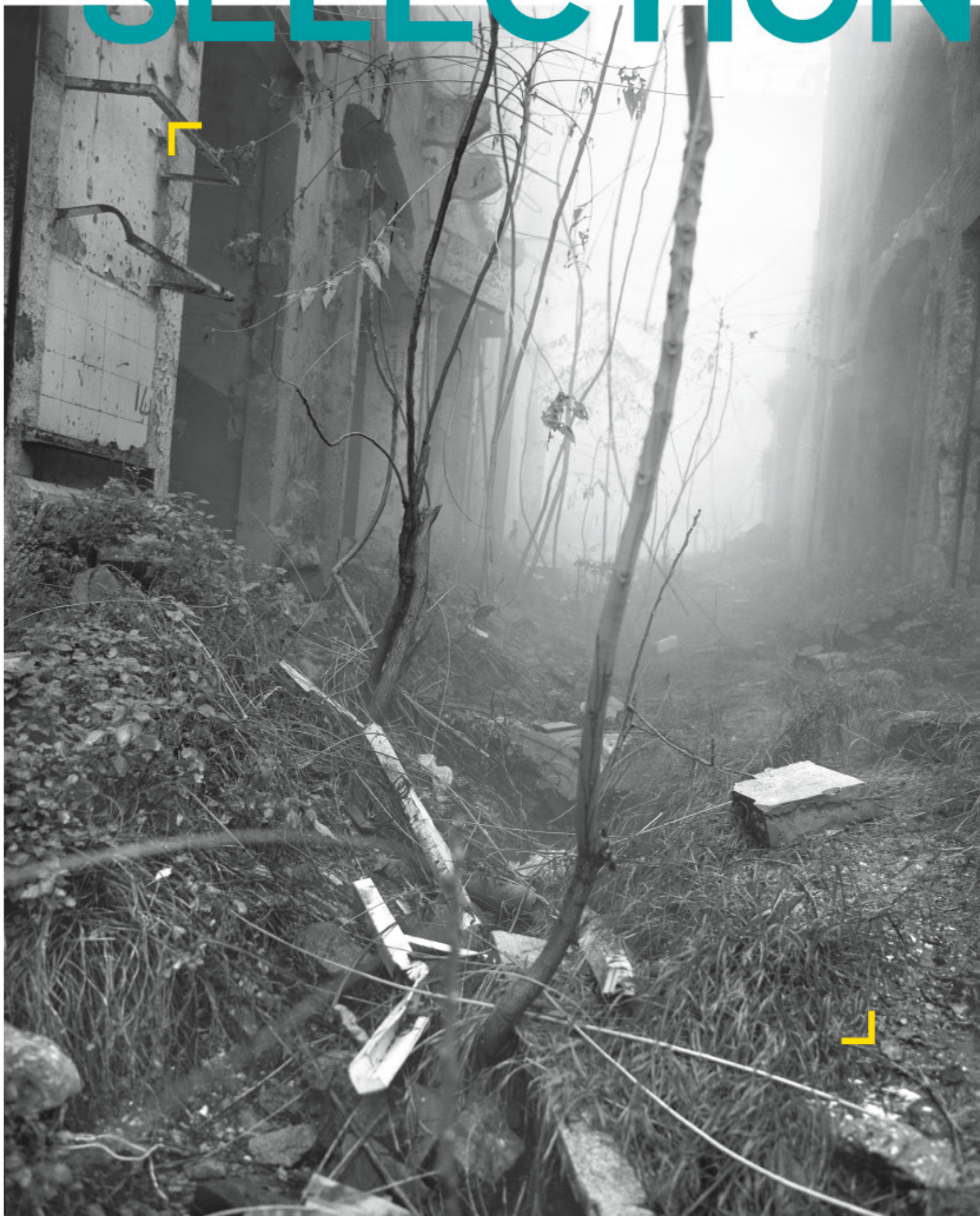


SELECTIONS



INSIDE THE ISSUE INVENTING PERSPECTIVE: ROLEX CELEBRATES THE ARTS - THE ART OF
MONTBLANC - IN THE LIBRARY WITH SERWAN BARAN - FRAGMENTS BY RAYYANE TABET
MIDDLE EAST PAVILIONS AT THE 16TH INTERNATIONAL VENICE BIENNALE ARCHITETTURA 2018

ARTS-STYLE-CULTURE FROM THE ARAB WORLD AND BEYOND
#45 INVENTING PERSPECTIVE
SUMMER 2018 - LBP 30,000/QAR 73



Nicky Nodjomi, *The Tuesday Afternoon Game*, 2017, oil on canvas, 243x152 cm

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SELECTIONS

Space Edits (The Trouble with Language) Beirut Art Centre May 9-July 18

By Priyanka Raval

If viewers find themselves perplexed, intrigued or confused by this exhibition, it doesn't mean they've missed the point. Rather, they've found it exactly. Space Edits (The Trouble with Language) is intended to rupture the traditional, linear link between words and meaning and to instead present how the mechanics of language extend into space, activating the connections between reading and inhabiting. Artists from around the globe each present their own innovative way of embedding language into visual art, utilizing a variety of sensory methods.

This unravelling of the conventional logics of language is perhaps most explicitly depicted by the installation, Burn the Diaries, a piece by Delhi born artist Pallavi Paul. Here, the transcribed diaries of a British secret agent, in the form of a ragged, unfurled scroll, hovers as if suspended in space. It exposes the duplicity of language and the "theatre of fact." More obscure, are the tri-dimensional wire framings of wire pills boxes scattered across two walls. Artist Banş Doğrusöz uses these ubiquitous representations of a militarily guarded territorial



Space Edits (The Trouble with Language), exhibition at Beirut Art Center, Beirut, 2018. Guy de Cointet, "Ethiopia" (detail) 1976, installation props and video, in collaboration with Robert Wilhite. Image ©Lila Torquéo.

limit to show how meanings, like borders, are continuously contested, simultaneously material and yet immaterial.

Claude Closky's work, Words of Value Dictionary, approaches language in a different way. His satirical piece records the auction rates of artists' works in the format of the dictionary, thus speaking to a 1960s moment when a recourse to language occurred as a form of resistance to art's commodification. But just as a sentence needs the gaps in between the words to have meaning, the exhibition too concerns itself with space as much as it does language. This is the ingenious dialectical relationship between what is unseen and seen, present and absent, said and unsaid, which pervades the works.

Jean Pascal Flavien's Statement House provides a whimsical yet insightful demonstration of inhabiting meanings. Standing

on the balcony is his small, peculiar, orange house, inside a bucket of water, a bed and a desk with a screen showing a live Twitter feed. Flavien's aim was to show how architectural and object positioning is its own type of language, an immaterial meaning that people physically inhabit. The virtual world of Twitter interacts and merges with the physical space.

Sensory, interactive and immersive, this is an exhibition which invites the viewer to lose themselves in the gulf of interpretation, to slip through the cracks between words and meanings. Any idea of a "correct" interpretation of art is undermined. The viewer is instead encouraged to embrace the constructive uncertainty and forge his or her own meanings.