

LINE

Project co-curated by
Annlor Codina / Nawras Shalhoub

Artists & active members of the collective Mix'art myrys



Majdal Nateel

Co-Production [Mix'art myrys](http://mixartmyrys.com) & Artists of Line project.
With the support of Biennale / Arts Vivants / International
<http://annlorcodina.com/project-line/>

- LINE -

Line is a project connecting six artists from the Gaza Strip with six living artists in the Toulouse region (France), to hack borders and blockades.

The current geopolitical context of Gaza and the resulting restrictions, hinders access to materials and the mobility of artists and artworks outside this 360 km² micro-territory. Paradoxically, despite these difficulties, the Gaza Strip is an incubator for artists, so we want to promote the diversity and richness of contemporary Gaza art by allowing artistic projects to leave the territory and move freely.

The idea of a Gazaoui artist is realized by the hands of a Toulouse artist, and reciprocally the Palestinian artist realizes the project imagined by his European artistic partner.

The twelve projects will constitute two travelling exhibitions of six projects each: one in the Gaza Strip and one in Europe.

Through *Line* we affirm that there is no border for art!

- Work Process -

After receiving the European artistic portfolios, each Palestinian artist chooses with which artist he wishes to create, exchange.

How do you realize a project imagined by another artist based more than 3000 km away?

What alternatives can be invented to overcome technical & material problems, differences in artistic practices, language barriers, ...?

Through these collaborations we experience our contexts, our cultures, our aesthetics, we disrupt our ways of doing and thinking.

Projects are built by discussing together via the means of communication available: video call, document exchange platform, social network, instant messaging, emails, etc., except by letters since post office no longer exists in Gaza.

The project is a co-creation, whose artists are co-authors and it can mutate as conversations progress.

The artwork is exhibited, accompanied by traces of the thought in motion, generated as a result of exchanges between the two artists: printing emails, screenshot, drawing, video capture, sound. The materialization of this creative process can be polymorphic: notebook, sculpture, website, diagram, video, graphic, installation, sound composition ... to the artist's free interpretation.

Technical constraints in Gaza : only 3 hours of electricity per day.

- Exhibitions -

A first presentation of *Line* project in the form of an installation took place during the [THSE](#) in Toulouse in early June.

The realized projects will be presented at the [Biennale / Arts Vivants/ International](#) and Bricodrama from September 24 to October 26, 2019.

- Artistic Partners -

Ruqaia Alulu & Diane Trouillet -- Majdal Nateel & Annlor Codina

Duaa Qishta & Alex Less -- Rana Al Batrawi & Titos Kontou

Shareef Sarhan & Lunat -- Rehaf Al Batniji & Genjo Selwa

RUQAIA ALULU *Jakar* (insisting for the sake of proving a point) is a slang word that has been frequently used in the Gaza Strip lately. A new street between the eastern borders separating the Gaza Strip and the occupied territories in 1948 was named Jakar. This street is considered a stage for many dramatic scenes occurring, every friday, since the end of March 2018 till this day.

Ruqaia focuses on the characters residing on the borders through her paintings and the use of lines and colours. She conveys the creative and new nonviolent means and tools through those characters. The means created in order to revive the world's conscience and demand the removal of the wire and the right of return. She lives near the eastern borders and the clashes site, where she witnesses the events all day long. She watches the ambulances going back and forth and follows the movement of the rising smoke and the inflaming fires. That's why she wanted to transform the visual scenes into paintings that mimic the moments in our present and documents it through coloured paintings.

[portfolio](#) /// ruqaia_khamis@hotmail.com



100x100 cm, oil on canvas.



70x70 cm, oil on canvas



70x70 cm, oil on canvas



70x70 cm, oil on canvas

DIANE TROUILLET explores the interface of art and science and questions the innovation process and image construction. In developing organic mediums, she experiments new artistic supports. Her works highlight random transformations of matter, evolving out of control. She gives the first impulse, and matter takes over, evolving and transforming during the space-and-time of the exhibition, according to its intrinsic properties as well as the showing conditions. Her work questions the status of artwork and suggests alternatives to reconcile artificiality and living.

[website](#) /// [portfolio](#) /// diane.trouillet@hotmail.fr



Retirada

Painting and chromatography, 50 x 65 cm



Flash Memory

Biophotography with spirulina, 35x50 cm



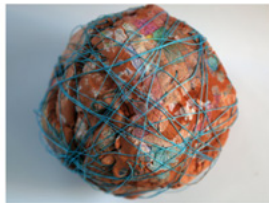
Livre Organique

with Louise Devalois, bacterial paper

MAJDAL NATEEL inspiration's is her home Gaza and its people. She uses her art to liberate herself from the anguish of the tragedies of Israeli incursions and bombings of the strip. Yet, despite these tragic circumstances and perhaps as a result of them she applies bright and vibrant colors such as yellow in her new works to propose a new appreciation of life. Therefore, there is a kind of juxtaposition in her current works where life and death, destruction and hope are not only contrasted but seem to coexist. During the bombings she would put her brush to paper and let her emotions flow on the sound of bombs.

