JOANA HADJITHOMAS
KHALIL JOREIGE
TWO SUNS IN A SUNSET
7 June – 25 September, 2016
This exhibition is coproduced by the Jeu de Paume, Paris, the Sharjah Art Foundation, Sharjah, the Haus der Kunst, Munich and the Institut Valencià d’Art Modern, Valencia.

**MEDIA PARTNERS**


**ITINERANT EXHIBITION**

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*Cover:*  
Joana Hadjithomas & Khalil Joreige, Circle of Confusion, 1997. 3,000 photographic fragments, stamped and glued on a mirror.  
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CURATORS
Hoor Al Qasimi (Sharjah Art Foundation), José Miguel G. Cortés (Institut Valencià d’Art Modern), Marta Gili (Jeu de Paume) and Anna Schneider (Haus der Kunst, Munich)

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EXHIBITION HIGHLIGHTS

• “Two Suns in a sunset” presents a selection of works by Joana Hadjithomas and Khalil Joreige, some of which have not been seen before. The Jeu de Paume’s exhibition reflects on the issues revolving around representation in contemporary societies. Two new works created for the exhibition will be shown: Remembering the light, co-produced by the Sharjah Art Foundation, Sharjah, and ISMYRNA, co-produced by the Jeu de Paume, Paris, and Sharjah Art Foundation, Sharjah.

• The exhibition features works from the late 1990s to the present day and is structured into five chapters based on the artists’ exploration, and research into the image: how are images affected by violence and war? How can shape be given to the invisible through the latency of images, their persistence? How do images distort or shift the imaginary and the gaze? How do virtual images taken from the internet become “the rumours of the world”? Finally, how can poetry be pitted against the chaos of today’s world?

• Born in Beirut, Joana Hadjithomas and Khalil Joreige are self-taught artists and film-makers whose projects and films examine how images are created. Through works in which fiction, documentary, photography, video and installation interact, the artists create projects that have a political resonance, while retaining a poetic and artistic dimension. In their view, art’s strength lies in its power as a vehicle for memory and resistance, as well as sharing and openness.

• Joana Hadjithomas and Khalil Joreige invite visitors to interact with the works. The installations play with notions of space and territory, as well as history and temporality, with the aim of instilling in viewers a critical and active relationship to images.

• The construction of imaginary and the writing of history are lying at the heart of Joana Hadjithomas and Khalil Joreige’s work. Without succumbing to nostalgia, they explore and revisit personal and collective accounts through political archives, stories kept secret or family documents. They are mainly interested in the present, drawing on the past only in order to question the state of our societies.

• In this exhibition, Joana and Khalil reflect on the creation, showing and sharing of images today. Their explorations also make it possible to render the invisible visible, to highlight it, to give shape to what is unseen. In the face of the conflicts taking place in their region, and more generally the world, the artists have produced for this exhibition poetic works that attempt to shake up boundaries, nationalist identities and obscurantist views.
Edition of 18 postcards of war, each 10 x 15 cm. © Joana Hadjithomas & Khalil Joreige. Galerie In Situ — fabienne leclerc.
THE EXHIBITION

The Lebanese film-makers and artists Joana Hadjithomas and Khalil Joreige (1969, Beirut) interweave thematic, conceptual and formal links through photographs, video installations, fictional films and documentaries. Self-taught, they became film-makers and artists through necessity in the wake of the Lebanese civil wars. Their very personal oeuvre, based on their various encounters with people, has led them to explore the realm of the visible and of absence, leading to a fascinating back-and-forth between life and fiction. For more than fifteen years, their films and artworks, created using personal and political documents, develop narratives out of stories kept secret in the face of the prevailing history. They are interested in the emergence of the individual in societies made up of communities, and the difficulty of living in the present.

