

# SENTENCES ON THE BANKS AND OTHER ACTIVITIES

# عبارات على الضفاف وأنشطة أخرى

EXHIBITION PROJECT FOR DARAT AL FUNUN IN AMMAN

JOURNAL 01

**SENTENCES on the banks and other ACTIVITIES** (Phrases sur les bords et autres activités)  
Introduction by Abdellah Karroum<sup>1</sup>

The exhibition project *Sentences on the banks and other activities* is conceived as an arena for research activities, a project experimenting with display formats and ideal narratives of artworks and their histories. The main room acts as a headquarters, connecting the roads and passages built between the artists' studios and the surrounding urban mountains<sup>2</sup>.

Today an exhibition space is to the curator what a studio is to the artist: a nomadic mental space, more an imprecise field for ideas than a factory for objects. The main role of an exhibition is to share artistic production in the 'City'. An exhibition is a space of freedom where a diversity of artworks coexists like words in a poem. This exhibition acts as a hub for collaborative operations: provoking statements or dialogue with other fields and disciplines. The action of production and the space of visibility are intertwined.

Among the ideas behind the exhibition in Amman is the importance of building bridges between different areas and mountains, and connecting the local art scene to other arenas. The artworks in the exhibition appear at the same time as the activities initiated in different parts of the city by its activists and citizens. Artworks do for the city what the word does for the novel, what the flower does for the forest, or what the stone rose does for the desert; it creates an exceptional moment for thinking or contemplating. In a time where cultural production is instrumentalised by touristic projects and financial gains, the challenge is to retain the soul of the artworks by underscoring the strength of their meaning while ensuring that they are connected to the urban environment and produced to be shared in a situation where culture is not the priority.

Amman is a city of passage, with a significant number of exiles arriving from surrounding countries plagued by war or endemic conflicts. A constellation of relevant notions is contained in the artworks such as *fear, desire, belief, displacement, and social ecology*.

The project deals with establishing links between edges as well as looking at fixed passages and limits between spaces, disciplines, and conventions. It is important that cultural production makes sense of the here and now. Creating an exhibition means building a space that gives sense to the multiple expressions contained within artworks and this project hopes to create freedom in a place where people are confined at different levels (religion, politics, land divisions...).

The format of the exhibition is fused with the idea of 'publishing,' as Amman has known public reading since antiquity, from *The Suspended Odes (al-muallaqat)*, which date to before the time of Ishmael, to Mahmoud Darwish and the songs repeated in coffee shops and on the terraces of mosques. The first publication (*Volume 1*) acts as a space for listening; it is an invitation to address specific issues. Art can be used as a tool for changing society or act as a current against it. *Volume 1* is an instrument of correspondence between the artist and curators as actors, and the audience as associates in the formulation of ideas that construct the exhibition space as a place for dialogue.

Cultural production, art spaces, theatres and universities are an important part of society but can only be active when their production is shared within a larger context. The breath of cultural bodies can provoke "practive" dialogues when they connect to other spheres<sup>3</sup>. Any individual or collective activity can have an exponential effect on the rest of society. No renaissance can be valid if the dream is not continuously charged.

When an expression, be it an art project, a film, a book, a performance or even an exhibition, creates a passage between the proposition of the creator and the user, the context is activated. In architecture, foundations and walls are not eternal and precarious structures can be more solid than bunkers.

How can we make an exhibition project the centre of the world when we only believe in a fragmented universe? This project integrates production across disciplines and social practices, associating the exhibition space with public and private spheres, and cultural sites around the city. It deals with the city as a shared space. The politics of the use of public space interacts with ways of living in private places. The project is launched with an invitation for people to join a collective space for thinking, where they are encouraged to express ideas of realities and imagination. It is not about making sentences but rather about making sense.

The curatorial enunciation suggests the simultaneous appearance, in time and space, of art production, post-production and encounters; it experiments with the idea of the emergence of artistic expression as part of the formulation process. The urgent nature of this idea of sharing while creating interrogates the speed of this day and age, and the unaccounted distance between real facts and history, documentary and fiction.

*Sentences on the banks and other activities* is a project that speaks to the "here and now," proposing an open perspective and imagining a possible correspondence between the inside and outside of the art fields.

## Notes:

<sup>1</sup> Abdellah Karroum is an independent curator and art researcher based in Morocco.

