

Mounira Al Solh, *Now Eat My Script*, 2014

HD video, 24' 50", 16:9, colour, sound

°1978, Beirut, works and lives in Beirut and Amsterdam

The work of Mounira Al Solh mainly consists of video, but in her multimedia installations she also works with painting, performance and drawings. The projects of Mounira Al Solh are often autobiographical, with a strong focus on migration and dual nationality. Mounira Al Solh confronts her works with different contexts and typologies, represented by characters played by herself, acquaintances and people she accidentally meets. In *The Sea Is A Stereo* Mounira Al Solh films and interviews a group of men who go for a swim at the Corniche in Beirut every day, in all weathers, war or no war. By using her own voice in the voiceover, Mounira Al Solh emphasizes the remarkability and vulnerability of this daily routine and the sometimes absurd, fictional nature of reality. In *Dinosaurs* (2012) she draws inspiration from the films of John Cassavettes, and in particular, from the central role of alcohol in the behaviour, the relationships and the stories of the characters in his movies. *Dinosaurs* contains different original scenes re-enacted by Mounira Al Solh and a group of friends in Beirut. This results in some very strong images of loneliness, intimacy and aggression. The feeling of vulnerability is also enlarged by their faltering acting performances.

The exhibition *Traces: Austruweel* presents Mounira Al Solh's latest film *Now Eat My Script*, which premiered in the Sfeir-Semler gallery in Beirut. It starts with a family anecdote of one of the artist's aunts who was able to bring a slaughtered sheep from Syria into the country during the civil war, in an ingenious, but further unspecified manner. In the film, Mounira Al Solh investigates her relation to the neighbouring country of Syria and the huge number of refugees flowing into Lebanon. The film explores the process of memory, how a memory can affect the present and colour a daily reality. It focuses in particular on traumatic experiences, which can only be described after the event and never during the event itself.

Mounira Al Solh studied at the Rijksakademie in Amsterdam and painting at the University of Lebanon in Beirut. She was invited for the following solo exhibitions (a selection): *All Mother Tongues are Difficult*, Sfeir-Semler Gallery, Beirut, 2014; *Mounira Al Solh and Sarah Forrest*, CCA, Glasgow, 2013; and *suddenly there were women*, Ministerie van Buitenlandse Zaken, Den Haag, 2013; *The Sea Is A Stereo*, Grunt Gallery, Vancouver, 2012; *Mounira Al Solh & Bassam Ramwlawi and Drawings by René Daniels*, SMBA, Amsterdam, 2011. Her work was

also shown in the following group exhibitions (a selection): *Drowning and Swallowing This Text*, LACE, Los Angeles, 2014; *The Pink Spy*, M HKA, Antwerp, 2013; *Artificial Amsterdam*, De Appel, Amsterdam, 2013; *Dinosaurs*, Art in General, New York, 2012; *I'm Not Here. An Exhibition Without Francis Alÿs*, De Appel, Amsterdam, 2010.

mouniraalsolh.com

Venue: the Customs house on Kattendijkdok – Oostkaai 21A

Map: 6