

Art Basel 2025

صفير زملر غاليري
SFEIR-SEMLER GALLERY

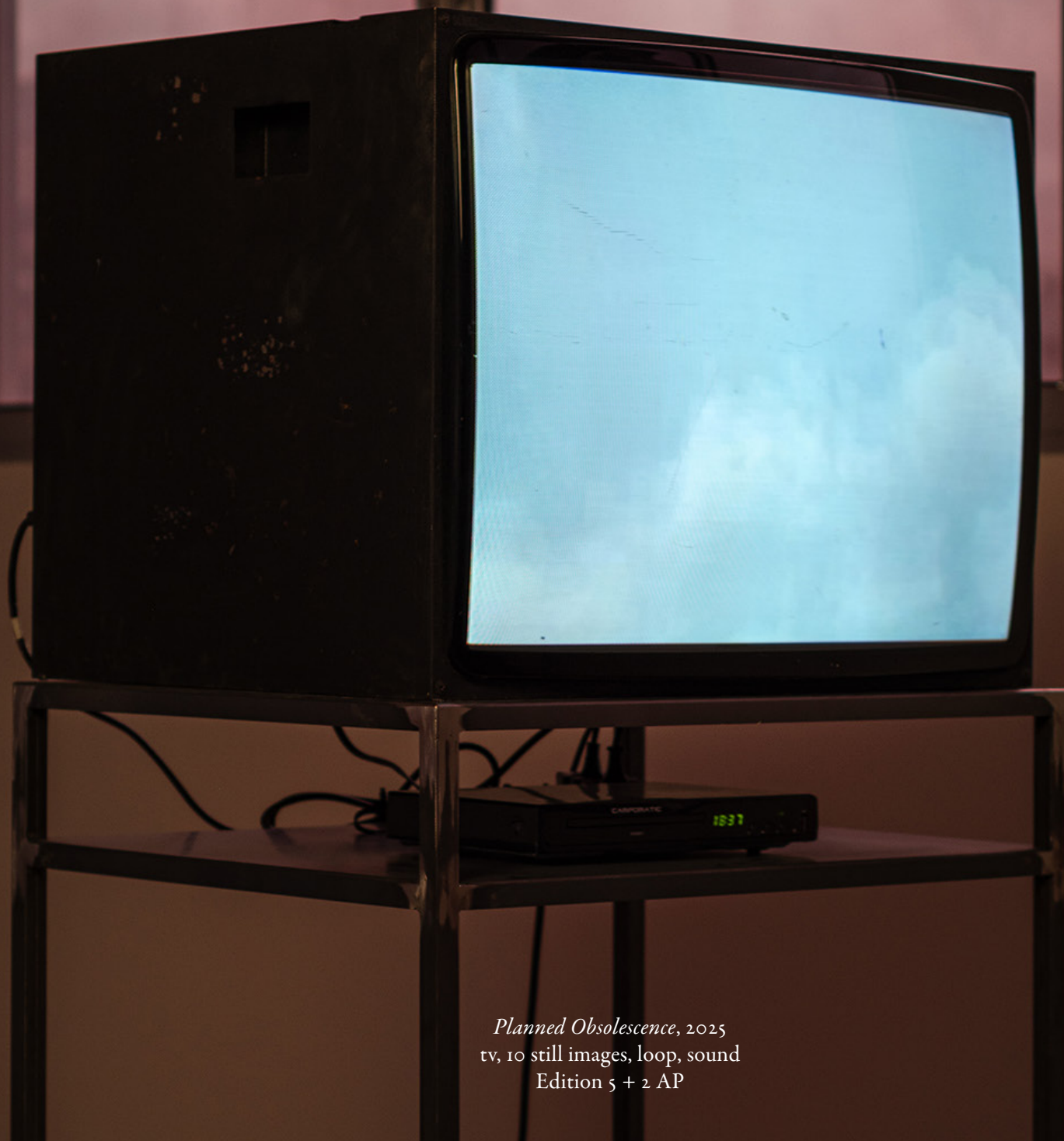
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MAIN BOOTH-J17