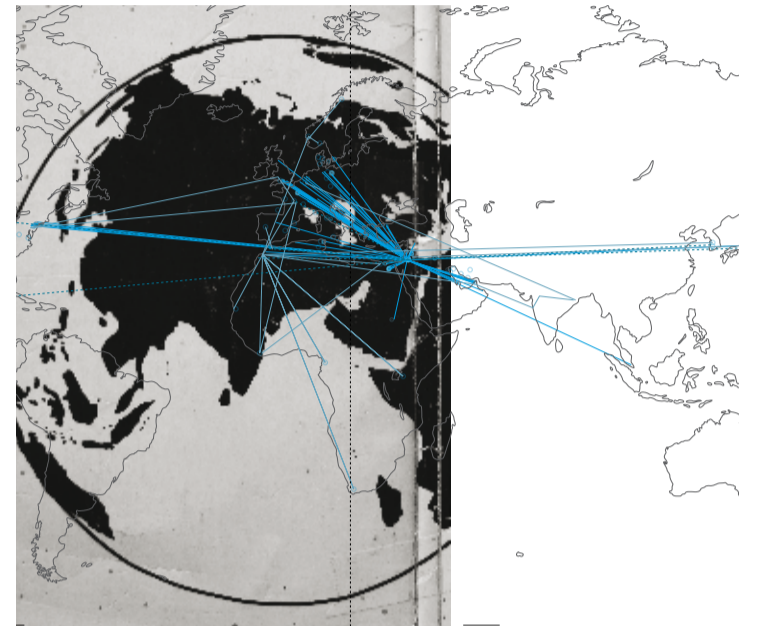
<sup>2</sup> The city of Amman expands across mountains (originally seven) and thus consists of areas defined more by geography than by cultural or ethnic divisions.

<sup>3</sup> Here "practive" means the production of discourse and its active practice.

## ARTISTS AND CONTRIBUTORS (IN PROGRESS)

SOFIA AGUIAR\*, HANI ALQAM, HAMDI ATTIA, YTO BARRADA, MATTI BRAUN\*, GABRIELLA CIANCIMINO\*, MOHAMED EL-BAZ, BADR EL-HAMMAMI\*, JUMANA EMIL ABOUD, NINAR ESBER\*, SEAMUS FARRELL\*, MOHSSIN HARRAKI, MONA HATOUM, SAMAH HIJAWI, RAED IBRAHIM\*, SABA INNAB\*, HAKIM JAMAIN\*, FADMA KADDOURI\*, FAOUZI LAATIRIS, ABDUL HAY MOSALLAM, ANTONI MUNTADAS, OTOBONG NKANGA, PART-TIME SUITE, CATHERINE PONCIN, LARBI RAHALI, YOUNÈS RAHMOUN, STANISLAW RUKSZA\*, BATOUL S'HIMI, NAOKO TAKAHASHI\*, NAO UDA\*, JAMES WEBB AND JOHN ZAROBELL\*

\* Artists participating, in the project using the Volume 1 publication, and proposals are part of an experimental set-up and also presented in Volume 2.



**Darat al Funun - The Khalid Shoman Foundation**  
***Sentences on the banks and other activities***  
Exhibition project curated by Abdellah Karroum

from 13.11.2010 to 28.2.2011

Opening on 13.11.2010

in the spaces of Darat al Funun and other locations in Amman  
Children's opening on 11.11.2010 at 11 am

## CONFERENCE

### "Art Practices and Vocabulary"

08 November 2010 10:00 am - 5:00 pm

Rum Auditorium, International Institute, University of Jordan

A one-day conference programmed during the opening days of the exhibition project *Sentences on the banks and other activities* curated by Abdellah Karroum. The conference, organized in collaboration with the University of Jordan, comprises of a set of presentations and an open debate on the project, as well as art practices and its vocabulary in general. A group of artists and writers contributing to the exhibition project as well as scholars from the university discuss the formulation of artworks, and the distance between the idea of an artwork and the realization of its object.

Speakers: Mazen Asfour, Hamdi Attia, Faisal Darraj, Samar Dudin, Khaled Al Hamzah, Samah Hijawi, Abdellah Karroum, and May Muzafar.

## PUBLICATIONS

The **Volume 1** is a "white pages book" sent to artists, writers and other creators as an invitation to contribute to the project with "sentences", drawings and ideas.