Joana Hadjithomas and Khalil Joreige’s work is constructed around the production of types of knowledge, the rewriting of history, construction of imaginaries, and also around contemporary modes of narration. They draw on their experience of their own country while going beyond its frontiers. The investigative process they adopt, together with their exploration of geographical and personal territory, endows their work with a particular aesthetic.

The relationship between the image and the various media the artists use raises questions about representation in the face of the endless flow of often spectacular images that surrounds us and structures us. Their works have attempted to show what exists without being immediately visible. They have thus worked a great deal on representations of latency to create their art and their film work. “Latency is the state of things that exist invisibly, but which can become visible at any time,” explain the artists. Their art works and their films also develop different strategies: evocation, the increasing scarcity and even elimination of the image, the creation of new icons, an exploration of narration and document.

Many of their films and installations involve the participation of the viewer, creating an encounter that stimulates a desire to think, to feel, to be moved, and to develop a critical relationship to the image. Their works reflect the complexity of situations, shifting the gaze and exploring both the fragmentation of the present-day world and contemporary issues surrounding the image. Recently, they explored a totally forgotten Lebanese spatial project, and developed an interest in the virtuality of the internet through swindles, spams and scams. They question the belief and the imaginary realms of corruption, embodying an alternative history of the contemporary world.

What stories can be transmitted when the thread of history is broken, when no visible trace of it remains? What representations should be produced in the face of the prevailing and restrictive imaginary worlds? Can the latter be challenged with images and poetry? “Two Suns in a Sunset” looks at major projects of their artistic and film output from the late 1990s to the present day, and presents two new works, including ISMYRNA, a film co-produced with the Jeu de Paume and the Sharjah Art Foundation, Sharjah. The Jeu de Paume’s exhibition explores their particular relationship with the image and with narrative, while revealing the different approaches and strategies they have used, as well as the different narratives and investigations that they have immersed themselves in.
© Joana Hadjithomas & Khalil Joreige. Galerie In Situ — fabienne leclerc.
This exhibition is being presented at the Sharjah Art Foundation in spring 2016, then, this summer, for the first time in Europe, at the Jeu de Paume, before travelling to the Haus der Kunst, Munich, and in 2017 to the IVAM in Valencia.

Hadjithomas and Joreige’s work has been shown in numerous museums, art centres and international biennales, as well as at monographic and group exhibitions. Major public and private collections have also acquired their works, including the Solomon R. Guggenheim Museum in New York, the Victoria & Albert Museum in London, the Sharjah Art Foundation in Sharjah and, in Paris, the Musée d’Art Moderne de la Ville de Paris, the Centre National des arts Plastiques and the Musée National d’Art Moderne – Centre Georges Pompidou.

They have taken part in a number of international events, including: le Festival d’Automne, the Festival d’Avignon, the Biennales of Istanbul, Lyon, Sharjah, Kochi Muziris (India), Gwangju (South Korea), the Triennale de Paris and the last Venice Biennale (2015). Their monographic exhibition on internet scams “I Must First Apologize…” was first presented at the Villa Arson in Nice in 2014, then at H.O.M.E. in Manchester and at the MIT List Visual Arts Center in Cambridge (Massachusetts) in 2015. Their feature films have been selected for several international festivals, at which they have won numerous prizes. They have also had retrospectives at MoMA in New York, Tate Modern in London, the Harvard Film Archives and the Paris Cinéma, among others.

A catalogue is being published on the occasion of the exhibition. A co-edition by the Jeu de Paume / Sharjah Art Foundation / Haus der Kunst, Munich / IVAM, it will have around 500 pages and 600 illustrations, price €39. It includes interviews with the artists by Okwui Enwezor and with José Miguel G. Cortés and Marta Gili, texts by Hoor Al Qasimi, Philippe Azoury, Omar Berrada, Boris Groys, Brian Kuan Wood, Nat Muller and Anna Schneider.

“Our work concerns the present and not the past, even if the latter comes back to haunt the living. [The aim is to] go back in time without nostalgia, by continually activating the past in the present, and capturing its effect.”