Lawrence Abu Hamdan
Planned Obsolescence, 2025

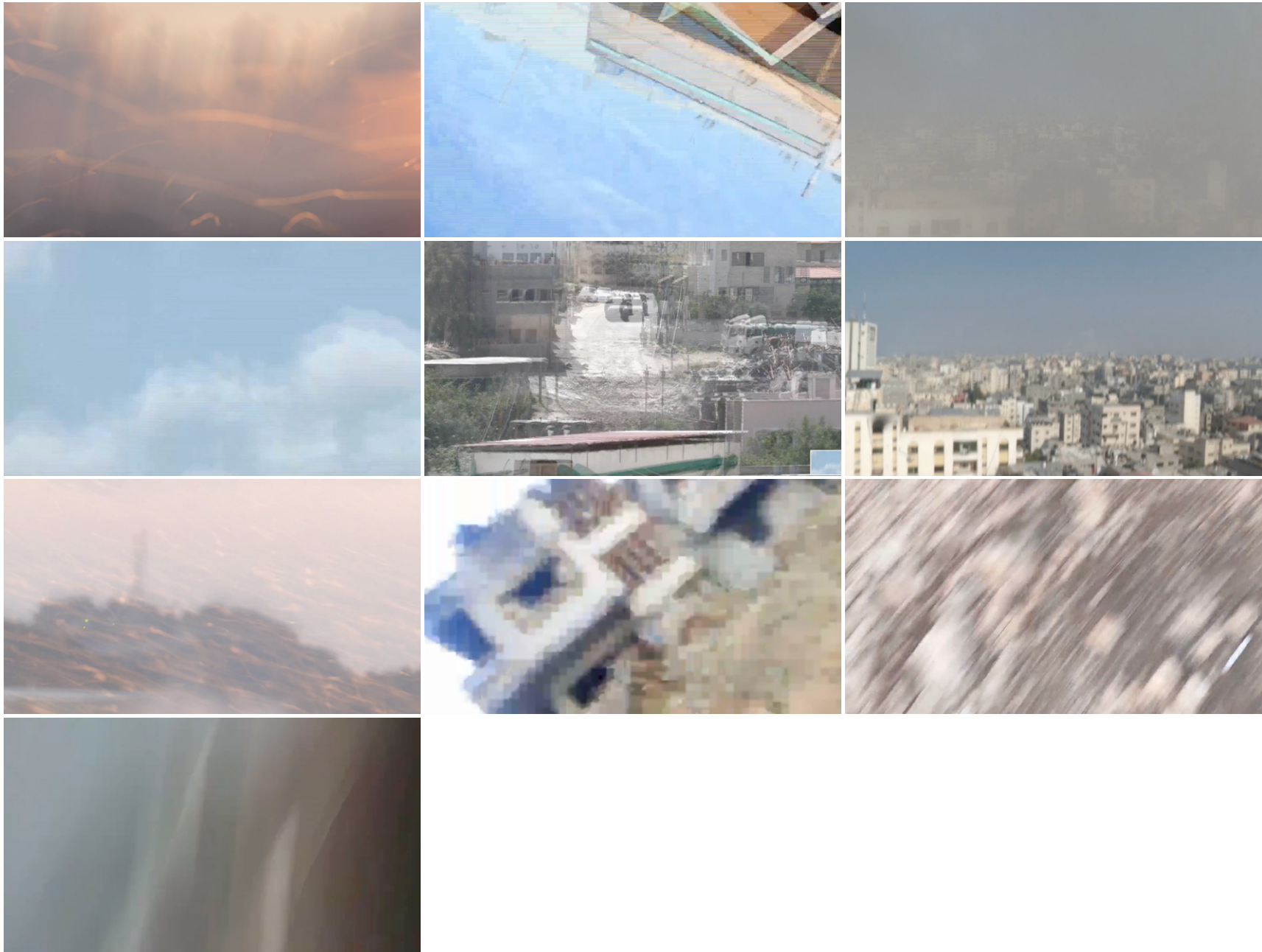
During their work to analyze and reconstruct Israeli crimes in Gaza and Lebanon, Lawrence Abu Hamdan and his team at Earshot, Caline Matar, Fabio Cervi and Adnan Naqvi, noticed a disturbing trend in the kind of footage they were being asked by journalists and human rights researchers to analyze. The camera footage was unlike that from previous wars: rather than document the incidents from a distance, these cameras and journalists were the direct target of the attack. By now, it is well documented that the Israeli Army have systematically targeted and killed journalists, but some of the cases Earshot analyzed also saw that it was the cameras themselves being shot, and live stream servers being detonated. In this work, we see the last images of these cameras by which they document their own destruction.

The title is taken from the term by which tech corporations systematically manufacture obsolescence into their products to maintain the cycle of overconsumption. These images documents are shown on TVs that have been picked up from the dustier corners of museums' storage rooms, junk shops and vintage stores across the city, equipment that has survived their planned obsolescence and still functions despite being 'outmoded'. In this way, the work puts into contradiction a media that is at its most vital and needed, a media that is under threat of extinction with the devices of their display, devices that, despite being unwanted, somehow remain alive.



