

The series of installations *Letters to the Reader* is encompassed within his project *Scratching on Things I Could Disavow*, which includes photography, sculptures, installations, performances, etc., which work individually but have a common discourse. *Scratching on Things I Could Disavow*, started in 2007, reflects about the recent proliferation of new artistic institutions in the Arab world, as well as the development of the so-called Contemporary Arab Art. It is an approach to the systems of construction of history, but not in an archivist way –as The Atlas Group, Raad’s previous project used to do- but in a poetic and imaginative one.

Yet More Letters to the Reader is composed by twelve panels that simulate the walls and floors of a hypothetical contemporary Arab art museum in which the shadows of the works would have disappeared, just as the artist has observed at the Museum of Modern Arab Art of Beirut. The walls presented here by Walid Raad are built in such a way that no shadows can appear, given that all the surfaces are plain. But at the same time, shadows become protagonists because the artwork that is supposed to be hung in that imaginary museum has now disappeared, and only the shadow that it would project shadow remains present. The appropriation of elements of the exhibition display presented in trompe l’oeil, as well as the creation of this fictional museum, express Raad’s interest in blurring the limits between fiction and reality, artistic creation and archival material, fantasy and history.

Walid Raad (Lebanon, 1967) is a multimedia artist and professor at the school of art Cooper Union in New York, where he lives and works. During the last years, he has made solo shows at the MoMA, New York, 2015, ICA Boston and Museo Jumex in Mexico City; Musée d’art Contemporain de Nîmes, 2014; Musée du Louvre, Paris, 2013 and Whitechapel Gallery, Londres, 2010, among others. His work has been present at the 31^a Bienal de São Paulo, Brazil, 2014; dOCUMENTA (13), Kassel, Germany, 2012 and the Whitney Biennial, New York, 2000 and 2002. Walid Raad’s work is part of the permanent collections of institutions as the MoMA New York, Walker Art Center in Minneapolis, the Guggenheim Museum in New York, Tate Modern London, Centre Georges Pompidou in Paris, National Galerie in Berlin or MACBA Barcelona, among others.

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