series*

#### **Rationale:**

Alienated, barriers,  
sensorial empathy

**Material:** Wire , tracing  
paper, polyurethane,  
string, charcoal, Acrylics  
wood

**Sizes:** a. Height 30cm, b.  
25.4 x 30.48cm , c. A4  
**Print**



## *Disconnect/ Displace 2015*

*Hybrid Residues series  
and from Don't Let's  
Play Pretend*

### **Rationale:**

Displace, reconstruct,  
pain,

**Material:** Sellotape,  
tracing paper, mallet

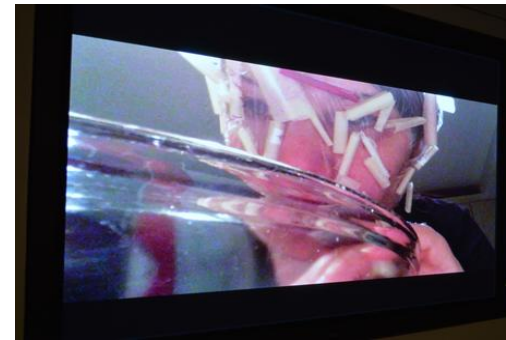
**Sizes:** 35cm

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### ***Disconnect/Displace 2015***

This presentation piece (key to active participation) was designed to investigate reciprocity and intersubjectivity, and involved the merging of some of my experimental studies into a short performance. The presentation involved clay scrolls inscribed with written memories, and a small mallet. When I placed the mallet and the scrolls on the floor the audience did, intuitively, decide to participate. They approached the scrolls, touching them, examining their texture, smell, text and the material they were made of. One of the participants then picked the mallet up and smashed some of the scrolls. Following the presentation of this performance piece, feedback from the majority of the participants centred on interest in the meaning of the text and an urge to use the mallet to destroy the scrolls. The participant who destroyed some of the scrolls stated that she took this action because she felt that the scrolls represented my bad memories and thought that their destruction might alleviate the pain of those memories. Feedback from the participants suggested that they had taken part in inquiry led active participation to varying degrees and that a connection or an understanding was made with my memories of displacement embodied in the work.





## *Overwhelmed* 2014

### *Hybrid Residues* series

#### Rationale:

Pain, cleansing, trying to forget, sensorial empathy

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#### *Overwhelmed* 2014 <https://youtu.be/ZGJt7sZVxm4>

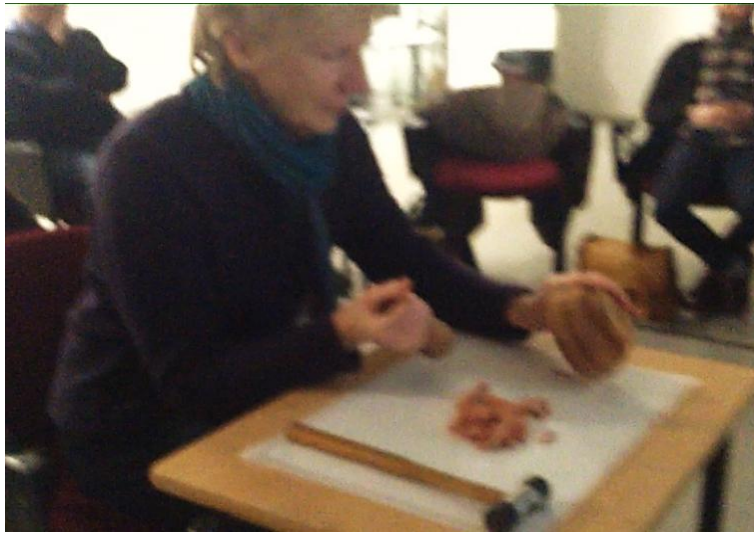
*Overwhelmed* was a video showing me washing my face with small scrolls that I had made and upon which I had written scribbled words or phrases that characterise my feelings about the war and my experience of displacement. The writing on the scrolls was spontaneously and impulsively scribbled, not focusing or concentrating on the individual words but freely recording my emotions.

In this video *Overwhelmed*, before washing my face with the scrolls, I covered my face with a sticky substance so that the scrolls would adhere to my face, appearing to hang there, reluctant to fall off. The act of washing my face with the scrolls implied a sense of being overwhelmed and submerged in the residual emotions from memories that I am unable to get free of. After completing the video, I reversed it as a gesture of my rejection of this overwhelming tide of emotions. I appear to try to peel away the residual scrolls and cleanse myself of them as one might if they were parasites, evoking a sense of a struggle to erase unwanted emotions.