Planned Obsolescence, 2025
tv, 10 still images, loop, sound
Edition 5 + 2 AP

[Viewing Link](#)
Password: LAHPO25



Planned Obsolescence, still images



ETEL ADNAN
Untitled, 2018
oil on canvas
55 × 46 CM



MOUNIRA AL SOLH
Head (Green), 2024
ceramic
57 × 30 × 30 CM

Dana Awartani

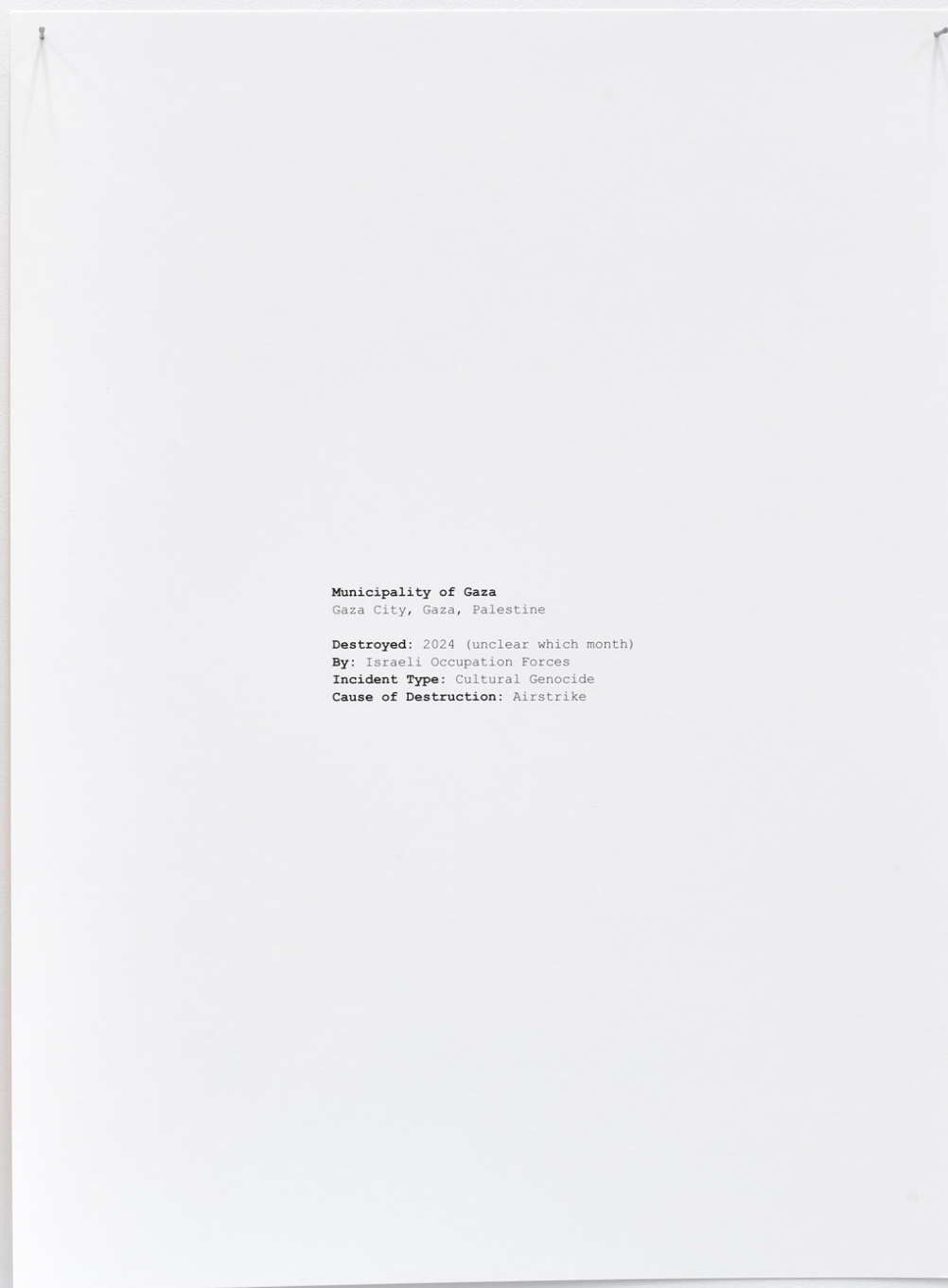
Let me mend your broken bones, 2024

In her latest work, DANA AWARTANI meditates on themes of sustainability and cultural destruction. The work is composed of naturally dyed silk fabrics, handmade in Kerala, which have been stretched onto frames and are displayed in a serial manner along the walls. The fabrics are saturated with a multitude of natural herbs and spices that have specific medicinal functions in South Asian and Arab cultures. AWARTANI's material choices speak to the work's ethical and ecological terms of production, and further embody acts of resistance against mental and technological colonial violence given the dual emphasis on artisanal production and indigenous medicinal knowledges.

