



Sama Alshaibi

vs. Him

19 September – 20 October 2011

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On the Archetype of Imperial Eminence

Sama Alshaibi begins a journey that bluntly identifies and questions the stance of the masculine sex. Chiefly characterized by sexuality and strength, men are an objectively ingrown adulthood designed by social dominance depending on the culture it is bred in. Man has been a term referencing the entire human race, a function granted by the Word of God talking down to His creation, a word that references all cultures, whether a proto-Germanic persona, a German love, an Indian forefather, a Gothic one-liness, a mathematical thought, or even simply a Latin term to give a “hand”. The derivatives require a wealth of understanding into the depth of what it is to confirm the act of encountering masculinities, as opposed to just reading about them.

It is here where Alshaibi compliments the understanding of “him” to her cultural history. “Him” in the geographical context of the Middle East, a region she comes from, was displaced from, and continues to return to, re-identifying her positioning amidst the motions of social conformity and imitation. Addressing the archetypes of masculinities and patriarchies as the individual and the institution, there are the models of *the Empire*, of *the Ruler* himself, of *the Father*, *the Lover*, *the Brother*, and even of *the Son*. Alshaibi ultimately uses these archetypes to formulate the nation, the imperial, the collective and the state, while in the works’ individuality, Alshaibi alludes to the patterns of common behaviors in eastern culture by looking at the individual case from her perspective. The behaviors we are brought up with, familiar to, and trained to adapt are also the behaviors that represent the female as protagonist to the male dilemma – an encounter occurs where dueling forces meet, and spaces of anxiety are created, spaces of conflict arise, and the behaviors designed to conform society’s rules become questioned when the society dominated by male power, are policed, oppressed, and built on social constructs designed in the past.

So where does control and domination come from? Man was created, and then his Eve was created from the like nature to complete him, to dwell with him in love and inhabit the earth making nations and tribes. And it is from here that control and domination are allowed to become a source of construction, as it is by the nature of man to develop, grow, build, protect and supply what it is they construct against any force that seeks to destroy them, from the forces of nature to the battles with their own kind. Man has survived time due to his fighting nature, and not his passivity. Alshaibi treasures the value of man’s presence, steering away from any interests towards the clamor

of global feminism, she juxtaposes herself with man only to challenge his strengths and bring out his worth in society. Like a commemoration, *vs. Him* adopts a welcoming force to the values of bearing a child, the adolescent vitality, the breaking of innocence into the political truths of endurance, the female advocate as partner and duty, and then the man as defender, commander and terminator to change.

Starting with *vs. The Empire*, a remake of the Roman Empire occupying a white box in a refabricated space with a playing theatre inside of it, comes a contemporary battle. In the form of a boxing match, Alshaibi wears her robe, getting ready to face dominance and control. A contemporary fight occurs, under the colors of a pan-Arab flag, bringing the recycling of colonial monuments revisited by the opposition. Alshaibi begins her confrontation with history.

In *vs. The Ruler*, two sculptures occupy the space: two thrones, both shaped with ultimate virility and ultimate authority as the male seat is owned by the ruler, while the female seat is owned by the people. The one voice versus the collective bringing on an audio encounter of speech. The speech is an experience of poetry, vocalized by a single male voice who recites towards delusion, fury and condemnation. Alshaibi collects her material from speeches that occurred since November 2010 by the leaders of autocracy; a rise before the up rise. While the female voice occupies the seated reverberations of Twitter and Facebook accounts, where an artist’s personal network addressing the cyberspace world, was a link to a regional fire against the singular vilification.

vs. The Lover shows the stages in a woman’s relationship with a man within a contemporary regional faction: *The Suitor*, *The Believer*, *The Provider*, *The Betrayer* and finally *The Closer*. The Suitor is subjected by a polygraph test. Alshaibi casually studies and charts decisions to the results coming out of the strains of her counter engagement. Roses are strewn around the floor, disconcerted in utmost vulnerability, yet there. In the same set-up, comes the lover or the closer, who intimately attends, but also diverts the passion into smaller elements of mundane reservations: nail polish, a hookah pipe, and a small vase of roses controllably placed on a table-top covered with a kuffiyeh motif, suggests the banality of prohibition, convinced and proceeding. To those taboos, come false constructions that force us to lie to ourselves, and to each other. They are birthed from social pressures, social oppressions, social conformity,

power, domination and control. Shaming and dishonoring not only the betrayer, but also s/he who the betrayer is associated to or represents, bringing on shame and dishonor to the 'group'. Be it the family, circle of friends or association, Eastern cultures are reared and cultivated to take positions in life. Disciplined and cultivated, reliable and questionable, the betrayer will do whatever he can get away with.

