

السنة العاشرة TEN YEARS LATER

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I remember the day we decided to launch AFAC. Providing a creative space and means for independent art and culture to flourish seemed like a dream at the time. Ten years later, the same fervor that motivated a group of cultural philanthropists and myself to launch this professional grant-making initiative is ever present and hopefully contagious!

Ten years of engagement among contributors, jurors and grantees has generated over 1000 impressive works of art and cultural practices out of 10,000 applications from across the Arab region and diaspora. The boldness and timeliness of issues probed and the assertiveness of critical endeavors remind us of the potential to imagine, to reflect, to enjoy, and to change. The momentum and footprint has been undoubtedly created. And yet, we are meeting just over 10 per cent of the demand. The next ten years will keep us on our toes to mobilize a wider spectrum of individual supporters but also institutional donors to exponentially expand opportunities for creativity in the region.

The Arab world is riddled with challenges of extremism, polarization and violence. But it is also capable of re-inventing itself. Creative expression is an extremely powerful tool that today more than ever calls upon our endorsement and support. Empowering independent cultural production is crucial for creating vibrant Arab societies. It is by supporting creative expression with no strings attached that we engender critical thought, inclusive social engagement, appreciation of excellence and foster cross-cultural collaborations. These actions promote a deeper understanding of our complex realities beyond the reductionist portrayals in mainstream media. Cultural production will be even more powerful when met with wider audiences and broader outreach. The potential to spur critical thinking and expression is monumental. The chance for young, emerging and passionate artists and engaged institutions to impact their communities is huge.

As we continue to invest in creative expression as part of our deeply held belief that it is the most relevant way to counter today's harsh realities and inspire new visions for the Arab world, we aim in the next ten years to continue accumulating knowledge, networks and independent voices generated by artistic and cultural initiatives. What better ways to make sense of the world, to be engaged on issues close to our hearts and to push the boundaries of what is possible than through arts and culture?

Ghassan Salamé
Chairman
AFAC

Leading an institution like the Arab Fund for Arts and Culture is a passion and a responsibility. We are young but established; medium in size but instrumental for the independent arts and culture scene in the Arab region and in diaspora. In looking back at the past ten years with our grantees, jurors, donors, board members, partners and cultural practitioners, we have received overwhelmingly heartwarming feedback about the impact and the standards that AFAC has set.

We have been the privileged accomplice to the surge in creativity that the Arab region has been witnessing for more than a decade. The artists we have supported have steadfastly defended freedom of expression, tolerance and justice. They have created a body of work rich in fresh narratives that live up to the complexity of our region, as opposed to the reductionist and negative portrayals in mainstream media. And it is with this confidence that those artists and intellectuals have bestowed upon us that we hold our grounded belief that actions in the creative fields are profoundly meaningful and impactful. We are confident that supporting platforms and projects that probe and explore imagination and creative expression holds keys to shifting perceptions and perspectives.

The collective affirmation about AFAC's indispensable role in creating spaces for artists to grow, explore and experiment compels us to continue this momentum and also to reflect on how to position AFAC in a wider context. We continue to gauge the pulse in the arts and culture scene and strive to remain relevant in how we respond to realities and priorities. We have achieved a lot in the past ten years, processing more than 10,000 applications and supporting 1,130 projects to date. And we can achieve more with more support. We aim to strengthen distribution and outreach, building on ten years of production. We want to encourage research about arts and culture to generate and accumulate knowledge. We intend to offer cultural institutions entrepreneurial and innovative mentoring and support. We aspire to create programs for under-developed art forms such as critical and creative writing. We want to do all this and more in the coming years and to rely on a wider network of supporters who can accompany us, even if it is with a little, but for a long way.

We appreciate our generous contributors – both individual and institutional- without whom, such an independent scene would be hard to come by; we marvel at the passion and engagement of artists and cultural institutions; and we acknowledge the insight and reflections of our jurors. Investing in our mission is an investment in the future of our region and an empowerment of the creative sector that presents itself today more than ever as the only possible space for dialogue, criticism, diversity, tolerance and understanding.

Rima Mismar
Executive Director
AFAC



آفاق AFAC

The Arab Fund For Arts and Culture
الصندوق العربي للثقافة والفنون – آفاق

The Arab Fund for Arts and Culture - AFAC - is an independent regional initiative that offers financial and professional support to emerging and established artists from the Arab region and diaspora and to cultural institutions engaged in supporting the contemporary Arab art and culture scene. Founded in 2007, AFAC is active in 20 Arab countries and supports annually around 150 artists and institutions in the fields of Performing Arts, Visual Arts, Film, Music, Writing, Photography, Research, and Training and Regional Events. AFAC advocates for philanthropy for the arts and culture and for sustainability of the sector through public and private investments and entrepreneurial practices. AFAC has supported 1,131 projects to date (out of 10,170 applications) and contributed around \$17 million towards the production of artworks.