AWARTANI also creates tears and holes in the textiles, which correspond to the silhouettes of physical violence enacted on buildings in Arab nations at the hands of Islamic fundamentalists. Sourced from the The Antiquities Coalition (an organisation that catalogues and protects these vulnerable heritage sites), the accompanying texts for each panel list the exact location and time of these traumatic events, as well as the cause and the group claiming responsibility. Mending these punctures through a process of darning, tracing the holes or rubble with thread, AWARTANI's work metaphorises possibilities of collective healing while recalling a venerable tradition of repairing and revering objects.



PLEASE NOTE: THE WORK TO BE SHOWN IS NEWLY COMMISSIONED. THESE ARE PLACEHOLDER IMAGES OF THE SERIES.



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Let me mend your broken bones #22 (Palestine), 2024
 darning on medicinally dyed silk, typewriter on paper
 8 pieces (36 cm × 27 cm each)

Tarazi Historic House
Rimal, Gaza, Palestine

Destroyed: 2023 (unclear which month)
By: Israeli Occupation Forces
Incident Type: Cultural Genocide
Cause of Destruction: Airstrike

Al Saqqa Palace
Shuja’iyya, Gaza, Palestine

Destroyed: November 2023
By: Israeli Occupation Forces
Incident Type: Cultural Genocide
Cause of Destruction: Airstrike

Qal’at Bargouq
Khan Younis, Gaza, Palestine

Destroyed: March 2024
By: Israeli Occupation Forces
Incident Type: Cultural Genocide
Cause of Destruction: Airstrike

Tel es-Sakan
Wadi Gaza, Gaza, Palestine

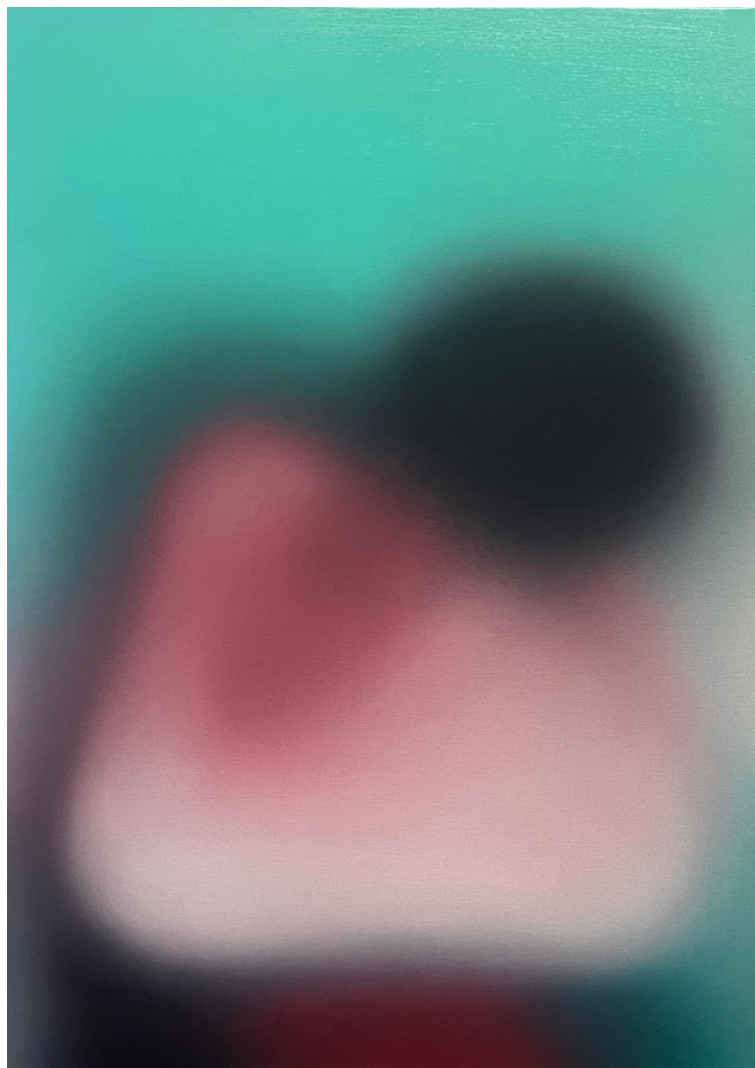
Destroyed: 2023 (unclear which month)
By: Israeli Occupation Forces
Incident Type: Cultural Genocide
Cause of Destruction: Airstrike



