

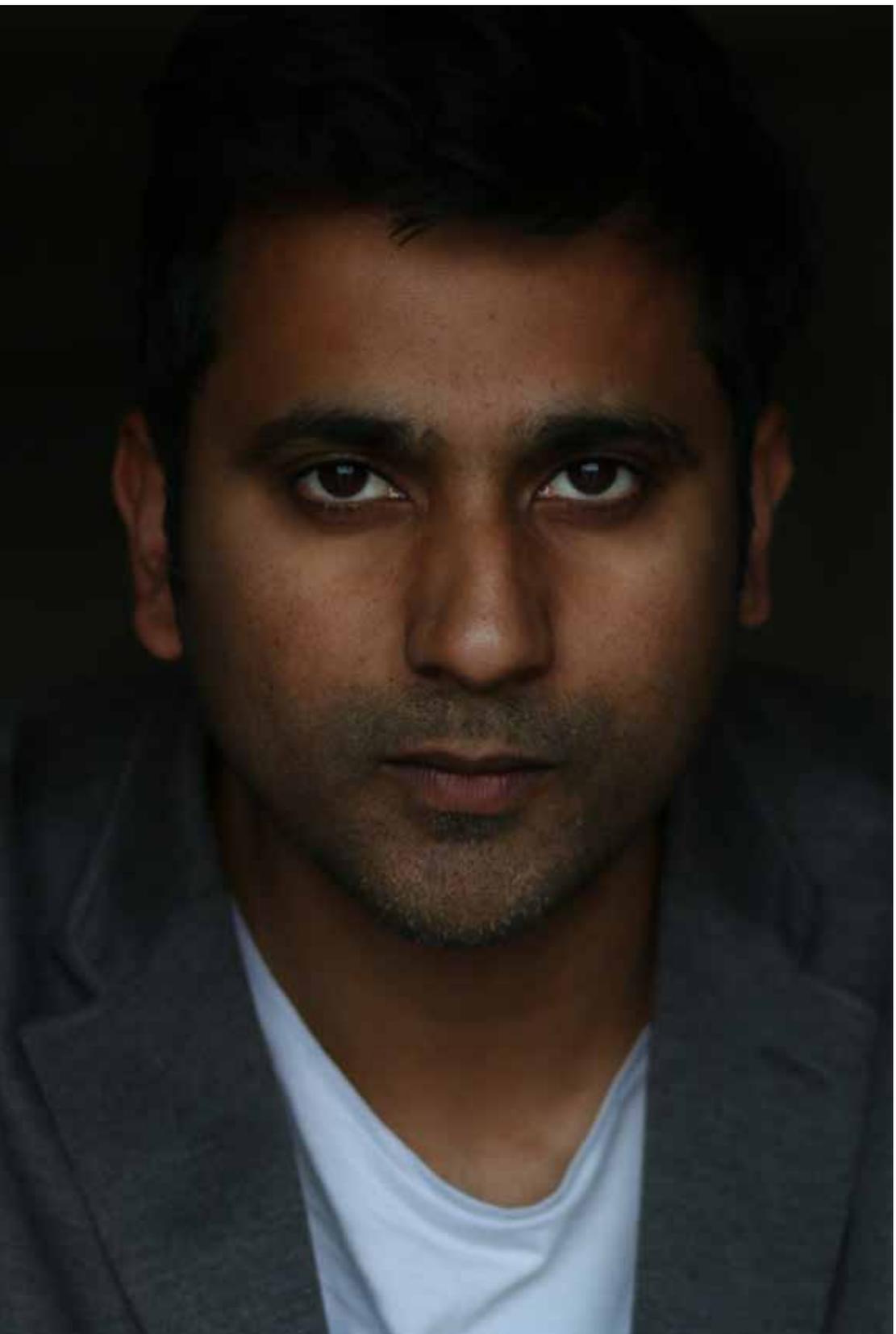
BASIR MAHMOOD
EYES RECENTLY SEEN



LETITIA

Letitia is dedicated to facilitating engagement with contemporary art in Lebanon through the exhibition of emerging and established artists. Interested in innovative approaches to art-making, Letitia presents work across disciplines and regions with a project-focused model that nurtures the growth of artists from the MENA region as well as showcasing international artists. Letitia gallery offers both local audiences and visitors to Beirut the opportunity to discover artists, through a program of five exhibitions a year, and to gain a deeper understanding of their practice through public programming that includes talks, off-site projects, and site-specific commissioning.

