

Biography

Christine Kettaneh was born in Beirut in 1982. She received a master's degree in Finance and Economics from the London School of Economics and a master's degree in fine art from Central Saint Martins.

She has been teaching art at different universities in Lebanon while developing her practice as a visual artist. She has participated in different group shows in Lebanon and the UK, having previously collaborated with international artists, as in the project "Coin: A Gift for Wealth", undertaken with Clare Whistler in East Sussex in 2014. Kettaneh has taken part in "Exposure 2013" at Beirut Art Center and Art Language Location, Cambridge (2013) after which her work remained permanently installed on Sidgwick Site.

In 2015, she was awarded 2 prizes at the Arte Laguna Prize in Venice "The Overall Winner of the Sculpture & Installation section" and "Artist in Gallery".

With Galerie Janine Rubeiz, the artist took part in the group exhibition "Clin d'oeil 2014", was presented for the first time in Beirut Art Fair (2014) and will be showcased in the curated Lebanese pavilion during Singapore Art Fair (2014).

About her work

Fully embedded in conceptualism, researching architecturally minimal works that dissolve as they are being showcased, Christine Kettaneh's research begins with a question about the value and role of the text in contemporary art. While there's always a poetic element involved, what Kettaneh is questioning is not meaning and interpretandum but language as a symbolic order, leading towards chaos and entropy; economic models, analytical languages, repetition. In a 'Coin - A Gift for Wealth', Kettaneh produces a work charged with semantic possibilities: How can the meaning of histories and concepts change? The artist articulates the need to transgress the limits set up by the grammar of conflict and emerge with new points of departure and destination, challenging the normative view of history as the product of linguistic frames, trajectories and contingencies. In different projects, the artist articulates language as both excavated material and excavation technique; her conceptual world being both source and subject. Her understanding of the symbol is not only that of semiotics but also hierarchical order.