Exhibitions

2016:  do it Arab, curated by Hans Ulrich Obrist & Hor Al Qasimi, Bait Al Shamsi, Sharjah Art Foundation, UAE

2015:  The 1990’s – Jayce Salloum: There Was and There Was Not (reflex/fragments), AUB Art Gallery, American University of Beirut, Lebanon (solo)
One Immaterial Collection: Figures upon Landscape, curated by Jim Quilty, Beirut Art Centre, Lebanon
Art on a Greenline, curated by Johnny Alam, Carleton University Art Gallery, Ottawa

The Governor General’s Awards in Visual and Media Arts, National Gallery of Canada, Ottawa
How would I know: video letters from Lebanon and beyond, curated by Pieter Van Bogaert, WIELS, Centrum voor Hedendaagse Kunst | Centre d’Art Contemporain, Bruxelles
Where are the Arabs?, curated by Hoor Al Qasimi, MoMA PS1, Long Island City, New York
Labor-Migrant-Gulf, curated by Doris Bittar, Southwestern College Art Gallery, Chula Vista, California & Uri-Eichen Gallery, Chicago

This is For That, curated by Justin Muir, Malaspina Printmakers, Vancouver
Clash: Conflict and Its Consequences, curated by Andrea Kunard, The Reach Art Gallery, Abbotsford

2013:  location/dis-location(s): reprise, CSA Space, Vancouver (solo)
Clash: Conflict and Its Consequences, curated by Andrea Kunard, National Gallery of Canada, Ottawa
The Biography of Images, curators Sabine Bittar & Ruth Horak, Audain Gallery, Simon Fraser University, Vancouver ‘93, Centro Galego de Arte Contemporánea, curator Miguel Pérez von Hafe, Santiago de Compostela, Spain
Nous reviendrons, vous reviendrez: autour de cinq artistes de Vancouver

2012:  In Spite of it All, Sharjah Art Foundation, curated by Hoor Al Qasimi, Sharjah, UAE
location/dis-location(s): contingent promises, MKG127, Toronto (solo)
the heart that has no pain/love/generosity is not a heart, The Reach Art Gallery, Abbotsford (collaboration)

2011:  Récits alternatifs (du Liban à l’Afghanistan, par la Vallée de l’Okanagan…), Centre Culturel Canadien, Paris (solo)
Mapping the Everyday: Neighbourhood Claims for the Future, (desmedia collective), curated by Sabine Bitter, Audain Gallery, Simon Fraser University, Vancouver
the heart that has no pain/love/generosity is not a heart, Kenderdine Art Gallery, Saskatoon (collaboration)
Jayce Salloum: history of the present, Mendel Art Gallery, Saskatoon, & Art Gallery of Windsor, Ontario (touring survey exhibition)
New York Chronicles, curated by Maymanah Farhat & Osama Abusitta, The Gallery, Virginia Commonwealth University, Qatar, UAE

2010:  the heart that has no pain/love/generosity is not a heart, Royal Ontario Museum, Toronto (collaboration)
all is lost but some things may have been misplaced along the way (or) of endings and beginnings and some points in-between, and other works from the ongoing videotape, untitled, 1999-ongoing, Artspace, Sydney, Australia (solo)
Politics of Art, curated by Anna Kafetsi, National Museum Of Contemporary Art, Athens, Greece
Triumphant Carrot: The Persistence of Still Life, curated by Jenifer Papararo, Contemporary Art Gallery, Vancouver
Extra-Territoriality, Trinity Square Video, Toronto
Fact or Truth, project by Lis Ponger, Fotogalerie Wien, Vienna, Austria
the heart that has no pain/love/generosity is not a heart, UTS Gallery, University Of Tech, Sydney, Australia (collaboration)
Jayce Salloum: history of the present, Confederation Centre Arts Gallery, Charlottetown, P.E.I. (touring survey exhibition)

2009:  Jayce Salloum: history of the present, Kamloops Art Gallery, British Columbia (touring survey exhibition)
rockpaperscissors, MKG127, Toronto (solo project curated group show)
What Moves Us, curated by Liz Park, Western Front, Vancouver
Out of place Artists from Lebanon in the Diaspora, curator Salah Saouli, Kunstverein Tiergarten/Galerie Nord, Berlin
Signals in the Dark: Art in the Shadow of War, curated by Séamus Kealy, Model Arts & Niland Gallery, Sligo, Ireland
Vidéos Europe, curated by Pascale Pronnier, Lille 3000, Le Fresnoy, Studio national des arts contemporains, Tourcoing, France

2008:  L’Image Matière: Histoires visuelles de l’injustice et de la falsification, curated by Nicole Brenez, Musée du Louvre, Paris
Figures du corps, une leçon d’anatomie à l’Ecole des beaux arts: Biopolitique - Hard & Soft, curated by Nicole Brenez, Ecole des beaux arts, (ENSBA), Paris
everything and nothing and other works from the ongoing project ‘untitled’, 1999-2008, Govett-Brewster Art Gallery, New Plymouth, New Zealand (solo)
Memory Inversion, curated by Rita Gonzalez, J. Paul Getty Museum, Los Angeles
Orientalism & Ephemerata, curated by Jamelie Hassan, Centre A, Vancouver
Emergency Biennale in Chechnya, curated by Evelyne Jouanno, Playspace Gallery, California College of the Art, San Francisco
2003:  
*Signals in the Dark: Art in the Shadow of War*, curated by Séamus Kealy, Blackwood Gallery, University Of Toronto, Mississauga; and Galerie Leonard & Bina Ellen Art Gallery, Concordia University, Montréal

*Resistance(s)*, Third Guangzhou Triennial: Farewell to Post Colonialism, curated by Khaled D. Ramadan, Guangdong Museum of Art, China

*in/scene*, curated by Samar Martha, Palestinian Art Court - al Hoash Gallery, Jerusalem

*a very narrow bridge*, Alternator Gallery for Contemporary Art, Kelowna (collaboration)

2007:  

*Build me up, tear me down: transitional zones and temporary structures*, curated by Jame Patten, Windsor Art Gallery

*VARIA, Biennale De L'Image En Mouvement*, Centre pour l’image contemporaine, Geneva, Switzerland

*Emergency Biennale in Chechnya*, 10- Istanbul Biennal, curated by Evelyne Jouanno, Turkey

21, A Space, Toronto; Paved Arts, Saskatoon; Dunlop Art Gallery, Regina; curated by Elwood Jimmy

*Happy Birthday & Friendly Greeting*, MKG127, Toronto (solo)

2006:  
15th Biennale Of Sydney, Museum of Contemporary Art, Sydney

*everything and nothing and other works from the ongoing project 'untitled', 1999-2005*, Museum Villa Stuck, Munich, Germany (solo)

*Shared History/Decolonizing the Image*, Arti & Amicitiae, curated by Delphine Bedel & Sophie Berrebi, ASCA / Universiteit van Amsterdam / agentur, Amsterdam

*Territory*, Artspeak & Presentation House, curated by Melanie O’Brien & Helga Pakasaar, Vancouver

*Not Sheep*, Artspeak, curated by Jeff Derksen, Sabine Bitter & Helmut Webber, Vancouver

*Anthology of Art*, Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

*One is Never Enough*, Or Gallery, curated by Instant Coffee, Vancouver

*Terres en Vues/Land InSights*, Films et Vidéos Autochtones, Montréal

*Resistance(s)*, Instants Video, Manosque, France

*The Studio Visit*, Exit Art, New York

*Coding: Decoding*, Nikolaj Contemporary Art Center, Copenhagen, Denmark

*Against the Grain*, Serralves Museum Of Contemporary Art, Porto, Portugal, curated by Nicole Brenez

*Emergency Biennale in Chechnya*, Centre A, curated by Evelyne Jouanno, Vancouver (& subsequent tour)

*Resistances(s)*, Gallery Niu, Barcelona; Cinemathek Oslo; Copenhagen Contemporary Art Center & Museet for Samtidskunst, Roskilde, Denmark; Instants Video, Marseille; Centre Culturel Francais, Belgrade; Alternative Film / Video festival, Belgrade

2005:  
*everything and nothing and other works from the ongoing project 'untitled', 7*- Sharjah Biennial, U.A.E.

