Frame Job

FOUR YEARS AGO this July, the village of Amerl, Iraq, suffered one of its deadliest attacks. In the aftermath, a picture of the aftermath: a bleak, colorless landscape of rubble in the foreground, with bodies and debris scattered across the scene. In Hanna's latest exhibit, "Amerl," she explores this theme in her signature style: a blend of documentary and abstract elements, creating a sense of disorientation and vulnerability.

BORDER ACTION

Hanna Hannah sets a tragic scene in her "Border Action," a rural setting in "South African Shantytown." The images of war occupy only the smallest space in her new exhibit, "Framed of War." The images of war are framed and hung on the walls, adding a sense of history and scale to the scene. Each piece is composed of a single color or tone, creating a sense of uniformity and repetition.

Framed of War, however, doesn't just make an ironic comment on the destructive nature of war. Hanna's work critiques our indifference and lack of concern for these disasters. The images of war are artistically produced and literally placed in a bed of roses, while the flowers themselves are not romanticized or even much changed. Despite the beauty of Hanna's paintings, we are still confronted with the less beautiful reality of what has happened in places like Iraq, Afghanistan, and Lebanon. Like flowers at an unmarked grave, Hanna's work reminds us of how we may have forgotten — South Sudan.