**Material:** Tracing paper, cling film, news paper, ink, bowl

#### Video

<https://youtu.be/ZGJt7sZVxm4>



## Scrolls 2014

### Hybrid Residues series

#### Rationale:

Pain, reconstructing,  
sensorial empathy

Material: Ceramic scrolls,  
mallet, pestle and mortar

#### Video

<https://youtu.be/WORIs-yvkmI>

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Scrolls 2014 <https://youtu.be/WORIs-yvkmI>

This video was a recording of a presentation that involved ceramic scrolls inscribed with written memories, as well as a small mallet and a pestle and mortar. Having gathered a small group of my PhD colleagues, I placed the tools with the scrolls on a table without any instructions. The group did, intuitively, decide to participate and took turns in order to examine the scrolls, or to crush them using either tool.

My experiments with active participation of the viewer have centred around the idea of the audience touching, holding, collecting and reconstructing or destroying my artefacts, both as a way of sensing and sharing my memories of experiences of displacement and also to encourage in the viewer a sense of responsibility for the issues that initiated the work.



*Calling Home*  
series  
2014 - 15

*Hybrid Residues* series

**Rationale:**

Fear, pain, sensorial  
empathy

**Material: Videos**

<https://youtu.be/pqHCGXMSYMI>

<https://youtu.be/BuK5-RG0W8ERG0W8E>

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*Calling Home* series 2014 - 15 <https://youtu.be/pqHCGXMSYMI>  
<https://youtu.be/BuK5-RG0W8ERG0W8E>

In my *Calling Home* video series, I concentrated on the tone of my voice in order to achieve sensorial empathy. I wanted the tone to be affective; to embody my feelings of pain and loss, without using recognisable words, in order to eliminate perceptible languages and cultural differences. I believe that indecipherability of the language in the video makes visible the primordial human predicament, and allows for an affective engagement and, perhaps, acknowledgement pertaining to certain human expressions.



## *Nausea* 2015

*Hybrid Residues series*

### Rationale:

Remembering times of war and being displaced, fear, pain, sensorial empathy

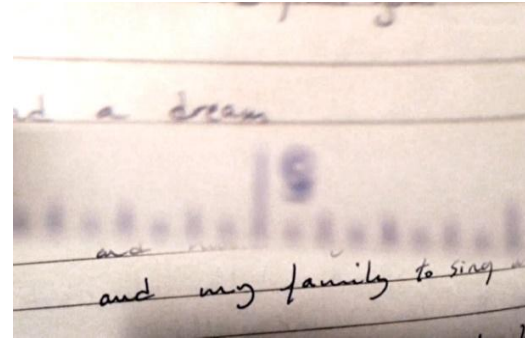
Material: Video

<https://youtu.be/UmOGdwloOsk>

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*Nausea* 2015 <https://youtu.be/UmOGdwloOsk>

Nausea is the feeling I get when I remember home during the war, or when I am driving through places that my family and I travelled through during evacuations and bombardments.



## *Behind Clear walls series* 2014 - 17

### *Hybrid Residues series*

#### Rationale:

Distance, mapping memories, alienation

#### Material: Video

<https://youtu.be/9nA2zOP1jOA>

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### *Behind Clear Walls series* 2014 - 17 <https://youtu.be/9nA2zOP1jOA>

The video *Behind clear walls* started as a short poem that I wrote to describe how I perceived myself fitting in amongst people from different backgrounds. I decided to make a video based on myself reading the poem in order to increase sensorial empathy with its meaning. I chose to wrap my face with waxed paper rather than standing behind a transparent wall or partition as I wanted a barrier that was almost a part of me, but still alien against my skin. *Behind Clear Walls 2* was a culmination of different short videos with the main emphasis still being on the original video of the poem, with its wax paper facial cover and the idea of alienation. My voice reading the poem is interspersed with new images. I added visual shots of the written poem juxtaposed with a 'magnifying glass' ruler, this implicating our being deliberately targeted in missile strikes. I also interspersed footage of my sister and her son playing on the beach in Tyre where I used to swim when I was a child. Feedback from my colleagues indicated a sense of anxiety and loss when they viewed my nephew running away from his mother and her turning in a distressed manner to shout to him.



Smell of home

## *Makhzan* 2011-18

### *Makhzan* series And disPLACED Exhibition

#### Rationale:

Narrative, story telling,  
senses, sensorial

Material: Tracing paper,  
card, glass, plastic

Sizes: Books:  
Suitcase:

### *Makhzan* 2011 - 18

Another example of ways of exploring the notion of connection was my sketchbook series *Makhzan* which were made of reused paper and corrugated thin card, and designed to be picked up and viewed by the audience. The lines and sketches were delicate and carried a narrative-like sequence of drawings. The drawings embodied a visual and sensorial dialogue that compelled the viewers to keep looking through the pages. When my colleagues viewed *Makhzan* they indicated a certain connection with these sketchbooks which, they felt, were telling a personal tale. I wanted them to be a chronicle to take the viewer on a silent and remote personal journey. The feedback from my peers also suggested that the sketchbooks required to be touched, felt, looked at, and investigated further. In the *Makhzan* suitcase, I added little phials, some imbued with smells that, for me, provoked anxiety such as the scents of different plastic mediums, rust, hot metal or resins; other phials were infused with friendly smells designed to give a homely, comforting feeling such as the smells of coffee, baking, incense, orange and spices all of which embody memories of happy times with family and community, gathering for food and conversation.



