

# Serena Khan

Portfolio

2026



The Shade  
Group Exhibition  
Time Heard Nothing (Nor did it care)  
MSVM at Catalyst  
2025

An open installation taking the shape of a picnic.  
Carving a space based on memory. It puts the idea of  
cultural inheritance and exile in perspective through  
the usage of personal audiovisual archival material.  
Soundscape track was composed, using an episode of  
Radio Liban from the 1980s.

[Listen Here](#)





You're Free When You Can Fly

Video

Drawing and Animation by Tristan Rolin

Music by Serena Khan

2025

[Watch Here](#)

Modelling balconies typically found in Beirut, the notion of having birds visit you during the day, this bird is a Palestinian Sunbird.





Al-Naher

Experimental Video

Drawing and Animation by Tristan Rolin

Directed by Serena Khan

2025

[Watch Here](#)

Speculative geography plays a large part in imagining ways of categorizing/classifying the world and on how the land remembers itself. How can the land resist and “speak” back.

Landscapes are at the forefront of the film, with repeated images of damp, desolate, eroding natural environments. Suggesting the way in which moss-ridden tree trunks can play around with ecologies of resistance.





Ancient Mounds is a 14-track sound FX pack created in 2025 for an imaginary fantasy RPG, merging dungeon synth and dark ambient textures. Inspired by the speculative worlds of Ursula K. Le Guin, the collection makes space for medieval realms and overgrown ruins. Each soundscape supports the story through drones, FM synthesis, and field recordings. Designed with keeping things simple, these FX are meant to establish proponents of world building where magical celestial-like elements take center stage.

Some tracks were shaped by imagined scenes—like searching for a password in a dimly lit tavern or brewing herbs by a campfire under the stars. The goal was to make each sound feel like a forgotten memory slowly resurfacing. The imaginary game is heavily inspired by the visuals and gameplay of a click-and-point game called Krystine and The Children in Chains by joquatrevengtdix.

[Listen Here](#)

# Tracks

[The Shade](#), 5:56, 2025

[Modes of Production](#), 1:25, 2025

[A Mere Fragment](#), 3:19, 2024

[Metaphorical Devices](#), 9:52, 2024

[Upside Down Keys](#), 6:04, 2024

[Sunlight Shimmers](#), 2:03, 2024

[Notions of Compressed Cans](#), 2:53, 2023

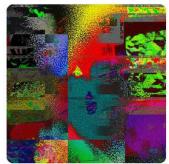
**Sift Through**  
with **Serena Khan**  
Tue 17 Dec / 16:00-17:00 (CET)



[Listen Here](#)



[refugeworldwide.com](http://refugeworldwide.com)



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Celestial Bunker @ Etikett Radio, EP6



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Celestial Bunker @ Etikett Radio, EP5



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Celestial Bunker @ Etikett Radio, EP2



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Celestial Bunker @ Etikett Radio, EP3



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## Radio Show Episodes 2024-Ongoing

[Listen Here](#)



Visuals: A Phantasy in Colors, Norman McLaren, 1952  
courtesy of the National Film Board of Canada

Music: Score/Composition by Serena Khan  
2025

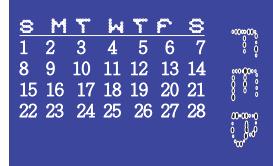
[Watch Here](#)