Materializing into the virile strengths of what roles 'man' plays in his household, culture, autocracy or democracy, do we face the question of segments: 'Man' as system and not 'man' as gender. Man as creation and not man as annihilation. He is the judge that magistrates, but also the judge who is judged upon. He is the brother and son, who transits from boyhood into puberty, adolescence materialized into responsibility. Alshaibi visually projects this particular moving image with a fast car going round in circles, on that same spot, grounded on earth, confirmed as the car flees from and returns to that same dimension. Juxtaposed up against an image of a female protagonist as she approaches the image closer, and then goes further away, she disappears through a veil in elevation. Her domestication allows for her disappearance, however her placement beside him also defines the position she wishes to take beside his presence.

Finishing with *vs. The Son* and *vs. The Father*, Alshaibi presents the Madonna and Child, rocking a lullaby of permanent moments that cherish the born. A descendent bearer to the family name and heir to the throne, the son is the gift of life and merit to the family. He occupies what his father bears him in a matter of substance, a father who is conditioned to serve as protector of strength and honor. But does he? The child occupies the labor of his mother and the importance of her attention with his crucial presence, but also is defined by the fabrications that could reserve his demolition once flourished and empowered by his acknowledged capacities.

vs. Him empowers man and mankind. It empowers and advocates the male strengths according to his female counterparts. It is not only about him, but also very much about her: Her presence, her strengths, and her belonging in the fulfillment of the 'Other'. The fulfillment of the Dasein and his temporality, the godliness of his force that exists despite the weakness of his permanence assured only by *her*. *vs. Him* is a stand in front of her, not the feminist, but the protagonist; the bearer, the apprehension and the belonged. She is the captured actress in the orient's *King Kong*, who after

overcoming her fears becomes the lover, the protector and survivor. *vs. Him* is a beautiful amalgam of all that can be held accountable through a woman's eyes about the 'him'. And in my humble female opinion, 'him' is a crucial and honorable emblem to the archetypes of magnificence that can only glow with the everlasting presence of 'her'.

Aida Eltorie
Director, Finding Projects
Cairo, September 2011

vs. The Empire



vs. The Empire
2011
video projection on digital photograph
printed on canvas
edition of 3
137 x 191cm