Joana Hadjithomas & Khalil Joreige
CIRCLE OF CONFUSION (1997—2014)
3,000 photographic fragments, stamped and glued on a mirror, 400 x 300 cm

A large aerial view of Beirut, 4 meters by 3, is cut up into 3,000 pieces stuck on a mirror. Each of these 3,000 fragments is numbered. Behind each fragment are written the words “Beirut does not exist”. Visitors are invited to choose and take away a piece of the image. The image of Beirut becomes fragmented. Each time a visitor pulls out a piece, he uncovers a bit of mirror which reflects his image. As the fragments are gradually removed, an underlying mirror is revealed, reflecting the viewer and the installation surroundings.

The title, Circle of Confusion, refers to a technical term that relates to a camera’s ability to distinguish two points for a particular image format. The installation embodies a reading of the city, which is in perpetual mutation and movement. The installation recalls the impossibility of truly grasping Beirut, which resists definition.

POST CARDS OF WAR (1997—2006)
Part 2 of the Wonder Beirut project
Edition of 18 postcards of war, each 10 x 15 cm

The Wonder Beirut project is based on the story of a fictional Lebanese photographer named Abdallah Farah. Between 1968 and 1969, Farah was commissioned by the Lebanese State to take pictures to create postcards representing the Beirut Central District and mainly the Lebanese Riviera and its luxury hotels, helping to form an idealised image of 1960s Lebanon. Those same postcards are still on sale today, although most of the places they represent were destroyed by armed conflict or by the reconstruction project.

During the civil wars, Abdallah Farah systematically burned the negatives of the postcards, to make them conform to his present, in accordance with damage caused to these sites by shelling and street fights. The artists published and distributed such images as postcards of war to question the tendency to overlook the Lebanese Civil War, and to marginalise it within contemporary history.
**EQUIVALENCES (1997)**  
from the series *Archeology of our Gaze*  
3 photographic prints on Dibond

Depicting buildings that the effects of war have rendered chaotic, this series scrutinizes the detail, the photographed element, the way it frees itself from scale and topography, and the way it abstracts the object to represent something unexpected that challenges our point of view.

**BESTIARIES (1997)**  
from the series *Archeology of our Gaze*  
11 black and white photographic prints on Baryta paper

Street lamps twisted and sometimes destroyed by war or by accidents appeal to one’s imagination or to a poetic, free act. The photographs playfully activate the viewer’s perception, which is invited to identify animal shapes such as a dolphin, a snake or an elephant.

**ALWAYS WITH YOU (2001—2008)**  
Video, colour. Duration: 6 min.

The video shows a poster campaign during the parliamentary elections of the year 2000, and its invasion of the urban scenery of Beirut. Slogans such as “Always with you”, “For your eyes” and “I’m not lonely, you’re with me” have sentimental connotations that are unusual in an electoral campaign. The accumulation and saturation of images leads to a form of disappearance. Little by little, posters are superimposed on top of posters, blending and merging with each other…
KHIAM (2000—2007)
2 videos, colour, sound. Duration 103 min.

Until South Lebanon was freed in May 2000, it was impossible to go to Khiam camp, situated in an area occupied by Israel and its proxy militia, the South Lebanon army. Much was heard about the camp, but no image was ever seen.

Sonia, Afif, Soha, Rajae, Kifah, Neeman spent more than ten years in the camp. Seated on a chair, speaking while looking straight into the camera, they describe precisely, to compensate the absence of images, how to live, sleep and dream between the four walls of a cell measuring 180 x 80 cm for six to ten years. In order to survive, they secretly produced a needle, a pencil, strings of beads made of olive stones, flowers, sculptures, a chess game…

In May 2000, when the camp of Khiam was dismantled, it became possible to see the camp, which was later turned into a museum. During the July 2006 war, the site was totally destroyed by Israeli raids. There was then talk of rebuilding it exactly as it had been. The artists met again with the six prisoners they had filmed in 1999 to recall and discuss the liberation, the total destruction of the camp, memories, imaginary, history, reconstitution and the power of the image.