ISBN: 2-914164-38-6

The **Volume 2** is conceived as the archive of the exhibition project, containing documentation on all projects, activities, and commissioned texts. A chapter in this volume documents the contributions initiated in the curatorial correspondence.

ISBN: 2-914164-37-8

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The Khalid Shoman Foundation مؤسسة خالد شومان  
darat al funun داراة الفنون

## EXHIBITION AT DARAT AL FUNUN



**Hamdi Attia**, *Archipelago - A World Map II*, 2009 - 2010, installation in-situ (metal, print, paint). Courtesy of the artist.

Hamdi Attia's experimental approach explores associations and misrepresentations, and calls critical attention to the artist's role within society. In the collaborative and multistage project *World Map*, developed since 2004, Hamdi Attia analyzes the construction of geographic realities and proposes what comes across as a projection of other possibilities. In *Archipelago, a World Map*, the visual elements are inspired by the fluidity of transitional geopolitical realities that are simultaneously ultra-controlled. In the first version of the work, installed at the Hordaland Art Centre in 2010, the artist created a paradox by producing a seemingly free world map without grids, presenting it in the form of self-enclosed masses that float as disconnected islands.



**Yto Barrada**, *Beau Geste*, 2009, 16mm film transferred to DVD, 3', English with Arabic subtitles. Courtesy of the artist. Co-production of L'appartement 22 and the artist, with the support of the Goethe Institut, Morocco.

Yto Barrada has developed a visual language that relies on photography, publications, film, and interventions in urban and exhibition spaces and that is embedded with deep political commitment. Barrada often uses Tangier and the Straits of Gibraltar as the sites of her inquiry which is both artistic and documentary. Cinema and graphics augment the artist's activist approach that navigates between investigating historical reality and generating ecological commentary. *BEAU GESTE* documents an "action" in a vacant lot, inspired by the Diggers Movement. The owner of this vacant lot has made a fatally deep notch into a palm tree, a PHOENIX CANARIENSIS, and is waiting for it to fall. Once this occurs, the owner can build on his lot. The "action" sets out to interrupt or delay this process.



**Mohamed El-Baz**, *IMAGINONS*, 2010, installation (Foamex). Courtesy of the artist.

Mohamed El-Baz has been working on his extensive project entitled *Bricoler l'incurable* since 1993, drawing on a visual lexicon of elements - photographs, objects, symbols, and words - that he creates, collects, and reuses differently each time he installs his work. Born in Morocco, and having immigrated to France at a very young age, the artist is highly influenced by "images" (in the sense of the imagined) of the political, social and "poetic" situation of Morocco, a context he encountered only years later as an artist. In his art, El-Baz showcases objects according to established codes of representation, constructing a situation of tension that interrogates the concepts of alienation and empowerment. For this exhibition project, the artist has created a new text-based work. The text "Imaginons..." was

written by El-Baz while in Sicily as a possible "form" for a public building in Amman, and later this text "imposed itself" onto the structure. In fact, the text "les fleuves brûlent..." (rivers are burning...) was engraved in the artist's memory since 2007, during his stay in Bamako, from then on has changed, travelling from one form to another, like the ensemble of elements that the artist has long explored.



**Jumana Emil Abboud**, *Sainthood and Sanity-hood*, 1999 - 2010, installation (drawings, lacework). Courtesy of the artist.

In her installation *Sainthood and Sanity-hood* Abboud studies the meanings given in Christian Arab culture to the elements that constitute the word 'sainthood', using these meanings as a starting point to develop a personal visual vocabulary. Her drawings explore the language used to represent major women within this culture in formative texts, highlighting the repeated references made to female devotion, sacrifice, humility and suffering in relation to the acceptance of their destiny. Abboud explores the influence of these texts on the lives of several women around her, family members as well as famous and anonymous women, and addresses the gap between a woman's individuality and expected social roles.



**Ninar Esber**, *The 2 Ladders*, 2009, photograph of an installation, 40 x 60 cm. Courtesy of the artist and L'appartement 22.

Ninar Esber builds monumental structures, and her performances, photographs, and videos rely on the centrality of the body, often situated within architectural spaces. Her work is consistently imbued with a performative air by her use of real-time filming and deliberate artifice. *The 2 Ladders* is a massive site-specific installation in two parts, produced at the Lot 219 Workshop of L'appartement 22 in Fez, creating an imagined link between the Lot 219 and the top of the mountain north of Fez. The artist also used this structure in a performance, thus continuing a series of works where she stands on extant buildings to create visibility for the body within space.