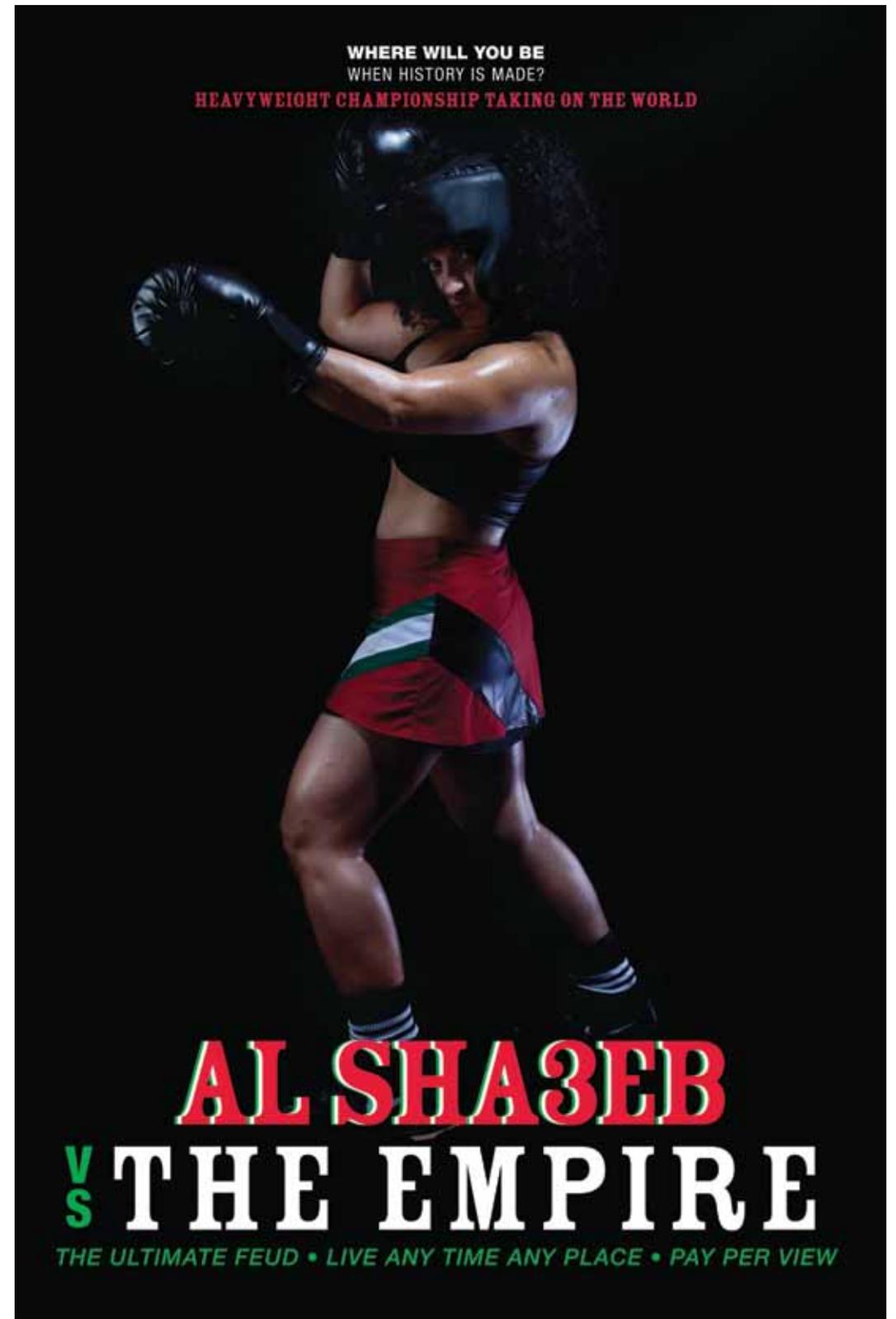


vs. The Empire
2011
(video still)



vs. The Empire
2011
(video still)

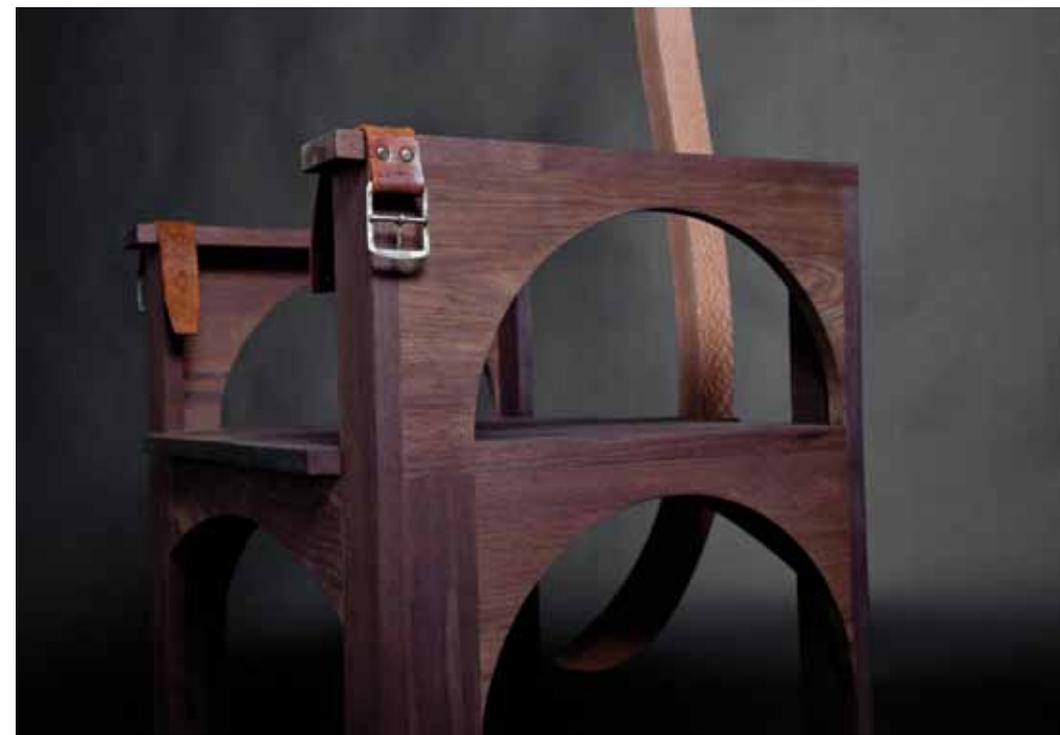
Alshazeb vs. The Empire
2011
lightbox
edition of 3
75 x 50 x 10cm