Beit Beirut

Museum and Urban Cultural Center

Beit Barakat was built in 1924 by prominent architect Youssef Aftimos for the Barakat family. In 1932, the architect Fouad Kozah, who had previously added an innovative reinforced concrete service staircase to the residence, further completed the building by adding two floors. During the 1975-1990 civil war in Lebanon, the “Yellow Building”, located along what came to be known as the city’s demarcation line, was abandoned by its inhabitants and taken over by snipers.

In 2003, an expropriation decree was granted on grounds of public interest, and the building was purchased by the Municipality of Beirut. In 2010, the design development of the project was initiated, and this iconic building which came to be known as “Beit Beirut” was designed and elaborated to become a living cultural center which will enable visitors to learn more about the city and its memory.

Exhibition

HOW TO
TELL WHEN
THE REBELS
HAVE 
WON

A Selection from the Annals of the Arab Fund for Arts and Culture

How to Tell When the Rebels Have Won

A selection from the Annals of the Arab Fund for Arts and Culture

Rasha Salti

In August of 1965, the late Pakistani scholar, intellectual and militant Eqbal Ahmad published an essay titled *Revolutionary Warfare: How to Tell When the Rebels Have Won* in the North American left-leaning magazine *The Nation*. He argued, quite provocatively at the time, that the American military and its South Vietnamese allies had in fact lost the war because they had failed to inspire the support of the Vietnamese people, and because their moral isolation, locally and internationally, was nearly total. Ahmad reminded readers how a few years earlier, in 1961, the French military had overpowered the Algerian Resistance in the battlefield, but had lost the war politically: “France faced a sullen Algerian population that it had conquered by could not rule [...] the F.L.N. was defeated in the field, but it continued to out-administer and ‘de-legitimize’ the French.” Ahmad’s essay has become seminal because it crystallized a popular sentiment that the political establishment dismissed, revealed an intellectual horizon and ushered in a new standard of critical thinking. Forty-one years after its first appearance, the essay was republished in October 2006 in the *Positively Nasty* issue (Issue 5) of *LTTR*, a journal dedicated to sustainable change, queer pleasure and critical productivity. In the preface by Emily Roysdon, she culled from Ahmad’s essay crucial notions for forging insurgent, resistant and counter-hegemonic identities, language and representation. For Roysdon, Ahmad’s analysis was valuable for rethinking the production of representation and, she wrote, for the “rigorous ethical research and experience-based procedure that gives precedence to the subjects of history with no capitulation to power, and no place in the analysis that reveals an eventual consolidation of power or image. It is a practice that constantly reexamines the forces acting on people, movements, history, and memory. It advocates porous boundaries and a radical process of becoming.”

How to Tell When the Rebels Have Won is an exhibition and program of film screenings, lectures and performance that culls from the rich decade-old annals of the Arab Fund for Arts and Culture’s (AFAC) grantee projects, and that provides a platform for visibility, public and critical engagement in Beirut’s landmark site, Beit Beirut. In borrowing part of its title from Ahmad’s essay, the curatorial framework assumes and takes its cue from an intentionally provocative position. The curatorial conceit draws its impetus mainly from the repository of the three-year-long Arab Documentary Photography Project, one of AFAC’s singular initiatives—organized in partnership with the Magnum Foundation and the Prince Claus Fund—that offers mentoring and support to aspiring documentary photographers in the region.

The exhibition also borrows intellectual and poetic guideposts from the late writer and essayist James Baldwin, whose influential writing reflecting on the creative process (*The Creative Process*, 1962), the role of the artist and questions of integrity and responsibility (*The Artist’s Struggle for Integrity*, 1962)—all informed by his perspective as a Black, queer American—were collected in the fantastic anthologies *The Price of the Ticket: Collected Nonfiction* (1948–1985) and *The Cross of Redemption: Uncollected Writings* (2010). Against the backdrop of social, economic and political upheaval, insurgency and violence, Baldwin explains the role of the artist:

An artist is a sort of emotional or spiritual historian. His role is to make you realize the doom and glory of knowing who you are and what you are. He has to tell, because nobody else in the world can tell, what it is like to be alive. All I’ve ever wanted to do is tell that, I’m not trying to solve anybody’s problems, not even my own. I’m just trying to outline what the problems are. I want to be stretched, shook up, to overreach myself, and to make you feel that way too.

In other words, no matter the political urgency or the weight of emotional and psychological necessity, art, as an act of “bearing witness,” is not an alternative to news or journalism, nor is the artist ever truly outside whatever she or he is witnessing.

