

in her image: PHOTOGRAPHS BY RANIA MATAR

This two-gallery exhibition brings together four bodies of work by Lebanese-American photographer Rania Matar (b. 1984) that trace the development of female identity through portraiture. Depicting transitional moments of life, from young girlhood to middle age, Matar's work addresses personal and collective identity. Photographing adolescent girls and women in both the United States and in the Middle East, the artist shows how the forces that shape identity transcend cultural and geographic boundaries.

In this gallery, Matar explores her interest in the process of growing up in photographic studies of prepubescent girls, both awkward and sophisticated, performing poses that seem to defy their age. In a second, complementary series, she examines the construction of female identity through pictures that depict the private world of teenage girls and their bedrooms, where artifacts of both their childhood and emergent adult selves coexist. Whether in the austere surroundings of a refugee camp or in the material comfort of a middle-class home, each of her subjects pose for the camera in a similar, readymade fashion. Matar emphasizes shared qualities over differences between her images, highlighting how female subjectivity is constructed along parallel lines across time and between cultures.



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Portrait of a young woman
in a white hijab
2010



Portrait of a young woman
in a yellow shirt
2010



Portrait of a young woman
in a purple shirt
2010



Young Girl in Hallway
2015
100%



Person in Woods
2015
100%



Person in Orange Shirt
2015
100%



Person in Green Field
2015
100%



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This two-gallery exhibition brings together four bodies of work by Lebanese-American photographer Rania Matar. In 1968, she was the daughter of a Lebanese immigrant family in the United States. Through her work, Matar explores the development of female identity through costume, depicting transitional moments of life from young girlhood to middle age. Matar's work addresses personal and collective identity. Photographing adolescent girls and women in both the United States and in the Middle East, the artist shows how the forces that shape identity transcend cultural and geographic boundaries.

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1997-1998



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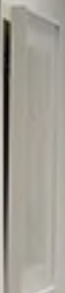
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Alia, Bury the Burial
Refugee Camp, Beirut, Lebanon, 2011
From the series 'The Burial Series'
Medium: print
Size: 100 x 150 cm







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Tracing the development of female identity through portraits, this exhibition brings together key bodies of work by Lebanese-American artist Rania Matar (b. 1966). Photographing girls and women in both the United States and in the Middle East, Matar depicts transitional moments of life from young girlhood to middle age, showing how personal and collective identities are shaped across time and between cultures.

On view in this gallery are works from Matar's recent series *Unsettled Conversations*, which offers a glimpse into the varied and often vexed dynamics that define the mother-daughter relationship. Brought together within the project's frame, each gaze suggests a particular emotion—ranging from tender tenderness to subtle tension—shaped not in explicit awareness of the camera and of each other, in spite of the absence of the individual pictured. The photographs place into sharp focus the universal pressures of aging that mark both sides of a woman's life as she grows and with her journey of generational legacy. Physical resemblances between mother and daughter further heighten the passage of time between the two. Addressing the topic of aging, these intergenerational portraits thematically connect with Matar's previous work, *Young Women in the Adversity*, gallery, poignantly capturing both the pressures and unpredictable realities of growing up and growing old.



image: PHOTOGRAFIA

Tracing the development of female identity through portraiture, this exhibition brings together four bodies of work by Lebanese-American artist Rania Matar (b. 1964). Photographing girls and women in both the United States and in the Middle East, Matar depicts transitional moments of life, from young girlhood to middle age, showing how personal and collective identities are shaped across time and between cultures.

On view in this gallery are works from Matar's recent series *Unspoken Conversations*, which offers a glimpse into the varied and often veiled dynamics that define the mother-daughter relationship. Brought together within the picture's frame, each suggest a particular emotion—ranging from intimate tenderness to critical remove—played out in mutual awareness of the camera and of each other. In spite of the differences of the individuals pictured, the photographs place into sharp focus the universal pressures of aging that mark both sides of a woman's life as she enters and exits her years of reproductive fertility. Physical resemblances between mother and daughter further heighten the passage of time between the two. Addressing the topic of aging, these intergenerational portraits thematically connect with Matar's portraits of young women in the adjacent gallery, cogently capturing both the pleasures and uncomfortable realities of growing up and growing old.



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Two Women
in front of cherry blossoms
2015



Two Women
in a room with blue walls
2015



Two Women
in a forest
2015

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Lucas and Gaby, Concord
Museum of Contemporary Art
Photo by Lucas and Gaby, Concord
Museum of Contemporary Art
Concord, CA 2012



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Unspoken Conversations
Mother and Daughter
2014



Unspoken Conversations
Mother and Daughter
2014