OBJECTS OF KHIAM (1999—2013)
63 digital prints on paper

The work presents a series of images of objects made by the detainees of Khiam. Deprived of basic necessities and forbidden to communicate within the camp, they nevertheless managed to disobey and secretly create utilitarian and artistic objects.
THE PRESIDENT’S ALBUM (2011)
Part 2 of The Lebanese Rocket Society
32 digital prints mounted on wood, each folded 32 times

In 1963, the Lebanese Rocket Society offered an album of photographs to the President of the Lebanese Republic at that time, Fouad Chehab, on the occasion of the launching of the Cedar IV rocket. When he died, the album was returned to General Youssef Wehbé, 55 years ago. It has always been in private hands and no one has ever seen it since. This historic document served as a basis for the construction of the sculpture reproducing Cedar IV. The President’s Album is a photo-installation consisting of 32 identical 8-meter long photographs, folded into 32 parts. Each photograph presents a different fold to the viewer, and as a whole the installation displays the entirety of the image in 32 separate segments. Each segment is a composition of two images. The first is an image taken from the 32-page Lebanese Rocket Society photo album. The second is a part of an image of the reproduction of the Cedar IV Rocket that the artists reconstituted as a sculpture, offered and installed at Hagazian University as a tribute to dreamers. Each strip represents only a small fragment of the rocket but, potentially, the whole image is there, hidden in the folds. The album unveils itself, the rocket is seen in pieces, just like the memory of this adventure has become. The President’s Album posits the image, its fragmentation, reconstitution and recognition, as a tool for understanding this history. In each part lies the reminder that while the visible fold represents only a fragment of the rocket, the whole image, and its forgotten history, is potentially there, hidden. It needs only to be unfurled to re-emerge.

FACES (2009)
42 photographic prints on aluminium

In Lebanon, since the beginning of the civil wars, posters have covered the walls of the city. They are images of men who died tragically, while fighting or on mission or who were political figures and were murdered. In Lebanon, they are called “martyrs”. For years, the artists have been photographing the posters of martyrs belonging to different parties, religions or creeds, in various regions of the country, from south to north. But they only select posters that have deteriorated greatly over time. Positioned high up, in locations that were hard to reach, these posters remained here. The features and names have disappeared. All that remain are the rounded shape of the face and a barely perceptible silhouette, both hardly recognizable. The artists photographed those images at various stages of their progressive disappearance. Then, with the help of a graphic designer and various illustrators, they attempted to recover certain features, to bring back, by the drawing, the image, a face, a trace, matter, a lasting image.
On August 19, 1985, Khalil Uncle, Junior Kettaneh, was kidnapped during the Lebanese civil war. He is still officially reported missing today like 17,000 others. In March 2001, the artists stumbled across the archives, photographs and films that once belonged to Khalil’s uncle. Among his things they found one “latent” film, a super-8mm yet undeveloped. It had been stored in a yellow bag for fifteen years, surviving the ravages of the war and a fire that devastated the house where it was kept. They considered for a long time whether or not to send the film to be developed; whether or not to take the risk that this latent images might reveal nothing. After much hesitation the artists decided to send it to the lab. The film came out veiled, white, with a barely noticeable presence that vanished immediately from the screen. They searched within the layers of the film itself, attempting to create the reappearance of a presence, of images. After much work on color corrections, an image appears through the whiteness, an image is still there, a lasting image that refuses to disappear. A shadow, a hand can be seen, a boat, the port of Beirut, the roof of a house; a group of three persons, soon joined by a fourth…

