SARAH-ROSE ANTOUN

I trace what empires and algorithms leave behind: in archives, in bodies, in the ordinary gestures of daily life.
I work at the point where something has disappeared or is disappearing, and I document what remains: what keeps circulating, what gets repeated, what continues to function without being named. My practice moves across photography, archival research, installation, and performance. I am a French-Lebanese and Moroccan visual artist and journalist, born in Paris, trained in London and The Hague. I am myself a product of the migrations and displacements I work within. That position is the method. In Don't You Forget About Me, I worked with children living in an asylum seeker centre in Katwijk, tracking what Europe transmits to displaced children without naming it: suspension, uncertainty, and the possibility of being transferred without notice. In What is the Scope of the Gulf Separating Us? I worked with a suitcase my father packed in Lebanon in the 1970s and with the daily images he sent me during the 2024 war, following how intimacy and violence travel through the same channels. In an essay currently seeking publication, I traced how civilian images shared on WhatsApp feed into military surveillance infrastructure. An image is not always safe to make. My work begins there.

WEBSITES

Artist website

www.sarahroseantoun.com

SOCIAL MEDIA

www.instagram.com/sarahrrosee/
www.linkedin.com/in/sarahroseantoun/

MEMBER OF A PROFESSIONAL ASSOCIATION/ARTISTS' ASSOCIATION

FotoDok

EDUCATION

2023 - 2025	Photography & Society (Master of Fine Arts and Design) Den Haag, Koninklijke Academie van Beeldende Kunsten diploma
2022 - 2023	Ethnographic theater in French and English La Sorbonne Université
2019 - 2020	Oil painting and illustration Slade School of Fine Art (London, UK):
2017 - 2020	BA (Hons) Journalism Goldsmiths, University of London diploma

EXHIBITIONS

2025	As Water Softens Stones Royal Academy of Arts The Hague The Hague, Netherlands Graduation Show graduation.kabk.nl/2025/sarah-rose-antoun Group
2025	Fotomuseum Den Haag The Hague, Netherlands Activated Image Symposium, visual respondent to artists Randa Mirza www.instagram.com/p/DIyDd47NKxm/?hl=ne Group
2025	Picturing Scholasticide Kunstgang Leiden University Leiden, Netherlands The exhibition visualises the destruction of Palestinian educational institutions. www.universiteitleiden.nl/en/news/2025/06/launching-picturing-scholasticide-preserving-knowledge-culture-and-lives Group

PROJECTS

2025	What Is the Scope of the Gulf Separating Us The Hague, Beirut, Netherlands A suitcase my father packed in Lebanon in the 1970s, reopened during the 2024 war. A performance and installation built from a father-daughter correspondence, daily images, roses, and ruins, that asks how conflict is experienced through screens and how intimacy and violence travel through the same channels.
2024	Don't You Forget About Me Stitching De Vrolijkheid Katwijk, Netherlands A collaborative photography project made with six children living in an asylum seeker centre in Katwijk. Cameras circulated between us. Authorship shifted. Some children were transferred or deported before the project ended. That absence is also in the archive.
--	Untitled ceramic installation The Hague, Netherlands Ongoing. Screenshots received during periods of conflict

2025 Push, Pull, Shift Živi Atelje DK Zagreb, Croatia Week-long research that resulted in a publication and a project in a group exhibition at Živi Atelje DK
Group

2024 00:05:59* Paradise The Hague, Netherlands Exhibition, which is the result of a collective research process in collaboration with the Embassy of the North Sea and the Doggerland Foundation. Starting from the shared principle: the sea owns itself, they explore effective strategies to strengthen the independence of the sea as an entity.
www.embassyofthenorthsea.com/events/000559-group-exhibition-kabk/
Group

2024 Fragments in Transit Beetroot Design House Thessaloniki , Greece Exhibition of work in the pop-up exhibition “Fragments in Transit” at Beetroot Design House for a day following a week-long research trip in Greece. phlsph-lab.com/news
Group

transferred onto handmade ceramic tiles. Each tile functions as a pixel,drawing from the geometry of Moroccan zellige. The image moves from the instant and immaterial space of the screen into a material that is fragile and highly durable.

COMMISSIONS

2025 Family Jewellery Making St de Vrolijkheid Katwijk, Netherlands A three-month-long workshop with families in the AZC center of Katwijk, which was about making photographs into something tangible: images that can be held, carried, kept close. Here we choose together the format of photos onto lockets finished

PUBLICATIONS

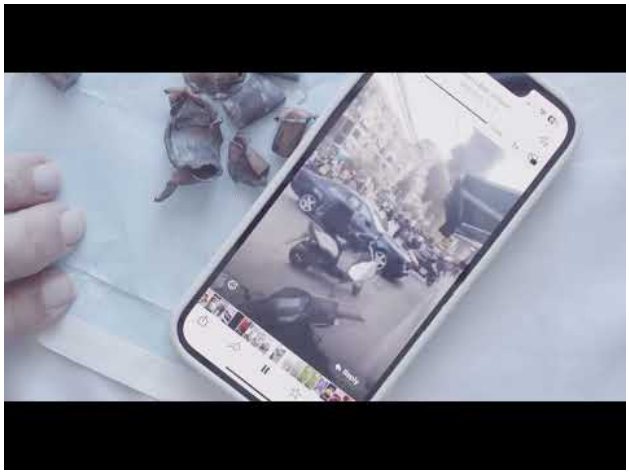
2026 We Use It to Document, They Use It to Target Us Sarah-Rose Antoun Netherlands Essay, Forthcoming. An investigation into how civilian images shared on WhatsApp and Instagram during the war in Lebanon feed into military surveillance infrastructure, and how the civil contract of photography collapses when the image is no longer safe to make.