BASIR MAHMOOD: *EYES RECENTLY SEEN*



BASIR
MAHMOOD

*EYES
RECENTLY
SEEN*

6 SEPTEMBER–
3 NOVEMBER 2018

LETITIA
BEIRUT

INTRODUCTION

Letitia Gallery is delighted to present *Eyes Recently Seen*, an exhibition of video and photography by Basir Mahmood (b. 1985, Pakistan). Guest curator Lauren Wetmore has worked closely with Mahmood, bringing together works from the past five years with newly created photographs to explore the artist's process and preoccupations.

We are grateful to Amanda Abi Khalil, Gaya Fodoulian and Adib Dada for their invaluable assistance in mounting this exhibition, and to Christine Tohmé for generously collaborating with Letitia to present Basir Mahmood's artist talk at Ashkal Alwan, The Lebanese Association for Plastic Arts.

Finally, our sincere thanks to Basir Mahmood, who continues to explore his position as an artist with humanity and rigor. In *Eyes Recently Seen*, he has given us an intimate meditation on the social, political and aesthetic structures that surround us today.

Annie Vartivarian
Director Letitia



Holy Water from Mecca, 2015
Inkjet on photo rag
100 × 66.67 cm

BASIR MAHMOOD: *EYES RECENTLY SEEN*

Eyes Recently Seen presents new and existing works by Basir Mahmood to reveal the distinctive processes by which the artist recreates his own visual experiences. Fascinated by the structures of daily life – labor, hierarchy, distribution and identity – Mahmood’s work occupies a space between staged scenes and spontaneous documentation. He considers his work as a conceptual practice, communicated through photography and video.

In *Eyes Recently Seen*, works from the past five years of Mahmood’s practice, which range from meditations on fishermen and holy water to studies of human gestures, are shown together with new pieces that think through the implications (aesthetic and otherwise) of communal human consumption. Together the works weave a narrative elucidating Mahmood’s artistic position, which brings an array of contexts and themes into sharp focus by allowing viewers to transcend the distinction between how an artist sees the world and how the world is seen.

Lauren Wetmore
Curator



Pages 10, 13 and 14
No Land for a Fisherman, 2012
Series of 6
Inkjet on photo rag
40 × 26.6 cm each

INTERVIEW

BASIR MAHMOOD AND LAUREN WETMORE

LW: When we first started discussing this exhibition we knew it would contain works from different moments and preoccupations in your practice, and we decided to focus on your process as a through line in order to trace connections across disparate themes and media.

BM: I used to think that all my works were very different. With time, I started to realize that this is not really true. I think I have a particular way of looking at things that keeps repeating. There is a task that I give to each of my works. Then I try to find different strategies to resolve them, but often come up with similar outcomes. Sometimes I feel like I am making the same work again and again.

LW: Let's begin by unfolding a very simple question: how do you make your work?

BM: I think about this in terms of how I initiate a thought. If I think, 'Let's make the next work,' it doesn't happen. I cannot see anything. But then I engage myself in various other things. I watch a lot of YouTube or read randomly, for instance. Then something clicks and I let it float somewhere in my mind, slowly starting to become an image. The minute I start to articulate an idea – drawing it or writing it down – it stops developing and I change my position from an artist to more of an administrator who helps achieve an idea. It's like I'm working for my own idea.

LW: You become your own producer.

BM: Yes. Me and myself, we start to collaborate and I become very rigid about the things I want to see. I think that I make images because I want to see them. So, I am becoming more and more precise with how they are made. But I don't approach the thinking process like this. These are two things I want to separate. I have to say, making is not as exciting as thinking.

LW: Are there other roles you adopt in your practice?

BM: I am interested in exploring my position as an artist by adopting multiple roles including an author who writes narratives, an initiator who sets in motion collisions of people and improvised scenarios to create original stories, an observer who teleports in or out of the everyday situations he is observing to see intimately from within and from without and as a withdrawn subject, for example a disengaged onlooker on a street.

LW: You have described your works as recreations of things you have seen. How does that moment of recognition work?