The popular insurgencies that shook Arab societies in recent years, and have since come to be known as the “Arab Spring,” produced a plethora of images, significantly fewer narratives and a mere handful of slogans. Animated by urgency and necessity, the Arab Spring saw a deluge of images so prolific that it is likely to take many years and the work of several teams to build a comprehensive collection—one that needs to be indexed and examined to reveal what these images represent or signify. If these collections were to be placed within a serial visual chronology, then their antecedents would be images of the invasion of Iraq, including the leaked “private” photo albums of American soldiers manning the Abu Ghraib prison—images that transgressed even the highest thresholds of tolerance for the horrors of war. Exploring that chronology further, images of the Arab Spring would be followed by the series of wars in Syria, Yemen and Libya. And these images obliterate even more thresholds in documenting and disseminating the sadistic cruelty perpetrated in detention centres, prisons, hospitals, schools, border crossings, checkpoints, and so on. Produced under extreme duress, capturing the decisive moment and working as evidence, these images, videos and narratives have forced a consciousness of the role of art and the artist into a more precise terrain: the terrain of the imaginary.

While we are presently witnessing the sinister, counter-revolutionary consequent chapter of the Arab Spring, the impact of the radical transformations (or becomings) that people experienced, witnessed and recorded still endures. Regardless of how one chooses to evaluate the Arab Spring, it was undoubtedly a moment of wide popular insurgency and spontaneous reclaiming of political citizenship. It was also the re-awakening of political imaginaries and a radical becoming. One of its enduring consequences is a dissipation of self-censorship. Nowhere as much as in the fields of the arts and culture are these awakenings, becomings and emancipated imaginaries more evident. *How to Tell When the Rebels Have Won* is a modest tribute to Arab artists, writers, filmmakers, musicians, dancers and architects whose practice and poetics engage with lived experience, social realities, political imperatives and imaginaries emancipated from demagoguery and fear. They share representations that counter those prevailing in the media and markets and disseminated by autocracies, and instead build a repository of counter-representations that transgress hegemonic impositions to engage deeper and farther to the crux of embattled realities.

How to Tell When the Rebels Have Won articulates an insurgent poetic that refuses to conform to reigning political decrees, redeems the erasure of a past and beckons a rare currency in contemporary politics and art—namely, empathy. This insurgent poetic is best recalled in Susan Sontag’s seminal essay on photography and war, *Regarding the Pain of Others*, and also in James Baldwin’s observations on the artist bearing witness, *The Artist’s Struggle for Integrity*:

Well, one survives that [bearing witness], no matter how... You survive this and in some terrible way, which I suppose no one can ever describe, you are compelled, you are corralled, you are bullwhipped into dealing with whatever it is that hurt you. And what is crucial here is that if it hurt you, that is not what’s important. Everybody’s hurt. What is important, what corrals you, what bullwhips you, what drives you, torments you, is that you must find some way of using this to connect you with everyone else alive. This is all you have to do it with. You must understand that your pain is trivial except insofar as you can use it to connect with other people’s pain; and insofar as you can do that with your pain, you can be released from it, and then hopefully it works the other way around too; insofar as I can tell you what it is to suffer, perhaps I can help you to suffer less. Then, you make — oh, fifteen years later, several thousand drinks later, two or three divorces, God knows

how many broken friendships and an exile of one kind or another — some kind of break through, which is your first articulation of who you are: that is to say, your first articulation of who you suspect we all are.

While some artworks in the exhibition bear witness to the present, others resurrect and preserve a memory at risk of complete erasure, because writing the past is also writing the present. In theorist and historian Achille Mbembe's magisterial work *On the Postcolony*, which explores the question of memory and the burdensome inheritance of how our postcolonial reality relentlessly assails our present, the author writes:

I'd say that memory is, above all else, a question of responsibility with respect to something of which one is often not the author. Moreover, I believe that one only truly becomes a human being to the degree that one is capable of answering to what one is not the direct author of, and to the person with whom one has, seemingly, nothing in common. There is, truly, no memory except in the body of commands and demands that the past not only transmits to us but also requires us to contemplate. I suppose the past obliges us to reply in a responsible manner. So there is no memory except in the assignment of such a responsibility.

Mbembe goes further and asks: "What remains of the promise of life when the enemy is no longer the colonist in a strict sense, but the 'brother'?" Insurgent poetics, questions of responsibility and empathy thread the exhibition's artworks and the event's program. These themes and questions echo throughout the interiors of the recently restored war-torn Beit Beirut, an allegorical architectural symbol of Lebanon's Civil War and perhaps of the region's embattled contemporary reality.

