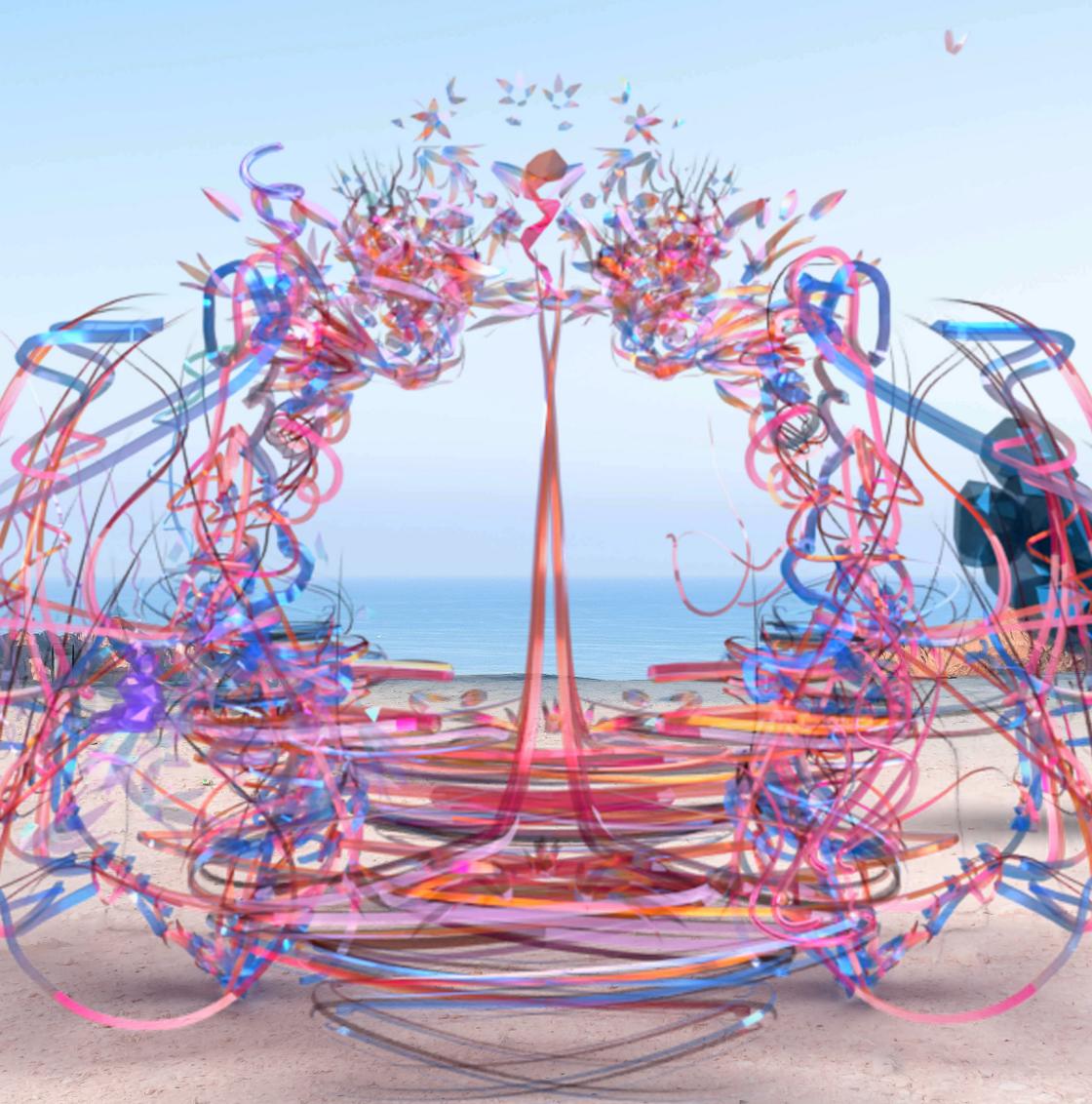


# Peripheries



# Peripheries

*Presented by Exit 11 Performing Arts Company*

## **Periphery**

/pɪˈrɪf(ə)ri/

noun, plural pe·riph·er·ies

The outer limits of an object, or place, or medium. Where liquid turns to gas. Where categories start to fail. Where the abstract starts to turn concrete. Something usually overlooked. Something hush-hushed. A source of friction. An exile of man-made borders.