vs. The Ruler



vs. The Ruler
2011
installation, sapele wood,
tropical walnut wood, leather,
multi media and audio
variable dimensions



vs. The Ruler
2011
tropical walnut wood, leather, multi media and audio
150 x 69 x 58cm



vs. The Ruler
2011
sapele wood, leather, multi media and audio
160 x 62 x 54cm

vs. The Father



vs. The Father: Between Us
2011
video screen embedded in custom made box (looped)
(video still)
47 x 43 x 6cm

vs. The Brother



vs. The Brother
2011
video screen embedded in custom made box (4 minutes)
(video stills)
48 x 48 x 6cm



vs. The Brother 1
2011
pigment archival print on cotton rag
edition of 4 + 2AP
51 x 76cm



vs. The Brother 3
2011
pigment archival print on cotton rag
edition of 4 + 2AP
51 x 76cm



vs. The Brother 2
2011
pigment archival print on cotton rag
edition of 4 + 2AP
51 x 76cm



vs. The Brother 4
2011
pigment archival print on cotton rag
edition of 4 + 2AP
51 x 76cm

vs. The Lover



vs. The Lover: The Suitor
2011
pigment archival print on cotton rag
edition of 4 + 2AP
56 x 107cm



vs. The Lover: The Believer
2011
pigment archival print on cotton rag
edition of 4 + 2AP
56 x 107cm



vs. The Lover: The Provider
2011
pigment archival print on cotton rag
edition of 4 + 2AP
56 x 107cm



vs. The Lover: The Betrayer
2011
pigment archival print on cotton rag
edition of 4 + 2AP
56 x 107cm



vs. The Lover: The Closer
2011
pigment archival print on cotton rag
edition of 4 + 2AP
56 x 107cm

vs. The Son



vs. The Son
2011
video screen embedded in custom made box (looped)
(video still)
66 x 46 x 8cm



vs. The Son
2011
(detail)
66 x 46 x 8cm

biography

Born 1973, Basra, Iraq
Lives in Tucson, Arizona
Works at the University of Arizona, School of Art, Tucson, Arizona
Assistant Professor of Photography and Video Art

Education

- 2002 University of Colorado, Boulder, Colorado, MFA,
Photography, Video and Media Arts
1995 Columbia College Chicago, Chicago, Illinois, BA,
Photography

Solo Exhibitions

- 2011 *vs. Him*, Lawrie Shabibi, Dubai, UAE
2011 *End of September*, Selma Feriani Gallery, London, UK
2010 *Zero Sum Game*, Selma Feriani Gallery, London, UK
Between Two Rivers, Al-Hoash Gallery, Jerusalem, Palestine
FLIGHT, Lycoming College of Art Gallery, PA, USA
2009 *Between Two Rivers*, Al-Kahf Gallery, Bethlehem, Palestine
SUMOUD (steadfastness), Hoffmaster Gallery at Lawrence
University, Appleton, USA
2006 *My Apartheid Vacation (The Project Room)*, Zero Station,
Portland, USA
2005 *Women, War, and Peace; Feminist Interventions in a Time of
Conflict*, St. Mary's College, Notre Dame
2004 *Where do the Birds Fly After the Last Sky?* El Centro de
Formación de la Cooperación Española, Antigua, Guatemala
2003 *Zaman: I Remember*, La Fabrica Arte Contemporaneo,
Guatemala City, Guatemala

