

# VOGUE

*June , 2026*

“Within the exhibition, sound becomes a way of thinking about how people connect across landscapes. All six artists have strong ties to the UAE, and each of their works begins with individual gestures and unfolds into wider, collective concerns,” Kattan says. “The curatorial premise ensures that the exhibition does not merely reference sound, but critically examines how it operates as memory, heritage, and social practice within the UAE and the wider region.” With scenography designed by Büro Koray Duman (BKD) Architects, which responds directly to the acoustic signature of the building’s materiality, the exhibition is organised as a sequence of chambers, guiding visitors from zones of close listening to areas consumed by noise and sonic overlap.

Sound has long served as a platform for collective self-representation in the UAE, and Washwasha aims to traverse the range of sonic transmission, from traditional oral storytelling and poetry circles to contemporary, locally initiated broadcasting efforts and musical exploration.

## **Lebanese pavilion by Nabil Nahas**

The Lebanese pavilion, presented by painter Nabil Nahas, serves as a palimpsest of the country’s complexities and contradictions, exploring the relationship between man, nature and the cosmos. Titled *Don’t Get Me Wrong* and curated by Diana Ghandour, the installation offers a visual and spiritual experience that transforms the monumental into a vehicle for introspection. Covering a wide range of Nahas’s practice, the work is intentionally disjointed, with contrasting colours and subjects. The connections emerge the longer the viewer spends in the space. Spanning 45

linear meters, the installation consists of 26 acrylic-on-canvas panels, installed three meters high and arranged side by side to form a monumental, enveloping frieze.

Inspired by Persian miniatures, the installation does not follow a single storyline or fixed meaning – it reveals itself gradually as the viewer moves around it. “It can be read as a sensitive topography of Lebanon, reflecting its fluid and multicultural identity and celebrating unity in diversity and the beauty of contradictions,” Nahas adds. “Geometric abstractions inspired by Islamic and Western traditions meet figuration and fractal patterns, while the cedar and olive trees embody rootedness, endurance and life, presenting Lebanon as a land of confluences and a living identity in constant motion.”

The pavilion demonstrates that Lebanon's history is that of an extraordinary crossroads, a place where great civilisations have emerged, succeeded one another and intersected. Traces of Greco-Roman, Judeo-Christian, Byzantine and Islamic influences can be seen in the work, reflecting the country’s layered, centuries-old heritage.



Diana Ghandour and Nabil Nahas at the Lebanese pavilion. Photography: Nicolò De March