**Mohssin Harraki**, *two sides of one piece*, 2010, video, 1'51". Courtesy of the artist.

Mohssin Harraki is a multi-disciplinary artist whose practice interrogates cultural conventions and post-colonial consequences. His work focuses on deconstructing collective memory through objects and knowledge. His film *two sides of one piece* makes direct reference to the relation between the image, politics and money. It features imagery of a spinning coin and the sound of the coin's movement across the surface, its rapid movement transforming it into a foreign, aesthetically pleasing object. Harraki recently graduated from the School of Fine Arts in Dijon, and is developing a project that draws on books used in several countries by massive educational systems.



**Mona Hatoum**, *Medal of dishonour*, 2008, bronze, 9 x 65 mm diameter. Courtesy of the The Khalid Shoman Private Collection.

**Mona Hatoum**, *Witness*, 2008, ceramic, stone, 84 x 57 x 35 cm. Courtesy of the artist.

British-Palestinian artist Mona Hatoum uses traditional media to de-familiarize commonplace objects, turning the familiar into the uncanny. *Witness*, a miniaturized replica of the statue in Martyrs' Square in Beirut, is a witness of history, acts and facts. *Medal of dishonour*, on the other hand, offers itself as a "prize" and takes on the role of judging. *Medal of dishonour* is a small bronze medal in which the globe is portrayed in the shape of a hand-grenade. "Made in the United States," usually imprinted on the back of manufactured products, is inscribed on the medal's surface in Arabic. The piece makes satirical reference to America's global ambitions and accompanying political failures which have consequently resulted in the loss of life and in millions of stateless refugees.



**Samah Hijawi**, *This work does not mean anything to me: Musings around art and art-discourse*, 2010, an intervention with art and sound at the Jordan National Gallery of Fine Arts. Courtesy of the artist.

Part of an ongoing investigation around visual practices in Jordan, Samah Hijawi has developed a multi-layered collaborative and documentation project that questions the position of art and its reception in Jordan. The artist uses physical works from two institutions that play a role in the education of the public on visual art in Jordan; The Jordan National Gallery of Fine Arts and the University of Jordan. While they have different functions, both play a passive or active role in defining an aesthetic language and an understanding of 'fine arts'. The interrogation brings forward questions on formal and informal art education in relation to the status of these principle institutions; the work thus inquires into the projected 'role of art in a society', and the part played by the institution in creating definitions for the arts.



**Faouzi Laatiris**, *Vis-à-vis*, 2010, mirror, wood, two elements of 150 x 100 x 2.6 cm each. Courtesy of the artist.

Using raw material as well as recycled popular imagery, Faouzi Laatiris redefines the idea of 'sculpture' as a tool for shaping art that is self-critical and that can present critical views on 'contemporary' Morocco. *Vis-à-vis* is a work composed of two almost-identical "mirrors", representing an oversized detail taken from the ornamental patterning employed to decorate ceramic tiles in classical Islamic architecture, developed in specific from a mosaic found in a Moroccan palace. Installed in a symmetrical manner, the two mirrors face each other, with one facing forward and the other, partly amputated, turned to reveal its back side. The work literally reflects the environment of the exhibition site and can be seen both as a 'reflection' of the exhibition space and an instigation of our consciousness of our position in the world. The double motif becomes more than a sculpture, changing when we move between its two parts, and when the work itself is moved from one site to another.



**Antoni Muntadas**, *On Translation: Miedo/Jauf*, 2007-2010, video, prints, and text on wall. Courtesy of the artist.

Antoni Muntadas's work explores questions of politics, communication, and the relation between private and public space. Muntadas began his project *On Translation* in 1995 and has explored issues of interpretation and translation internationally since then in more than thirty works. *On Translation: Miedo/Jauf* was filmed between Tarifa and Tangier in 2007 and focuses on the border between Spain and Morocco. While the work draws on some found images and texts, it is primarily based on interviews conducted by the artist with the inhabitants of both sides of the Straits of Gibraltar about the concept of fear. Muntadas's solo and collaborative works have been exhibited widely throughout the world, both in public spaces, such as television, billboards, and the internet, and in exhibitions. He is currently a professor at the Massachusetts Institute of Technology (MIT).