*Kan ya ma kan (There was and there was not)*, Vancouver Art Gallery, B.C. (solo)

*(un)classified materials: a public archives; present histories/history of the present*, Vancouver Art Gallery (commission)

*Time Suspended*, Kunsthall, Bergen, Norway

*The Disasters of War: From Goya to Golub*, Erza & Cecile Zilkha Gallery, Wesleyan Univ., CT, curated by Nina Felshin

*Picturing the Downtown Eastside*, 112 W. Hastings, Vancouver (desmedia collective)

*Anthology of Art*, Akademie der Künste, Berlin & Zentrum fur Medienkunst, Karlsruhe

*Neighbourhood*, Centre A, curated by Alice Ming Wai Jim, Vancouver

2004:  
*everything and nothing and other works from the ongoing project 'untitled', 1999-2004*, Western Front, Vancouver (solo)

*Terravision*, Exit Art, New York

*Time Suspended*, Witte de With, Rotterdam

*Home Fronts*, Singapore Art Museum, Singapore

*everything and nothing, 51- NorthWest Film & Video Festival*, Portland (solo)

*Anthology of Art*, Martin-Gropius-Bau, Berlin

*Artists Against the Occupation*, Hi-Vision Centre, Utsunomiya University, Tochigi, Japan

*Stop the Wall, 5- Arts Against the Occupation*, Chiyky-Do Gallery, Tokyo

*Somewhere Elsewhere*, Worth Ryder Gallery, UC Berkeley Campus, Berkeley

*9,970,670 km2*, Arctinema, Gent Belgium / Images Festival, Toronto, curated by Chris Kennedy

2003:  
*Tangible Cartographies, 8- Havana Biennial*, Cuba (installation)

*everything and nothing and other works from the ongoing project 'untitled', 1999-2003*, 8- Mois De La Photo, Dazibao

*Galerie, Montréal (installation)*

*Andrea Rosen Gallery*, New York

*Centre Georges Pompidou*, Musee Nationale du Art Moderne, Paris, France

*Synopsis III: Testimonies Between Fiction and Reality*, National Museum Of Contemporary Art, Athens, Greece

*A thinly veiled threat (undermining the overview)*, Smart Project Space, Amsterdam

*Version>03/DigitalArtsConvergence*, Museum of Contemporary Art, Chicago

*24/7: Vilno - Nueva York (Visa Para)*, Vilnius Contemporary Art Centre, Lithuania

*everything and nothing and other works from the ongoing project 'untitled', 1999-2003*, Galerie 101, Ottawa (solo)

*Ilegal Art, Public Resource Center For Activism & Arts*, Washington DC; In These Times, Chicago; SFMOMA

*Artists Gallery, San Francisco*
1992: 
Arabs Anonymous, La Voz Alta, San Diego

1993: 
I Remember 1948, The Performance Space, Sydney, Australia

1994: 
everything and nothing and other works from the ongoing project ‘untilted’, 1999-2002, YYZ, Toronto (solo)
sliding life through narrow spaces forced into (cracks) where rivers would not (yet) flow, Landesmuseum Linz, Austria

1995: 
Zugewinnungemenschaft, 5. Werkleitz Biennale, Tornitz, Germany

1996: 
Anthology-of-Art.Net, Braunschweig School of Art, Germany

1997: 
Na2W3, Name.Space Lab, New York

1998: 
2- Arts Against the Occupation, Forest City Gallery, London, Ont. & United Nations Headquarters, NY

1999: 
Sabra & Shatilla Anniversary, Video In, Vancouver

2000: 
Illegal Art, 313 Gallery, New York

2001: 
Piece Process, ARC Gallery, Chicago

2002: 
Kan ya ma kan (There was and there was not), Film, Video/Appropriation, Recycling: curated by Corrine Diserens (tour to: Valencia Institute of Modern Art, Valencia, Spain; World Wide Video Centre, Den Haag, The Netherlands; Museo Nacional Centro de Arte Reina Sofia, Madrid; Arteleku, San Sebastian, Spain; Centro Gallego de Artes de la Imagen, La Coruña, Spain

2003: 
Trans: Time & Tide, Tyne International Exhibition, curated by Corrine Diserens & Raul Ruiz Newcastle Upon Tyne, England

1992: 
Banff Souvenir, curated by Martha Hanna, Canadian Museum of Contemporary Photography, Ottawa

The Call: Personal Insights on the Middle East & N. Africa, Long Beach Museum of Art, California
Ten on Eight, 8th Avenue, New York (Cheap Art collective)
Dénomination, Centre d’Art Santa Monica, Barcelona, Spain

1991:
Shin-Shin Galerie - Ausstellungsraum, Berlin
Artists and Writers Out Loud, Art in General, New York
P.S.1, The Institute for Contemporary Art, New York
Video, Shin-Shin Galerie - Ausstellungraum, Berlin
Counter Media, Key Gallery, Richmond, Virginia
Hands Off! Benefit, New School for Social Research, New York (Cheap Art collective)
Rush Rhees Gallery, University of Rochester, New York (solo)
stupid pleasures, Galerie 101 Gallery, Ottawa (solo)

1990:
Censorship and Subjectivity, ABC No Rio, New York
Cheap Art /ABC No Rio, Kunstlerhaus e.v., Hamburg, Germany
Muckrakers, Max Fish, New York (Cheap Art collective)
Tent City Benefit, Max Fish, New York (Cheap Art collective)
Public Exposures: One Decade of Contemporary Canadian Photography, The Photography Gallery, Toronto
Gallery 44, Centre for Canadian Photography, Toronto
Open Channels Five Year Survey, Long Beach Museum of Art, California

1989:
American Fine Arts, Co., New York
Document and Dream, Artists’ Space, New York
Uprising: Videotapes on the Palestinian Resistance, Artists' Space, New York
The Body & Other Tales of Joy & Woe, Critical Art Ensemble of Tallahassee, Florida
The Appropriate Image - Perceptions of self, sexuality & society, N.A.M.E. Gallery, Chicago
Open Channels, Long Beach Museum of Art, California
Gallery 44, Toronto (solo)

1988:
Acts of Consumption, Dazibao Galerie, Montréal (solo)
Real Democracy, White Columns / Four Walls, New York
Video in the Academy, The Kitchen, New York
Gallery TPW, Toronto Photographers Workshop, Toronto
C.A.G.E., (Cincinnati Artists’ Group Effort), Ohio

1987:
Acts of Consumption, Los Angeles Center for Photographic Studies (installation)
in the absence of heroes, Natalie Bush Gallery, San Diego (solo)
Acts of Consumption, Northwest Artists Workshop, Portland (solo)
remembering-you (mute pictures), University of California, San Diego (solo)
Infermental #6, Köln, Germany; Western Front, Vancouver; Walter Phillips Gallery, Banff; A Space, Toronto; Berlin Film Festival; LACE, Los Angeles

1986:
Sushi, Inc., San Diego (solo)
precarious acquiescence, Galerie Sequence, Jonquiere, Québec (solo)
Canadian Video Mosaic, curated by Michael Goldberg; Miyagi Museum of Contemporary Art, Hara Museum of Contemporary Art, Shinigawa; Fukui Prefectural Museum of Art; Hokkaido Museum of Contemporary Art, Sapporo, Japan

1985:
man’oeuvre, Cameron Public House, Toronto (solo)
Contemporary Art Gallery, Vancouver (solo)
Plug-In Gallery, Winnipeg (solo)
The Anti-Nuke Show: A Space, Toronto; Plug-In, Winnipeg; Western Front, Vancouver; Powerhouse Gallery, Montréal, Québec; Language Plus, Alma, Québec; Presentation House; Centre for Art Tapes, Halifax

1984:
Hamilton Art Gallery, Ontario (solo)
Justina M. Barnicke Gallery, Toronto (solo)
in the absence of heroes: warfare/a case for context, Music Gallery, Toronto

1983:
CEPA Gallery, Buffalo, New York (solo)
recent maps and occurrent stages, Southern Alberta Art Gallery, Lethbridge, Alberta (solo)
precarious acquiescence, Articule Gallery, Montréal, Québec (solo)
One Room, One Day, TPW Gallery / Harbourfront, Toronto
K.A.A.I., Kingston, Ontario (solo)
Latitude 53, Edmonton (solo)
Chromaliving, Chromazone, Toronto
Alternate Photography, curated by Richard Rhodes; YYZ Artists’ Outlet, Toronto; Art Gallery of Windsor; Embassy Cultural House, London, Ontario
Production/Reproduction, A Space, Toronto
Tableaux, CEPA Gallery, Buffalo, New York
Gallerie 25, Haderslev and Hvidovre Kunstbibliotek, Denmark

1982:
Gallery 76, Toronto (solo)
Plug-In Gallery, Winnipeg, (solo)
Optica Gallery, Montreal, Québec (solo)
The Photographers Gallery, Saskatoon (solo)
**Solo Screenings**

2015: Introduction to the end of an argument, Kino der Kunst, Munich, Germany
2013: Muestra de Cine Palestino, Cine Dome (Filmoteca Española), Madrid, Spain
2011: Arabisches Filmfestival Berlin, Babylon Cinema, Berlin

**Introduction to an End of Argument**, Brecht Forum, New York

**Once You’ve Got the Gun**, Broadway Theatre, Mendel Art Gallery & Kenderdine Art Gallery, Saskatoon

**Witness to Love: the untitled videotapes**, School of Art and Art History, University of Oklahoma, Norman, Oklahoma

Beirut: Postcards from the Edge, Visual Liberation Film Festival, Brecht Forum, New York

