Video/Film: if two dates, first date indicates year produced & edited, second date shooting/gathering of material

"..In the absence of heroes.." Part IV: Warfare/A case for context - Introduction, 60:00, VHS to ¾" 1984
"..In the absence of heroes.." Part IV: Warfare/A case for context, 43:00, VHS to ¾" 1984

"The Ascent of Man.." 24:00, Part I: Silent Running, 4:42; Part I: Appendix, 4:40; Part II: Conditions of Mercy, 6:15; Part III: Acts of Consumption, 8:00, VHS to ¾", 1985-1987

Episode 1: So. Cal., 33:00, Sony Super-Beta, 1988

Once you’ve shot the gun you can’t stop the bullet, 8:00, 8mm videotape and Super-8 film, 1988

Muqaddimah Li-Nihayat Jidal (Introduction to the End of an Argument)/Speaking for oneself...
Speaking for others, 41:41, 8mm & VHS, English, Arabic, French, and Hebrew (co-directed by Elia Suleiman), 1990 (1988)

(Talaeen a Junuub )/Up to the South, 60:00, Hi-8 & Reg-8, BetacamSP final, Arabic, English and French (co-directed by Walid Raad), 1993 (1992)

(This is Not Beirut) کان ها پا کان/There was and there was not, 49:00, Hi-8, VHS & 35mm orig., BetacamSP final, Arabic and English, Lebanon/USA/Canada, 1994 (1992)


untitled part 2: beauty and the east, 50:15, DVM. Former Yugoslavia (Bosnia-Herzegovina, Croatia, Macedonia, Serbia & Montenegro, Slovenia), Austria, USA, Canada, 2003 (1999)


untitled part 4: terra (in)cognita, 37:30, DVM, N’Syilx’cen & English, Syilx (Okanagan), Canada, 2005

all is not lost but some things may have been misplaced along the way (or) of endings and beginnings and some points in-between, 113:00, DVM, Syilx (Okanagan) Territory, Canada, 2009 (2007)
untitled part 6: upon the resonance/weight of histories, 146:45, HD, Aotearoa/New Zealand (with Te Miringa Hohaia), 2010 (2009)

untitled part 7.1: scenes/settings, 5:11, from: the heart that has no love/pain/generosity is not a heart (fragments), HD, 2010 (2008)

untitled part 7.2: assembly, 14:13, from: the heart that has no love/pain/generosity is not a heart (fragments), Deri/Farsi & Hazaragi subtitled in English, HD, 2010 (2008)

untitled part 7.3: shahnameh/band-e-amir, 30:30, from: the heart that has no love/pain/generosity is not a heart (fragments), Deri/Farsi & Hazaragi subtitled in English, HD, 2010 (2008)

untitled part 7.4: cave interiors, 4:42, from: the heart that has no love/pain/generosity is not a heart (fragments), HD, 2010 (2008)

untitled part 7.5: statue fragments, 6:16, from: the heart that has no love/pain/generosity is not a heart (fragments), HD, 2010 (2008)


**Installation, sculpture & photography projects**

1977 - 1978 nite/day photographs: San Francisco, Death Valley & area, silver gelatin photographs selenium toned, 1977-78

1978 - 1979 thru the stillness that flies behind me., 50 selenium toned silver gelatin prints

1981 - 1982 SX-70 Polaroid & Type 58 & 59 Polacolor photographs

1981 - 1983 Precarious Acquiescence

1985 - 1988 “..The Ascent of Man..” (Acts of Consumption), dimensions variable

1980 - 1985 recent maps & occurrent stages/progenous routes, from a group of 30 silver gelatin prints,

1980 - 1983 “... In the absence of heroes...” Part I: progenous routes, from a group of 55 chromogenic photographs

1984 “...In the absence of heroes...” Part III: Paradigmatic Shifts, 30” x 40” photographs

“...In the absence of heroes...” Part IV: Relentless Verity (Warfare/A case for context), ink & photographs, mixed media maquettes; prints courtesy, Public Archive Canada,
1982 *Instant Design Predetermined Values*, from A case for context. 8” x 10” Polaroid photographs,

1982 *precarious acquiescence*, 8.5” x 11” collage on letter paper pages, series

1987 - 1988 *re-membering you (mute pictures)*, 8” x 10” painted/inked black and white photo reproductions and sound loop installation. Dimensions variable.

1988 *re-engagements*, 16 x 20” chromogenic photographs from videotape with text superimposed.