For artists, access to digital, portable and affordable technologies, as well as social media and online broadcast platforms, has resulted in the democratization of access to the means (and tools) of representation and self-representation. The dizzying exponential increase in the production of images, narratives and discourse—whether identified as artistic expression or not—is testament to that reality. And yet rather than promote polyphony, diversity, tolerance and empathy, our present moment seems more captive to ideologies of intolerance and exclusion, more susceptible to the coercion of racism and misogyny, and extreme economic polarization than a mere fifty years ago. In other words, the unprecedented democratization of access to the means of representation and expression has not ushered in a democratization of empathy and understanding towards different perspectives, globally or in the mainstream. In the Arab world, the digital era has produced multiple, complex and captivating outcomes. Firstly, it changed radically the experience of Arab societies by allowing them (specifically, the younger generations) to see and author, first-hand, their own representations. Secondly, it has enabled the capture and dissemination of subjective records of lives unseen and unheard from, worlds that were prohibited access to the public sphere, the media landscape and the realms of art. Thirdly, whereas the prevailing discourse and iconography have been ones coerced and sanctioned by the official regimes, now dissenting narratives and counter-representations have become more vivid, explicit, daring and able to circulate in spite of overt prohibitions. While dissenting artists played an important role in safeguarding the narrow margins for freedom of expression, the weight of self-censorship only became visible when it dissipated after the Arab Spring. In this moment of an old world dying and new one being born, in this time of monstrosity, *How to Tell When the Rebels Have Won* is an invitation to celebrate the resilience of artists and imaginaries emancipated, subjectivities irrevocably transformed, signifying social covenants for social relations built on justice, equality, plurality and empathy.

The Photo Mario Archive Project

Recapturing the Memory of a Neighborhood Photography Studio

Mona El Hallak, Lebanon

An interactive installation with photographic prints, archival documents and a video



In September 1994, I discovered the Barakat Building. It was situated exactly on the Green Line that divided Beirut during the 15 years of civil war that I witnessed with my family. In 1924, the building was originally designed for the Barakat family, featuring an avant-garde architectural transparency connecting the residents to the city through its unique central void; but with the outbreak of the civil war in 1975, fire, death and violence left the structure destroyed, abandoned and disconnected from the city. Eventually it became a war machine, as militias and snipers moved in and abused its architectural genius. The overlap between these two histories was amazing, and thus began my fight to preserve this building and turn it into Beit Beirut, or the Museum of Memory of the City of Beirut. I did not imagine then that I would be still working on it 23 years later.

In one of the ground-floor shops, hidden behind the rusted rolling shutters, I found the photographic archive of Photo Mario: around 10,000 bluish negatives of different formats as well as some prints and documents scattered under dust and debris. This archive paid tribute to many bygone studio practices and to the pre-war days when people came to have their photos taken for different reasons and on different occasions. I discovered portraits, passport photos, family photos, baby photos, postcard-like photos commemorating special moments and cherished relationships, all set against different studio backdrops. The first time I held one of the warped negatives against the sunlight and saw a face looking back at me with a pair of white eyes was a transformative moment.

The negatives are time capsules. They represent at once the pre-war era of their timestamp; the time of resilience when the studio was abandoned both during and after the war; the time when they were found, collected, and sorted into an archive; and the time still to come when they have a story, when they are identified by the people who recognize themselves or their family, friends and neighbors. Then, there is the presence of the negatives as objects, almost art installations: they are warped, torn, stained and damaged with the dust they have incurred over the years.

In 1957, the shop was rented out by Samuel and Manuel Ajamian as a photography studio and was abandoned, like the rest of the building, during the war due to its dangerous location on the Green Line. Ephrem, owner of neighboring “Salon pour Dames,” dimly remembers Mario the photographer. Who is Mario and where is he today? Who are all these people looking back at us through these negatives? What stories do they have to tell about the city and the pre-war days? What are their memories of their Photo Mario visit? How can we engage the public in researching this archive, and through their research connect them to the city and its memory?

This project stresses the role of photography as a “technology of memory” that not only documents the past but calls it into the present. My aim is to create an opportunity for people to adopt one or more photos and try to identify the subjects, find them or their families, and collect their memories of the studio, the building and the city. My interest is not only in discovering the stories of the subjects, but in *how* such stories will be collected by those who choose to be part of this project and in the impact their participation—including their possible failure to uncover the stories—will have on them. I’m interested also in other unrelated stories they might reveal or come across. The Photo Mario Archive Project will become appropriated by the citizens and the stories they bring back will contribute to the permanent collection of Beit Beirut: stories of birth, love, family, friendship, reunion, pride, accomplishment as well as the stories of pain, fragmentation, diaspora, death, survival and resilience that might have followed. The Photo Mario Project will be the story of the many transformations of Beirut and its people during the past 50 years.

The photographs in this exhibition were reproduced from negatives that belong to two collections: The Delphine Darmency/Mona El Hallak Collection, found in 1999 in the abandoned studio space of Photo Mario in the Barakat Building; and The Beit Beirut Collection, collected in 2012 just before the start of the rehabilitation of the building by the Municipality of Beirut.

This project is supported by AFAC, with technical support from the Arab Image Foundation.

Special thanks to the Municipality of Beirut for facilitating the use of the space in Beit Beirut for the exhibition.