**untitled: the video installation as an active archive**, Argos, Brussels

21st Ljubljana International Film Festival, Ljubljana, Slovenia

2008: all is not lost but some things may have been misplaced along the way, IMAA Conference, Mary Irwin Theatre, Kelowna

2007: beauty and the east: Institute For Contemporary Art & Thought (ITYS), BIOS, Athens, Greece

terra incognita: recent works, Pacific Cinematheque, Vancouver

**Up to the South**, Academie voor Beeldende Kunsten, Maastricht

terra incognita: recent works, Festival 50°/104°, Saskatchewan Filmpool Cooperative, Regina, Saskatchewan

**Musaddamah Li-Nihayat Fidal (Introduction to the End of an Argument)**, National Gallery of Canada, Ottawa

2006: **untitled**, Winnipeg Cinematheque, Manitoba

**Society for Cinema & Media Studies Annual Conference**, Vancouver
terra incognita, Carnegie Community Centre, Vancouver

untitled, Open Space, Victoria

To Capture Beirut (essays from earlier), UWM/Woodland Pattern, Milwaukee, Wisconsin

2005: **untitled**, Pacific Cinematheque, Vancouver

23-International Uruguaya Film Festival, Montevideo

**Cinema & History: Piling Wreckage Upon Wreckage**, Flaherty International Film Seminars, Claremont, California

Islamic Visual Culture Series, New York University, Center for Media, Culture and History, New York

**Memory/Colonialism/Censorship/Resistance**, Simon Fraser University, Vancouver

2004: everything & nothing and other works from the video project ‘untitled’, Exit Art, New York

Middle-East trilogy & works from ‘untitled’, California Institute of the Arts, Bijou Theatre, Valencia

Optic Nerve Festival, Peterborough, Ontario

Hommage to Edward Said, Cinematheque Tel Aviv, Haifa & Jerusalem Cinematheque

History of the Present: Untitling Memory, University of British, Dept of Geography, Historical Consciousness, & Canadian Studies Cntr, Vancouver

2003: Middle-East trilogy & other works, Caixa Forum for Contemporary Art, Barcelona

Middle-East trilogy & works from ‘untitled’, Cinémathèque Française, Paris

**everything & nothing and other works from the video project ‘untitled’**, LUX Salon, London, England

So Near So Far, Cinema Nova, Brussels, Belgium

Arabische Filmtage, University of Art and Design, Xenix Theatre, Zurich

Operation How, Now, Wow, 16 Beaver, New York

everything & nothing, Bluestockings Books, New York

untitled part 1: everything & nothing, Free Speech T.V., Boulder, Colorado

2002: **Terres promise/Territoires occupés**, Centre for the Contemporary Image, Geneva

works from the video project, ‘untitled’, UCLA Television & Film Archives, LA Freewaves, Los Angeles

works from the video project, ‘untitled’, Pacific Film Archives, U.C. Berkeley Art Museum, California

Pacific Cinematheque, Vancouver

InstantsVideo, Maison De La Culture, Manosque, France

**Parallax View**, CinemaTexas, Austin

untitled parts 1, 2, & 3b, Cinematheque Ontario, Toronto, Toronto

various works, Kasaba Theater, Ramallah, West Bank, Occupied Territories

Uit + Thuis Videomagazine, Vaardingen, Netherlands

Institute for Social Ecology, Brisbane, Australia

Cinema Nova, Brussels, Belgium

everything and nothing & (as if) beauty never ends, Bootlab, Berlin, Germany

B_Books, Berlin, Germany

Free Speech TV, Colorado

DUTV, Philadelphia

Bethlehem Television, West Bank, Occupied Territories

2001: Gallery 825/LAAA, Los Angeles
Ayam Bayrout al Cinaima/Beirut Cinema Days, Lebanon
Arab Screen Independent Film Festival, Doha, Qatar
2000:
Images du Monde Arabe, NFB Theatre, Montréal

1999:
Galerie Nikki Diana Marquardt, Paris

1998:
Palestine on Film, Tom Mann Theatre, Sydney, Australia
The Banff Centre of the Arts, Banff, Alberta

1997:
Pacific Cinematheque, Vancouver
University of California, San Diego
Théatre de Beyrouth, Beirut, Lebanon
Free Speech TV, Boulder, Colorado

1996:
Whitney Museum of American Art Independent Study Program, New York
Hagop Kevorkian Center for Near East Studies, New York University
Artists Television Access, San Francisco

1995:
American Centre, Paris, France
Millennium Film Workshop, New York
Öröközög Cinema / Magyar Filminstézet, Budapest, Hungary
San Francisco Cinematheque, San Francisco
Institut du Monde Arabe, Paris, France
Friedensalle 12 / Weltbekannt, Hamburg
The 90's Channel / Free Speech Media, Boulder, Colorado
Harvard University, Cambridge, Massachusetts
McGill University, Montréal, Québec
CEPA Gallery, Buffalo, New York
EM / Media, Alberta College of Art, Calgary
National Film Board / Metro Cinema, Edmonton, Alberta
New York Film & Video Council, Hunter College, New York
Manhattan Neighborhood Network, Ch. 69, New York
Orientalishes Kulturfestival, Deutsches Filmmuseum, Frankfurt

1994:
Artists Space, New York, New York
New Langton Arts, San Francisco, California
National Film Theatre, British Film Institute, London
Sue Spaid Fine Art, Los Angeles, California
The Wexner Center for the Arts, Columbus, Ohio
The 90’s Channel / TCI Cable Systems, Boulder, Colorado
Printed Matter, New York, NY
Labetxea SA, Bilbao, Spain
Video Les Beaux Jours, Strasbourg, France
911 Media Arts Center, Seattle, Washington
The National Film Board, John Spotton Cinema, Toronto
Video In, Vancouver, B.C., Canada
Northwest Film & Video Centre, Portland, Oregon
The New School for Social Research, New York
The Banff Centre for the Arts, Banff, Alberta, Canada
M.I.T., Cambridge, Massachusetts
University of Michigan, Ann Arbour, MI
American University, Washington, D.C.
Canadian Arab Federation, Etobicoke, Ontario
Okanagan University College, Kelowna, B.C., Canada

1993:
Cinema Parallel, Montréal, Québec
Artists Television Access, San Francisco, California
The Contemporary Middle East, University of Rochester, N.Y.
The Banff Centre for the Arts, Banff, Alberta, Canada
Centre for Lebanese Studies, Oxford, England
Duke University, Durham, North Carolina
The Knitting Factory, New York
DCTV, New York, NY.
Video In, Vancouver, B.C., Canada
Okanagan University College, Kelowna, B.C., Canada
Ed Video, Guelph, Ontario, Canada

1992:
Art and Culture, Beirut, Lebanon
American University of Beirut, Lebanon
Babylon Cinema, Berlin, Germany
National Film Theatre, British Film Institute, London

1991:
ABC No Rio, New York
Arabikansojen Ystävyyssyntya ry., Helsinki, Finland
Arthouse, Dortmund, Germany
Artists Television Access, San Francisco, California
Cross Cultural Communications Centre & C.I.D.E.R., Euclid Theatre, Toronto, Canada
Downtown Community Television Center, New York
Eiszeit Kino, Berlin, Germany
Filmwerkstatt, Münster, Germany
George Washington University, Washington, DC
New School for Social Research, New York
Hampshire College, Amherst, Mass.
Kino Im Kommin, Nürnberg, Germany
Lichtwerk, Kino Im Filmmhaus, Bielefeld, Germany
Melkweg (Milkyway), Amsterdam, Holland
Millenium Film Workshop, New York
Nadja: Women Concerned About the Middle East, Berkeley, California
New England College, U.S. Campus, Henniker, N.H.
New Langton Arts, San Francisco
Northeastern University, Boston, Mass
Oboro, Montréal, Québec
Palestine Solidarity Committee, Wooster, Mass.
Stanford University, Palo Alto, California
Syracuse University, New York
The Space, Boston, Mass.
Union for Arts and Culture, Venlo, The Netherlands
Wexner Center for the Visual Arts, Columbus, Ohio
York University, Toronto, Canada

1990:
Collective for Living Cinema, New York
Columbia University, New York
Harvard University, Cambridge, Mass.
Pacific Film Archives, University of California, Berkeley Art Museum
New School for Social Research, New York
Blauwe Aanslag (Blue Assault), den Haag, Holland
Pitt International Gallery, Vancouver, British Columbia
San Francisco Art Institute, California

1989:
Collective for Living Cinema, New York
Rutgers University, New Brunswick, New Jersey