BM: My answer to this keeps changing with every work. Sometime it is hard to ignore something, or I feel a need to share it or it just bothers me. Sometimes an idea could take five years to become an image, like a recent film I made. Other times, I make it the next day like *Holy water from Mecca* (2015). There are many things that inspire me. First I try to ignore them and if they keep coming back, I give them a fair chance. I firmly believe that the things I make already exist, they are from the vocabulary of daily life. I'm just bringing them into an image, emphasizing certain words more than others.

LW: You say that you are emphasizing different words. Do you think of your works in terms of how to describe them?

BM: I am constantly having a conversation with myself when I make a new work. Sometimes I sit in a park and speak about the work to myself. I literally describe what ideally it should be. I also question why the image has to be shared. Why is it important to recreate it? I need to feel that my idea has to become an image. These are the things I think about so that making doesn't become automatic.

LW: That conversation must open up significantly when you begin to produce the work.

BM: Art making for me is an act which can only be performed in an isolated state of mind. When we start to produce things collectively, then I like the idea that we are all on the set together trying to approach this one moment when the click happens. These photographs represent all the activity that we generated to reach out for the moment we could photograph. Especially with the new works – it is not the photograph that is the thing, but to engage everybody in that moment.

LW: At what point do different works assert their media in this process?

BM: My practice is relatively conceptual, but it needs a form to communicate. I have made many works that did not required an image and just remained ideas. There is a time when an idea starts to dictate its form and I try to use the medium that retains the freshness of the initial thought, which has often been the camera. But I still feel I am a sculptor, using a camera. I chose the camera because it adopts your point of view. In video, there are moments that I don't want to be interesting. There is a hierarchy I build into shots while making a video. With a photograph, all that hierarchy has to come into one image.

LW: You describe photography as submissive and video as active.

BM: A video is a living thing. It is going to constantly breathe in the space. It's not like a photograph that says, 'Look at me whenever you can.' Even though my videos are mostly very settled, still they require a certain attention. Anything in the world that moves catches our eye. Like those leaves we were just watching. We didn't see them until they started moving in the wind.





LW: You often speak about the way an artist sees the world as different from the way others perceive it, and you are trying to get away from this artistic perspective.

BM: I use the period after making a work to unlearn or forget things. I wish for a moment when I could have no point of view – just looking at things as they are and trying to understand their existence. But of course, if you try to grasp it, you lose it. It's like explaining something you believe in. The more you explain it, the more you start to cut it. That's something this object in *Other Living Things* (2018) is trying to represent. The object is a metaphor for an idea, and when you try to understand that idea you start to affect it. Coming from a Western education, I can't look at flowers as they are because to understand what this flower is, I need to cut it.

LW: Dissect it?

BM: Our intellect wants to understand things by dividing them. I could look at a leaf but my intellect tells me that in order to really understand it, I need to cut it until it's not a leaf anymore.

LW: Are you trying to stop that dissection through your work?

BM: I'm trying to understand the difference between an idea and a material, or when an idea becomes a material. In some cases, I get so excited by an idea but when I execute it, it doesn't become the image that I imagined. It doesn't do justice to the original feeling. It's like trying to define art, I have a feeling but whenever I try to describe it, it takes another form. I am trying to understand how I used to see the world before becoming an image maker.

LW: You are now trying to move away from this artistic gaze, but how did you develop the way of seeing that is so particular to your practice?

BM: A big part of becoming an artist for me was teaching. For four years I taught a course called '2D' for students in their first year of university, without any background in art. We would try to make connections with two-dimensional images, starting from the basics of color, line, shape, value and texture. We would look at hundreds of images and think about how to compose things. It's all registered in my head because I was talking about it all the time. That's how visual solutions come comfortably into my work. It was fascinating to see how the students would respond to images without having an understanding of how they work. They would come up with amazing responses to well-known images that they were seeing for the first time. I would constantly think, 'Am I becoming too boring?' I realized that all my answers were becoming very predictable for myself. I started to see that even though I think my imagination is very vast and I'm an artist who cannot be put into one category – these things we all like to believe – it's not true. There are certain things that have started to reoccur in me.

LW: Intellectual habits.