Calendar {2026}  
Illustration  
2025

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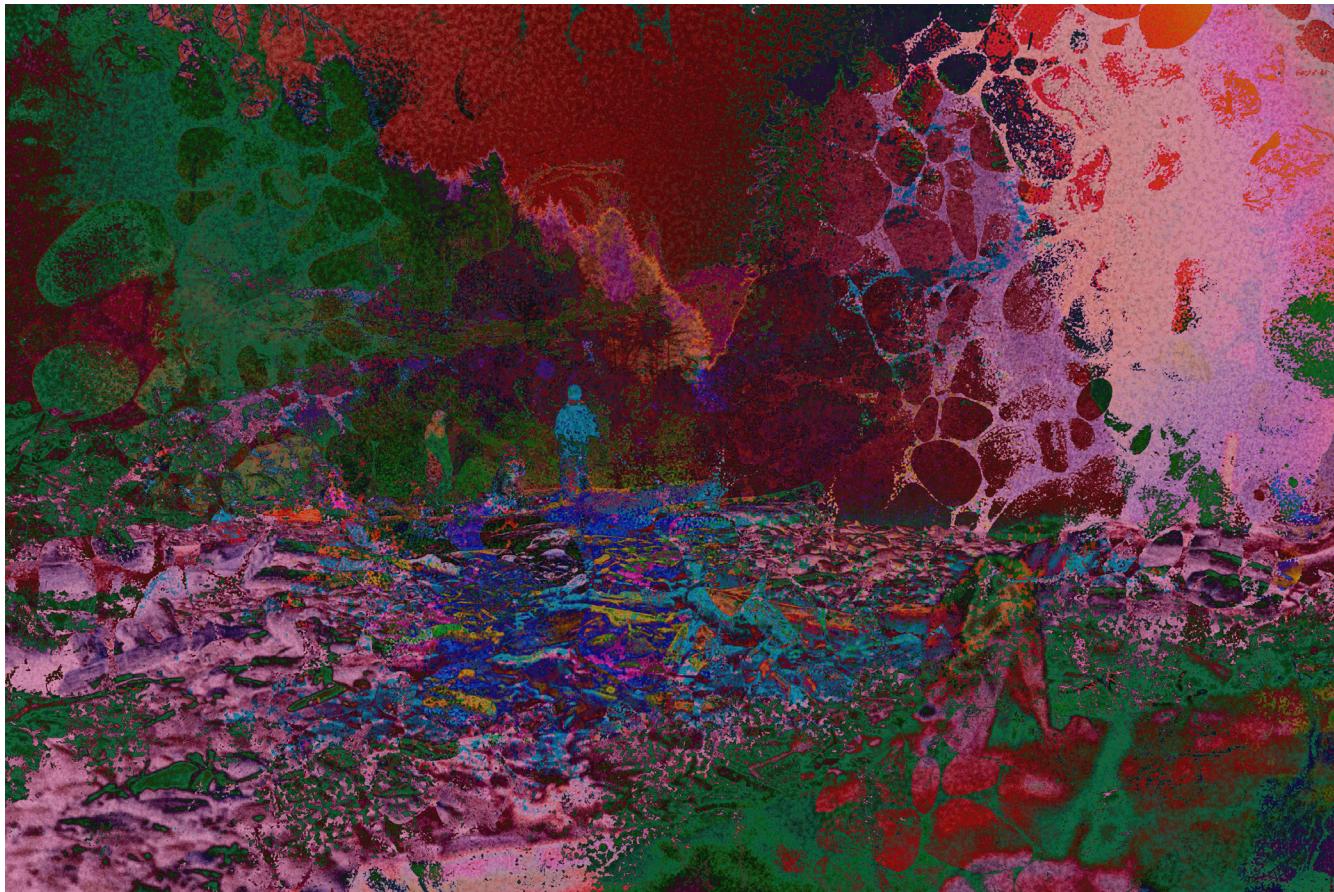
Dalieh's Collective Memory Series  
Field Research, Mixed Media  
2023

I remember my grandfather, who used to frequent Dalieh almost daily, building fishing rods out of broomsticks. For him, and for many others, Dalieh was not just a place to fish, but a refuge from a busy city life. It was a place where one could escape the constant exposure of commercialization, security apparatus and political propaganda. It was a place where marginalized communities in Lebanon could find solace without having to spend money or adhere to strict rules.

As a space of refuge for marginalized communities, Dalieh represents more than just a physical location. It is a microcosm of the complex interplay between urbanization, socio-economic dynamics, and public policy.

Who benefits from the commodification of public spaces? Who suffers the consequences of engineered interventions that alter the natural landscape? These questions urge us to critically examine the intricate web of power relations, political interests, and social dynamics that shape the fate of public spaces like Dalieh.