AWARDS AND GRANTS

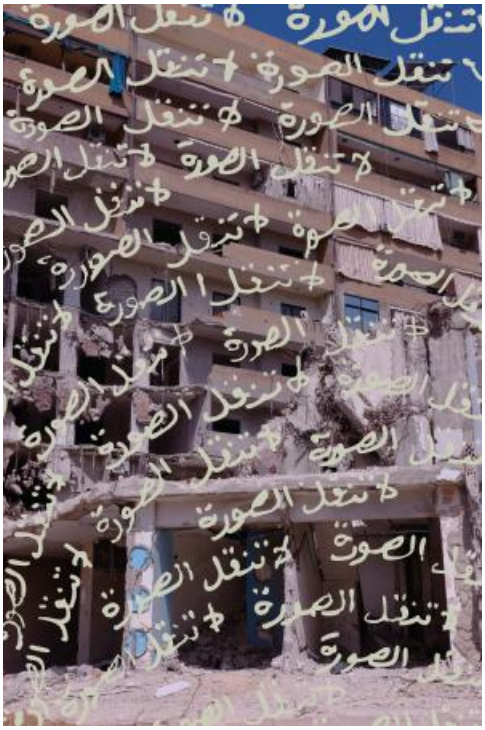
2025 Lighthouse Talent Program FOTODOK, Utrecht Utrecht, Netherlands A competitive annual program supporting early-career artists working with photography and adjacent practices. Includes mentorship, network development, and institutional exposure within the Dutch photography field.



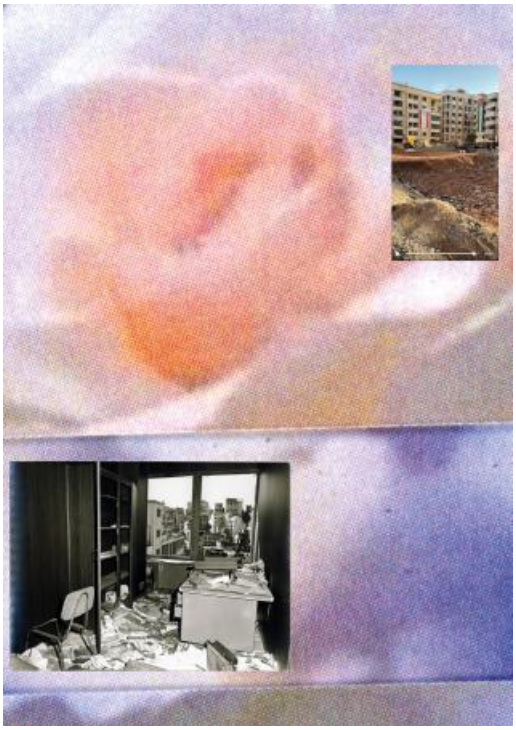
Untilted, 2026
Screenprinted pixelated image onta a handmade ceramic tile, 10 cm x 1.3 cm x 10 cm



“What Is the Scope of the Gulf Separating Us" Conversation with my father , 2025
05:10



Do Not Transfer The Image. We implore you., 2025
Digital photograph over handwritten notes extracted digitally



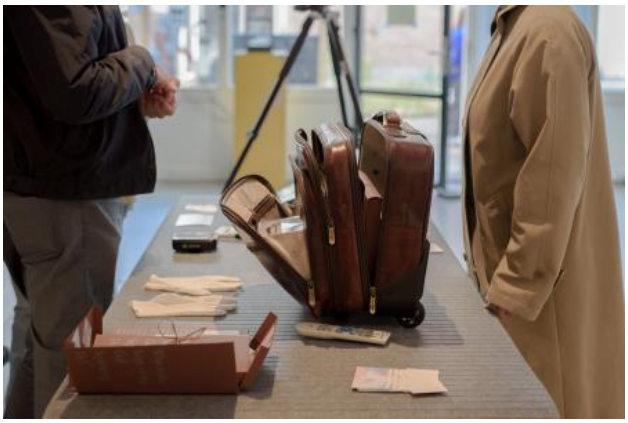
, 2025
Collage of a scanned image with an archive and a screenshot, 1414×2000



"What Is the Scope of the Gulf Separating Us", 2025
Video still , 3500×1848



"What Is the Scope of the Gulf Separating Us", 2025
Video projection above a linen framed surface. , 100 cm x 5 cm x 130 cm



"What Is the Scope of the Gulf Separating Us", 2025
Installation art , 90 cm x 5 cm x 150 cm



"What Is the Scope of the Gulf Separating Us", 2025
Performance



What is the Scope of the Gulf Separating Us?, 2025
Screenprinting, frame mounting , 100 cm x 5 cm x 130 cm



Don’t You Forget About Me, 2024
Scanned digital image and handwritten note, 2480×3508