One for Each, Two for All, 2013
Triptych
Inkjet on photo rag
45 × 30 cm each

BM: Yes. I would tell my students that once you become an artist it's really hard to undo. It's very hard to retain yourself as a viewer. Since I started making films, when I watch a film I am not looking at characters or plots. I am constantly thinking about how the scene was constructed because I went to the other side of the camera. So, I try to push myself to the point where I just can look at things. This is where the charm lies, when you get back to a point of just being fascinated by what you see.

LW: Can you describe your process around this new series of photographs?

BM: I usually film things with a crew, a group of people and a cameraman, so there are these parallel narratives running while we are making the work. Let's say that one is the narrative of the film and other is the narrative we form around the story of the work: how it has to be made. When we plan a production day, we decide to meet at six, have breakfast, start shooting a certain scene, then it goes on. This narrative runs parallel to the narrative of the film or photograph.

LW: You have said that your work rests between the narrative you are creating and the participant's narration of it, or between the fiction you imagine and the reality of creating it.

BM: There are moments when I forget about what is real and what is fiction during a shoot, but my mind still has to be very present because sometimes things occur which are much more interesting than what you had planned. You always wait for those situations. Also, I try to make several works in one day – if I have 30 to 40 people involved, I want to use their time as much as possible. On the other hand, when we set out to make *All Divided Equally* (2018) I had a very complex idea and all our energies had to go into it.

LW: What were the complexities involved?

BM: I told my art director, who does sets for me, that I wanted him to make a list of each and every thing you could imagine to eat. But there was one specification: I wanted to bring things into the frame only in their purest form. Milk and leaves could be included, but not tea. You understand?

LW: Before the foods are combined and become something else together.

BM: That was the only criteria in terms of picking things. It was so vast a canvas. Now, when I look at the image I get so angry because it looks small, but it took us a very long time. And everything had to be cut exactly in half, even each small peanut.

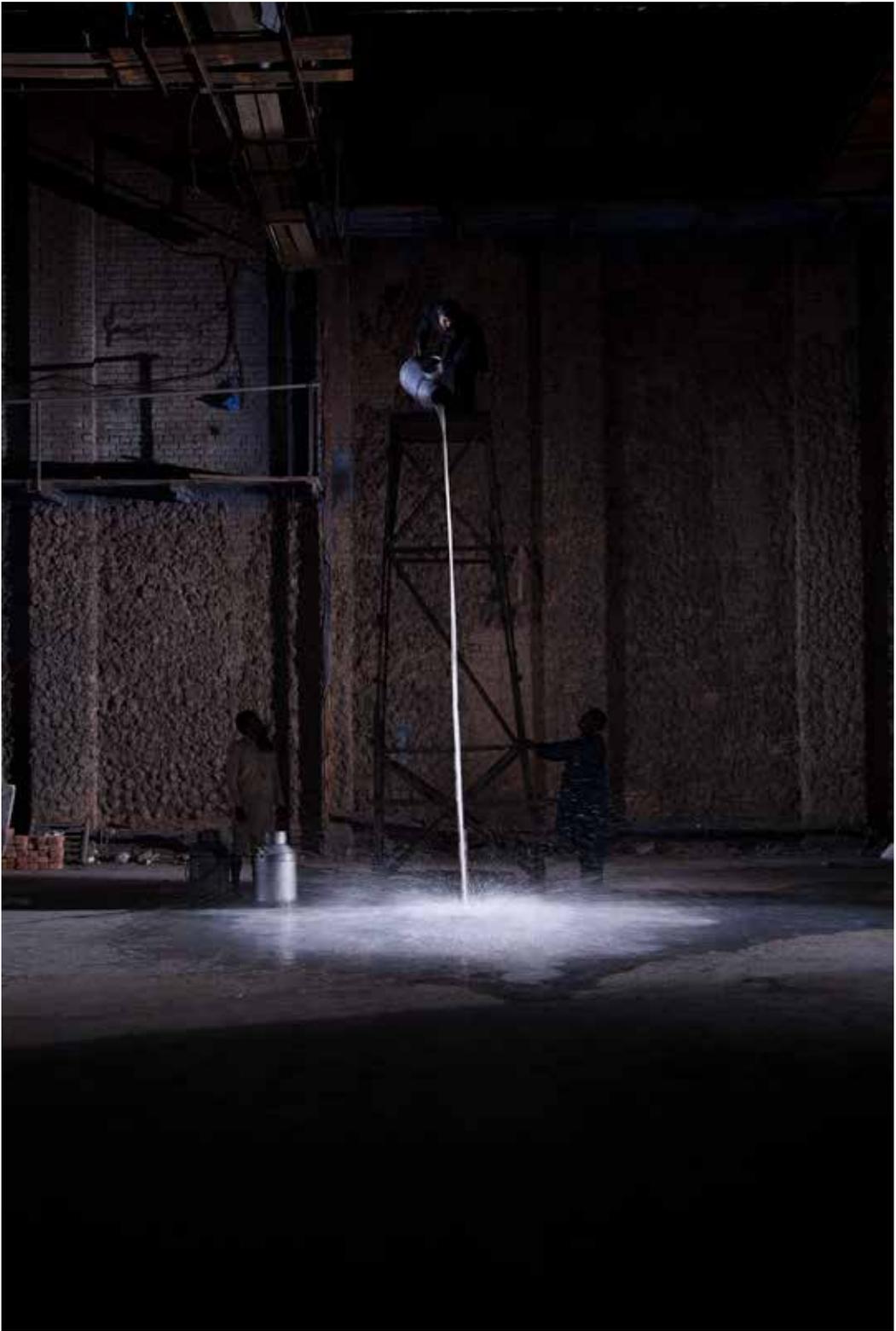
LW: Why cut in half?

