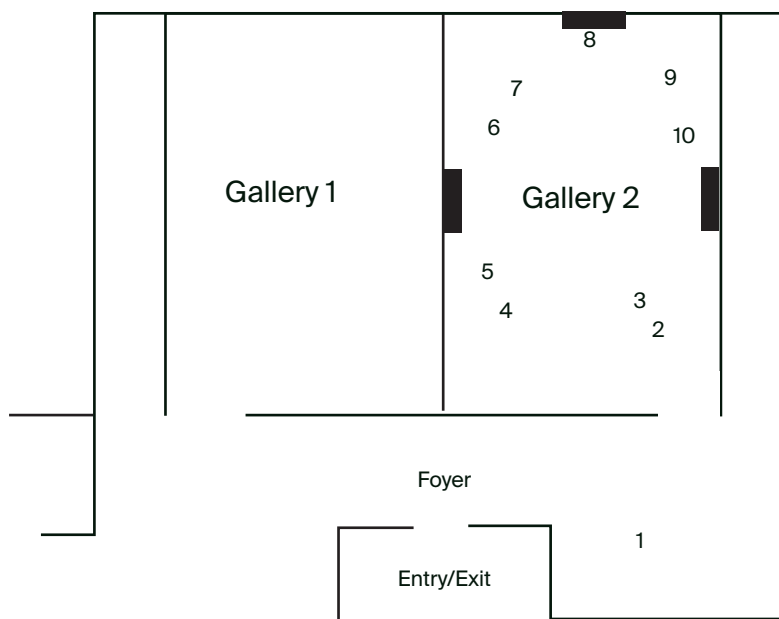


List of works

- | | | |
|--|--|---|
| 1. Lara Chamas
<i>Shapes she wore into the prayer mat, Teta (baba)</i> , 2021
Concrete
180 x 90 x 60 cm | 5. Lara Chamas
<i>American made M42 cluster bomblet. 3 million of these</i> , 2021
Bronze, raw canvas
8 x 8 x 15 cm | 7.1 Lara Chamas
<i>Mould that he made, Jido (mama), for filled biscuits, ma'amoul</i> , 2021
Bronze
20 x 10 x 5 cm |
| 1.1 Lara Chamas
<i>From earth we came, to earth we return, Khalto Rima's</i> , 2021
Bronze
5 x 5 x 1cm | 5.1 Lara Chamas
<i>Shell from the 2006 Israel-Lebanon war</i> , 2021
Bronze
15 x 1 x 1 cm | 7.2 Lara Chamas
<i>Corer that he made, Jido (mama), for hollowing zucchini, coosa mahshe</i> , 2021
Bronze
25 x 2 x 1 cm |
| 2. Lara Chamas
<i>Her masbaha, Teta (mama)</i> , 2021
Bronze
7 x 30 x 0.5 cm | 5.2 Lara Chamas
<i>Shells from bullets I shot at the mountains</i> , 2021
Bronze
5 x 0.5x 0.5 cm each | 7.3 Lara Chamas
<i>What the filling of the coosa mahshe sees</i> , 2021
Bronze
10 x 5 x 5 cm |
| 2.1 Lara Chamas
<i>Her masbaha, Teta (mama)</i> , 2021
Glass
7 x 30 x 0.5 cm | 6. Lara Chamas
<i>In mama's hands, mortar</i> , 2021
Bronze
20 x 20 x 20 cm | 8. Lara Chamas
<i>DFAT level 4: Do not travel</i> , 2021
3 channel video and audio
14 minutes, looped |
| 3. Lara Chamas
<i>In French; pomegranate is 'grenade'. The French mandate for Syria and Lebanon 1920 – 1943</i> , 2021
Bronze
15 x 15 x 15 cm | 6.1 Lara Chamas
<i>Pestle that He made, Jido (mama), for crushing garlic, hummus</i> , 2021
Bronze
5 x 5 x 15 cm | 9. Lara Chamas
<i>From the side of a cooking pot, to the effect of; 'If you hold power, don't use it to oppress others'</i> , 2021
Bronze
30 x 15 x 0.5 cm |
| 4. Lara Chamas
<i>Israel planted 4 million active cluster bombs in south Lebanon in the last days of the 2006 war, 3 million are still hidden, Israel refuses to give the UN a map</i> , 2021
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210 x 45 x 30 cm | 6.2 Lara Chamas
<i>"That looks like an anti-tank grenade"</i> , 2021
Bronze
5 x 5 x 15 cm | 10. Lara Chamas
<i>These five fruits are considered holy in the Quran. 'The seven species of Israel' add wheat and barley to these five; pomegranate, grape, fig, date, olive</i> , 2021
Wax
Dimensions variable |
| | 7. Lara Chamas
<i>Knife that He made, Jido (mama), for chopping parsley, tabouli</i> , 2021
Bronze
30 x 15 x 1 cm | |
- All works courtesy of the artist.



The entrance to Paradise lies at your mother's hands

Lara Chamas

Gertrude Contemporary

Saturday 6 February – Sunday 28 March 2021

Derived from a quote from The Prophet Muhammad, the title of this exhibition strikes out feet and replaces it with hands. Hands allude to the mother's agency, what she creates, gives, passes on, feeds you with - that's where heaven lies. This exhibition aims to tell a story, and each object flows on to another in a constellation. Features are semiotic and semantic disruption of visual language and lexicon, splicing the two together to illustrate the ambivalence and juxtaposition between love and war, nurturing and violence, and nourishment and destruction of the body, so prevalent in the Middle East.

This exhibition focuses on the Matriarchs of the artist's family lineage, their lives and stories, ultimately, shaping the artist's own situation of herself in this timeline. Storytelling features the primary tool of knowledge-sharing, passing down recipes, pain, memories.

Most objects featured in the exhibition are cast from, made, or inspired by, something radiating Barakah; when a theurgic energy touches the earth. Traditionally this is used exclusively for holy figures and locations, Chamas uses Barakah in her practise for objects, locations and situations that emanate a magical quality to her, a kitchen tool; made by her grandfather's hand, used by her mother's hand, used to make food she consumed as an infant; the first access point to a culture she would grow up to be so close to, and yet so far from.

Lara Chamas is a second generation Lebanese-Australian artist, based in Naarm (Melbourne). Her practice investigates topics of postcolonial and migrant narratives, specifically within the context of her cultural identity. Fleeing from civil war, her parents migrated to Australia, where she was born. Her practice explores this in relation to contemporary Australian and global society, and current political issues; exploring links and meeting points between narrative theory, cultural practice, societal tensions, and the body as a political vessel.

Currently completing a masters by research in fine art at Monash University, central to her research is the expansion on these notions in a historical and anthropological sense. With discussing geopolitical issues, research and first-hand experience is important to the genuinity of her work. Middle Eastern historical and cultural comparatives provide a degree of relativity and perspective into contemporary Australian culture as experienced by the artist.

Acknowledgements

The bronzes in this show were created in collaboration with Fundere Fine Art Foundry, thank you for your tireless efforts.

Thank you to Mohamed Chamas and Amani Haydar for your beautiful writing. To Fleur Bain for installation assistance. To Zara Sullivan, James Nguyen and Latifa Elmrini Gonzalez for artwork and material transportation. To Celine Saoud for catalogue design.

Thank you to all the staff at Gertrude Contemporary, particularly Tracy Burgess and Steven Stewart for moving copious amounts of concrete.

Thank you to my Mama and Baba for coming here so we could have a better life, for sacrificing more than I could ever imagine; a debt I can never repay. Shout out to the Chamas Family Saga; I love you all.

This project was supported by the Victorian Government through Creative Victoria.