1988 - 1989 *Stupid pleasures...*, 20” x 24” (50.8 x 61 cm), Polaroid photographs with text

1988 - 2003 *untitled photographs: NYC (various titles: TO THE TRADE, 22 oz Thunderbolt, HOMEMADE CHOCOLATE, Neutral/Brakes/Steering)*, Ektacolour chromogenic photographs. Dimensions variable

1988 - 2003 *Kan ya ma Kan (There was and there was not)*, documents, reproductions, photographs, film, video, objects, acrylic, glass, dimensions variable

1992 *(sites +) demarcations...* 75 – 16” x 20” chromogenic photographs with texts

1999 - 2009 *map of the world*, sculpture installation, documents, photographs, organic matter, drawings, objects, ink, tentest board. 98 x 144 inches (243.8 x 365.8 cm)

2001 - 2009 *everything and nothing and other works from the ongoing project ‘untitled’, multi-channeled video installation*, size variable


2004 - 2013 *untitled photographs: location/dis-location(s)*, digital photographs, dimensions variable

2008 - 2012 *the heart that has no love/pain/generosity is not a heart*, digital inkjet photographs, video loops, paintings, drawings, objects, documents, (with Khadim Ali)

2010 *all is not 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*, multi-channeled video installation, size variable

2012 - 2013 *untitled photographs: location/dis-location(s): contingent promises*

2013 - 2015 *Kan ya ma Kan (There was and there was not) (fragments)*, documents, reproductions, photographs, film, video, objects, acrylic, dimensions variable

2014 *untitled photographs: location/dis-location(s): gleaning spaces*
2016 *A history of photography*, MKG127 Gallery, Toronto

2017 *untitled photographs: location/dis-location(s): beyond the pale*

2019 *untitled photographs: location/dis-location(s): verisimilitude(s) and permutations*

2014 - 2015 *the heart that has no love/pain/generosity is not a heart (fragments)*, digital inkjet photographs, video loops, drawings, objects, documents

2017 - 2020 *torn paper sculptures*: paper and photopaper

**Public Art**

1985 *man’oeuvre*: 9 - 30” x 40” chromogenic photographs, original mirrored tiles, Cameron Public House, Toronto


**Territory**, Artspeak & Presentation House, 30 images displayed in City of Vancouver transit shelter back-lit signage spaces, curated by Melanie O’Brian & Helga Pakasaar, Vancouver

2001 **Footprints Community Art Project**, sidewalk community mosaics, produced & designed “Heart of the City” mosaic at Main & Hastings St. and “memorial mosaic” at Oppenheimer Park, Downtown Eastside, desmedia collective, Vancouver

2005 **(un)classified materials: a public archives; present histories/history of the present**, Vancouver Art Gallery (commission)

2006 **Territory**, Artspeak & Presentation House, 30 images displayed in City of Vancouver transit shelters, Vancouver

2016 **Coastal**, 30 large scale *location/dis-location(s)* photographs in transit shelters, producer: City of Vancouver Public Art Commission

**Cultural Perspectives**, Seattle Municipal Tower Gallery, Seattle


*beyond now*, *The Pandemic is a Portal*, curated by cheyanne turions, SFU Galleries, Vancouver; *BIPOC practices during Covid19*, Ethnocultural Art Histories Research, Concordia University, Montréal; & *Strength In Numbers*, MKG127 Gallery, Toronto (online)

**Published Writing**


1983 “...*In the absence of heroes...*” Part IV: Warfare/A case for context. (Relentless verity), p 11-18, Production/ReProduction; A-Space, Toronto, Canada

1986 *The Ascent of Man*, 40 pgs, 8.5 x 10 inches, black & white, artists’ book, San Diego

1988 *remembering you (mute pictures)*, 63 pgs, 8.5 x 11 inches & postcard, colour, artists’ book, San Diego

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

1995 *(sites +) demarcations.., making pictures in Lebanon*, p cover & 2 - 10, Fall, Vol. 8, No. 1, Public Culture: Controversies, Society for Transnational Cultural Studies, Chicago


1996 *There Was and There Was Not (Kan ya ma Kan); ..this is not Beirut*., with François Dion, Optica, un centre en art contemporain, Montréal

*..east of here.. (upon arrival)*, p 4-6, ..east of here.. (re)imagining the ‘orient’, YYY, Toronto

1997 *Houna wa Hounak (Here and Elsewhere)*, Update ’96; Copenhagen, Denmark, essay with Moukhtar Kocache


*History of our present: new arab film and video*, p 62 - 105, essay, Argos Festival, Brussels

*“everything and nothing”, or art and the politics of “war”*, Vol 24-4, Dec., Fuse Magazine, Toronto

*Occupied Territories*, with Molly Hankwitz, Vol. 12, Nov., Front Magazine, Vancouver


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

*From Lebanon to Kelowna*, p 185-292, Practical Dreamers: Conversations with Movie Artists, ed. Mike Hoolboom, Coach House Books, Toronto

2010 **interrupting >/< orientalism: denying the trajectory**, p 112-123, orientalism & ephemera, West Coast Line #64, ed. Jamelie Hassan, vol 43, no 4, Spring/Summer


**Up to the South ...excerpts**, with Walid Ra’ad, p 142-145, #17, Fall, Projectile Publishing, Fillip, Vancouver


2016 **rencontres improbables (the secret encounters of Kusama Khalthoum),** essay with Mireille Kassar, Galerie Oqbo - raum für bild wort ton, Berlin

2017 **tangible cartographies: surviving the colonial/welcome to my house**, with Manuel Pina, p 43-69, Performing Utopias in the Contemporary Americas, ed. Kim Beauchesne & Alessandra Santos, Palgrave Macmillan, NYC


2018 **quenching thirst, intermittent slaking and continues desire**, thirstDays - end notes, p 73-93, VIVO Media Arts Centre, Vancouver