**Octobong Nkanga**, *Contained Measures Series*, 2008, acrylic on paper, 29.7 x 21 cm. Courtesy of the artist.

Octobong Nkanga is both a performer and visual artist working with installation, photography, drawing and sculpture. In her work, humans and alternately imposing and claustrophobic environments seem fragile; yet, for all of the fear or foreboding, there remain notes of hope. Nkanga's work often addresses political realities and considers changing economies, mobility, and displacement, especially in her home country of Nigeria. In her work *Contained Measures Series*, Nkanga presents painted drawings that set up connections between bodies, man-made structures and mountainous terrains, reflective of the delicate relationship between man and his environment and in line with the ambitions of the exhibition project as a whole.



**Part-time Suite**, *Loop the Loop*, 2009, video of a performance, 7'31". Courtesy of the artists.

Part-time Suite is a collective consisting of Miyeon Lee, Byungjae Lee and Jaeyoung Park, initiated in April 2009. Their production springs from searches for spaces within the city. They rent vacant sites in urban areas for a month and transform them into their own creative spaces through beautiful and

lyrical installations and performances. Filmed on a roof in the old market area in the centre of Seoul, *Loop the Loop* is a video of a performance in which the three members of Part-time Suite walk on the roof's edge, connected to one another by rope and by holding each other's hands. The performance, accompanied by music by the artists themselves, reveals their common destiny, the shared risk of falling, and documents a moment of mutual trust and cooperation. The members' only attachment to life is the other members of the collective, and as such the work proposes an experimental way of thinking about collaboration.



**Catherine Poncin**, *Vertiges*, 2006, color print mounted on diasec. Courtesy of Galerie Les filles du calvaire, Paris.

Catherine Poncin appropriates and re-photographs images from personal collections, flea markets, and found archives. It is a process that often leads to intimate conversations and collaborations with the owners of the photographs who choose to share their images and memories with the artist. In *Vertiges*, she juxtaposes the cliff landscape of a river as it crosses the Algerian city of Constantine with pictures of fragments of bodies she has photographed from private albums. Poncin recently travelled to Petra and is developing a project related to this visit. The series *Vertiges* has been selected for the exhibition project because of the similarity in the nature of the landscape it captures and that of the city of Amman.



**Larbi Rahali**, *Omri (My Life)*, 1984 - 2009, series of drawings on paper boxes, various dimensions. Courtesy of the artist and Espace 150 x 295 cm, Martil.

*Omri* means "my life" in Arabic. Oum Kalthoum's famous 1964 song *Enta Omri* (You are my life) made the meaning of this word more connected to passion than to any other in the Arabic language. Larbi Rahali is an amateur fisherman and his passion is fishing in large seas. *Omri* presents extracts of the artist's "life" who considers his jacket pockets as his studio, the matchbox as his canvas, his hand as his easel, and the world as his model. Rahali's matchboxes hold his observations, dreams and meaningful keepsakes. From daily life scenes and reproductions of classics to expressions and intimate notes, the artist has created within these boxes a collection of interior and exterior views.

Rahali sails the Straits of Gibraltar, the closest passage between Europe and Africa, where ancient legend has it Heracles separated the two and where modern day legends tell of the many African children who are tempted to cross. The artist-fisherman is 'witness' to the stories he illustrates in his miniatures.



**Younès Rahmoun**, *Al-âna/Hunâ (Ghorfa project)*, 2007-2010.

The work of Younes Rahmoun is based on repetition and spirituality, with Sufism, Buddhism, naturalism, mathematics, and the artist's personal life acting as strong influences. Rahmoun has realised a specific installation for "Sentences on the banks and other activities" in Amman, travelling from the Rif Mountains, where he built his *Ghorfa*, the departure point of his mutli-stage project, *Ghorfa, Al-âna/Hunâ*, to the exhibition space in Jordan, via Tétouan and Damascus. During this trip, the artist conceived of ways to share his project with the public in Amman through acts and documentation. The issues of documenting an ephemeral project, archiving traces, and building a form for the sake of sharing it are among the largest challenges faced by an immaterial work that is essentially an action rather than an object.