## *Don't Let's Play Pretend* 2018 Final Exhibition

From *disPLACED*  
Exhibition

### Rationale:

Voice, Absence, presence  
and residues

Material: Tracing paper,  
Sellotape, cling film

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### *Don't Let's Play Pretend* 2018 Final Exhibition

My final exhibition was a part of a group show called *disPLACED* which took place at P21 Gallery in London from 20th January to 10th February 2018, and was curated by Dr Aya Kasai .

The work on display consisted of mixed media installations, photography, prints, found objects, sculpture, video art, and the *disPLACED* project. Home, place, displacement and memory were the predominant elements which embodied the majority of the work on the first floor.



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***Behind Clear Walls* 2018 Final Exhibition** (continue from page 61)

*In the disPLACED exhibition, Behind Clear Walls* needed to be isolated in a separate room, where an old chair, a rug and a suitcase awaited the audience in silence. The small television screen gave a sense of intimacy and confinement, but also a sense of urgency .

***Behind Clear  
Walls* 2018  
Final Exhibition**

**From disPLACED  
Exhibition 2018**

**Rationale:**

Displaced, silence,  
urgency

**Material: Video**





*Don't Let's  
Play Pretend  
2018*  
(continued)

disPLACED Final  
Exhibition

**Rationale:**

Absence, presence and  
residues

**Material:** Sellotape, cling  
film, tracing paper, ink

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*Don't Let's Play Pretend 2018* (continued)

I chose the gallery because of its Middle Eastern (Palestinian) background. I intuitively knew that the gallery would be a place 'close' to home, not in its location of course, but in the attitude and the familiar hospitality of the gallery management. My intuition was proved correct by the cordiality extended to me by the gallery staff both whilst we installed the artwork, and also during the private view when the smell of Lebanese food, a warm and welcoming atmosphere, and their attentiveness towards the audience were very much in evidence. That was just like home.



*Don't Let's  
Play Pretend  
2018*  
(continued)

disPLACED Final  
Exhibition

**Rationale:**

Fear, pain, sensorial  
empathy

**Material:** Clay, wood,  
Sellotape

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*Don't Let's Play Pretend 2018* (continued)

On one side of the room, a circle created from the red ceramic scrolls surrounded a suitcase containing a teddy bear, in front of which lay a mallet, and a pestle and mortar. This provocative piece was asking to be destroyed or reconfigured either by being stepped on or by the use of the tools. The use of a red circle was a dichotomy of the work either being a target, or of being protected.



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### *Don't Let's Play Pretend 2018 (continued)*

My exhibition was in one large downstairs room designed to be the culmination of my PhD research project. The installation described my existential views on how to sense, or sensorially empathise with, a displaced life through art. I saw the artefacts and the installation as being toys of play pretend and as elements being presented from an absent past life. They stood in the gallery able to be seen and touched; however, more significant was the invisible element in the artefacts, the embodied meaning and essence of the artwork which mapped my lifetime experiences of displacement. The real issues were my experiences of displacement and the artefacts were only pretending to be the real issue.

*Don't Let's  
Play Pretend  
2018  
(continued)*

disPLACED  
Exhibition

Rationale:

Sensorial empathy,  
invisible element,  
displacement

Material: Clay, wood,  
Sellotape, mallet, teddy  
bear



## disPLACED Space 2018 (continued)

*Don't Let's Play  
Pretend - Series*

**Rationale:**

**Displacement, sense  
of place**

**Material: Mixed media**

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### **disPLACED Space 2018 (continued)**

The exhibition space felt provocative yet claustrophobic. The ceiling was very low and the concrete floor was dark and cold. The challenge of realising the opportunities of this demanding place was one I relished. I visualised the place as the floor plan of a house, with a number of rooms, although in reality it was a single room with only one small room intruding into it.



## disPLACED Project & Exhibition 2018 (continued)

Rationale:

Displacement,  
workshops

Material: Mixed media

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### disPLACED Project & Exhibition 2018 (continued)

This project entailed members of the public making small figures, about 15cm in height, which embodied displacement. The participants, who were of all ages, used mixed media in order to express their ideas and feelings in creating their own figure of a displaced person. Choice of place and audience was central to the project. For example, workshops were set up in a variety of venues such as community centres, university fairs, galleries, warehouses and colleges. The experience of running these workshops was astounding because we met so many people who had been displaced (physically or psychologically), and who relished the opportunity to express their emotions which disPLACED provided for them.