Group Exhibitions

- 2011 *Bagdadi Mem/Wars*, Sama Alshaibi and Dena Al-Adeeb,
Worth Ryder Gallery, Berkley, USA (curator: Anuradha
Vikram)
The Changing Room: Arab Reflections on Praxis and Times,
Spazio Qubi in association with Metro Quadro Gallery
(Rivoli), Turino, Italy (Curator: Aida Eltorie)
Marrakech Art Fair 2, Marrakech, Morocco (Curator: Khadija
Hamdi)
Breaking Ranks: Human/Nature, Headlands Center for the
Arts, Sausalito, USA
ArtDubai/Selma Feriani Gallery, Dubai, UAE
*THE VEIL: Visible & Invisible Spaces - A Traveling Art
Exhibition at Santa Clara University, de Saisset Museum,
California and The Art Museum at the University of Kentucky*
2010 *The State*, Traffic Gallery, Dubai, UAE (Curator: Rami Farook)
Bringing The War Home, Impressions Gallery, Bradford, UK
(Curator: Pippa Oldfield)
Hiwar, DARB 1718, Cairo, Egypt (Curator: Khadija Hamdi)
Bearing Witness: The LightWork Collection, LightWork
Gallery, Syracuse, USA
War and The Body (in conjunction with War and the Body
Conference/Imperial Museum), London, UK,
Hiwar, Le Violon Bleu, Tunisia (Curator: Khadija Hamdi)

- This Is Not A Love Song*, The Empty Quarter, Dubai, UAE
(Curator, Elie Domit)
They Welcomed Us With Flowers, Bastakiya Art Fair, Dubai,
UAE (Curator: Asmaa Al-Shabibi)
Creative Palestinian Arts, Art Sawa, Dubai, UAE
ArtDubai/Selma Feriani Gallery, Dubai, UAE
Carrying Across, Asian Arts Initiative, Philadelphia, USA
(Curator: Yvonne Lung)
*THE VEIL: Visible & Invisible Spaces - A Traveling Art
Exhibition at California State University, Dominguez Hills;
CAS Galleries, Kean University, Union, New Jersey; DePauw
University, Richard E. Peeler Art Center*
JASAD: Sama Alshaibi and Ninar Esber, Mole Vanvitelliana,
Adriatic Mediterranean Festival, Ancona, Italy
2009 *Motherhood and Revolution*, Sama Alshaibi and Beth
Krensky, CalArts, Valencia, USA
Paris Photo 2009/Selma Feriani Gallery, Carrousel du
Louvre, Paris, France (Curator: Catherine Davide)
Arab Youth Festival, Rome, Italy
Beyond Borders, Rafia Gallery, Damascus, Syria
2009 UA School of Art Biennial Faculty Exhibition, UA
Museum of Art, Tucson, USA
Incheon Women Artists' Biennale, Incheon, South Korea
Inside/Outside & Other Oxymoron's, Levantine Cultural
Center Gallery, Los Angeles, USA
Stories of Iraqi Artists, Reel Festival Iraq, Edinburgh,
Scotland
BLOWOUT, Empty Quarter, Dubai, UAE
Mapping Palestine, ArtSchool Palestine, ArtDubai 2009,
Dubai, UAE
Art Dubai 2009/Selma Feriani Gallery, Dubai, UAE
Aperture 27,000, Le Violon Bleu, London, UK
*THE VEIL: Visible & Invisible Spaces - A Traveling Art
Exhibition at Alexey von Schlipp Gallery of Art, University of
Connecticut at Avery Point, Jan at Indiana University East Art
Galleries and Drury University Pool Art Center Galleries*
2008 *Enfoco Presents: Sama Alshaibi and Myra Greene*, Umbrella
Arts Gallery, New York City, USA
We Make The Road By Walking, Dinnerware Arts Space,
Tucson, AZ (with Beth Krensky)
Occupied Space 2008 - Art for Palestine, AM Qattan
Foundation, London, UK
Border Walls, Boltax Gallery, Shelter Island, New York
Harmony, Beit-Hagefen, Haifa
Centers and Borders: From ABC to XYZ, XYZ Gallery, 798 Art
District, Beijing, China
*THE VEIL: Visible & Invisible Spaces - A Traveling Art
Exhibition at Dairy Center for The Arts, Boulder, CO, DePauw
University, Peeler Art, University of Arkansas Fine Arts
Center Gallery – Fayetteville, and Union Gallery, University of
Wisconsin, Milwaukee, USA*
Secrets, Glass Curtain Gallery, Chicago, USA
Our People, Our Land, Our Images travelling exhibition at