180 SECONDS OF LASTING IMAGES (2006)
4,500 photograms, lamba photo prints on paper, wood, velcro strips

180 Seconds of Lasting Images is a work derived from the previous video installation Lasting Images centering on the super 8 film of 3 minutes (180 seconds) shot in the 80’s by Khalil’s uncle and which remained “latent” for more than 15 years. The artists printed all the images of the super 8 mm film. Each photogram is treated as a separate entity, cut out and placed on a spiral forming a mosaic of 4,500 vignettes. Each photogram, reduced to a size of 4 x 6 cm is stuck on a Velcro strip, and seems to quiver. At first sight, the work appears to be a white abstract painting (2.68 x 4.08 meters in size) with some purple hues. The picture develops and reveals itself all at once in a temporality different from that of the film, allowing each viewer to grasp the images at his own rhythm. Through the whiteness, the opalescence, the image is still present yet ghostly. The reel’s phantom forms are reanimated permanently, affirming their refusal to disappear.
WAITING FOR THE BARBARIANS (2013)
HD video, colour, sound. Duration: 4 min 30 s

Starting with the poem of Constantine Cavafy “Waiting for the Barbarians”, the artists explore panoramic images of Beirut shifting from mobile to immobile, from the general to the constantly excavated detail. The works dwell on the time-lag of photographic processes. The video is made by filming four photographs made up of more than 50 images taken at different times. They are full of spatial – and mainly temporal – inconsistencies. Different instants mingle, thus creating impossible images evoking otherworldly visions. The camera passes over the photos and stops at certain points that become surprisingly animated through subtle video overlays. The resultant effect is an animated photograph that creates a tension between stillness and motion, displacing the viewer’s gaze and the expected representation – giving the illusion of suspended time but also movement that cannot be stopped which appears ever present.
As if time, space and movement were constantly fighting, Temporalities become superimposed, nature is reversed and many suns appear on multiple horizons.

LATENT IMAGES (1997—2006)
Third part of the Wonder Beirut project
3 c-prints under diasec matt mounted on aluminium frames and 38 digital plastified prints mounted on aluminium

Since the war years, when he was often short on products, fixatives and, most of all, paper, the photographer Abdallah Farah stopped developing his films, being content with simply taking pictures. The rolls piled up; he felt no need to reveal them. For years, although the situation has improved, he continued to do the same. If he did not develop the rolls, he nevertheless documented each photograph he took in a small notebook. He described it minutely. His pictures can therefore be read, giving free rein to the reader’s imagination. Three images of drawers will be shown representing part of the rolls of films shot by the photographer Abdallah Farah but not yet developed. The rolls of latent films are displayed as contact sheets as a personal diary, a photographic investigation into the history of contemporary Lebanon. A selection of 38 of them proposes a possible narrative among others, relaying transformations in the city, the photographer’s mixed feelings of enthusiasm and disenchantment, and his lost love – but also the important political changes of those years.
REMEMBERING THE LIGHT (2016)
Two-channel video, colour. Duration: 8 min (each)

A strange thing seems to happen to colours in the sea. Once in the water, perceptions change. The deeper one goes, the narrower the light spectrum becomes. Colours vanish one after the other: red disappears first, then orange, yellow, green, blue, and finally it’s darkness, all is black. But if the dark sea bed is illuminated, plankton remembers the light and reveals its luminescence.

The artists experiment with underwater exploration, this sensorial trip. Five actors and divers, dressed in different colours, are asked to allow themselves to sink deeper and deeper into the sea.

A vibrant scarf is thrown into the sea to see what would happen to its colours. From one screen to another, images dialogue, haunted by imaginary worlds, a sunken city, buried memories of war, military vehicles thrown into the water… other temporalities inhabit the abyss.