The Arab Image Foundation

Beirut, 1997. The photographers Fouad Elkoury and Samer Mohdad, and artist Akram Zaatari, discuss and debate ways of bringing artistic and institutional practices into contact. With this, the Arab Image Foundation was created. The initiative was born out of an observation, and an identified need. Faced with the lack of photographic images and historical visual documents gathered on the region, and in the absence of institutions dedicated to the collection, preservation and study of these objects, the Arab Image Foundation (AIF) assumed an essential role. During a period of cultural revival in Beirut, the AIF positioned itself as an institution devoted to the gathering of images from across the Middle East and North Africa (or linked to the Arab diaspora) and dedicated to the preservation of a rich cultural heritage, and as a hub for fertile dialogue between past and present.

With a collection of more than 600,000 photographic objects dating from the end of the 19th century to the present day, the AIF blends different methodological, practical and theoretical approaches. More than an archive, it is a laboratory for critical thinking on photographic

practices and mechanisms; an institution simultaneously questioning the archival practice itself, and the production, reception, and presentation of images.

From amateur to professional practices, family collections to studio archives, the 301 collections and multiple morphologies comprising the AIF collection today represent a rich resource, and demonstrate the polymorphism and elasticity of photographic media, the paradoxes of archiving, and the complexities of collective and individual memory. Following the physical act of collection led by an artist or researcher, the distinctive features of each object are investigated, both from the perspective of their material survival as well as in terms of the multiple socio-cultural strata activated through their collection, documentation and presentation.

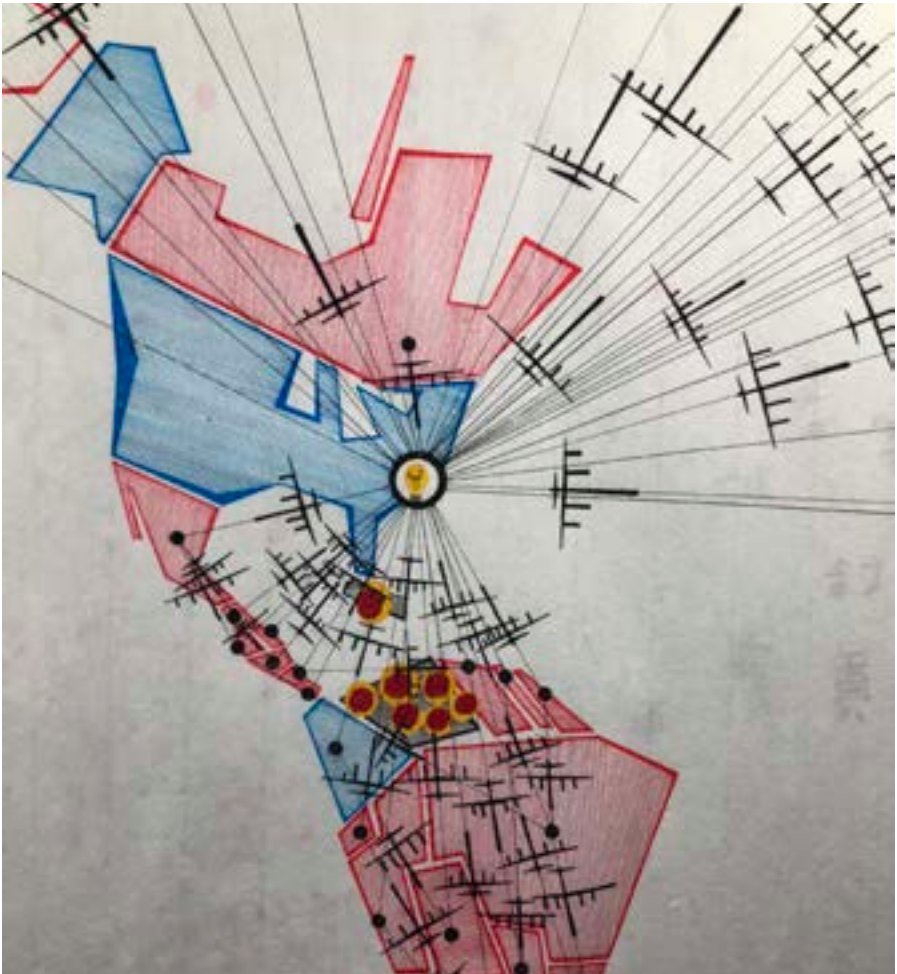
The activation of photographic collections is an important aspect of the AIF's mission and activities. In response to a drive to activate the Photo Mario archive, the AIF gladly offered its expertise through the cleaning and digitization of selected photographic objects from the archive. The digital files generated—surrogates of the physical items—will allow for the reproduction of twenty-four images. Just twenty-four, out of the many thousands that were recovered from the Photo Mario studio. This exhibition aims to place the archive in continuum, to challenge its inactive status over the last years, and to open it up to a realm of possibilities. The portraits presented here will demand identification, and the viewer may perhaps recognize him- or herself among them.