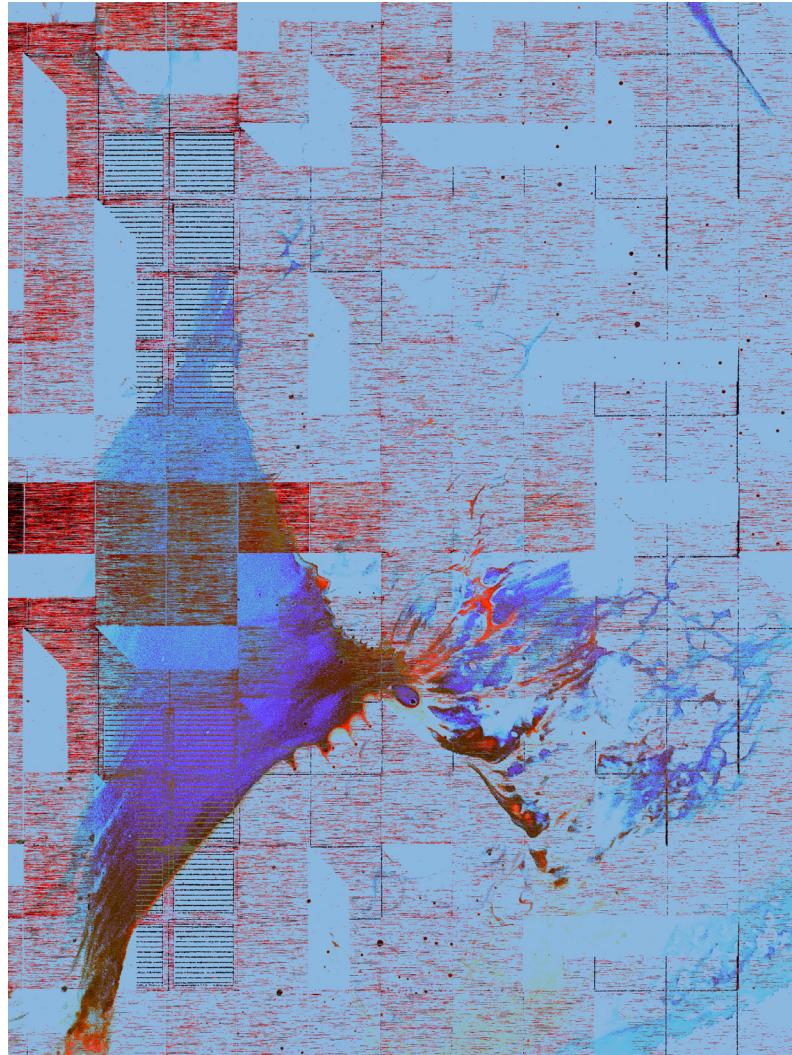




Reaching Mountainous Pebbles

Mixed Media

2022



Scattered Tribulations  
Mixed Media  
2021

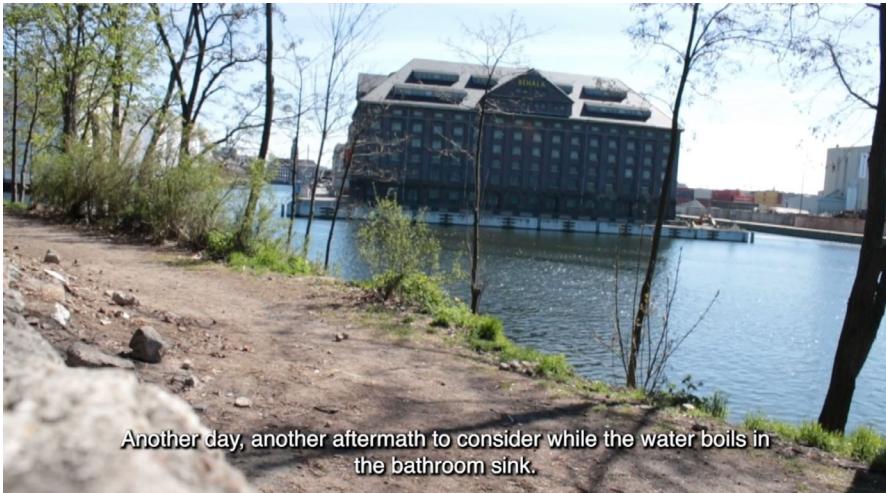


### Riyaq Bl Shu?

Laykel Jabal, 2018, Photography,  
Laykel Sama', 2018, Photography,  
Field Research

The Riyaq railway station in the Beqaa Governorate of Lebanon opened in 1895 but closed down in 1975. It used to take passengers from Beirut to Damascus, to Homs and Aleppo to Haifa. It has since been transformed into a Lebanese military base, and photographs are strictly prohibited. While conducting a journalism workshop with Mashallah News, we stopped to take some photos of the abandoned station.





Another day, another aftermath to consider while the water boils in the bathroom sink.

To Forfeit Possibilities  
Video Essay (wordplay)  
2022  
[Watch Here](#)

During the COVID lockdown in March of 2020, I walked past the Betriebsstätte Westhafen every day. I wondered what lay beyond the tall brick walls and metal gates, imagining massive warehouses filled with goods from around the world, heavy machinery, and the hissing sounds of welding torches. The Westhafen seemed like a serene, massive creature breathing in and out. I couldn't help but wonder what secrets lay hidden within those walls and what stories those machines could tell. Even during a pandemic, the world kept turning, and the machines of commerce and industry kept building, creating, and evolving.



Snippets of memory force their way into a trajectory submerged in mould.