2020 **beyond now**, (online), The Pandemic is a Portal, SFU Galleries, Vancouver; and Ethnocultural Art Histories Research (EAHR), Concordia University, Montréal

### Performance

1984 - 1985 ‘...In the absence of heroes...’: Part IV: Relentless Verity (Warfare/A case for context),

Toronto, Winnipeg, Vancouver

1988 **light-cone**, San Diego & San Francisco

2002 - 2003 **concretizing the ephemeral/ephemeralizing the concrete: throwing out ‘identity’ with the bathwater (and the tub) while carrying on in the bath**, Vancouver & Bristol, England


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

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

**human rights and self determination**, University of British Columbia, Vancouver

2005 **genealogy of the present: untitled**, Alternator Gallery, Kelowa

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

**representing the unrepresentable: subjective affinities I**, Govett-Brewster Art Gallery, New Plymouth, New Zealand

**representing the unrepresentable: subjective affinities III**, We Declare/Flying University, Gallery Gachet, Vancouver
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

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

2014 tangible cartographiers: surviving the colonial/welcome to my house, (with Manuel Pina), Performing Utopias Conference, The University of British Columbia, Vancouver

2015 secret agents.. working in/out of untitled photographs: location/dis-location(s): gleaning spaces, Carleton University, Ottawa

**Workshops/Collectives**

1990 - 1994 **Cheap Art**, New York, various projects (NYC & Hamburg)
   1992 Beirut/NY/Berlin, Botschaft/Friseur e.V., Berlin
   **The Lebanon Project**: year long media production and criticism workshops, Beirut, Lebanon

2000 - 2005 **desmedia collective**, weekly workshops at Carnegie Community Center, Downtown Eastside Women’s Centre, and other places in the downtown eastside Vancouver; public art projects and exhibitions/screenings, Vancouver & other locations

2007 - 2009 **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. (with Meeka Morgan, Victoria Morgan & Rob Hall)

2015 **AKA**, Vancouver

**Other Workshops**

1994 **Linguistic Alibis + Representational Strategies**, Vancouver & Kelowna, B.C.

1995 **Subjiecehood/Objecthood: The Representation of Us, the ‘other’ and the Construction of Culture; situated here, there and in ‘The Lebanon’, between here and elsewhere**, American Center, Paris

1996 **video process and production**, Edmonton

1998 **Hungry Minds Think Alike**, Künstlerhaus Bethanien, Berlin (with Walid Raad)

1999 **immigration/emmigration**, Centre for Art Tapes, Halifax, Nova Scotia

2001 **Video Activism**, Pacific Centre for Alternative Journalists, Vancouver

2001 **desmedia workshop Regina**, with SWAP-Street Workers Advocacy Project & Rainbow Youth Coalition (instructor/co-coordinator), desmedia collective, MacKenzie Art Gallery, Regina

2007 **Out of the Rain**, Gallery Gachet, Vancouver (mentor for dtes artists facing multiple barriers, 3 workshops)

2006 **First Nation’s youth mentoring - video projects**, Alternator Gallery, Kelowna, B.C.

2010 **Cumberland House Art and Media Workshops**, 35 Metis & First Nations participants and others, 3 co-facilitators, 4 days, Cumberland House, Saskatchewan
Pictures and Protests: Discussing the Tamil Diaspora Demonstrations: the archive, SAVAC, University of Toronto, Hart House

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

Curatorial and Related work

1982 New Canadian Photography, exhibition and catalogue of 18 artists at the Canadian Centre of Photography, Toronto

1982 - 1984 The Toronto Photographers Workshop: curatorial committee member


1983- 1985 A-Space, Toronto: member of the Exhibitions Committee

1983 CARO, Canadian Artists Representation Ontario: Board Member

1985 Issues of Censorship, A-Space: (co-curator)

1985 Toronto Documentary Photography Project: exhibition of commissioned projects at Harbourfront produced in collaboration with the Toronto Photographers Workshop, catalogue co-sponsored by Photo Communique magazine (conception, co-curating and coordination).

1992 - 1993 Compilation Videotape Series from Lebanon (productions with 16 media artists), coordinator, instructor, producer


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

1996 East of Here..(re)imagining 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, YYZ Artists’ Outlet, Toronto, Ontario: (curator and editor)

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

2001 History of Our Present: 17 films/videotapes, 15 artists, 8 hr program (cat.); Argos Film & Video Festival, Brussels (Curator)

2001 - 2008 in/tangible cartographies: sliding life through narrow spaces forced into (cracks) where rivers would not (yet) flow: 33 videotapes, 23 artists, 10 hour program, catalogue; World Wide Video Festival, Amsterdam with tour to: Landesmuseum, Linz, Austria; : video program, UCLA Television and Film Archives, Los Angeles; Pacific Film Archives, UC Berkeley; Pacific Cinematheque, Vancouver; and Cinematheque Ontario, Toronto. (Curator)
2002 - 2008  **Community Arts Network (CAN)/ Community Arts Initiative (CAI)**, creative community development, Downtown Eastside arts coalition, Vancouver (founding & core member)

