Oversite
Khaled Sabsabi & Salah Saouli
Beyond exchange, Oversite is broader then cities.

This Exchange Project was originally conceptualised by the journey of two diasporic artists to Beirut, however the outbreak of war saw the physical visit postponed. This led Khaled Sabsabi (Sydney) and Salah Saouli (Berlin) working across continents to create a new collaborative, improvised work that investigates the ramifications, impacts and visualisation of war. Oversite highlights the speed in which artists are reflecting on global events and also the wider impacts such devastation has on global citizenry.

After the war, we both decided to visit Beirut without knowing how to respond or feel. Engagement with our surrounds without thinking mediums occurred. Places, people and friends were visited and recordings of images, memories and sounds were made.

Oversite is a reflection on the ways in which society engage with ideas of conflict and war. As we become bombarded with filtered images complacency occurs where emotions and ideas are blunted through the spectacle of the media. Audience participation and engagement becomes critical to this site specific work, as audiences personal ideologies are challenged.

Oversite

- This artistic dialogue between Salah and Khaled began in Beirut in 2005, then through circumstances beyond our control moved to Berlin in 2006 and now in Liverpool in 2007.

- Oversite represents image conditioning on a global context, and how people have become complacent with their situations of acceptable behaviours and routines.

- Audience participating in this work, by contributed their shoes for the Oversite installation and through this physical contribution the event becomes personal and by the performance of walking on the shoes. This process completes the work.

- We are now facing thousands of shoes of people we don't know.
  The residue of their use is still evident in their appearance. It is comparable to collective memories.

- People usually create circumstances, phases and personalities, then they disappear and take their stories with them, those who commit the act usually disappear in their shadow.

- The people who remember are the minor fabricators, while the major fabricators sleep on the truth, therefore the witness becomes silent to their testimony.

- The shoes in this installation change their functional form; becoming in this context objects with human like dimensions.

- When we walk on these shoes we are committing a savage act, this walk reminders us of human tragedies that happen on a continues and daily basis, we become opposed but quickly we want to forget and return to our daily routines. If we try to think about this savagery we find our selves drowning in the many examples of actualities.

Khaled Sabsabi 2007