**Batoul S'Himi**, *Untitled (coffee pot)*, 2009, metal, 13.5 x 13 x 8 cm. Courtesy of the artist and L'appartement 22, Rabat

Batoul S'Himi re-imagines both everyday objects and natural materials, which she recycles and refashions into tools of resistance engaged in socio-political issues. In her questioning of social conventions, S'Himi adopts a direct language that ironically appropriates methods employed in official propaganda and populist media. From its origin as an object so familiar to women in Morocco, the pressure-cooker or coffee pot, for example, becomes restructured into a strangely open form. By reshaping the kitchen utensils of the "perfect" housewife, the artist envisions the re-use of everyday objects, transforming them from symbols of domestic life into objects of rebellious expression and ideas. *Untitled (coffee pot)* is at once a sculpture and an activist-feminist in its play with a detournement of function and proposition for a new sense of societal transformation.

هناك ضوء لا ينطفئ

**James Webb**, *There is a light that never goes out*, 2010, neon, 394 x 89 cm. Courtesy of the artist.

James Webb has worked on both large-scale installations in galleries and museums as well as unannounced interventions in public spaces since 2001. His work explores the nature of belief and dynamics of language in the contemporary world, often using exoticism, displacement and humour as its vehicle. *There Is A Light That Never Goes Out* appropriates the title of the 1986 hit song by the seminal British band, The Smiths. Translated into Arabic, and manifested in white neon that is illuminated at night, the anthemic lyrics are removed from their parochial origins, and acquire site-specific associations. The work's placement within its surroundings establishes it as part of the landscape, formulating it as a new geographical point in the city as well as a non-commercial, publicly-accessible text that is open to personal interpretation.

## PROJECTS WITHIN THE CITY OF AMMAN

**From Jabal Qalaa to Jabal Luweibdeh**

Invitation for a tour in the city

Organized with Hamzet Wasel

Tuesday 09 November 2010 at 4:00 pm

From the future site of the Jabal Qalaa Community Park, a journey takes off to rediscover informal routes that lead to "Imaginons...", a monumental work by Mohamed El-Baz at Al Fuheis Complex in Jabal Luweibdeh. The inhabitants, children, activists, and experts exchange ideas on ways to create shared spaces such as the park project within the city.

**Hani Alqam, Painting on Jabal Nasr's Stone Mine**

Paintings inspired by a childhood memory in the city of Amman

Hani Alqam's project serves as an imagined souvenir from the artist's memory relating to a particular place, Jabal Nasr. Visiting this place twenty years later, the artist reflects on the feeling and perception of time and its passing. The paintings are imagined in dialogue with the inhabitants of the area based on their recollections of Hajjah Sabha. Hani Alqam works in places around Amman, both anonymous and well-known, adopting them as the main subject of his artistic production. This stone mine is among many others that have become empty places, in opposition to the phenomenon of urbanisation that uses their stones to build the city.

**Open Doors at Abdul Hay Mosallam's Workshop - Jabal Qusur**

Periodic meetings, first meeting on Wednesday 10 November 2010 at 6:00 pm

A series of meetings with Abdul Hay Mosallam that begin with a visit to his studio. Mosallam is a self-taught artist who has meticulously worked on archiving the recent histories of the Palestinian people. Using available material, he recreates scenes from daily life in his lost Palestinian home that have remained vivid in his mind since his expulsion from the village of Dawameh in 1948. Mosallam has also produced extensive documentation of the recent Palestinian struggle and liberation movements in the form of painted reliefs. This "painted archive" corpus is valid as a first representation of a community writing its own history and not just showcasing it as a collection of images.

**Opening for Children - Darat al Funun, Jabal Luweibdeh**

Thursday 11 November 2010 at 11:00 am

Darat al Funun's Education Department is organising a special opening for children. The event takes the young crowd on a learning experience through the exhibited works, giving them the opportunity to meet the artists and curators.

**Mones Razzaz's Novel 'Jumaa Al-Qiffari' in Urban Spaces**

Thursday 11 November 2010 at 3:30 pm

Titled 'Mones Road', the first reading is led by **Samar Dudin**. Starting point at 44 Nimer Al Edwan Street, Jabal Luweibdeh Mones Razzaz's novel 'Jumaa Al-Qiffari' is published throughout a neighbourhood in the city of Amman. Each station-chapter is conceived as a literary and visual experience, whereby the novel is discovered at the same time as the city by the viewer-reader. Every chapter is interpreted within the context of the city as correspondences between the life of the author and his writing and famous or anonymous places are mapped out. This original work, presented in the form of an experimental publication, straddles the literary and visual art. The urban space is used for reviving the narrative act; it is established as a place of encounters, emotions, exploration and discovery. A workshop on creative writing and reading, using the novel as a point of departure, is organized at Darat al Funun, and a radio program is produced by R22 art radio.