Mona El Hallak is a Beirut-based architect and heritage preservation activist, and a graduate of the American University of Beirut (AUB) and Syracuse University in Florence, Italy. Since January 2017, she has served the AUB as the director of the Neighbourhood Initiative, whose aim is to promote the neighbourhood of Ras Beirut's livability, vitality, and diversity, as well as to promote critical citizenship among the AUB community. She led several heritage preservation campaigns and succeeded in the preservation of Beirut's Barakat Building—now Beit Beirut, a museum of memory and a cultural and urban centre where El Hallak serves as a member of their Scientific Committee. She is an active member of Beirut Madinati and of APSAD (Association pour la Protection des Sites et Anciens Demeures au Liban); a founding member of Arab world's musical preservation organization IRAB; and a founding member of ZAKIRA, which promotes photography and its role in documenting and preserving memory. She is currently engaged in a civil campaign to protect the Dalieh of Raouche, which is being threatened by real estate development, in an effort to keep this and other sites accessible to all as open, shared public spaces. In 2013, she was given the Ordre National du Mérite au grade de Chevalier from the President of the French Republic, in recognition of El Hallak's work and achievements in preserving the architectural and cultural heritage of Beirut.

Shuttle Democracy

Tarek Abbar, Spain/Libya

105 cm × 75 cm, ink and felt pens on handmade, acid-free, bamboo paper



By removing the navigational layers of cartography, Tarek Abbar looks for the geo-political narratives present in maps. Spending a disproportionate amount of time in the air, an early obsession was born with the stories found in the airline network maps present in timetables and inflight magazines, and their tales of expired colonial empire and pre-jet era trade routes. Creating his own cartography with the airline jet as protagonist - using the various perspectives present in their orbit - the radar screen, the view from the passenger cabin - to narrate stories real or fictional of the earth below and the flight path above.

Tarek Abbar is a cartographer, born in Madrid in 1976 and currently lives between Milan, Italy and Ishikawa, Japan.

Perpetuum Mobile

Cynthia Zaven, Lebanon

A composition for a 12-channel sound installation



Twelve loudspeakers stand in a circle. One note plays from one speaker to the next, every second, clockwise. This seemingly organized sonic unfolding gradually turns chaotic as the composition falls into rhythmic disorder and disorientation, before returning to the one-note order.

Perpetuum Mobile creates the impression of a realtime echo within a controlled environment: a travelling sound that loses the impact of its original source, and transforms across space and time. By focusing on this phenomenon, the installation examines endeavors of measuring time and contrasts the rigid order in such systems by counterpointing them with the disorder and unpredictability of experience. The apparent structure represented by time-measuring devices is falsified and challenged by introducing the effects of the very chaos these devices attempt to organize and codify.

Originally commissioned for Stedelijk Museum Bureau Amsterdam's *This is the Time. This is the Record of the Time*, curated by Angela Harutyunyan and Nat Muller in 2014, *Perpetuum Mobile* was recently revised and exhibited at the Ars Electronica Festival in Linz where it was nominated for the Prix Ars Electronica Award 2017. The installation is also scheduled to be exhibited in November 2017 at the MAXXI National Museum of XXI Century Arts, Rome.

Cynthia Zaven is a composer, pianist and artist based in Beirut. She performs classical, experimental and improvised music in solo shows as well as in collaboration with other artists. Her projects combine a variety of media, including video, photography, performance and archival material, to explore the relationship between sound, memory and identity through interwoven narratives. Zaven's works include *Untuned Piano Concerto* With Delhi Traffic Orchestra (performance, 2006), *Morse Code Composition* (Soundworks, ICA, 2012), *Bunker Fairy Tale* (12-channel sound installation with video, 2013), and, most recently, *Perpetuum Mobile*, a 12-channel sound installation that was exhibited within the Temple of Bacchus at Baalbek, the World Heritage site, and nominated for the Prix Ars Electronica Award 2017. Since 1993, Zaven has also composed original scores and created sound designs for film, theatre, dance, and conceptual art projects. The award-winning works have been exhibited at venues worldwide including the Cannes, Berlin, Locarno and Rotterdam film festivals, as well as at the Institute of Contemporary Art in London and Oxford's Museum of Modern Art. Her music has been published by the Berlin-based label Staalplaat. She is currently a professor of classical piano at the Higher National Conservatory of Music in Beirut.

Open Channel: A Public Installation For Listening

Ahmad Khouja, Syria

Audio architectural installation, single channel



Open Channel allows for immersive sound experiences of pre-recorded audio streams, composed by Khairy Eibesh, Majd Al-Hamwi and Ahmad Khouja in addition to livestreams supplied by the public via Bluetooth smartphone connection, which turns the installation into an interactive concert.