Eiteljorg Museum, Indianapolis, Autry National Center, Los Angeles, and AmerInd Foundation, Dragoon, USA
Post Tractatus travelling exhibition at Sala de Exposiciones Amazonas, Universidad Del Estado De Amazonas UEA, Tabatinga, Brazil, Sala Iquitos, Universidad Nacional de Peru, Estado Loreto, Iquitos, Peru, Sala Janai-IKO (casa De Imagenes En Uitoto), Universidad Nacional de Colombia, Sede Amazonia, Leticia, Colombia and Sala de Exposiciones Orellana, Biblioteca Del Banco de la Republica, Leticia, Colombia

2007 *We Make The Road By Walking*, Mizel Museum, Denver, USA (with Beth Krensky),
Sultana's Dream, Exit Art, New York City, USA
Centers and Borders, Ningxia Exhibition Center, Yinchuan, China
Centers and Borders, The Gallery of School of Fine Arts, Yinchuan, China
Pingyao International Photography Festival, Pingyao, China
Selection From The Collection, Darat Al Funun, Amman
Journey, Nobel Women's Initiative's First International Women's Conference: "Women Redefining Peace in the Middle East & Beyond", Galway, Ireland
Our People, Our Land, Our Images, Burke Museum, Seattle, USA
Secrets, The Dairy Center for the Arts, Boulder, USA
Bytes: Making Pictures With Ones and Zeros, Dinnerware Contemporary Arts, Tucson, USA

2006 *Sama Alshaibi and Rozalinda Borcila*, The University of Stellenbosch Art Gallery, Stellenbosch, South Africa
Secrets at The Khalil Sakakini Center, Ramallah, Palestine, Al Hoash Contemporary Art Gallery, Jerusalem, The Virtual Gallery at Birzeit, Ramallah, Palestine and The International Center of Bethlehem, Palestine
Religion and Personal Identity, Contemporary Art Gallery, Southeastern Louisiana University, Hammond, USA
Transformations – Photography of the 21st. Century, Center for the Living Arts, Mobile, USA
Our People, Our Land, Our Images, Carl Nelson Gorman Museum, Davis, USA
Re-interpreting the Middle East Beyond the Historical Stereotype at The Khalil Sakakini Center, Ramallah, Palestine, International Center of Bethlehem, Palestine and The Paltel Virtual Gallery at Birzeit University, Ramallah, Palestine,
Genetic ImPRINT (The Printmaking Genome Project), Southern Graphics Council Conference, Madison, USA

2005 *Unveiling: Sama Alshaibi and Joel Seah*, The University of Southern Maine
Martyrs, Saints & Liars, Synapse Gallery, Benton Harbor, USA (with Yana Payusova)
Narratives of Land, Peoples and Identities, Al-Kahf Art Gallery, Palestine
Afrofuturism, Soap Factory (juried by the Obsidian Arts),

Minneapolis, USA
Re-interpreting the Middle East Beyond the Historical Stereotype at Sisson Gallery, Henry Ford College, Dearborn, MI, Southern Graphics Council International Conference, Corcoran College of Art and Design, Washington D.C., Mackenzie Fine Arts Center, Dearborn, Michigan, Orfali Gallery, Amman, Jordan and Virginia Tech University, USA
Aspiration, Society for Photography Education Juried Exhibition, Courtyard by Marriott Art Gallery, Denver, USA
Juannio, Subasta Para el Arte Contemporaneo 2005, Museo De Arte Moderno "Carlos Merida", Guatemala City, Guatemala
Constructing Identity, College Hall Gallery, Tarrant College, Hurst, TX (Best of Show)
Salt of Differences, Susan Arndt Gallery, Denver, USA
Women's History Month Art Exhibition, Women Studies Cottage, Boulder, USA