**'Exciting Project' at the Studio - Jabal Amman**

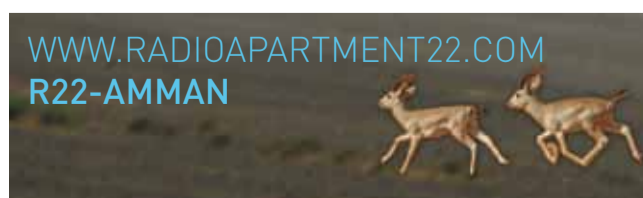
From 08 October to 06 November 2010

A series of weekly informal meetings with an invited group of artists, writers, filmmakers, musicians and friends. Each meeting involves a randomly selected group of people with different opinions and backgrounds, and discusses issues related to creativity, yielding varied proposals. The meetings are documented with notes and interventions in the Volume 1 publication, sound recordings, and photographs.

**Rap and Graffiti Workshop, led by Nidal Al Khairi (graffiti), Torabyeh (rap) and Firas Shehadeh in Jabal Nasr**

From 12 November 2010 to 24 December 2010 (closed sessions)

A group of 10 participants, from eight different schools, revive a fountain in their neighbourhood in Jabal Nasr through weekly workshops over the course of two months. The workshops try to creatively vocalize ideas and thoughts on the neighborhood in the form of graffiti and rap compositions. The participants showcase the graffiti work and rap performances produced during the workshops in a public event held at the stadium of Jabal Nasr.

**Bernard Marcadé speaks to Faisal Darraj**

12 November 2010 at 6:00 pm - Darat al Funun

A series of conversations held at Darat al Funun, led by thinker and literary critic Faisal Darraj, beginning with a dialogue with French art historian and curator Bernard Marcadé.

**Bernard Marcadé** is currently teaching Aesthetic and Art History at l'École Nationale Supérieure d'Arts de Paris-Cergy. Marcadé has published the comprehensive *Marcel Duchamp, une vie à crédit* (Flammarion, 2007) as well as most recently *Fabrice Hyber* (Flammarion, 2009). Marcadé has also curated numerous exhibitions such as *L'excès & le retrait* (São Paulo Art Biennial, 1991), *Becoming* (Gwangju Biennale, 1997), and *On dirait le Sud, Cartographies sentimentales et documentaire* (Centre régional d'art contemporain, Sète, 2007).

**Intervention at Daraj Nadim al Mallah (Darat al Funun)**

An intervention on the external walls of the new building of Darat al Funun as an act of extending the space of the live museum. This project is one of a series of interventions commissioned to a group of artists for different locations throughout the city. For this location, the participating artists explore the topic of "animals, plants, machines, and urbans".

**'Where to go?' Mapping Project by Raed Ibrahim**

04 October to 10 November 2010

Raed Ibrahim experiments with a new mapping project in the city of Amman. The *Where to go?* map reveals truths frequently obfuscated in cartographic history and results from a workshop held in Jabal Natheef involving 40 participants encountered in the city. Together, the artist and participants select personal and public spaces in Amman of significance to them, analyzing the uses and specifics of each. Ibrahim then redraws a map parallel to the standard tourist map of the city using the selected sites. Ibrahim's map serves as a manifestation of individual choices in its identification of Amman's informal landmarks. Ibrahim thus engages the city's inhabitants in a reflection on the routes and stations that they construct their lives around, revealing through the process the social, economic, political and religious dynamics of this young and growing urban area.

A tour of the locations of the interventions within the city, which begins in Jabal Amman and culminates at Darat al Funun in Jabal Luweibdeh, takes place on 12 November 2010 at 4:00 pm.

**Sentences on the banks and other activities**

Curated by Abdellah Karroum

for Darat al Funun - The Khalid Shoman Foundation, Amman

Thanks to the artists and contributors to the exhibition and projects in the city. Thanks also for the support of Gallerie Les filles du calvaire, Hamzat Wasel, Ruwwad, and The Studio.

Special thanks to the Faculty of Arts and Design, University of Jordan, and the Greater Amman Municipality.

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