fictions. At the same time, the exhibition reveals the ways in which artists are using such ideas as catastrophes for the critical articulation of urgent questions on earth. In their hands, outer space is frequently treated as Other, as alien, as apocalyptic non-space, technology – and the Middle East as region and people. The reference to manuscripts creates a connection between the fictive work of Persian literature and contemporary science fiction, just as Murtaza makes a dynamic connection between historical source and contemporary invention. Between our fingers, with Ebtekar’s use of visual language to obscure the written word. Murtaza’s tendency to bury and half-hide chimes with fossils, part of her breakdown of science fiction as creative potential. So, too, is art interrogating and playing with strategies of historiography. Inherently liminal, subject to transformed laws of physics, space is a site of radical potential. So, too, is art interrogating and playing with strategies of historiography. Inherently liminal, subject to...
Beginning with an idea that emerged from a collaboration between the artist and filmmaker Joana Hadjithomas and Khalil Joreige, the project Space Between Our Fingers was realized as a series of installations, performances, and public talks in Beirut. These events introduced the project to local audiences and provided a platform for discussion around themes of space, history, and memory.

The exhibition included works by four artists: Larissa Sansour, Ala Ebtekar, Assad Jradi, and Jananne al-Ani. Each artist approached the theme of space in a unique way, reflecting on their own experiences and perspectives.

Larissa Sansour, for example, explored the idea of space as a site of conflict and displacement, and her work included footage of the Israeli occupation of the West Bank and the Palestinian struggle for self-determination. Ala Ebtekar, on the other hand, looked at the role of space in shaping identity and history, and her installation featured works that examined the relationship between the individual and the collective.

Assad Jradi focused on the use of space as a tool for resistance, and his exhibition included works that used space as a means of creating new narratives and challenging dominant narratives. Lastly, Jananne al-Ani explored the idea of space as a site of memory and forgetting, and her exhibition included works that examined the role of space in shaping memory and identity.

Overall, the exhibition Space Between Our Fingers aimed to explore the complex and multifaceted nature of space and its relationship with history, memory, and identity.