2004 *Common Wounds*, The International Center of Bethlehem, Bethlehem, Palestine
Juannio, Subasta Para el Arte Contemporaneo 2004, Museo De Arte Moderno "Carlos Merida", Guatemala City, Guatemala
The Discourse of Others, Salon de Artes Plasticas, Mexico City, Mexico
Visiones del Norte, Academia de San Carlos, Mexico City, Mexico

2003 *BLOOD Lines & Connections*, The Museum of Contemporary Art, Denver, USA
SAVVY, St. Louis Artists' Guild, St. Louis, MO, 2003 (Goueter Missouri Collection Prize for Diatribes)

Fellowships and Residencies

2010 *Artist-in-Residence, Light Work*, New York, project "Baghdadi Mem/Wars" in collaboration with artist Dena Al-Adeeb. January

2008 *Artist-in-Residence at Darat Al Funun (The Khalid Shoman Foundation)*, Amman, Jordan

2007 *Artist-in-Residence at Darat Al Funun (The Khalid Shoman Foundation)*, Amman, Jordan

2005 *Artist-in Residence / Exhibitor. Project: "Birthright"*, Shaping Communities in Times of Crisis, Narratives of Land, Peoples and Identities Conference, The International Center of Bethlehem, Palestine, Nov 6-12

2004 *National Graduate Seminar Fellow*, The Photography Institute, Columbia University, New York City, USA

bibliography

- 2011 *Contact Sheet*, essay by Dr. Nada Shabout, Light Work Annual 2011, published by Light Work (forthcoming)
"A Tale of Two Exiles", Book, editors: Dr. Nadjie Al-Ali and Deborah Al-Najjar Contemporary Iraqis: Voices of Cultural Resistance Anthology. Syracuse University Press, forthcoming
- 2010 *The State*, published by Traffic Gallery, essay by Rami Farook, Dubai, UAE
"Suha Shoman's Stop For God's Sake," Catalogue, published by Darat al Funun, 2010.
Contemporary Practices - Visual Arts from The Middle East, "Algurabaa' (The Strangers)" essay by Dr. M. Neelika Jayawardane, Volume 7
Contemporary Practices - Visual Arts from The Middle East, "Hiwar: Review" review by Timo Kaabi-Linke, Volume 7
Bringing The War Home, "Recent Photographic Responses to Conflict in Iraq and Afghanistan" text by Pippa Oldfield, "Forward" by Hillary Roberts (Senior Curator of Photographs at the Imperial War Museum) published by Impressions Gallery, UK.
Hiwar, text by Khadija Hamdi, published by Le Violon Blue, Tunisia
This is Not A Love Song, text by Elie Domit, published by The Empty Quarter Gallery, Dubai, UAE
Art Dubai Journal, Conversation: Reem Fekri interviews Sama Alshaibi and Dena Al-Adeeb on "BAGHDADI MEM/WARS", interview by Reem Fekri
Zero Sum Game Review, article by Janet Rady, London Middle Eastern Institute, May
The Mystery of the Meeting, "Hiwar" review by Marianne Gatzaras, Journal Le Temps, June 1st
Melting Pot in Contemporary Tunisia, reiew by staff reporter, Diptyk Mag, May 25th
Ever The Bridesmaid, review by Roxana Azimi, Canvas Magazine Jan/Feb Volume 6 issue 1
- 2009 *Beyond Borders*, text by Rose Issa, published by Rafia Gallery, Syria
Mapping Palestine, text by Nicola Gray and Samar Martha, published by ArtSchool Palestine
Aperture 27,000, text by Salma Tuqan, published by Salma Feriani Gallery
Visual arts review: Creativity vs Destruction: Stories of Iraqi Art, review by Susan Mansfield, The Scotsman, July 7th
80 per cent of Iraqi artists live elsewhere – Creativity vs Destruction review, Artradarasia, July 23rd.
Experienced Eyes, article by Alan Philps, The National (U.A.E.), Feb 22nd.
- 2008 *Encyclopedia of Arab American Artists (from the series: Artists of the American Mosaic)*, text by Faye S. Oweis, published by Greenwood Publishing Group
- Secrets*, texts by Maymanah Farhat and Lucy L. Lippard, published by the 6plus collective in conjunction with University of South Florida
Occupied Space 2008 – Art for Palestine, published by A.M. Al Qattan Foundation
Dokufest 2008, published by the US Embassy in cooperation with the Dokufest film festival
Borders, Boundaries, and Barricades, review by Elizabeth Fasolino, The East Hampton Star, August 26th.
Featured Artist, The Justice Issue, The Coup Magazine, Spring.
West Bank Story, article by Lauren Weinburg, Time Out Chicago Magazine, issue 159, March 13 – 19.
2007 *"A Way Through: Understanding Modern Palestinian Narratives"*, Social Dynamics Oceanic Worlds/Bordered Worlds, published by Centre for Africa Studies at University of Capetown, Volume 33 / Number 2/ December, pp. 204-223 (article co-authored with Dr. Marvin Gladney).
"Review" of Oraib Toukan's Counting Memories, catalogue, published by Darat Al Funun, pp. 56-59.
Palestinian Women Artists, text by Reem Fadda, research by Rula Khoury, published by Al Hoash Palestinian Art Court
We Make The Road by Walking, texts by Doris Bittar, Dr. Ella Shohat and Georgina Kolber, published by Mizel Museum
CinemaEast Film Festival Catalogue, published by ArteEast, NYC, NY.
Pingyao International Photography Festival Catalogue, published by Pingyao, China.
Centers and Borders: Artwork from China and the United States, text by Dr. George Rivera, published by Artnauts
Sultana's Dream, texts by Jaishri Abichandani, Uzma Z. Rizvi and Lisa Varghese, published by Exit Art and the South Asian Women's Art Collective
"Our People, Our Land, Our Images: International Indigenous Photographers", texts by Hulleah Tsinnahjinnie and Veronica Passalacqua, published by C.N. Gorman Museum
ARTISTS .. Palestinian land .. the body .. novel new book in three languages, Book Launch and Review by Ali Sawafteh, West Bank
Featured Artist, Commentary: Hannah Frieser, Director of Light Work, Nueva Luz Magazine/ En Foco, 12:1.
Our People, Our Land, Our Images, article by Veronica Passalacqua, American Indian Art Magazine, Winter 2006, p.50-57, 90.
The Unearthing of Secrets: Palestinian Art, 6+ and a Series of Transgressions, article by Maymanah Farhat, The Electronic Intifada, April 25, 2007 and ArteEast – ArteNews, March 2007