1987:
New Langton Arts, San Francisco

Group Screenings

2016:
*Voicing on Film*, University of Rochester, NY

2015:
Video-Forum, transzit.ro, Iasi, Romania

2013:
The Gatekeepers, Cinema Beltrade, Milan, Italy
Middle East Film Festival, Filmmhouse, Edinburgh, Scotland

2012:
London Palestine Film Festival, curated by Samar Martha, Barbican Cinema, London, UK
Eye on Palestine, Maison des Cultures Maroco-Flamande, Brussels, Belgium

2011:
22nd Ankara International Film Festival, Turkey
AAVE (Alternative AudioVisual Event), Malmö, Finland

2010:
Open Archive #2 - Notes from the Conflict Zone - From Palestine with..., Argos Brussels
Citizens & Subjects – Personal Diasporas and the Politics of Belonging, Argos, Brussels

2009:
curated by Amy Lynn Kazymerchyk & Michael Lithgow, Pacific Cinematheque, Vancouver
Cruel Weather: Recent Film/Video from the Arab Middle East, curated by Jay Murphy, Peacock Visual Arts, Aberdeen, Scotland

2008:
Terra Nostra, Canadian Film Institute, National Library and Archives, Ottawa
London Palestine Film Festival, curated by Samar Martha, Barbican Cinema, London, UK
Cartes Postales: From Beirut with Love, Arts Picture House, Cambridge Film Festival, England

2007:
Touring Lebanon, 23rd Hamburg International Short Film Festival, curated by Nasser Brake & Kirsten Herfel, Germany

Video et après, Carte Blanche à Elvan Zabunyan, Center Georges Pompidou, Paris
2003:
- "Videoex" - Archives del Observatorio, OVNI, Centre de Cultura Contemporània de Barcelona, Spain
- "Archivos del Observatorio" - OVNI, Centre de Cultura Contemporània de Barcelona, Spain
- "Videoex" - International Video & Experimental Film Festival, Zurich
- "Festival Résonances" - curated by Nicole Brenez, Bobigny, France
- "Invideo-Experimental And Art Video" - Triennale, Milan, Italy
- "War is Not Art (Oorlog is geen kunst)" - Vooruit, Gent, Belgium
- "Future Perfect, d>art Media Festival" - Sydney, and tour to Adelaide, Australia
- "Lebanese & Palestinian Film Week, Documentory & Experimental Film Centerm" - Tehran, Iran

2006:
- "The Colonial Dream: Autonomous Zones" - OVNI, Centre de Cultura Contemporània, Barcelona
- "5ème Festival des Cinémas Différents" - Lebanese & Palestinian Film Week
- "Future Perfect, d>art Media Festival" - Ithaca, New York

2005:
- "Made in Video Festival" - Chamber of Public Secrets, Copenhagen, Denmark

2004:
- "6th International Documentary Encounter" - Bogotá, Colombia
- "Paisajes Després de la Batalha" - Centre d’Art la Panera, Lleida, Spain
- "Channel Zero" - Netherlands Media Art Institute, Monte Video/Time Based Arts, Amsterdam, curated by Katerin Gregos
- "Speaking, Remembering, Dreaming" - Pacific Film Archives, University of California, Berkeley, curated by Kathy Geritz
- "Diferenciales: Canadian Experimental Film and Video, Museum of Modern Art, Bogota, Columbia" - International Film Festival, Zurich
- "Image(s) du Moyen Orient" - Maison de l'image, Video Les Beaux Jours, Strasbourg, France

2003:
- "Mositra Carla Cinema - Rio de Janeiro International Short Film Festival" - Brazil
- "32nd Rotterdam International Film Festival" - Netherlands
- "16th Singapore International Film Festival" - Singapore
- "16th European Media Art Festival" - Osnabrück, Germany
- "8th Cinematexas International Short Film Festival" - Austin, Texas

2002:
- "Possible Narratives" - curated by Christine Tohme & artist Akram Zaatari, 14th VideoBrasil Festival Internacional de Arte
- "Electronica, Sao Paulo, Brazil
- "Nouvelles Formes du Pamphlet Visuel" - Rencontres Cinema de Gindou, France, curated by Nicole Brenez
- "Roozastein Universal Studios" - Roosum Center For Contemporary Art, Malmo, Sweden
- "Archivos del Observatorio" - OVNI, Centre de Cultura Contemporània de Barcelona, Spain
- "Videoex" - International Video & Experimental Film Festival, Zurich
- "Festival Résonances" - curated by Nicole Brenez, Bobigny, France
- "Invideo-Experimental And Art Video" - Triennale, Milan, Italy
- "War is Not Art (Oorlog is geen kunst)" - Vooruit, Gent, Belgium
- "Future Perfect, d>art Media Festival" - Sydney, and tour to Adelaide, Australia
- "Lebanese & Palestinian Film Week, Documentory & Experimental Film Centerm" - Tehran, Iran

2001:
- "5ème Festival des Cinémas Différents" - Paris
- "Exile Film Festival" - Frölunda, Sweden
- "Tabor Film Festival" - Zagreb, Croatia
- "Video Lisboa" - Lisboa, Portugal
- "Video Marathon" - Art in General, New York
1995:
- Arabesque
- Arts Festival of Atlanta
- Images du Monde Arabe
- Sunny Side of the Doc
- Retina '95
- International Audio Visual Festival
- San Francisco International Asian American Film Festival
- Under Construction: Rethinking Images of Identity
- Identity/Displacement
- Image/Quest
- Festival Son et Images de Gentilly
- Asian American International Film Festival
- Biennale des Cinémas Arabes a Paris
- Bridge The Gap
- Mendocino Coast Jewish Community Center, Little River, California
- Revoir la collection
- Browser
- MMF Festival
- Selected Memories
- Hungry Minds Think Alike
- Reversal to Digital, Third World Newsreel at 30
- Voir la Video
- Palestine Film Festival, Images du Monde Arabe
- The Basic Trust Human Rights Festival
- Nova Cinema, ID Video Out
- Of Bodies & Politics, New Experimental Video
- Atlahirr (Liberation), curated by Georges Zaanni, Beirut, Lebanon
- Ljubljana Kinotheka
- Attahrir
- Mediaterra Festival
- Argos Film and Video Festival, Brussels, Belgium
- Bilder Codes, Zentrum fuer Kunst & Medientechnologie, Karlsruhe
- Split International Film Festival, Split, Croatia
- Ayam Bayrouat al Cinemaiya/Beirut Cinema Days, Lebanon
- Bibliomaniac, Printed Matter, New York, curated by Simon Morris
- Arab & Iranian Film Festival
- Right2Fight, Sarah Lawrence College, New York
- IntraNation: Race & Politics in Canadian Art, Emily Carr Institute of Art & Design
- Contested Territories, Signal & Noise Festival
- Biolift (Liberation), curated by Georges Zaanni, Beirut, Lebanon
- Ljubljana Kinotheka, Centre for Contemporary Arts, Slovenia
- Of Bodies & Politics, New Experimental Video
- Arab Film Festival, London
- ID Video Out, curated by Shawn Chappelle, Gallery Connexion, Fredrickton, New Brunswick
- Nova Cinema, Brussels, Belgium
- Eurovision2000/Café9, Prague, Czechoslovakia
- The Basic Trust Human Rights Festival, Ramallah/Tel Aviv
- Images Du Monde Arabe, National Film Board, Montréal
- Palestine Film Festival, Blinding Light, Vancouver
- Voir la Video, Montréal, Québec
- Reversal to Digital, Third World Newsreel at 30, Museum of Modern Art, New York, NY
- Hungry Minds Think Alike, Künstlerhaus Bethanien House, Berlin
- Selected Memories, curated by Dirk De Wit, Palais des Beaux-Arts de Bruxelles, Belgium
- MMF Festival, Helsinki, Finland
- Browser, Artropolis '97, curated by Kitty Scott & Andrew Renton, Vancouver
- Recoit la collection, curated by Nicole Gingras, Vidéographe, Montréal, Québec
- Cine-Arab, UCLA Film and Television Archive, Los Angeles, California
- Mendocino Coast Jewish Community Center, Little River, California
- Bridge The Gap, Experimental Film & Video, Rialto Theatre, Amsterdam
- Biennale des Cinémas Arabes a Paris, Institut du Monde Arabe, Paris, France
- Asian American International Film Festival, Washington, DC
- Islamic Perspectives on Society, Third World Television Exchange, Goethe House, New York
- Festival Son et Images de Gentilly, France
- Image/Ouest, Théâtre de Beyrouth, Beirut, Lebanon
- Identity/Displacement, LACE (Los Angeles Contemporary Exhibitions), Los Angeles
- Under Construction: Rethinking Images of Identity, Armory Center for the Arts, Pasadena, California
- San Francisco International Asian American Film Festival, San Francisco
- International Audio Visual Festival, Arnhem, Netherlands
- Overspraak (CrossTalk), Monte Video/TBA, Amsterdam, Netherlands
- Retina '95, IV International Film & Video Festival, Szigetvár, Hungary
- Sunny Side of the Doc, Marseille, France
- Images du Monde Arabe, Montréal, Québec
- Arts Festival of Atlanta, Atlanta, Georgia
- Arabesque, Cultural Festival, Frankfurt, Germany
1994:

- The Cinema of Displacement: Middle East Cultures & the West, New York University, New York
- San Francisco Cinematheque, San Francisco
- Athens International Film and Video Festival, Athens, Ohio
- Image (con)Text, NE Regional SPE Conference, University of Hartford
- Society for Cinema Studies Conference, Syracuse, NY
- Image du Monde Arabe, Centre d'Études Arabes Pour le Développement/Video Tiers Monde, National Film Board Theater, Montréal
- La Troisième Fenetre, Videographe, Montréal, Québec
- 4th Copenhagen Film & Video Workshop Festival, Denmark
- Jornada Internacional de Cinema da Bahia, Salvador, Brazil
- 12th World Wide Video Festival, Den Haag, The Netherlands
- 15th Festival & Forum Int'l des Nouvelles Images Video Art, Locarno, Switzerland
- 5th Int'l Centre of New Cinema Film Forum, Riga, Latvia
- 23rd Festival Int'l de Cinema, Figueira da Foz, Portugal
- Vagamundo: Reflexiones Sobre el Exilio, Filmoteca de Andalucía, Córdoba, Spain (tour to: Museo de Arte Contemporáneo, Seville, Spain; Filmhouse, Granada, Spain)
- FilmFest '94, Middle East Studies Conference, Phoenix, Arizona.
- De Andere Film, Brussels, Belgium
- IMPAKT/Ekko, Festival voor experimentele kunst, Utrecht, Holland
- Rumors of War, Pyramid Arts Centre, Rochester, New York
- Works from Lebanon, Anarchy Cafe, New York, New York
- Visions of U.S., Massachusetts College of Art, Boston, MA; and Downtown Community TV Center, New York

1993:

- Seeking Identity in Exile, The Euclid Theatre, Toronto
- Cinévide Fest, Karlsruhe, Germany
- X Works, Paris, France
- 5e Semaine Internationale de Vidéo, Genève, Switzerland
- Internationales Leipzig Festival Für Dokumentar & Animationsfilm, Germany
- Middle East Studies Conference, Triangle Park, N. Carolina
- Media Burn, University of Rochester, Rochester, N.Y.
- Smoky Mountain Media Festival, Whittier, North Carolina

1992:

- War: Borders, Sites and Representations, Cinéma Parallele, Montréal
- 12e Festival International du Jeune Cinéma, Montréal
- Cinéma Le Melville a Rouen, Rouen, France
- Dokumentarfilm & Videofest, Filmladen e.V., Kassel, Germany
- Festival Video Pop Combo a Rennes, France
- Fishing for Documents, Botschaft e.V, Friseur, Berlin
- Instituto Francese di Firenze, Florence, Italy
- No-TV & Movies #11, Visual Studies Workshop, Rochester, New York
- Núcleo dos Cineastas Independentes, Lisboa, Portugal
- Tele-Visions, Institute of North American Studies, Barcelona, Spain
- Videonale, Bonn, Germany
- World Wide Video Festival, Kijkhuis, Den Haag, Netherlands

1991:

- Denunciation, Usine Fromage, Ecole d'Architecture de Normandie, Darnetal, France
- Espace Lyonnais d'Art Contemporain, Lyon, France
- Tele-Visions: Channels for Changing T.V., Long Beach Museum of Art, California
- AVE, Iinternational Audio Visual Experimental Festival, Arnhem, The Netherlands
- Cross Cultural Communication Centre, Toronto
- Gay and Lesbian Arabic Society, Washington, DC
- Grierson Documentary Seminar, National Film Board of Canada Cinema, Toronto
- Hallwalls, Buffalo
- Human Rights Watch Film Festival, Human Rights Watch, Angelika Theatre, New York
- Images '91, Festival of Independent Film and Video, Northern Visions, Toronto
- IMPAKT/Ekko, Festival voor experimentele kunst, Utrecht, Holland
- Kulturzentrum Rote Fabrik, Zurich, Switzerland
- No-TV & Movies #10, Visual Studies Workshop, Rochester, New York
- Nouvelles de la Nord Amerique, La Station Video, Mons en Baroeul, France
- Perception/Misperception, L.A.C.E., Los Angeles, California
- PhìlaFilm (Philadelphia International Film Festival), Pennsylvania
- Stories from the Collection, Visual Studies Workshop, Rochester, New York
- Robert Flaherty Seminar, International Film Seminars, Inc., Aurora, New York
- People to People (Prague, Ceskoslovakia)
- 3rd International MultiMedia Festival (Other Media Festival), Helsinki, Finland
- 4th International Video Week (Semaine International de Video), Saint Gervais, Genève, Switzerland
- 7th Documentary Film and Video Festival, Filmladen, Kassel, Germany
- 13th Festival de Cinema de Dourimend, France
- 15th Atlanta Film/Video Festival, Image Film / Video Center, Georgia
Palestine in Film', Jugendfilmclub Medieninformationszentrum, Köln, Germany
Arts Festival of Atlanta, Georgia
Athens International Film and Video Festival, Ohio
Carre Blanc Sur Fond Blanc Video Festival, Bruxelles, Belgium
CinéVideo Festival, Karlsruhe, Germany
European Media Art Festival, Osnabruck, Germany
Festival Video Vitoria, Vitoria-Gasteiz, Spain
Fototipica International Video Festival, Sao Paulo, Brazil
Human Rights Watch Film Festival, Walker Arts Center, Minneapolis, Minnesota
Infermental 10th Ed., Internationale Kurzfilmtage, Oberhausen, Germany
International Video Festival, Rio de Janeiro, Brazil
Kijkhuis World Wide Video Festival, den Haag, Holland
Louiseville Film and Video Festival, Artwatch, Kentucky
Middle East Studies Association Film Festival, San Antonio, Texas
Mill Valley Film Festival, California
Montbeliard International Video and Television Festival, France
Nemzetközi Filmes és Videó Művészeti Fesztivál, Gyor, Hungary
No-TV #9, Visual Studies Workshop, Rochester, New York
Retina '91 Festival, Film és Video (2nd Int'l Exper. Film & Video Festival), Szigetvár, Hungary
Rotterdam Film Festival, den Haag, Holland
Sound Basis Video Festival, Warlow, Poland
Tage Des Unabhängigen Films (7 Days of Independent Films), Augsburg, Germany
Video Musica, Universidad de Zaragoza, Zaragoza, Spain
Video Witnesses: Festival of New Journalism, Hallwalls, Buffalo
VIPER, International Film und Videotage, Luzern, Switzerland

1989:
In These Times, New American Makers, San Francisco Opera House, San Francisco
Independent Focus, WNET CH. 13 (PBS), New York
Kansas City International Video Festival, Charlotte Crosby Gallery, KCAI, Mo.
World Wide Video Festival, The Hague, Holland
7th Annual Daniel Wadsworth Memorial Video Festival, Real Art Ways, Hartford, CT

1988:
DCTV, (Downtown Community Television), New York
10th International Festival for Film & Video, Brussels, Belgium
Contemporary Video Shorts, KBDI-TV (CH. 12), Colorado
Infermental #8, Tokyo, Japan
Kijkhuis World Wide Video Festival, The Hague, Netherlands
No-TV, Visual Studies Workshop, Rochester, NY
Relay Zone, Kansas City Art Institute, Kansas City, Mo.