Coproduction: Sharjah Art Foundation, Sharjah

ISMYRNA (2016)
HD video, colour, sound. Duration: 50 min

Joana and the artist and poet, Etel Adnan, met 15 years ago. They quickly became close, sharing a city that they had never been to: Izmir, formerly called Smyrna, in Turkey. Joana’s paternal Greek family were forced into exile from Smyrna by the Turkish armies after the end of the Ottoman Empire. Etel’s Greek mother was also born in Smyrna and was married to a Syrian officer of the Ottoman Army and exiled in Lebanon after the fall of the empire. Etel and Joana lived in an imaginary Smyrna, Izmir, without ever setting foot there. Nowadays, they are confronted with the transmission of History and question their attachment to objects, places, imaginary constructions and mythologies without images. What is to be done with the sorrow of our parents? Even if it constituted us, could we live today, as Etel would say, in the eternal present? Their personal experiences, their storytellings serve as a background to the region’s changes after the fall of the Ottoman Empire, questioning borders, identity and belonging.

Coproduction: Jeu de Paume, Paris and Sharjah Art Foundation, Sharjah
THE GOLDEN RECORD (2012)
Part 3 of The Lebanese Rocket Society
Video installation, HD video, sound, digital print

It was said that before the Cedar rockets were launched, in order to track them, scientists of the Lebanese Rocket Society installed a radio transmitted in the tip of the rockets which emitted radio waves. A few years later, in 1977, American space exploration missions Voyager 1 and 2 carried messages for potential extraterrestrials, engraved on golden records, of sounds and images selected to “represent the diverse forms of life, history and culture on earth” as a message of peace and liberty. A kind of “interstellar greetings”.
The Golden Record of the Lebanese Rocket Society is a visual and sound installation based on archives of the 60’s and inspired by the memories of the various members of the Lebanese Rocket Society. The installation shows the Golden Record filmed as it turns on the record player. The film is projected in a circular manner on the ground, turning indefinitely and creating a strange feeling while the set-up enables us to discover a portrait and a sound representation of Beirut and of the world in the 60’s. Similar to a time capsule, the record forms a self-reflexive history of events of the time.

DUST IN THE WIND (2013)
Part 6 of The Lebanese Rocket Society
C-print on diasec and Plexiglas sculpture

Most of the photographers and cameramen who attended the launching of the rockets missed (nearly systematically) the decisive moment, the takeoff. All they managed to get was the smoke in the path of the rocket, only the trace of the rocket. Here then, sculpted in plexiglas, in a strange from of immobility, are some of those film instants where the fleeting smoke disappears slowly, merges with the clouds, is lost in them… Dust in the wind represents an attempt to give a material form to that inmateriality.
Since 1999, the artists have collected, archived, studied and traced back more than four thousand email message scams, that come in the form of junk e-mails and spams. These type of scams are based on a plausible reality, rooted in news, or real events, referring to present-time conflicts and manipulate people’s gullibility so as to better abuse them. Written in the first person and structured like monologues, they often usurp famous individuals’ identities, posing as the children or wives of politicians, or of notorious dictators and claiming to possess a large sum of money that he/she needs to transfer urgently. A substantial percentage of this money is promised to the one who accepts to help with this task, a stranger designated as the only trustworthy person around.

In an attempt to make their scams convincing and believable to the victims, the scammers use information and facts from recent political, economic, religious, environmental and financial events. They choose various countries to locate their story, usually in destinations where corruption seems plausible for them. They focus on Africa, Asia, Russia or the Arab world. As such, these scams draw a cartography of contemporary conflicts, wars and revolutions, a symptom of the state of the world and in a certain way, suggest an alternative manner of writing a country or a region’s history. The places and countries that appear in this selection, which was made during two years when there were many internet scams (2008 and 2010) trace geographic routes, the coordinates (latitude and longitude) of which coincide with different events and conflicts in the world.
THE RUMOUR OF THE WORLD (2014)
Video installation of 38 HD videos, colour, sound. Variable durations

People of various ages and origins, nonprofessional actors, filmed in close-up, stare at us, speak to us, incarnating one scam e-mail, a story. These faces and voices are spread out across twenty-three screens and one hundred loudspeakers, weaving a network, a visual and virtual meshwork of rumours.