- 2006 *The Unearthing of Secrets: Palestinian Art, 6+ and a Series of Transgressions*, article by Maymanah Farhat
Transformation, article by Thomas B. Harrison, Mobile Press-Register, May 7
"Memory Work in the Palestinian Diaspora", *Frontiers: A Journal of Women's Studies* 27:2 (Peer Reviewed, winter)
"Works of Witness", *Hayden's Ferry Review* 39 (Fall/Winter, 2007)
- 2005 *National Photography Competition* article by Althea Mock, *CameraArts Magazine* October/November Issue
- 2004 *Arte de la Pedagogia, Difusión de la academia y la cultura*. Año 5 Vol.1 No.17, review by George Rivera Ph.D, October.
- 2003 *Complete the 'Diatribes'*. Review of Diatribes in the BLOOD Lines & Connection exhibition review by Elizabeth Decoursey, *Colorado Daily*, November 18
Adapting to Two Worlds: Sama Alshaibi. Article by Caitlin Nagle, *Colorado Daily*, January 10

vs. The Empire:
 Performer: Marvin Gladney

vs. The Ruler:
 Sound Performer: Joseph Farbrook

vs. The Lover
 Performer: Muhammed Abdul Ghani

vs. the Brother
 Performers: Joseph Handal and Aurelia Cohen

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 Production assistance and/or additional camera work: Amir Adib, Albert Chong, Carlos Handal, Osama Hassan, Noah Huber, Jess Johnson Ashley Raasch, Jason Sims
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 Graphics of Al Shazeb vs. The Empire: Karen Zimmermann
 Sound Producer of vs. The Empire: Marvin Gladney
 Costume designer for vs. The Empire: Maha Cantello
 Residency Support: Khaled Hafez Studio, Cairo, Egypt

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