1987:
No-TV #6, Visual Studies Workshop, Rochester, NY
World Wide Video Festival, Kijkhuis, The Hague, Netherlands
Salsomaggiore, Italy
Salsomaggiore, Italy
National Video Festival, American Film Institute, Los Angeles

1986:
4th Festival Internazionale Cinema Giovani, Torino, Italy
World Wide Video Festival, Kijkhuis, The Hague, Netherlands
Let's Watch TV, Artists Television Access, San Francisco
San Francisco International Video Festival, San Francisco
No-TV #5, Visual Studies Workshop, Rochester, NY

1985:
The Funnel Experimental Film Centre, Toronto

1984:
World Wide Video Festival, Kijkhuis, The Hague, Netherlands

Performances

2014
subjective affinities/gleaning spaces, Internationale Sommerakademie für Bildende Kunst, Salzburg, Austria

2011
subjective affinities: concretizing the ephemeral - a social convergence, Shift Symposium, Strandline Curatorial Collective, MacKenzie Art Gallery, Regina

2010
Framing Culture/Engaging Community, Production & Process Across the Great Divide or Subjective Affinities & where do you choose to place yourselves or be placed... Simon Fraser University, Vancouver

2008
interrupting orientalism: denying the trajectory, Centre A/SFU Theatre, Vancouver

2005
geography of the present: untitled, Alternator Gallery, Kelowna

2004
representing the unrepresentable: there is no arab art, Zenith Foundation, Barbican Museum, London, England

a comparative study, California Institute of the Arts, Valencia

autopsy of the oblique in a dissection of intent: images of death in a limited genealogy, University of South Florida, Tampa

history of the present: a selective video genealogy, Video Village, Futurshow, Triennale, Milan, Italy

sans titre/untitled, Université du Québec à Montréal, Montréal

human rights and self determination, University of British Columbia, Vancouver
2003: everything and nothing: concretizing the ephemeral/ephemeralizing the concrete, Visible Evidence, Bristol, England
2002: concretizing the ephemeral/ephemeralizing the concrete: throwing out ‘identity’ with the bathwater (and the tub) while carrying on in the bath, IntraNation: Race & Politics in Canadian Art, Emily Carr University, Vancouver

light-cone, Exchange, Video/Performance, Media, San Francisco

1986: Sushi Inc., San Diego, California

1985: in the absence of heroes: warfare/a case for context, Western Front, Vancouver

1984: in the absence of heroes: warfare/a case for context, Music Gallery, Toronto

Selected Collections
Artbank, Canada Council, Ottawa
Art Gallery of Windsor, Ontario
Bibliotheque Nationale, Paris
Canadian Museum of Contemporary Photography, Ottawa
CaixaForum, Fundacio la Ciixa, Barcelona
Carleton University Art Gallery, Ottawa
Centre Georges Pompidou, Paris
Centro Galego de Arte Contemporánea, A Coruña, Spain
Evrson Museum, Syracuse, New York
Experimental Television Centre, Owego, New York
Fotohof, Salzburg, Austria
Franklin Furnace, New York
International Polaroid Collection, Offenbach, Germany
J. Paul Getty Museum, Los Angeles
Kenderdine Art Gallery, Saskatoon

Grants and Awards
2016 Artist in Residence, VIVO Media Arts Centre, Vancouver
2014 Governor Generals Award in Visual and Media Arts, Ottawa
2010 Images Prize for Best Canadian Media Artwork, Images Festival, Toronto
2009 Studio Residency Program, Artspace, Sydney, Australia
2008 Govett-Brewster Gallery, International Visiting Artist Residency, New Zealand
2007 Canada Council Long Term Grant (Visual Arts)
2002 British Columbia Arts Council Media Arts Grant (Photography)
2001 Canada Council Media Production Grant (Video)
2000 British Columbia Arts Council Visual Artists Grant (Photography)
1998 Canada Council Creative Development Grant (Video)
1997 Banff Centre for the Arts, New Media Residency, Alberta
Centre for Art Tapes, Halifax: Production Residency
1996 Canada Council Production Grant (Photography)
1996 New York State Council on the Arts, New Media Grant
1994 New York Foundation for the Arts, Artists’ Fellowship
1993 Banff Centre for the Arts, Photography Residency, Alberta
Art Matters Inc. Fellowship, New York
Wexner Center for the Visual Arts, Columbus, Ohio; Production Residency
Banff Centre for the Arts, Media Arts Residency, Alberta
1990/91 British Columbia Media Arts Program; Travel Grants
1990 Polaroid Corporation 20 x 24” Studio Grant, New York, New York
1990 P.S. 1 Studio, The Institute for Contemporary Art, Queens, New York
1989/90 Artists’ Space Artists’ Grant, New York
1990 P.S. 1 Studio, The Institute for Contemporary Art, Queens, New York
1989 New York State Council on the Arts, Media Production Grant
1988 Long Beach Museum of Art, ‘Open Channels’ Video Production Grant, California

The Media Bureau-Finishing Funds Grant, The Kitchen/NYSCA, New York
1987/88 Canada Council Visual Arts Project Grants
Ontario Arts Council Visual Arts Project Grants
1985-88 Regents Fellowship, University of California, San Diego
1986/90/93 Canada Council Video Production Grants, Media Arts Program
1986 Lightwork, Syracuse, NY (Artist in Residence)
1985 Experimental Television Center, Owego, NY (Artist in Residence)
1984 Music Gallery, Toronto (Commissioned Performance)
1982/97-9/01-2 Canada Council Travel Grants
1981/83 Canada Council Photography Short Term Grants
1981-83/85 Ontario Arts Council Photography Exhibitions Grants
1981/2/4/6 Ontario Arts Council Photography Project Grants
Lectures and Panels

2015:
- Art Is As And Against History: A Conversation on Telling Stories in the Present About the Past, with Elias Khoury, moderated by Kaelen Wilson-Goldie, Home Works 7, Ashkal Alwan, Beirut, Lebanon (panel)
- Historicizing Kanta ma‘aj, with Kaelen Wilson-Goldie, Octavian Esanu & Rico Franses, AUB Art Gallery, Beirut, Lebanon (panel)
- Art and Memory in Lebanon, Carleton University Art Gallery, Ottawa (panel)

2014:
- subjective affinities: concretizing the ephemeral & engaging practices with (un)common knowledges, Alberta Educators’ Institute, Alberta College of Art, Calgary (lecture)
- Global Dialogue: Nomadic Aesthetics and the Importance of Place, Museum of Anthropology, Vancouver
- reFood: ReWorks Residency, Shingwauk Shingwauk Residential Schools Centre/Aigoma University, Sault Ste. Marie
- Collective Futures in the Downtown Eastside: part of Mapping the Everyday: Neighbourhood Claims for the Future, (desmedia collective), Audain Gallery, SFU, Vancouver (forum)

2010:
- sans titre/untitled: the video installation as an active archive +/- a few works leading or following 1982-2010, Argos, Brussels (lecture)
- possible beginnings, Common Knowledge: Collaboration & collectivity in artistic, curatorial & critical practice, Artspace, Sydney, Australia (panel)
- Framing Culture/Engaging Community: Production & Process Across the Great Divide or Subjective Affinities & where do you choose to place yourselves or be placed…, Simon Fraser University, Vancouver (panel)
- What Moves Us, Western Front, Vancouver (panel)

2008:
- representing the unrepresentable: subjective affinities II: Massey University, School of Fine Arts, Wellington, New Zealand (lecture)
- the heart that has no love/pain/generosity is not a heart, Centre A: International Centre for Contemporary Asian Art, Vancouver (lecture)
- subjective affinities I: untitled, ELAM, School of Fine Arts, Auckland University, Aotearoa/New Zealand (lecture)

2007:
- Subjective Affinities: Engaging Practices, Enclosure, Emancipatory Communication and the Global City, Union for Democratic Communications, School of Communication, Simon Fraser University, Vancouver (panel)
- engaging art: practices in the public sphere, Cntr. for Contemporary Arts, Simon Fraser University, Vancouver (lecture)
- Kelowna 2, Alternator Gallery/Swarm, Emily Carr Institute, Vancouver (lecture)
- Cross Cultural Collaboration, Festival 50°/104°, Saskatchewan Filmmop Co-Operative, Regina, Saskatchewan; & Representations of the Middle East (panel)
- perception & process, Gallery Gachet, Vancouver (lecture)
- process > production > presentation, Emily Carr Institute, Vancouver (lecture)

2006:
- Arts + Gentrification in the DTES, Gallery Gachet/Community Arts Network, Vancouver (chair)
- Arts + Gentrification in Urban Centres, Ailibi Room/Community Arts Network, Vancouver (panel)
- perception & process: engaging context/(social) convergence & a global production of art, Plug In ICA, Winnipeg (lecture)

2005:
- come hell or high water: doing the dialectic, IMAA Annual Conference, Winnipeg (lecture/panel)
- elective affinities: desmedia, video & painting in the downtown eastside, Society for Applied Anthropology Annual Conference, Vancouver (panel)
- Victoria International Arts Symposium, Art vrs Violence and War, Victoria (lecture/panel)
- Arts & Gentrification in Urban Centres, CAN/Gallery Gachet, Vancouver (panel)
- perception & process: social convergence in a global production of art, Thompson River University/Kamloops Art Gallery (lecture)
- history of the present, New York University, Center for Media, Culture and History, The Center for Religion and Media, and The Kevorkian Center (lecture)
- exit history: transiting culture(s), some ‘untitled’ instances, 2001-2005, TransCanadas, Wosk Centre For Dialogue/SFU, Vancouver (lecture/panel)
- Neighbourhood, Centre A, Vancouver (forum)

2004:
- Mutations<<Connections – Cultural (Ex)Changes in Asian Diasporas, Centre A, Vancouver (lecture)
- (as if) beauty never ends: 16 Beaver, New York (lecture)
- untitled: California Institute of the Arts, Valencia (lecture)