Peripheries is a collection of artworks created by artists collaborating remotely, across eleven different countries, over the course of two years. The exhibition explores the tensions between intimacy and alienation, the personal and geographical, as well as real and enacted realities. Using a combination of mediums, including photography, poetry, video, game design, and augmented reality, the artists embrace the cross-border, digital nature of their collaboration to interrogate location, language, and identity.

The creative process is as important as the final product, as artists find ways to weave familiar and new mediums together in collaboration. Together, they interrogate the following questions: How does the consumption of fast-paced media morph our memory and reality? In an increasingly interconnected and destabilized world, how might we navigate unlimited choices, endless possibilities, and desperate unknowns? How can we take ownership of and value our subjectivity, when we live in societies so insistent on speed and productivity?

Produced and curated by Exit 11, this collection of works emerged from an experiment on community-making in the digital space. It showcases work by resident artists from Exit 11's Virtual Collaborative Program for Emerging Artists (VICE), an online residency that groups artists of different disciplines and backgrounds in a collaborative process over three months.

# Curators

**Exit 11 Performing Arts Company** is a multidisciplinary and international arts company based across the Netherlands, the UAE, and Taiwan. We are committed to interrogating political and economic asymmetries through the rigorous engagement of artistic practice across multiple disciplines including but not limited to live theater, dance, performance art, installations, and written work.

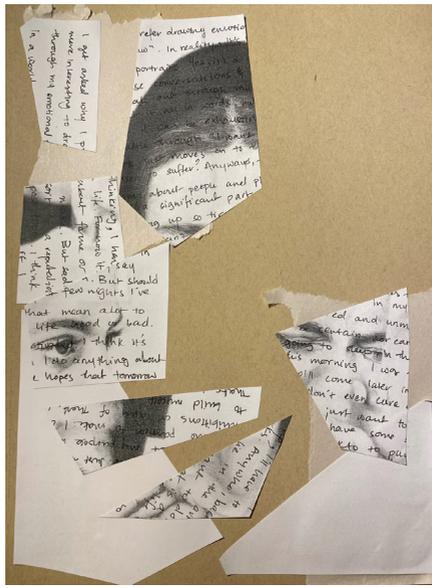


**Ethan David Lee** is a British-American writer, director, curator, and theater-maker based between Abu Dhabi and Taipei. He holds a BA (Hons) in Theater and Film & New Media from New York University Abu Dhabi and pursues a specific interest in socially conscious stories that provoke reflection, strengthen understanding, and channel his passion for community-building. He has worked across the UAE arts scene as a curator and programmer for organizations including the Ras Al Khaimah Fine Arts Festival, and was part of The Arts Center at NYU Abu Dhabi's inaugural Numoo artist development program.

**Kevin Ke** is a Taiwanese-American choreographer, actor, mover, and theater maker. He is a graduate of New York University Abu Dhabi, where he obtained a BA in Theater and Economics. Kevin is also a SITI Company Alumni and is heavily inspired by Viewpoints and the Suzuki Method of Actor Training. His current interests lie in exploring the human psyche, with a specific consideration toward the actor-spectator relationship and the practical study of performance ethics.



**Tzy Jiun Tan** is a Malaysian-born writer and artist. She holds a BA in History from New York University Abu Dhabi and an MA in History in the Public Sphere from the Central European University. Her first book project is currently in the making – it explores the history of the Chinese diaspora in Malaysia and her family lineage, as well as the ambiguities of belonging. Her work has been published in Palette Poetry, Moist Poetry Journal, and Fevers of the Mind, among others.



# Know When to Hold 'Em; Know When to Fold 'Em

*Fatima Al Romaihi and Lillian Deja Snortland*

Vulnerability is a word many people are familiar with. Being vulnerable, however, is not quite simple. While the definition is subjective, for Lillian Deja, vulnerability means changing and being changed, both physically and emotionally. For Fatima, vulnerability is emotional risk, exposure, and uncertainty.

These vulnerabilities bore a poem from Lillian Deja called 'The Agreeable Woman,' a personal allegory about a woman who folds herself over and over again to please others and be intimate. Fatima responded with two portraits to visually interpret, and expose, the sentiments she identified in the poem. This project invites the audience to reflect on their definitions of vulnerability, and express themselves using the resources provided.

