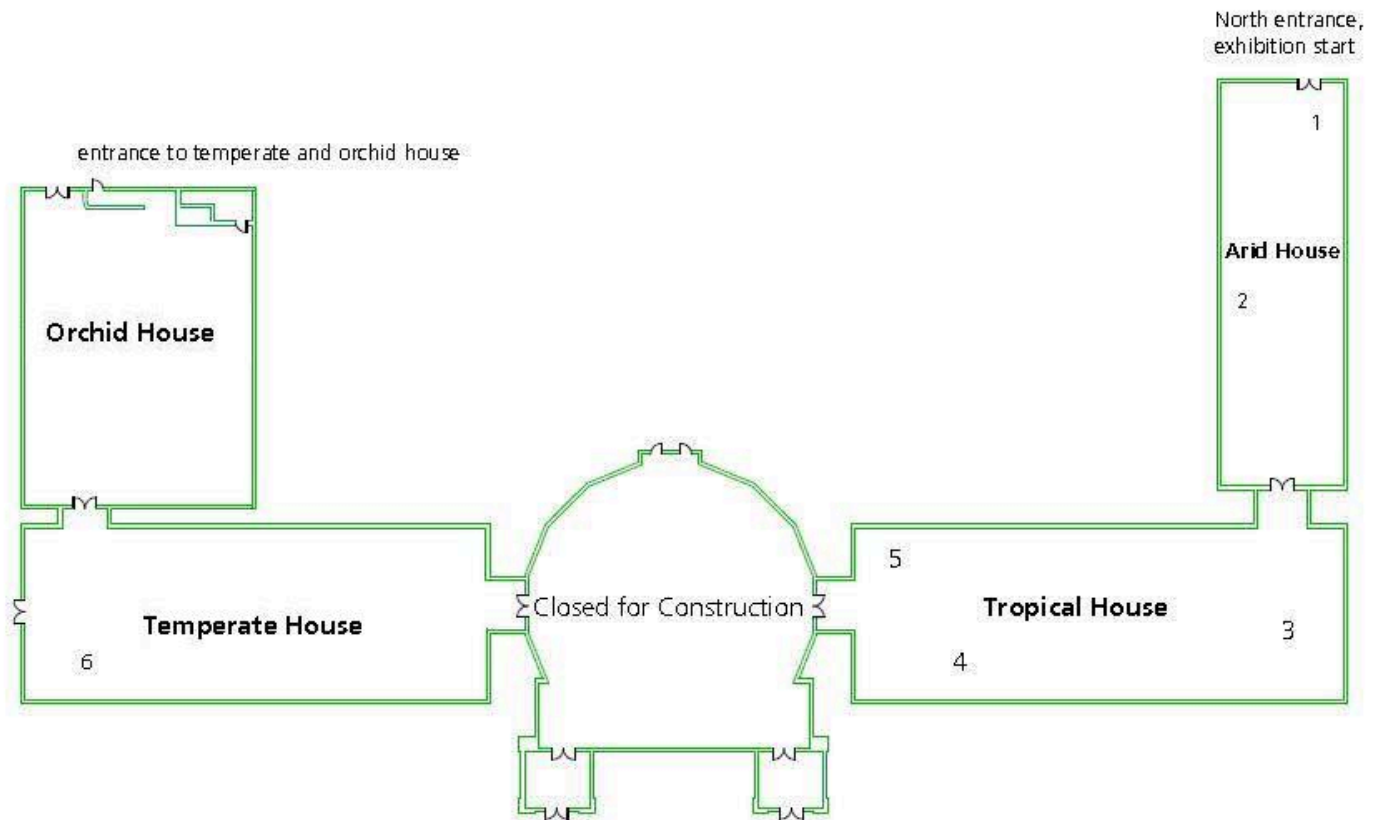


As we move away from the sun

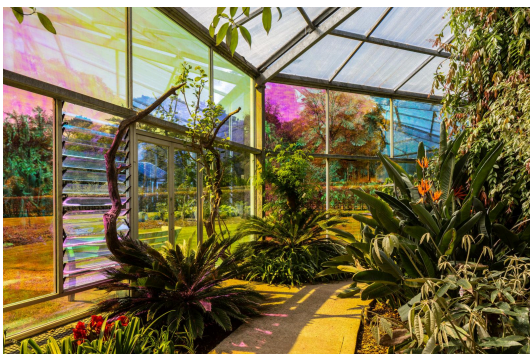
Curated by Fatma Hendawy



May 11 - June 8, 2024

Arid House

- 1. Abbas Akhavan, *you used to call it blue sometimes*, 2022, site specific installation with sound, 23:17 (sound)**



Dichroic film installed onto the windows of the greenhouse creates a multi-colored lighting effect.



Scan QR code for sound piece.

2. **Patricia Dominguez**, *Eyes of Plants* and *Technologies of Enchantment*, 2019, Artist book, 23 × 14 in & 11 x 8.5 in



Audiences are invited to sit, read and meditate in proximity to plants. The artist looks at ancestral connections with plants as a meditative practice towards healing. From an ethno-botany lens, audiences will be able to explore how human bodies and plants are deeply connected and rooted.

Scan the QR code to read the full texts

Tropical House

3. **asmaa al-issa**, آثار حدائق *aathar Tada2i8 [garden trails]*, 2024, Mixed media and hydrostone, site specific molds from Allan Gardens.