[website](#) /// majdalabd@gmail.com /// project [everywhere](#)

With out coffins



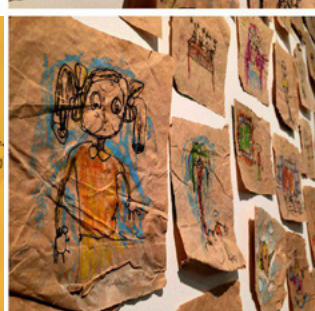
It was not a blue space



Dream is possible



If I wasn't there



ANNLOR CODINA Under the shape of installations, devices, interactive experiences, the wider part of her work is centered around questioning archetypes, forms of power and violence, which travel across history and our societies. It focuses on generating means to create flaws in schemas, divert, disturb codes, norms, habits and customs, twist certitudes, short circuit functions. She attaches importance in generating freedom spaces and plots poetical resistance strategies to disarm the aggressive potential of violent representations by steering them towards more playful and party grounds.

[website](#) /// [portfolio](#) /// annlorcodina@gmail.com

Electromagnetic Shielding

*In-situ installation in a former NSA spy station.
Exploded and drilled cartridges, metal, gold paint.*



Battledress

*Sculpture-painting, approximately
5500 exploded cartridges, car.*

Stochastic

*Interactive installation interpreting
live the stock market variations
World rates of oil, wheat, bitcoin
sugar, armament, pharmaceutical*



DUAA QISHTA is interested in humanitarian matters such as poverty, migration and asylum. Her current artistic projects shed light on the process of combating trauma resulting from wars and siege. She studies through observation the reactions of people and the invisible dimensions of trauma management, which she then explores through art using different techniques and media such as painting, drawing or sculpture.

[website](#) /// [portfolio](#) /// dqishta@gmail.com

Al-Awda Ice Cream

Wax sculpture, silicone molding, 20 cm x 5,5 cm x 2,5 cm



duaaqishta

September 28 49614 - 01:05

📍 Gaza City

installation art Electricity Distribution Table " 6 x 12 " Duaa Qeshta 2016 By/#artist_duaa_qeshta This work deals with the electricity crisis in the Gaza Strip as it became an obsession and a mental illness. Life without electricity is very similar to the return to old times where there is no life of technology and development. In ancient times, man used the hourglass as an instrument of unreliable measurement. Indicates that the electricity crisis is an endless crisis and the hours of power cuts are increasing in the absence of electricity in Gaza. 📺 ⓘ

عمل تركيبى جدول الكهرباء "12x6" يتناول هذا العمل أزمة الكهرباء في قطاع غزة إذ أصبح هاجسا ومرضا نفسيا ، فالحياة بدون كهرباء تشبه كثيرا العودة إلى الأزمان القديمة التي لا توجد بها حياة التكنولوجيا



duaaqishta

February 25 4231876 - 00:31

" salt pathway " Is a virtual pathway to find out how to cross illegal immigration boats caught by the waves of the sea, The spirit was as fragile as a boat of paper on a stream of salt, Which despite its inability and lack of survival and the large number of drowning incidents, It is looking for a corridor through which to escape and through it the plight of humanity. هر ممر افتراضي للبحث عن كيفية لعبور مراكب الهجرة الغير شرعية التي تلتهمها امواج البحر ، فالروح أصبحت هشة مثل قارب من ورق على مجرى من الملح ، والتي على الرغم من عجزها وعدم نجاتها وكثرة حوادث الغرق المحزنة لها، فانها تبحث عن ممر تتسرب من خلاله وتتجاوز به تلك المحنة الانسانية By:DuaaQishta #artist_duaa_qeshta #fourthdimension An Exhibit conducted as an outcome of the "Modern Sculpture

💬 3 Comments

❤️ 70 Likes



ALEX LESS Portraitist of a twilight civilization, he bridges the gap between anthropology and autopsy; when fantasy fights against grotesque, with sharpened streaks and vibrant colours, the artist acts as an illustrator-lawyer of the human vanity. Showing a visceral expression, often raw, which joins the fulgurism of the press drawing. With a frenetic energy, he tirelessly produces true iconic images, poetic collisions bursting with words, thrown like so many tragic haikus.