The idea for the project was born out of a piece of radio transmission recorded by Khouja in the mountains of Al-Zabadani, Syria, nearly 15 years ago. Though most people are only aware of their local radio stations, the truth is that there is a web of global signals that can be heard constantly. The installation's structure is a wooden application of the traditional vaulted arch, but it is also a reference to the dome of sound above our heads composed of hundreds of criss-crossing signals from all over the world.

The vault is free-standing, containing within it all the equipment necessary to operate, and requiring only electricity. The architectural design is based on a parabolic vault of wooden boxes, all aligned with a point in space five meters away, set at roughly the height of an average person. The public is encouraged to stand in this area and be enveloped by sound; in this way it is like a giant pair of headphones. The audio streams are routed through an eight-channel surround sound system connected to 28 individual speakers positioned throughout the 60 compartments. The remaining compartments hold lighting elements.

Open Channel was installed in Horch Beirut and Ramlet el-Baida for a period of two months each where it became a point of attraction for a number of events. The lasting impact of the installation, however, came from the daily interactions of passers-by. Instructions for use, stenciled in both Arabic and English on the structure, explained how to connect to the Bluetooth network and suggested an informal time-limit so as to encourage a shared experience.

Ahmad Khouja is an architect and furniture designer. His designs draw inspiration from mathematics and nature as the basis for a geometric framework behind each piece. His process is informed by his background in architecture and fabrication as well as his interest in the intersection of craft and public space. He has designed and created a number of urban interventions calling attention to rampant real estate development, privatization of public lands and the environmental impact of consumerism. In 2013, he set up his own atelier, DAMJ Design and Craft, in a historic carpentry shop in Gemmayzeh in collaboration with master carpenter Joseph Haddad, whose family has worked in the space for nearly a century. It is in this workshop where Khouja is constantly experimenting with new and old techniques, and at times re-contextualizing and re-interpreting traditional crafts. In addition to architecture and furniture design, Khouja has also worked in lighting and multimedia installations. He is a graduate of Columbia and UC Berkeley Universities, and has taught design and parametric modeling at LAU, AUB and ALBA.

Purple, Bodies in Translation – Part II Of ‘A Yellow Memory from the Yellow Age’ Joe Namy , Lebanon

Single-channel mirrored projection with stereo sound and 2 spotlights, 19 min.
With texts by Lina Mounzer and Stefan Tarnowski



The installation is based on two texts that discuss the act of translating war and resilience. It is designed to be an immersive experience, to create a reflective space for the audience to think through the intricacies of the wars in Syria and Iraq, mediated through testimony. The video merely displays the color purple, projected on a mirrored screen that allows the viewers to see their own reflection; to see themselves superimposed with the subtitled text.

Lina Mounzer's essay "War in Translation: Giving Voice to the Women of Syria" weaves the testimonies she is translating with her own personal experience of living through the civil war in Lebanon, and how her own experience shapes how she processes and internalizes the testimonies of others in order to distill the essence of the words.

Stefan Tarnowski's essay "Subtitling a Film" describes the intricacies of translating subtitles for the anonymous film collective Abounaddara and the special collaborative process of working for someone he has never met. Tarnowski uses this experience to reflect on the role of the subtitle, the details lost in translation, and what additional elements and contradictions are created by the differences between subtitles and image.

A Yellow Memory from the Yellow Age is an ongoing project on how we render and translate the ever expanding militarized tones, colors, and languages that fill our every day.

Joseph Namy is a Beirut-based composer and media artist. He works with visual media and music to address aspects of identity, memory, power, and currents encoded in organized sound, such as the politics and gender dynamics of bass, the colour and tones of militarization, or the migration patterns and asylum granted to musical instruments. He was a participant in the Ashkal Alwan Home Workspace independent study program, where he now serves as an artist advisor. He studied jazz, Arabic, and heavy metal drumming in Detroit before going on to receive an MFA from New York University.

Video Excerpt from The Narrow Frame of Midnight

Tala Hadid, Morocco/Iraq

Single-channel video



The Narrow Frame of Midnight unravels the interlacing destinies of three characters. These characters are witnesses to a world eviscerated from within by fundamentalism and violence; but as they move towards and away from each other's journeys, they alternately rescuing one another. Zacaria (Khalid Abdalla), a writer long estranged from his brother, sets off on a journey to find him after he has gone missing; Aïsha (Fadwa Boujouane), a young orphan who was sold to a petty criminal, escapes miraculously from captivity and sets out into the forest; Judith (Marie-José Croze), a teacher, also Zacaria's lover, yearns to have a child. As Zacaria travels from Morocco to Iraq, retracing his brother's journey in the hope of rescuing him from the morbid predicament of *jihādism*, he also wants to redeem himself for the years Zacaria ignored caring for his sibling who was being tortured in the gaols of the Moroccan monarchy.