BM: *All Divided Equally* deals with the aesthetics of balance and equality in the decisions humans make when dividing food between themselves. I've been interested in this idea of food for quite a long time, the idea that we are what we eat. It fascinates me that if I eat a fruit, it becomes me. Through that curiosity,



All Divided Equally, 2018
Diptych
Inkjet on photo rag
150 × 100 cm each

Page 20
Milk, 2018
Inkjet on photo rag
80 × 120 cm



I started to look into the rules we use to share things among ourselves. Those structures which appear by sharing things are not mechanical, they are organic. With *All Divided Equally* the title of the work came first – it is about the idea of hope: Would it be possible to equally divide everything? What is the aesthetic outcome of that?

LW: This is one of the few works of yours that depicts items of food without human interaction. The new work *All Good Things* (2018) returns to your motif of people handling food, which we can also see in older works in the exhibition. For instance, *One for Each, Two for All* (2013).

BM: My gestures around the idea of food and its consumption are mostly based on observations of human behavior in social gatherings. Then, I like to bring participants into an improvised situation where they can interact with each other using food as the primary means of communication. Their interaction with food is often predictable, but the collective relationship among the participants generates a sense of process: the state of shifting when the participants and the food come together. In these situations, my position becomes that of an onlooker who witnesses the transformation of all into one, and later into meanings which are more complex than the primary structures of the narrative.

LW: So, food is a binding agent or a catalyst for the larger process.

BM: We are used to what food looks like, but just by replacing its context it can become something else. In Lahore, we have these big pots used to make and transport food for social gatherings. I once saw one of these fall from a car and splash all over the street. It was meat and vegetables but I didn't see it as edible anymore. In some ways this came into *Milk* (2018), where I asked milk sellers to pour a huge amount of milk from very high up. It was so amazing to watch it happen that in the moment I forgot I was making a picture. The cameraman was photographing and I was trying to compose the milk sellers into various activities. Then I saw this line appearing and the splash it made. This is what I'm interested in when making photographs: looking.

LW: How did you explain what you wanted the milk sellers to do?

BM: I told them I wanted a straight line of milk. You have to put a structure in place so that what you want to achieve is performed. A good one-liner works.

LW: You often hire people from informal economies – so called 'unskilled' laborers like security guards and luggage porters – to be participants in your work. Why do you return to them again and again?

