



The exhibition brings together over twenty pieces covering videos and installations on view up to February, 2014

CA2M holds the first solo exhibition in Spain by the Lebanese artist, Rabih Mroué

- Mroué's work reflects experiences that marked his biography, as Lebanon's Civil war alongside the Israeli occupation.
- October 25, Performative talk by Rabih Mroué

28.sep.13.- Holds the first solo exhibition by Rabih Mroué in Spain, *Image(s), mon amour*. Curated by Aurora Fernández Polanco and on view up to February 2014, the show is a co-production with Salt, Istanbul, where it will be on view over the next year.

The show, with over twenty pieces among videos and installations, entails reflection on use of images for (and against) official narratives: from the Lebanese geopolitical reality to the massive production of images of the Syrian revolution. Under this exhibition, Rabih Mroué will hold a Performative-talk on 25 October at 20:00.

Throughout specific experiences that marked his biography, Mroué's work, carried out through his personal file, are based on his own life experiences (specifically the period gathering 1975-1990 Lebanon war and post-war, alongside the Israeli occupation) raise questions that, among our own life experiences together with news from the media, concerns all of us; issues that have to do with truth, fiction, memory, forgetfulness, disappearance, and mechanisms that rule representation tricks or that establish new and powerful relationship between those images and our bodies.





Old House, 2006, offers the poetic keys of his work to illustrate the debate and tensions he feels himself about the buried deep memory he remembers and the need to forget about. In *Grandfather, Father and Son*, 2010, tells his family story: his grandfather's theology and communist library, Fibonacci's unpublished treatise written by Mouré's Dad, and the single published story by Rabih.

Tensions and complicity between "I" and "We"

In March 2011, Rabih Mroué decides to change the title of the INIVA solo show in London, "I, the Undersigned" for "I, ~~the Undersigned~~ The People are demanding". At the Squares of Tunisia, Egypt, Yemen, Libya, Bahrain, Jordan, Oman and Syria started back then the Arab Spring; at the same time, Europeans started to take over the streets.

The "Me" is putted aside to give rise to "We"; the verb used in London - "are"- pointed the importance of the people no longer as a compact and singular entity, as in many of the master narratives from the 20th century. That WE that demands the title -"are"- refers to people all together, individuals and mass who, with a single voice shout at the political and economic powers that (no longer) represents them. Problematizing (with images) the relationship between I and We, mass and individual, is just a constant that has accompanied Rabih Mroué's art production.

Acting images

Rabih Mroué's videos and installations in Image(s), mon amour, are debtors of performative talks. Mroué's last work about the Syrian revolution shows his interest in what the images do, rather in their meaning. Images do not mimetically register events, instead they make testimony, run, cheat, have an impact, emotionally affect or convince, in short: they "act".

The galleries displaying part of Mroué's works from dOCUMENTA (13) tour around the footage that Mroué collected from the webpage that, at the beginning of the Syrian Revolution, showed Syrians filming their own death, as it is explained in his video that summarizes part of his "non-academic lecture" *The Pixelated Revolution*, an example of how we gone from the





proper event that becomes an image of itself, to the image that becomes an event itself.

Rabih Mroué (Beirut, 1967) developed his career as director, playwright, performer, essayist and visual artist. Mroué sets out with a documental basis from files (news, photographs, videos, etc.) moving in between reality and fiction. Mroué is co-founder of Beirut Art Center (BAC) and since 1995 he collaborated with Future TV Lebanon channel as playwright as well as animation short film and documental director.

A bilingual Spanish-English exhibition catalogue will be published including Rabih Mroué's anthology and texts by Bilal Khbeiz, Aurora Fernández Polanco, Lina Saneh and Pablo Martínez.

Parallel Activities

Alongside the show, the "Images taking over the squares" workshop will take place November 20th, conducted by Aurora Fernández Polanco, Rabih Mroué, Ziad Chakaroun, Carles Guerra, Peio Aguirre, Yayo Aznar y Marc Roig, among others.

Every Saturday and Sunday a exhibition tour will take place at 18:30. For further information about the exhibition and other activities visit www.ca2m.org