[website](#) /// [portfolio](#) /// alexless.box@gmail.com



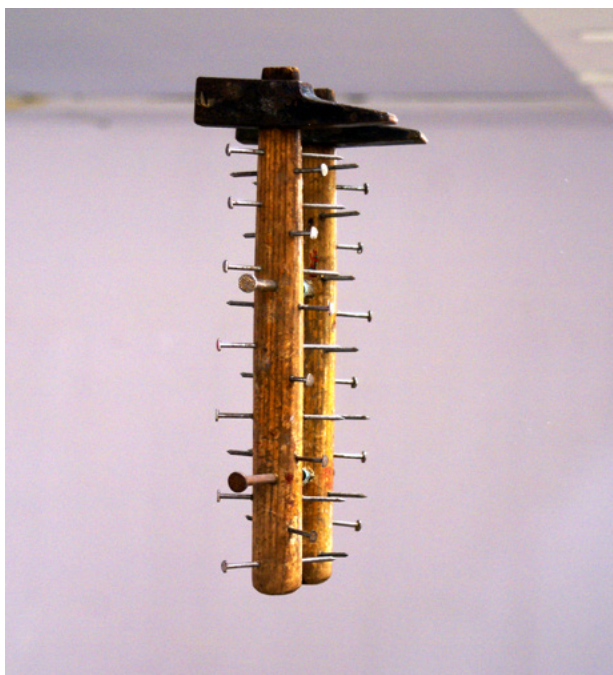
Tension

A map of Europe made of activated mouse & rat traps, European coins serve as baits



Igitur

In-situ production of 23 elements: 22 found extinguishers then reworked and 1 alarm box "Black Madness" around the notions of security, surveillance, control and what is forbidden



Subculture

A set of 24 A4-sized drawings & 30 wooden sculptures form a complex installation



Creve Hivernale # 1

In-situ creation of an immersive experience with temporary shelters against a background of large- scale mural depicting warplanes (sold by France) with rainbow colours.

RANA AL-BATRAWI focuses on studying works through sculpture, installation, and through understanding the materials and integrating them with the proposed concept or the other way around, using it to express the concept of balance and contradictory solutions. The work also includes the study of the composition and the non-absurd vacuum. The scope of the subjects is not realistic but rather tangible and mirrors the continuous attempts to think and adapt as an individual. The works explore the philosophy of inner peace that humans need to elevate in life.

[portfolio1](#) & [2](#) /// ranabat.art@gmail.com /// project [ashes and clay](#)



The collar of life

Ash, wood, clay, other materials, 29 × 29 × 1,5 cm.



Abstain Easy

Clay, 18.5 × 24 × 15.5 cm

TITOS KONTOU I have always been interested in our origins, our human nature. Where do we come from? What are we doing here? Why life and death? Where are we going? In my pictorial research, I try neither to give answers nor to please. I denounce, I seek a certain truth related to our human condition and a possible harmony with nature. For me the three main aspects of human nature are: body, soul and spirit, intrinsically connected to each other. And these are the three aspects that have guided my painting, I like, in a work of art, to feel the breath of a body, its movement in space time and its intangible/immaterial part to give life to a painting, give it body «in the flesh».

[website](#) /// [portfolio](#) /// akentitos@yahoo.com



Révolte
80x80cm, oil on canvas



Posséder
100x100cm, oil on canvas



Enfermé
100x80cm, oil on canvas



Dépendances
70x50cm, oil on canvas

SHAREEF SARHAN work's varied between drawing, installation, digital photography, and even video, which were his key to the outside world. He's now working on a group of new projects to be implemented, include installations in the public space, a new book of photographs about traditional industries in Palestine and a project about immigrants : an issue that has become one of the world's most pressing problems. He's a founding member of [Shababek Contemporary Art group](#) and an active member in the *Association of Palestinian Artists*.

[website](#) /// shareefsa@yahoo.com /// [portfolio](#) /// project [the remains of a battle](#)



[Junk ... reconfigure](#)

A project which depends on recycling the environment and war remnants in Gaza city. Rubble and other things are suitable for an artistic reconfiguration and installation to produce a sculptural artwork in the open space, in one of the city's squares. In this way, the junk would turn into a beautiful artwork, the city would seem more beautiful and the stereotype of the city would change to get a new art spirit.