BM: Living people have always been part of my work. To exercise my observation, I regularly develop works with entirely formal concerns. I invite various groups of people to my studio settings and categorize them by their professions for one day of activities. Such activities serve as incubators for formal concerns I develop while working. They play an important role in forming larger concerns. But there



Other Living Things, 2018
Inkjet on photo rag
100 × 133.33 cm

Page 23
All Good Things, 2018
Inkjet on photo rag
120 × 180 cm





A Message to the Sea, 2012

Stills

Single-channel video, color, sound

06:04 mins

is another background story to this. When I was a student I built this, let me say, disgust for the idea of making something. At one point, I was working for the Pakistan government making sculptures and monuments. Then, I got into university and I realized the power my ideas could have. But, there is a huge culture of labor-intensive art making in Pakistan. Intensity of fabrication is naturally adopted into making work and I didn't like it. This isn't how I feel now, but then I thought, 'Why does this practice still exist?' Half of my friends who make this kind of work have back problems. I started to think that my making was also making me on some level. I don't mind that anymore, but it bothered me a lot in certain moments as a young artist. I decided that I didn't want to make anything with my own hands. There was a moment when I thought, 'I won't draw or sculpt anymore,' and I started to give more attention to writing and generating ideas.

LW: How did this then lead you to focus on people who work with their hands?

BM: Throughout my practice I have worked to give up the skills I had and to learn a new way of making. I started to differentiate between art and its making. So, because part of my earlier work became about losing my own skills, I started employing others' skills by involving them directly in the work. I was intrigued by the possibility that their idea of the work could become my idea of the work.

LW: This reminds me of *A Message to the Sea* (2012), which is about fishermen who have given up their professions to do other things for a living – it's a portrait of giving up one's skills...

BM: I was thinking about how I could employ the participants' skills – not the physical aspects, but what role society gives them. Earlier on, I had no money to make work but I was interested in bodies, people and activity. So, I would go outside and hire workers – the people who earn the least in society – and I would ask them to do certain things for me, then pay them exactly the same amount of money they would get otherwise. It was easier than having actors. But I also thought about how I could use the work that they do and their role in society within the space of the artwork.

LW: Are the participants aware of the role they play in the context you create?

BM: No. I was consciously trying not to communicate with them. I like when only I know what I am trying to do on set. This creates a certain discomfort in the work and the participants start creating a different narrative from the one I intended. I don't mind if they stop following what I want them to do. It's fine if they look at the camera, or laugh. Most of the shots I use while editing are first takes. They seem to be the most honest portrayal of the situation we are in. Most of the time the participants are not used to being in front of a camera, and that is even better. I worked with professional actors once, which turned out to be the worst experience.

LW: Oh, really?

BM: As an artist, most of the time you do not know what you're doing. After every shot, the actors would look at me for what to do next, and I would just look back at them. I enjoy working with people because, even though I know precisely what I want, the participants add unpredictable things. The more people you have, the more it's out of your hands.

LW: So, if a participant throws you a curve ball, it doesn't ruin the shot?

BM: I like to see things happen. At times, I wait for situations to occur or I generate them myself inside spaces I conceive or find. I like to run my narratives as calculated procedures. Often, I design a production space to form a larger perimeter that the work is performed within. It is a large parameter but at the same time very strict. I know that whatever the participants are doing, they are doing it inside this. As I plan, I keep spaces for these moments.

LW: How do your titles interact with the parameters of the works? There is a very poetic cadence to them.

BM: There's this one title that I'm struggling with a lot right now. It fascinates me but when I try to use it, it doesn't work. It's the Urdu saying *ankho dekha haal* (آنکھوں دیکھا حال). It means something like, 'eyes seeing situations,' or 'eyes recently seen.' I wish there was a better way to translate it. *Anko dekha haal* is like re-telling something. It means that my eyes are creating an image by telling you what I am looking at. For example, once we had a bomb blast in Lahore very close to my house. The next day all these stories started to appear. Somebody said he was there five minutes before the explosion, somebody else said his brother died. From this one event, all these narratives started to emerge. You forget about the actual event but all these voices start to build an alternate event.

LW: Is it the idea of creating another truth by describing something you have seen?

BM: It's not creating it – it is the truth. Maybe you saw a car accident while coming here to meet me. When you describe it to me, that's the truth. When an idea becomes an image, it is already recreating it, because it is taking another form.

LW: But isn't my perspective different from the reality of the car accident?

BM: Yes, because of your point of view. Also, the actual thing might not exist anymore. What you describe becomes what it is, so then that's the reality. You can say it's a second-hand reality, but it is still going to exist in our minds. I would like to believe in the authenticity of the narrator, that what they are seeing and describing is true. But in reality, that's not possible because they are looking from a point view, like the position of the camera. I think this title strikes me so much because this is what my entire practice is about. I see things that I'm curious about. I keep on looking and then I think of ways to share them.