White circular stone with wavelike and cross hatch patterning

Botanical garden collections were common in ancient Mesopotamian civilisations. The earliest of which was recorded between 1114-1076 b.c.e, established by the Assyrian king Tiglath-Pileser I. Continuing this tradition, in 8th century b.c.e, Ashurnasirpal II built a palace in Nineveh (modern day Mosul, northern Iraq), housing wall reliefs illustrating plants in his own gardens — including ones present here, in the contemporary setting of Allan Gardens, in Tkaronto: “Where The Trees Meet The Water”. Some of the same trees planted here in the gardens were depicted in ancient Assyria including date palms, cedar, cypress, olive, fir, and fig.

apexart

In reference to these ancient gardens, the tiles create a landscape displaying symbols and marks derived from several references: the plants and glass ceiling of this greenhouse structure, as well as patterns, motifs, and trees from the Assyrian wall reliefs.

*“displaced plants with shallow roots, cared for by unfamiliar hands.
uprooted and replanted, growing half-heartedly
in fertile soil.” asmaa al-issa*

4. **Tania Willard**, *Re:fugitivi-tea*, 2024, Custom Ceramic vessel made by Myung-Sun Kim for Tania Willard, ceramic, harvested tea plants, cotton and polyester - various dimensions (activation serving tea ceremony). Sheer Fabric banners, 3ft x 5ft



Ceramic tea vessel and tools that were included in an activation serving tea ceremony that was performed by the artist during the opening of the exhibition.

Take Time
Visit Long
Prepare
Harvest
Repeat



This cup
overflows
swallowing
sun and
land.



5. **Dima Srouji**, *A Recipe for Happiness*, 2020, Multimedia installation (embroidered fabric, aluminum prints, text), various dimensions



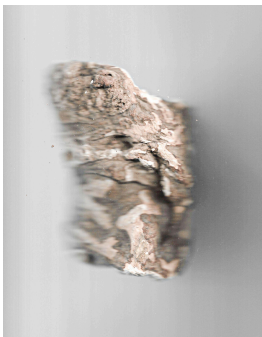
Fabric embroidered with blue figures and plants.



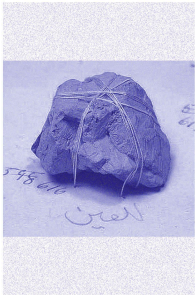
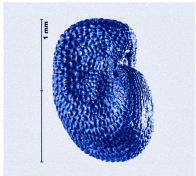
Purple tinted drawing of a man sitting under two trees lifting water from a well.



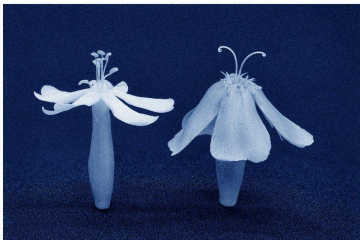
Purple tinted and purple and blue tinted scientific drawing of plants labeled "Saponaria Officinalis L742"



Computer scans of bark and flowers



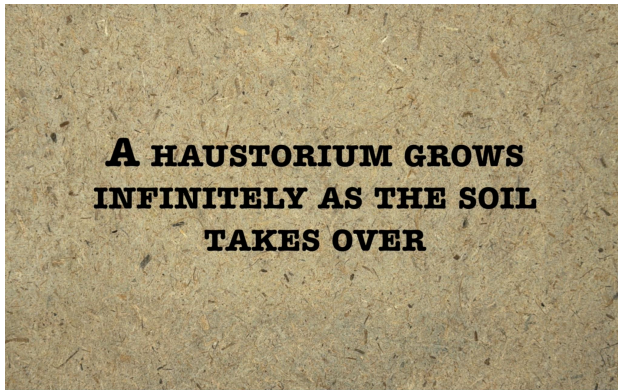
(left to right) a blue drawing of a man riding a horse labeled "interesting fete". a blue tinted seed labeled 1 mm. Purple tinted wrapped in twine atop paper with handwritten phrases.



Blue tinted image of a white flower

Temperate House

6. **Lamis Haggag**, *A haustorium grows infinitely as the soil takes over*, Multimedia installation (stop motion video, 02:30) and *Lamentations over the absence of sun and shade*, 2024, sound installation, 36:16 , Various Dimensions



Brown background with text that reads "A Haustorium grows infinitely as the soil takes over." images of drawn white flowers with roots visible on a gray background.



Scan QR Code for sound piece!

Lamentations over the absence of sun and shade



Once labeled the culture of death, Egypt has a thousands of years old tradition, thousands of years old, called “Aadid” (calling for and lamenting the dead). One that is slowly disappearing, and mostly now practiced in the south of the country. A tradition that is perceived to be ‘disturbing the dead’ and frowned upon.

The poems constituting the laments are based on the age, gender, status and job of the deceased and whether they died of natural causes or suffered a trauma. They are usually in the form of sonnets and the sentence can be repeated in the second sonnet as is, but with slight changes in the wording. It helps that in the south of Egypt they can play with the phonetics of the word and still give the same meaning.

The laments in the work on display were recorded in a village near the city of Qena, south of Egypt with a professional lamenter at her home. Recording the oral tradition of laments is my second attempt to preserve the culture and resort to it as an expression of sorrow and embracing the sadness that comes with loss.

Translating the poems word for word can never do it justice, but this is an excerpt from the audio work:

*When he fell no one blessed him in the name of god while even the palm leaf stalks leaned
towards him*

*When he fell and no one gave him his blessings while even the palm leaf stalks leaned on him
Oh far away lands and who would take me there, I get on a ride and people follow my path
My girl come close to me, lay a kiss on my forehead, my girl, loss is very difficult*

* The sound piece exhibited has been sound designed by Johannesburg sound artist Andrei Van Wyk. The sound of the Hadada Ibis, a current common occurrence in the Johannesburg cityscape, is seen as a horn of death if it lands on someone’s home. The word Hadada itself is similar to the Arabic word Hedad (حداد) which translates to ‘mourning.’ Special thanks to Canada Council for the Arts and Goethe Institute in Johannesburg for supporting this work.