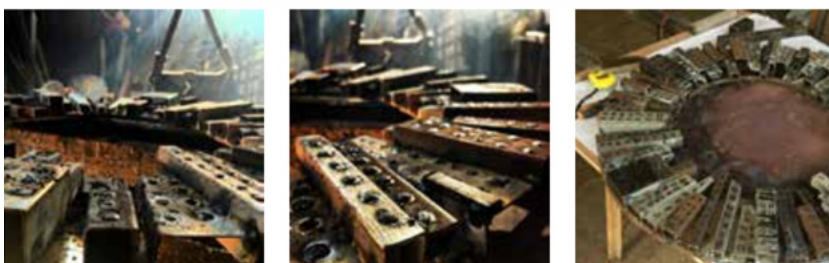
Here we try to change people's mood through art that is implemented in the open space, transferring arts culture from exhibitions and galleries into the street so that the old and young of different social classes could see it. By this, we convey the work's idea to the street to reach an artistically sophisticated society.

On the long term, this type of art will have an impact on people's mood in the street.



Untitled

80x80 cm, fer et techniques mixtes



LUNAT The voids tell, but also a coulure, a footprint of a monotype, a line, thrown on the canvas; several techniques intertwine, giving life to images that are both fuzzy and narrative, between presence and absence, reminiscences of memory or strange dreams. Anxiogens and dreamlike at the same time ... Words too. Lunat also writes, and a dialogue is created between images and texts. It draws on mythology, tales, but also its questions. A symbolic space is created between reality and imagination in which socially entrenched fears can slip ... With brushes and words she explores the relationship of the real to the poetic and questions the questions of identity, fragmentation, femininity and the animality.

[website](#) /// [portfolio](#) /// lunat06@yahoo.fr



*The dream of the fox who want eat my hands
100x100 cm, mixed media on canvas*



*Thousand, la femme aux Mille visages
100x100 cm, mixed media on canvas*

REHAF AL-BATNIJI is very interested in street photography, with all the details, because the streets always answer all her questions about life, about the contradictions around her. It also captures moments of the communities' cultural life, its momentum and rich various outputs.

[website](#) /// [portfolio](#) /// rehafbatniji@gmail.com



Hatta

- Hatta it's a Palestinian word which is mean Al Kufieh

- Al Kufieh still have a symbolism of everything is Palestinian everywhere.

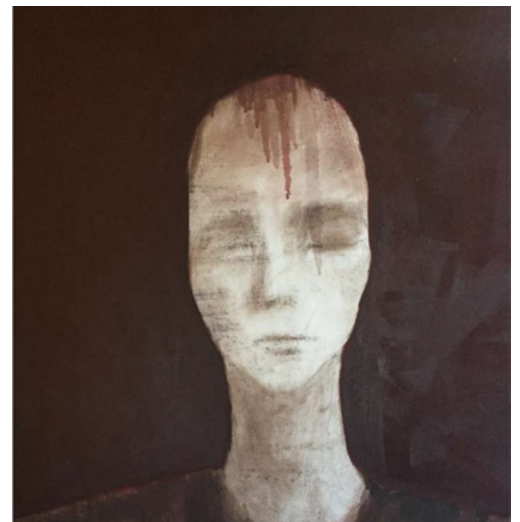
It is a series of photos for the Palestinian people in the street where they wearing Al Kufieh during the cold weather.

Most of them are using this symbolism such as raincoat, covering their heads or



All of us are Infected - Portrait

After the last Israeli offensive on the Gaza Strip in 2014, I painted this portrait which says that the people who survive wars are not well-recovered from the war ravages. The war memories and details are still engraved in our hearts and minds.



51 Lands

They are 51 portraits for 51 Palestinian women at different geographical areas in the Gaza Strip. The women do their works while they talk about their daily lives.

GENJO SELWA is a kurdish artist, living in Toulouse, who started his practice with plastic arts, in the Centre of Arts Graphics in Zakho, his hometown, then studied Fine-arts at Duhok (Kurdistan-Iraq) while volunteering at *Save the children* and *Acted*, two refugee non-governmental organizations. He uses various media such as mural painting, painting, watercolour, drawing and sculpture to explore the poetic and rough aspect of humanity. He's one of the founding member of photographic collective [Jungleye website](#) /// [porfolio](#) /// selwa.genjo@gmail.com



Exil
A3, aquarelle sur canson



Famille
100cm x 80cm, acrylic on paper



Massacre de Halabja
150 cm x 100 cm, oil painting on canvas
Institut Fine-Arts Duhok

Halabja is a Kurdish city in Iraqi Kurdistan, located about 240 km northeast of Baghdad and 10-15 km from the Iranian border. About 5,000 civilians were killed in chemical gas attacks in the small town of Halabja from 16 to 19 March 1988 during the Iran-Iraq war. These attacks were carried out under the order of Ali Hassan al-Majid known as «Ali the Chemical» by MiG and Mirage fighter-bombers of the Iraqi army.