LW: And the way you share them creates a new narrative about what you see, which is distinct to your own eyes.

BM: It's like a dialect – the way you speak explains where you come from, your point of view. This will always stay present in my work. Like Salima Hashmi said about my work: it doesn't matter what I am looking at, my eyes are made in Pakistan. But that's changing now. It's like making Pakistani food in The Netherlands. We call it Pakistani food, but you know something is different. In the future, I would like to make work where I can negate my position more and more and try to just work through my eyes.

BASIR MAHMOOD

1985 born Lahore. Lives and works between Amsterdam and Lahore

EDUCATION

2010 Beaconhouse National University (BFA, Distinction) Lahore, Pakistan
2016–17 Rijksakademie van Beeldende Kunsten (Research-Fellowship), Amsterdam, The Netherlands

RESIDENCIES

2014 Sacatar Instituto, Bahia, Brazil
2013 Gasworks, London, UK
2012 ARCUS Project, Ibaraki, Japan
2012 Casa Dell'Arte Residency, Turkey
2011–12 Akademie Schloss Solitude Fellowship, Stuttgart, Germany

SOLO EXHIBITIONS

2018 *Eyes Recently Seen*, Letitia gallery, Beirut, Lebanon
2018 *All Divided Equally*, Canvas Gallery, Karachi, Pakistan
2013 *We Are What We Eat*, Grey Noise, Dubai, UAE
2012 *I Won't Leave You till I Die*, Akademie Schloss Solitude, Germany and 2011 Grey Noise, Lahore, Pakistan
2010 *In the Time of Telling*, Grey Noise Lahore, Pakistan

SELECTED GROUP EXHIBITIONS

2018
We don't need another hero, 10th Berlin Biennale for Contemporary Art, Berlin, Germany
SCENE & UNSEEN, Castle Old Rekem, Belgium
Translations + Voices + Words for Forest, screening series at CPH:DOX, Copenhagen, Norway

2017

Set in Motion, (IDFA), EYE Filmmuseum, Amsterdam, The Netherlands
Directing the Real, (VISIO), European Programme on Artists' Moving Images, Sala delle Carrozze, Palazzo Medici Riccardi, Florence, Italy
RijksakademieOPEN 2017, Rijksakademie van beeldende kunsten, Amsterdam, The Netherlands
la pensée du tremblement, Les Grands Voisins, Paris, France
Tableaux Vivants, Fondation Etrillard, Paris, France
Planet 9, Kunsthalle Daramsttdt, Germany
Polyphonic Worlds: Justice as Medium, Contour Biennale 8, Mechelen, Belgium
Transformations, Galerie Akinci, Amsterdam, The Netherlands

The Open Hand, Gujral Foundation, Jor Bagh, New Delhi, India

2016

RijksakademieOPEN 2016, Rijksakademie van beeldende kunsten, Amsterdam, The Netherlands
For an Image, Faster Than Light, Yinchuan Biennial, Yinchuan, China
Syntax and Society, The Abraaj Group Art Prize, Dubai, UAE
Time of Others, Queensland Art Gallery, Brisbane, Australia

2015

Art Prize CBM at Premio Carlo Bonatto Minella, Turin, Italy, 2015-16
Time of Others, Singapore Art Museum (SAM), Singapore
FIVA 05, Biblioteca Nacional, Buenos Aires, Argentina
Time of Others, the National Museum of Art Osaka (NMAO), Japan
Ich und Du, The Hospitalhof, Stuttgart, Germany
Time of Others, Museum of Contemporary Art Tokyo (MOT), Japan

2014

Alchemy, Southbank Center, London, UK
Les Rencontres Internationales, Gaité Lyrique and Palais de Tokyo, Paris, France
Des hommes, des mondes, Collège des Bernardins, Paris, France
At Intervals, Cooper Gallery Project Space, Duncan of Jordanstone College of Art & Design, Dundee, UK

