

Rema Ghuloum

on

Night Prayer



Q: What was the beginning of the work?

A: I actually think the beginning of this work started midway when I flipped it vertically. It became something new and fresh that I hadn't navigated before at that scale.

Q: Where did it happen?

A: It happened in my studio.

Q: How did you feel about it in the beginning?

A: I felt that it was full of potential.

Q: How do you feel about it now?

A: I like it. I often feel disconnected to my work after I make it, like it was something I had to release, but then can see it objectively. I am really happy that it is currently living on a vibrant green wall among the trees.

Q: What changes occurred in your life while making it?

A: I reset. I moved into a new home with my son and started a 6 month meditation teacher training program.

Q: What things were you enjoying while you made it?

A: Letting go, sweeping, meditating, listening to the painting, chanting, reiki, listening to chanting, listening.

Q: What were you repulsed by?

A: Nothing

Q: What were your most consumed foods during this time?

A: Matcha green tea and sparkling mineral water.

Q: How have you been changed since making it?

A: I learned from working at this scale. It opened up new possibilities, so I think I have been changed. I think I am changed by every painting I make.

Q: When you were making this, did you exclusively focus on it or were you working on other things simultaneously?

A: I was initially working on other things simultaneously, but once I actually saw the painting, and knew what it would be in a sense, I tried to focus on it. I don't typically work on one painting at a time, but in this case, I had to break it up in sections, because of its height, so it made sense in terms of timing. I would work on the top half for one day, and then the middle for another, etc.

Q: When did you name it?

A: I named it actually a month or so before I completed it. I usually title paintings when they are done, but in this case I gave it a working title once it revealed itself to me. There is a point in my process that I can see the painting and know where to take it. Sometimes that happens fast, but most of

the times it happens midway. This is when I titled it: "Night Prayer." It seemed fitting for the painting, winter, and the space.

Q: Did you make sketches for it?

A: No

Q: Do you concern yourself with your reasons for making it?

A: No

Q: What have been the consequences of what you made?

A: I got to meet wonderful people and the painting gets to transform with the light outside on a green wall in a peaceful setting alongside other beautiful works.