This rumour starts to fade only when the spectator approaches the screen, so as to create a shot-countershot. Only at this distance does the story, incarnated by a singular individual, reveal itself. If the spectator steps back, a multitude of voices interfere with the sound and echo within the space. By the presence of these thirty-eight nonprofessional actors, the scams, sent out usually in a blind and collective manner, become individually directed, between a subject and another. Can these emails of swindle, drafted in a specific style, marked with the grammatical and syntactic maladroitness of automatic translation applications, oscillating between the comical and poetic, be transformed into literary material? Can we regard them as micro-narratives, instances of fiction — maybe even charged with emotion —, or anecdotal accounts in the etymological sense of stories kept secret? As with theatre, a kind of endorsement emerges between the set up and the audience where the spectator subscribes to the actors’ performance rather than reality. For the span of an instant, the monologues seem credible, until the character mentions money, thus dissolving faith and blurring the limit between truth and lie, fiction and documentary. As the installation pieces them together, from one country and event to the other, from one story, face and voice to the next, these strange tales make up the rumour of the world.
Joana Hadjithomas and Khalil Joreige collaborate as filmmakers and artists, producing cinematic and visual artwork that intertwine. For the last 15 years, they have focused on the images, representations and history of their home country, Lebanon, and questioned the fabrication of imaginaries in the region and beyond.

Together, they have directed documentaries such as Khiam 2000—2007 (2008) and El Film el Mafkoud (The Lost Film) (2003) and feature films such as Al Bayt el Zaher (1999) and A Perfect Day (2005). Their feature film, Je Veux Voir (I Want to See), starring Catherine Deneuve and Rabih Mroue, premiered at the Cannes film festival in 2008 and was voted the most extraordinary film of 2008 by the guild of French critics. In 2013, they have presented their feature documentary The Lebanese Rocket Society, the strange tale of the Lebanese space race and a series of artistic installations around the space project of the 60’s.

Their films have won awards at international festivals and enjoyed releases in many countries.

Several retrospective of their films have been organized in such venues as Tate Modern, London, MoMA, New York, Vision du réel, Nyon, Paris cinéma, Institut Français, Tokyo… They have created numerous photographic and video installations, among them Faces, Lasting Images, Distracted Bullets, The Circle of Confusion, Don’t Walk, War Trophies, Landscape of Khiam, A Faraway Souvenir, The Lebanese Rocket Society and the multifaceted project Wonder Beirut shown in solo or group exhibitions in museums, biennials and art centres around the world.

Their artworks are part of important public and private collections, such as Musée d’Art Moderne de la Ville de Paris, France; FNAC, France; Guggenheim, USA; Centre Georges Pompidou, France; Victoria & Albert Museum, UK; FRAC Bretagne, France; The British Museum, UK; Sharjah Art Foundation, UAE; Barjeel Foundation, UAE.

They are winners of more than 40 awards for their cinematographic and artistic work. They are the authors of numerous publications and university lecturers in Lebanon and Europe, members of the board of Metropolis Cinema, and co-founders of Abbout Productions.
SELECTED EXHIBITIONS

Solo shows

2016
"Two Suns in a Sunset", Sharjah Art Foundation, Sharjah, UAE
"I Must First Apologize… " MIT List Visual Arts Center, for Cambridge, MA, USA

2015
"I Must First Apologize… " HOME, Manchester, UK

2014
"Je dois tout d'abord m'excuser… “ Villa Arson, Centre National d'Art Contemporain, Nice, France
"Lebanese Rocket Society: Part III, IV & V", CACSA, Contemporary Art Center of South Australia, Adelaide International Festival, Australia

2013
"Lebanese Rocket Society: Part III, IV, V& VI", Galerie In Situ — fabienne leclerc, Paris, France
"Lebanese Rocket Society: Part II, III, IV & V", CRG Gallery, New York, USA