Download the materials and participate:



See examples:





# Scheele's Green

## *Lyla J. Kim and Alexis Javero*

*Scheele's Green* is an interactive fiction that contains various endings depending on the player's choices. The content is based on a mixture of the reality we face and the fantasy we've created. The main character is unsatisfied with their life. They discover the existence of the Almighty Wizard, who can fix every issue in their life. Therefore, the main character starts the journey to the Green Castle. Through the journey, they meet different characters and make their own decisions reaping both the benefits and the consequences of these decisions. The piece aims to deliver the mentality of young adults trying to navigate through life; lost, unstable, desperate, yet hopeful.

Start your journey:





## On the fringes of a burning memory

على هامش ذاكرة مُشتعلة

*Cindy Chehab and Serena Arnita*

*On the fringes of a burning memory* is a hauntological audiovisual exploration into memory, space, and time, in relation to excessive consumption habits of the modern image in a saturated social media sphere. The project reconciles contradictory habits that we have formed due to our relationship with modern technology and that may have changed the way we revisit a memory. The visual installation contains ‘snippets’ of the artists’ daily life with the soundscape of both cities Nicosia and Abu Dhabi, where two different locations are presented, but the narrative is not grounded in either. The vertical aspect ratio represents the contemporary way we consume content, reflecting an imagination of a dystopian world that is created by shadows of scattered memories, fast social media content, and a distorted perception of the present. The visual images are intertwined with two poems that have an undecidable, ‘in-between’ status, haunting between material and immaterial, real and virtual, past and present.

Watch the online version:





# The Anatomy of Perception | تشریح الإدراك الفكري

*Dominika Jezewska and Israa Mahmood Al Balushi*

In essence, there are two perceptions of reality: objective reality and subjective reality. A contradiction in the previous statement could be that one cannot prove the existence of objective reality; we can only learn its properties through observations, which of course, are subjective. The definition of art is as fragile as reality; like art, it has so many variations and contradictions. They both depend on individual perception, making their meanings fluid, and folding into expandable layers.

This installation explores the fragility of reality through the medium of Augmented Reality. The experience encourages individuals to be participants rather than just viewers, through a child-like exploration. It is an interpretation of the dreamworld in real life, creating a state of dreaming, while still being in your current surroundings. We urge you to be present in the space, even though the installation is not physically there. By creating a subconscious experience in consciousness (in real life,) the installation alternates your view of what true perception is.

Photography has always been a medium that presented reality as what it is. The photo series developed pushes the boundaries of realism, exploring a new understanding of perception, telling a story about an individual and their interpretation of what may truly exist around them.

Find out more and download the AR filters:





# photosynesthesia

*Leandro Reyes and Nada Almosa*

Synesthesia translates to “perceive together,” for it is when you experience one of your senses through another. While there are pre-determined types of synesthesia, we offer the made up version of photosynesthesia, where we center how we “perceive together” imagined narratives and images found on an idle scroll through a phone camera bank. Forest hares with religious practice, messenger snails, toilet stall revelations, they are all intrinsically tied to momentary photographs turned into imagined landscapes.

*photosynesthesia* is a mindful act of low art. Jack Halberstam’s “Low Theory” has emboldened us to not take ourselves too seriously, as “being taken seriously means missing out on the chance to be frivolous, promiscuous, and irrelevant.” We create for the sake of joy, but not to fill in a gap in a particular field of knowledge or practice, nor to further what is deemed as meaningful and worthy. Ekphrastic writing is a way of envisaging the mental exercise of the made-up photosynesthesia. A game of association that is intuitive, mindful, and fantastical. Our work is an invitation to encourage others to discover their own innate togethered perceptions of photo and imagined narratives.

View the work online:



# Artists

**Alexis Javero** is a Filipino artist based in the UAE. She has a deep interest in writing, which lies at the heart of her artistic practice. Her work uses language as an intimate framework to chart boundaries between abstract concepts of the material and the immaterial, the finite and the infinite. She holds a BFA in Fine Arts from the University of Sharjah and has exhibited her work at Maraya Art Center, Sharjah Art Museum, and others. Along with three of her university friends, Dania Al Tamimi, Doha Aboelezz, and Nava Rizvi, she co-founded Rummān Collective with the objective of establishing creative learning experiences for early-career artists.