2013

Survival Kit Festival, Umeå, Sweden
PARALLEL VIENNA 2013, video program by Galerie Utopia, Vienna, Austria
18o Festival Internacional de Arte Contemporânea Sesc_Videobrasil, São Paulo, Brazil
Sharjah Biennial 11, Sharjah, UAE
Art Dubai (with Grey Noise), Dubai, UAE
UAE LISTE 18 (with Grey Noise), Basel, Switzerland
V-Kunst, Frankfurt, Germany

2012

Rencontres Internationales, at Palais de Tokyo, Paris, France
APT 7, Queensland Art Gallery, Brisbane, Australia
Melancholy in Progress, Taiwan International Video Art Exhibition, Hong-Gah Museum, Taiwan
Inaugural Show, The Broad Museum, Michigan State University, Michigan, USA
The Garden of Eden, video Program at Palais de Tokyo, Paris, France

III Moscow International Biennale for Young Art,
Moscow, Russia
Angelholm International Video Art Festival,
Sweden
Hidden & Forbidden Identities, Palazzo Albrizzi,
Venice, Italy
The Divided Self, Slought Foundation,
Philadelphia, USA
RÖMER #11 – A CLOSER VIEW, Römerstraße 2,
Stuttgart, Germany

2011

Rencontres Internationales, Gaîté Lyrique, Paris,
France

2010

India Art Summit, New Delhi, India
The Rising Tide, Mohatta Palace Museum,
Karachi, Pakistan
Cairo Film Festival, Cairo, Egypt

SELECTED TALKS

2016 *Thank you for coming*, Futur 3,
Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, Germany
2015 *A memory, a monument, a material*, Lakshmi
Mittal South Asia Institute, Harvard University,
Cambridge, USA
2013 The Contemporary Art Talks, Goldsmiths,
University of London, UK

NOTABLES

2018 Stipendium for Established Artists
(Werkbijdrage Bewezen Talent 2018–22),
Mondriaan Fonds, The Netherlands
2017 VISIO Young Talent Acquisition Prize (3rd
edition), Florence, Italy
2016 The Sharjah Art Foundation Production
Programme Grant, Sharjah, UAE
2016 Abraaj Group Art Prize, Dubai, UAE
2015 South Asia Institute Emerging Artist Award,
Harvard University, USA
2015–16 Art Prize CBM at Premio Carlo Bonatto
Minella, Turin, Italy
2013 Award winner of 18th Contemporary Art
Festival Sesc_Videobrasil Prize, São Paulo, Brazil
2011 Awarded Filminute Jury Commendation for
short film *Dot in the Line*
2009 Nomination for *Gheera Chaasma*, Zabist Film
Fest, Karachi, Pakistan
2007 Three Best Director Awards, Kalakar HUM
TV, Pakistan

LAUREN WETMORE

Lauren Wetmore is a curator and writer based in Brussels. She has contributed to exhibitions, biennials and commissions internationally, including Frieze Projects (London, 2014 and 2015); the *2013 Carnegie International* (Pittsburgh); and Meeting Points 8 at the Beirut Art Center (2017), La Loge (Brussels, 2016) and the Windsor Hotel (Cairo, 2016). She has also held positions at The Banff Centre, Barbican Art Gallery and her project *The Conversation* won the Encura curatorial residency at Fundació AAVC Hangar (Barcelona, 2015). Wetmore is currently co-host and producer of *Momus: The Podcast*. She was short-listed for the 2016 International Awards for Art Criticism and has contributed to publications including *Xavier Cha: abduct* (MOCA Cleveland, 2015) and *These Are the Tools of the Present: Beirut – Cairo* (Sternberg Press, 2017). She holds a MFA in Criticism & Curatorial Practice from OCAD University and a BA in Art History and Gender Studies from the University of British Columbia.

COLOPHON

This publication has been produced to coincide with the exhibition *Basir Mahmood: Eyes Recently Seen*, from 6 September to 3 November 2018, at Letitia gallery, Tour de Saroula, Hamra, Beirut, Lebanon.

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LETITIA
EXHIBITIONS
2018

BASIR MAHMOOD

EYES RECENTLY SEEN

6 September–3 November

NATHANIEL RACKOWE

THE SHAPE OF A CITY

27 June–25 August

AHMED BADRY

PORTMANTEAU

18 April–16 June

EILEEN COOPER

UNDER THE SAME MOON

1 February–31 March

LETITIA GALLERY

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LETITIA