2012
"How soon is now: a tribute to dreamers", Ashkal Alwan at Beirut Exhibition Center, Lebanon

2010
"Histoire du vent", Commande publique du ministère de la culture, Festival d’Avignon, France
"Is there anybody out of there? “, Galerie In Situ — fabienne leclerc, Paris, France

2009
"Wonder Beirut", Centre de la photographie de Genève, Switzerland
"Je suis là même si tu ne me vois pas", Leonard & Bina Ellen Art Gallery, Montréal, Québec, Canada
"Tel des oasis dans le désert", église des Célestins, Festival d’Avignon, France

2008
"We could be heroes just for one day", Musée d'Art Moderne de la Ville de Paris, Paris
"Back to the present", Homeworks IV, Ashkal Alwan, Beirut, Lebanon

Group shows

2016
"But a Storm is Blowing from Paradise", Solomon R. Guggenheim Museum, New York, USA
"Electronic Superhighway", Whitechapel Gallery, London, UK

2014
"Notre Histoire", Musée National d’Art Moderne —Centre Pompidou, Paris, France
"View from Inside", Fotofest, Biennial of Photography, Houston, USA
"Lasting Images", Solomon R. Guggenheim Museum, New York, USA

2013
"Vue d’en haut", Centre Pompidou Metz, Metz
"Ici, Ailleurs", Marseille Provence 2013, Friche la Belle de Mai, Marseille, France
"Biennale from the global South", Kochi Muziris Biennale, Kochi Kerala, India

2012
"Six Lines of Flight: Shifting Geographies in Contemporary Art", SFMOMA, San Francisco Museum of Modern Art, USA
"Arab Express", Mori Art Museum Tokyo, Japan
"Light from the Middle East", Victoria & Albert Museum, London, UK
"Intense proximité”, La Triennale, Palais de Tokyo, Paris, France
"Round Table", Gwangju 9th Biennale, South Korea

2011
"Due to unforeseen events", New Museum of Contemporary Art, New York, USA
"Untitled", 12th Istanbul Biennale, Turkey
"A terrible beauty is born", 11th Lyon Biennale, La sucrière, Lyon, France

2010
"Soft Machine, Panorama 12", Le Fresnoy, Studio des Arts Contemporains, Tourcoing

2009
"3rd AiM International Biennale", Biennale de Marrakech, Marrakech, Morocco
"9th Edition" Biennale de Sharjah, Sharjah, UAE

2008
"Zones of conflict", Pratt Manhattan Gallery, USA
"Orients Sans Frontières", Espace Louis Vuitton, Paris, France

2007
"Whenever it starts", Frankfurter Kunstverein, Frankfurt, Germany

2006
"Out of Beirut", Modern Art, Oxford, UK
C-Print on diasec, 100 x 70 x 6 cm, Plexiglas sculpture. © Joana Hadjithomas & Khalil Joreige. Galerie In Situ — fabienne leclerc.
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Photographic print cut in 3,000 fragments, stamped and glued on a mirror
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3 c-prints under diasec matt mounted on aluminium frames and 38 digital plastified prints mounted on aluminium
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4,500 photograms, lambda photo prints on paper, wood, velcro strips.
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C-print on diasec and Plexiglas sculpture
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C-print on diasec and Plexiglas sculpture
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OPENING TIMES
Tuesday (late-night opening): 11 am – 9 pm
Wednesday to Sunday: 11 am – 7 pm
Closed Monday

ADMISSION
Exhibitions: €10 / Concessions: €7.50

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CONTACTS
Press: Caroline Cadinot
t. 01 47 03 13 24 / 06 42 53 04 07 / carolinecadinot@jeudepaume.org
Communication: Anne Racine
t. 01 47 03 13 29 / anneracine@jeudepaume.org

JEU DE PAUME
1, PLACE DE LA CONCORDE · PARIS 8È · M° CONCORDE
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