**Cindy Chehab** pursued her BA in film and television studies at the Lebanese University IBA2. Cindy released her first documentary, “Seated Roots,” in November 2021, winning the jury prize at the Arab Short Film Festival in December 2021. Her main practice consists of merging poetry and imagery in order to revisit Arab poetry and experiment with its revolutionary potential when combined with visuals. She’s predominantly interested in hybrid creative documentaries and critical essays, centered around socio-politics, anthropology, relationships between people and urban spaces, identity, and orientalism. Cindy is currently part of an artist residency with Sharq.org in the city of Larnaca, Cyprus, under the theme of migration and belonging.

**Dominika Jezewska** is a multidisciplinary artist and designer. She holds a BFA in Fashion Design from Parsons School of Design and is constantly on the move gathering inspiration. Forever immersed and fascinated by the world, she is especially interested in the little things and subtle messages that make up the fabric of the subjective realities we exist in. She spends her time exploring subjective realities and what-ifs by imagining and dissecting the relationships between humans, objects, and space, and crafting pockets of alternate realities which exist at the intersection of art, design, and technology.

**Fatima Al Romaihi** is a visual artist based in the UAE. In 2020, she earned a Bachelor of Arts in Art and Art History and a minor in Engineering from New York University Abu Dhabi (NYUAD). Her desire for personal and professional growth led her back to NYUAD to pursue higher education and is currently a first-year MFA student. Her practice is 2D-based, using graphite and charcoal to capture expressive and vulnerable moments in time.

**Israa Mahmood Al Balushi** is an Omani urban planner and architect, currently working as a Creative Designer and also independently as the co-founder of Phone Art Oman, an art initiative that aims to introduce mobile phones as a contemporary art medium. Israa's multimedia work explores the relationship between urbanism, art, and culture. Having developed her creative direction independently, the main focus of her work is to simply have people see how she conveys the world around her. Through finding hidden connections, Israa's spectrum of work offers an intimate insight into everyday moments motivated by the fluidity that exists between identity and reality.

**Leandro Reyes**, the great-grandson of Severino "Lola Basyang" Reyes, brings the craft of tale-telling into a new age, using his training in theater arts to paint performance poetry with elaborative gestures; his art is an assortment of different characters playing poet. Leandro writes to tickle the kid your heart can still manage to beat as, along with pestering the grown-up your mind has thought itself ready for. He is one of the founding members of Collaboratory Ph, an art collective composed of writers, musicians, and performance artists from different collectives who came together to create and experiment. Aside from being a poet, Leandro is a screenwriter mentored by Ricky Lee (under batch 24), has produced two independent digital short films, and is now writing a full-length script.

**Lillian Deja Snortland** is an African-American writer of speculative fiction, poetry, and essays exploring themes of fantasy, mythology, surrealism, and the imaginative feminine. At Carleton College, she studied storytelling and material culture of the past through Classical Studies, French literature and media, and art history, and she continues to play with a multidisciplinary perspective in her analysis today. In the last few years, she has facilitated panel discussions, written blog posts for Amplify Arts in Omaha, Nebraska, and contributed to a collaborative publication from the 2021 Alternate Currents Working Group, *Given All This: Collective Institutional Futures*. She is currently pursuing an MFA in Nonfiction from Goucher College in Baltimore, Maryland.

**Lyla J. Kim** is a Korean artist, currently working in Maastricht, the Netherlands. She graduated in Performing Arts from SEWC in Seoul. Since 2017, Lyla has been working in the film and theater industry. She does not use one specific medium but instead uses various methods such as drama, photography, performative arts, and more. Identity is the main theme of her work; she expresses the confusion of individuals in a divisive society and observes the vulnerability of ego struggling between social ideals and the individual worldview. Lyla wants the audience to reflect, and eventually, find a sense of belonging and connection through her work.

**Nada Almosa** is a public programs coordinator at 421. She is an Abu Dhabi-based Palestinian artist, writer, and a graduate of Literature and Creative Writing from New York University Abu Dhabi. Nada dabbles in digital illustration, collage and mixed media, and creative writing. She is a practicing poet who draws inspiration from listening to others' stories. Having collected experiences over the years in editing, theater, exhibition curation, writing, and art production, she has asserted that a career in the arts will be a joyful and fulfilling one.

## Thanks

Exit 11 would like to thank the following people and companies for their generous contribution to the success of the VICE program and Peripheries exhibition:

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