2003:
- Surviving the Image: Representing Death, University of British Columbia, Dept of Geography, Centre for the Study of Historical Consciousness, and Intl’ Canadian Studies Centre, Vancouver (lecture)
- Tranz Tech, Int’ll Media Art Biennial, Toronto (panel)
- Gallery 101 Galerie, Ottawa, Ontario (lecture)
- Simon Fraser University, Vancouver (lecture)
- Radical Time, UCLA, Los Angeles (panel)
- Making Histories: UCLA, Los Angeles (lecture)
- University of California (lecture)
- Pitzer College, Claremont Colleges, California (lecture)
- Arab Screen Ind. Film Festival, Doha, Qatar (lecture)
- Museum of Contemporary Art, Belgrade, YU (panel)
- MacKenzie Art Gallery, Regina (panel)
- Methodologies of Production, Beirut Cinema Days (lecture)
- Ecole Nationale Superieur de Beaux-Arts, Paris (lecture)

2002:
- Narrative tendencies in Contemporary Media Art, World Wide Video Festival, Amsterdam (lecture)
- Images of the Monde Arabe, NFB, Montréal (lecture)
- Museum of Modern Art, Ljubljana, Slovenia (lecture)
- Zentrum fuer Kunst & Medientechnologie, Karlsruhe
- Cntr for Contemporary Art, Belgrade, Yugoslavia (lect)
- Depot: Kunst und Diskussion, Irvine, Vienna, Austria
- Nations, Pollinations & Dislocations, Vancouver
- National Gallery of Canada, Ottawa (lecture)
- Künstlerhaus Bethanien House, Berlin (lecture)
- Casula Powerhouse, Sydney, Australia (panel)
- College of Fine Arts, Univ. of Sydney, Australia (lect.)
- Banff Centre of the Arts, Alberta (lecture)
- Nova Scotia College of Art & Design, Halifax (lecture)
- Art Gallery of Nova Scotia, Halifax (lecture)
- Southern Alberta Art Gallery, Lethbridge (lecture)
- California Institute of the Arts, Valencia (lecture)
- University of California, San Diego (lecture)
- MusicWest Conference, Vancouver (panel)
- Whitney Museum of American Art ISP, NYC (lecture)
- Ecole Nationale Superieur de Beaux Arts, Paris (lecture)
Concordia University, Montréal (lecture)
Prim Centre d’Arts Médiatiques, Montréal (lecture)
Hampshire College, Northampton, Ma. (lecture)
Center for Near Eastern Studies, NYU (lecture)
Evergreen College, Olympia, Washington (lecture)
Television Exchange, Goethe House, NYC (panel)
New Langton Arts, San Francisco (lecture)
Hochschule der Künste, Berlin (lecture)
Institut du Monde Arabe, Paris (lecture)
Ecole Supérieure d’Etudes Cinématographiques, Paris
Jan Van Eyck Akademie, Maastricht, Netherlands (lect.)
New York Film & Video Council, Hunter College (lect.)
Hartnett Gallery, University of Rochester, NY (lecture)
EM Media, Calgary, Alberta (lecture)
NFB John Spotton Cinema, Toronto (lecture)
911 Media Arts Center, Seattle, Washington (lecture)
Northwest Film & Video Centre, Portland (lecture)
The Banff Centre for the Arts, Banff, Alberta (lecture)
Okanagan University College, Kelowna, B.C. (lecture)
Okanagan University College, Kelowna, B.C. (lecture)
American University of Beirut, Lebanon (lecture)
Beirut University College, Lebanon (lecture)
Art & Culture, Zouk Moushieh, Beirut (lecture)
San Francisco Art Institute, California (lecture)
University of California, Santa Cruz (lecture)
Academy of Art, Helsinki, Finland (lecture)
Die Brucke, Int’l Zentrum Der Westfalischen (lecture)
Wilhelms-Universitat, Münster, Germany (lecture)
University of Ottawa, Ontario (lecture)
Emily Carr College of Art and Design, Vancouver (lect.)
Okanagan College/Okanagan Artists’ Alternative (lect.)
University of California, San Diego (lecture)
Emily Carr College of Art and Design, Vancouver (lect.)
The Banff Centre, Alberta (lecture)
Embassy Cultural House, London, Ontario (lecture)
Dazibao Gallery, Montréal, Québec (lecture)
Southern Alberta Art Gallery, Lethbridge (lecture)
Edmonton Public Library / Latitude 53, Edmonton (lect.)
Grant MacEwan College, Edmonton, Alberta (lecture)
University of Manitoba, Winnipeg (lecture)
York University, Toronto (lecture)
Ryerson Polytchnical Institute, Toronto (lecture)
Photographers Gallery, Saskatoon (lecture)
Toronto Photographers Workshop, Toronto (lecture)
Ontario College of Art, Toronto (lecture)
Concordia University, Montreal (lecture)
University of Winnipeg (lecture)
CEPA Gallery, Buffalo, New York (lecture)

Workshops (conceived, coordinated & lead artist except where noted)
2011 picturing out / drawing in, 20 First Nations students with 10 immigrant urban youth, 5 co-facilitators, 2 days, Ochapawace School & MacKenzie Art Gallery, with Open Door Society (Regina), Ochapowace First Nation & Regina, Saskatchewan
2010 Cumberland House Art and Media Workshops, 35 Metis & First Nations participants and others, 3 co-facilitators, 4 days, Cumberland House, Saskatchewan
2007-09 Native Youth Art Workshops (NYAW), 173 participants, 2.5 years, 32 sessions, 14 guest artists, Kamloops Art Gallery & other locations in the Thompson-Nicola Regional District, B.C.
2007 Out of the Rain, Galleria Gachet, Vancouver (mentor for dtes artists facing multiple barriers, 3 workshops)
2001 desmedia workshop Regina, with SWAP-Street Workers Advocacy Project & Rainbow Youth Coalition (instructor/co-coordinator), desmedia collective; MacKenzie Art Gallery, Regina
2006 Alternator Gallery, Kelowna, B.C. (First Nation’s youth mentoring - video projects)
2000-05 desmedia workshops, weekly workshops @ Carnegie Community Center, Downtown Eastside Women’s Centre, Vancouver, & other places in the dtes (media collective founder, coordinator, instructor), desmedia collective, Vancouver
1999 process and construction of videomaking, Depot, Vienna, Austria
1998 Video Activism, Pacific Centre for Alternative Journalists, Vancouver
1998 Hungry Minds Think Alike, Künstlerhaus Bethanien, Berlin
1996 immigration/emigration, Centre for Art Tapes, Halifax, Nova Scotia
1995 video process and production, Prim Centre d’Arts Médiatiques, Montréal
1995 Subj ect hood/Objecthood: The Representation of Us, the ‘other’ and the Construction of Culture; situated here, there and in ‘The Lebanon’ between here and elsewhere, American Centre, Paris
1994 Linguistic Alibis + Representational Strategies, VIVO (Video In), Vancouver
1994 Linguistic Alibis + Representational Strategies, UBC Okanagan, Kelowna, B.C.
1992 Beirut/NY/Berlin, Botschaft/Friseur e.V., Berlin (co-ordination/participating artist)
The Lebanon Project: year long media production and criticism workshops, Beirut, Lebanon.

Teaching
2015 Internationale Sommerakademie für Bildende Kunst, Salzburg, Austria: Photography
2001 Emily Carr Institute of Art & Design, Vancouver; Installation Art
2000 Emily Carr Institute of Art & Design, Vancouver; Creative Processes
1992 The Lebanon Project, Beirut: year long media production & criticism workshops
1988 University of California, San Diego; The Structure of Art (Teaching Assistantship)
1987 " The Structure of Art (Teaching Assistantship), and Graduate Advisor (Tutor).
1986 " Films in a Social Context (Teaching Assistantship), and History of Video (Tutor).
1985 " Introduction to Video I, II / Media & Intro to Photography (Teaching Assistantships)

Studies
1988 Whitney Museum of American Art, Independent Study Program
1988 University of California, San Diego; MFA
Curatorial Projects and Related Work

2016
**thirstDays**, 12 events/programs over 12 months with 24 curators I selected to curate ca. 100 artists, VIVO Media Arts Centre (and Native Education College), Vancouver (curator, artists in residence & co-coordinator)

2012
**ReWorks Residency**, Shingwauk Shingwauk Residential Schools Centre / Algoma University, Sault Ste. Marie (curator, lead artist, coordinator, co-facilitator)

2009
**Bell Award in Video Art**, Canada Council, Ottawa (Jury Member)


**WEAVE (Women Engaged in the Arts: Vision and Empowerment)**, Downtown Eastside Women’s Centre, Vancouver (curator; advisory committee meeting)

2008
**Collective Affinities/Out of Our Present**, The dtes Community Arts Network (CAN), CAN Munch #12, 11/6/08, Gallery Gatch, Vancouver (curator)