DANA AWARTANI
When the dust of conflicts settle: Baalshamin Temple, 2025
hand carving on Jerashi-stone
45 × 40 × 40 CM



YTO BARRADA
Untitled (Color Analysis), 2024
silk, rayon velvet, cotton, dyes from plant, insects and mineral extracts
113 x 113 CM



TAYSIR BATNIJI
Remnants X, 2025
oil on canvas
70 × 50 cm

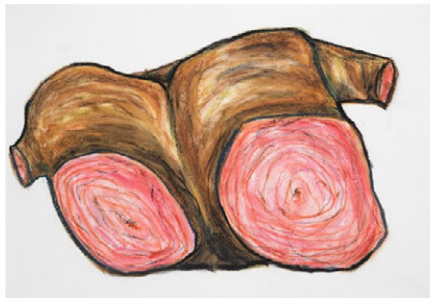
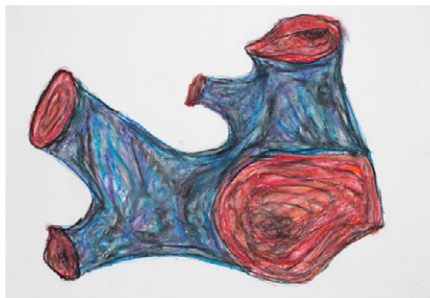


SAMIA HALABY
Centers of Energy, 1989
acrylic on canvas
152.5 × 292 cm



TARIK KISWANSON
Relief, 2025
radio from 1944, sound
25,5 × 38 × 23 cm

A radio from 1944 plays the European anthem, *Ode to Joy*. The recording was made in Saint-Denis, a suburb of Paris, where children of immigrant background, aged 9 to 11, attempt to play the tune.



KHALIL RABAH
Testimonies, 2025
12 drawings, crayon on paper
40 × 60 cm, each



WALID RAAD
Festival of Gratitude_Yasser, 2003/2021
inkjet print
42 × 59.5 cm
Ed 5 + 2 AP



AREF EL RAYESS
Untitled (Desert Series), 1988
oil on canvas
78 × 124,5 cm



Wael Shawky
Untitled, 2023
bronze
57 × 35 × 28 cm
Ed 3 + 1 AP

UNLIMITED

BOOTH U5

Walid Raad

Sweet Talk: Commissions (Beirut) _ Solidere, 1994-1997

Walid Raad's multi-channel video installation *Sweet Talk: Commissions (Beirut) _ Solidere, 1994-1997* is an immersive video work that shows the destruction and reconstruction of downtown Beirut in a mirrored, kaleidoscopic, and seamless loop. In the mid-1990s, hundreds of buildings in downtown Beirut were demolished and the rubble was dumped into the sea as the area was rebuilt. Based on dozens of videos depicting the implosions of these buildings, recorded by former residents who had been displaced or financially coerced into leaving to make way for the new post-civil war district, the film reflects on the ways violence shapes cities, memories, and the people within them. Looped, duplicated, and endlessly recurring, the images reveal an alternative space-time in which these buildings continue to exist.

Walid Raad (born 1967 in Chbaniyeh, Lebanon) works across multiple mediums, including installation, performance, video, and photography. His practice explores the impact of physical and psychological violence on bodies, minds, and art. He is known for The Atlas Group, a 14-year project that examines the contemporary history of Lebanon. Raad lives and works in Medusa, New York.



Walid Raad: Sweet Talk: Commissions (Beirut)_Solidere, 1994-1997, 2019
Multi-channel video
5'
Edition of 5 + 2 AP

[Viewing Link](#)
Password: WR_19

BOOTH U22

Alia Farid

Elsewhere: Cuba, 2025

Elsewhere is an ongoing project by Alia Farid that maps Arab and South Asian migration to Latin America and the Caribbean. Through long-term engagement with diasporic communities, Farid collects archival material of architectural sites, personal histories, and memories, documenting the formation of multilayered identities and hybridized heritage. The artist translates her research into hand-woven and embroidered rugs, working closely with weavers in southern Iraq who still use the traditional techniques of the city of Samawa. The installation focuses on the migration and settlement of the Arab diaspora in Havana, Cuba, highlighting the institutions created by the bonds of solidarity between two regions. The rugs depict places such as the Centro Cultural Cubano Árabe and local businesses owned by descendants of first-generation immigrants.

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Elsewhere: Cuba, 2025
Wool, natural and synthetic dyes; 15 tapestries
dimensions variable
Unique

صفير زملر غاليري
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