2007-09
**NYAW (Native Youth Art Workshops)**, 173 participants, 14 guest artists, Kamloops Art Gallery & other locations in the Thompson-Nicola Regional District, BC (initiator, lead artist, coordinator, co-facilitator)

2007
**Out of the Rain**, Thompson-Nicola Regional Regional District, BC (curator)

2006
**The Olive Project: Two Minutes For Peace & Justice**, Tranz Tech Media Art Biennial, Toronto and Nablus (Hard Pressed Collective, co-curator)

2005
**in/tangible cartographies**, Video Village, Futurshow, Trienalle, Milan, Italy (curator)

2004
**Nacho Video Arabe**, Centro Cultural Cajastur, Muralla Romana, Gijón, Spain (co-curator)

**in/tangible cartographies**, Video Village, Futurshow, Trienalle, Milan, Italy (curator)

2003
**in/tangible cartographies**, video and film, 42 artists/63 tapes and films, Havana Biennale, Cuba (curator)

2002
**in/tangible cartographies: sliding life through narrow spaces forced into (cracks) where rivers would not (yet) flow**, video program, UCLA Television and Film Archives, Los Angeles (curator)

**in/tangible cartographies**, 33 videotapes, 23 artists, 10 hour program, catalogue; World Wide Video Festival, Amsterdam with tour to: Landesmuseum, Linz, Austria; Pacific Film Archives, UC Berkeley; Pacific Cinematheque, Vancouver; and Cinematheque Ontario, Toronto (curator)

2001
**desmedia project**, weekly workshops @ Carnegie Community Cntr, Downtown Eastside Women’s Cntr, Oppenheimer Prk, Vancouver, 237 Carrall St & other places across the country: media collective (founder, coordinator, instructor - ongoing)

2000
**desmedia workshop @ MacKenzie Art Gallery**, Regina with SWAP-Street Workers Advocacy Project & Rainbow Youth Coalition (jury member)

**History of Our Present**, 17 films & videotapes, 15 artists, 8 hour program, catalogue; Argos Film and Video Festival, Brussels (curator)

2000-
**Digital Earth Foundation**, Vancouver (Board Member)

**Americas on the Verge** – Society for Art and Culture, Vancouver (Board Member)

1999
**Canada Council for the Arts Visual Arts Advisory Committee** (Member)

1998
**Subjective Affinities/Out of Our Present**, Centre for Art Tapes, Halifax, Nova Scotia: group video exhibition: (Curator)

1997-8
**Video In**, Satellite Video Exchange, Vancouver; (Programming and Distribution Committees).

1997
**Canada Council Media Arts Annual Assistance for Presentation Programming Grants** (Jury Member).

1996
**East of Here...reimagining the ‘Orient’**: group exhibition of 42 artists focusing on constructions/representations of the Middle East; 13 installations & 8 programs of video & 16mm film screenings, 1 panel discussion & 50 page catalogue with 3 essays & complete descriptions, YZY Artists’ Outlet, Toronto, Ontario: (Curator, Coordinator, Editor & Writer.

**Update '96: Houna wa Hounak (Here and Elsewhere)**: installation and film/video/performance/musical performance with 20 international artists, part of Copenhagen ’96, Turbine Halls, Copenhagen, Denmark: (Co-curator/Coordinator).

1994
**Nation & Imagination: New Perspectives on “Documentary” & the Middle East**, Video In, Vancouver (Curator).

**Canada Council Media Arts Section Video Production Grants** (Jury Member).

1992-95
**Beirut/Berlin/NY installation exhibition/symposium exchange program**, (Coordinator).

1992-93
**Compilation Videotape Series from Lebanon**, (productions with 16 media artists), (Coordinator, Instructor, Producer).

1988
**Exchange II**, video and performance event at/with the San Francisco Art Institute & the University of California, San Diego; at SUSHI Gallery, San Diego & MEDIA, San Francisco, (Coordinator).

1987
**Small Dogs**, performance/video event at Sushi, Inc., San Diego (Coordinator).

**Alternate Voices**, UCSD/La Jolla Museum of Contemporary Art, (Lecture series Co-curator and Fundraiser).
Selected Books


Contemporary Art in Multicultural Education, ed. Susan Cahan, Zoya Kocur, Aboriginal Healing Foundation, Ottawa, 2011

Damp: Contemporary Vancouver Media Art, p 70-76; Swimming Upstream/Fragment from a Conversation, with Cease Wyss, ed. Oliver Hockenhull & Alex Mackenzie, Anvil Press, 2008

Dekonstruktion & Video, Film Laden Kassel, e.V., Germany, 1994

From the Warring Factions, Ammiel Alcalay, p 161, Beyond Baroque Books, Venice, California, 2002


The history that has no love/pain/generosity is not a heart, ed. Haema Sivanesan, essays by Haema Sivanesan, Paula Abood, Kathy Gannon, ‘South Asian Visual Arts Centre, Toronto, 2010


Lieu Like This: Artistic Practices in the Realm of Collectives, Politics, and Resistance, Bitter/Webber et al, p 172-186, Edition Camera Austria, Graz, 2005


Safar/Voyage: Contemporary Works by Arab, Iranian, and Turkish Artists; (sites+) demarcations. by Jayce Salloum, p 53-59, ed. Fereshtheg


Semiotext(e) Canadas: ruin; unnecessary illusions, p 231, 313-314, Semiotext(e) #17, Volume VI, Issue 2, edited by Jordan Zinovich, Semiotext(e), New York and Marginal Editions, Peterborough, 1994


Witnessing Untitled, Christopher Harker, The University of British Columbia, Vancouver, 2004

Zones of Contact 2006 Biennale of Sydney: A Critical Reader, Natasha Bullock & Reuben Keehan ed; Making Contact, by Emma Bugden, p 23;

The Contact Zone: Thoughts of the 2006 Biennale of Sydney, by Jacqueline Milner, p 28, 31, 32, 34, Artspace, Sydney, 2006

Catalogues

A Better Place, beyond utopia: today’s search for a better place, Timothy Long, p 8 – 17 & 34 – 35, MacKenzie Art Gallery, Regina,
Spits, Amsterdam, All Art is Full of Politics, by Coromandel Brombacher, 10/18/01
The Globe and Mail, Toronto: A Clear Case of Photographer as Camera, Gary Michael Dault, 4/9/82; 5/14, 9/3, 11, 17/82; 10/20, 22, 11/26/83; 1/10/85; Museum shelves Arab show, Ray Conlogue, p A5, 9/26/01; Museum reconsiders plan to delay Arab show, Daniel Leblanc, p A7, 9/28/01; 10/22/01; A trip to a traumatized Afghan valley, James Bradshaw, p R4, 4/3/10
The Independent, New York, 6/90; 10/87; Museum reconsiders plan to delay Arab show, Daniel Leblanc, p A7, 9/28/01; 10/22/01; A trip to a traumatized Afghan valley, James Bradshaw, p R4, 4/3/10
The Province, Vancouver, Second-hand rows reveal love of kitsch, Art Perry, 8/6/85
The Ascent of Man, by Gilbert Turp, p 32, Summer 1988
Voir, Ottawa: Bras long, manches retroussées, by Suzanne Richard, 8/0/03
Voir, Montréal: Jayce Salloum, Stéphane Aquin, p 53, 11/21/96; Vie des Hauts, by Eric Fourlanty, 1/9/92
West Coast Line #64, vol 43, no 4, Spring/Summer 2010, orientalism & ephemera, edited by Jamelie Hassan, interrupting >/< orientalism: denying the trajectory, p 112-123; #74, vol 46 no 2, Summer 2012, Reconcile This!, edited by Jonathan Dewar and Ayumi Goto, Risky Business, by Meeka Morgan, Karine Ng & Jayce Salloum, p 148-161; Vancouver
WhiteWalls, Making Pictures in Lebanon, Number 37, Summer, 1996, p 85-93, Chicago
Zitty, Berlin, Germany, 6/1/95, 8/17/98

DVD Compilations/CDs:
Resistance(s), Experimental Films from the Middle East and North Africa, untitled part 3b: (as if) beauty never ends., Lowave, Paris, 2006
Temporal Transmissions, untitled part 4: terra incognita, Alternator Gallery, Kelowna, 2005
Never Give Up: Music from the NYAW, Native Youth Art Workshops, Kamloops, 2009

Selected Online Publications
linkedin.com/in/jaycesalloum
vimeo.com/salloum
canadianart.ca/art/features/2010/09/01/jayce-salloum
mkg127.com/artists/salloum/salloum-texts/representing-the-unrepresentable.pdf
http://savac.net/heart-kenderdine/
kag.bc.ca/docs/fuse-kag(pp).pdf
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fillip.ca/content/re-documentary-practices
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