Moroccan-Iraqi director Tala Hadid's stunningly evocative first feature laces vivid reveries with nightmares. The blind cruelty of this world is blunted with acts of mercy and selfless kindness, yet the question of redemption remains in ellipses. In contrast, Hadid paints the world of childhood as imbued with grace, inviolable, and Aïsha is the only character who is at once fearless and free, unflinchingly facing forward, to a possible and better world. Lucid, incisive and unsettling, forged from within a world that has come undone from the brunt of injustice and indifference, *The Narrow Frame of Midnight* is an urgent meditation on responsibility and restitution.

Born in 1974 in London, Tala Hadid studied visual art and philosophy. She then enrolled in the film graduate program at NYC's Columbia University. In addition to making films, Tala Hadid works as a photographer. She currently lives in Marrakech, Morocco. Her Filmography includes: *Sacred Poet: a Portrait of Pier Paolo Pasolini* (1996), *Kodaks* (2000), *Windsleepers* (2001), *Tes Cheveux Noirs Ihsan (Your Dark Hair Ihsan)* (2005), *Berlinale Panorama* (2006), *Itar el Layl (The Narrow Frame of Midnight)* (2014) and *Tigmi n Igren (House in the Fields)* (2017).

Al-Marseillaise Al-'Arabi

Mazen Kerbaj, Lebanon

Documents from research-in-progress and a video



In February 1975, *Al-Marseillaise al-'Arabi* (*The Arabic Marseillaise*), a play by one of the most accomplished Arab playwrights, poets and writers, Mohammad al-Maghout (1934-2006) was inaugurated at the Orly Theater in Beirut's Hamra's district. With Antoine Kerbaj, a star of the Lebanese stage in one of the lead roles, and Ziad Rahbani, one of Lebanon's most well-known composers who wrote the score, the play had a successful run for a month and a half with full houses. Performances came to a sudden end with the eruption of the Lebanese Civil War. In fact, the last performance was a matinée on April 13th, the official date of the beginning of the war, and the evening show was cancelled. Performances never resumed afterwards. The set remained on the theater's stage until about the middle of the 1980s. It was never published, and the only trace of its existence is the manuscript written by al-Maghout himself, and found in Antoine Kerbaj's bookshelves. Mazen Kerbaj's project is to adapt al-Maghout's text into a graphic novel to resurrect it from anonymity and reflect on the context in which it was written and performed. For this exhibition, Kerbaj is sharing the elements, traces and objects that he found while conducting research around the forgotten performances.

Born in Beirut in 1975, Mazen Kerbaj is a graphic novelist, visual artist and musician. He also works on select illustration and design projects and is a part-time instructor at the American University of Beirut. Kerbaj is the author of more than 15 books, and many of his short stories and drawings have been published in anthologies, newspapers and magazines. His work has been translated into more than ten languages in various local and international publications. His paintings, drawings, videos, live performances and installations have been shown as part of numerous solo and collective exhibitions, in galleries, museums and art fairs around the globe. Kerbaj is widely considered to be one of the initiators and key players of the Lebanese free improvisation and experimental music scene. He is co-founder and active member of *MILL*, the cultural music association behind Irtijal, an annual improvisation music festival held in Beirut since 2001, and co-founder of Al Maslakh, the first label for experimental music in the region, operating since 2005. Kerbaj was a guest of the DAAD Artists in Berlin Program 2015.

Selections from grantee projects of the

Arab Documentary Photography Program

The Arab Documentary Photography Program is a jointly funded program by AFAC and the Prince Claus Fund, in partnership with the Magnum Foundation, that aims to support creative documentary photographers in the Arab region, offering grantees both financial and professional support for their proposed photography projects. The program was launched in 2014 and has since supported 37 intriguing Arab documentary photography projects.

Project Partners



The Prince Claus Fund supports artists, critical thinkers and cultural organizations in spaces where freedom of cultural expression is restricted by conflict, poverty, repression, marginalization or taboos. Based on the principle that culture is a basic need, the mission of the Fund is to actively seek cultural collaborations and foster groundbreaking networks, based on equality and trust. The Fund works with partners of excellence, in spaces where resources and opportunities for cultural expression, creative production and research are limited and cultural heritage is threatened. These regions include Africa, Latin America, the Caribbean, Asia and (non-EU) Eastern Europe.



Magnum Foundation's mission is to sustain the practice of in-depth, independent documentary photography as a critical tool that serves society by fostering empathy, engagement, and positive social change. MF seeks to develop new strategies for increased exposure and impact of documentary photographers in an ever-changing media landscape. The photographers of Magnum Photos founded the independent, non-profit Magnum Foundation in 2007 to carry forward Magnum's high standards for long-form documentary storytelling in the 21st century.

Awaiting their Dead

Ahmad Mousa, Iraq



On June 12, 2014, an estimated 1,700 Iraqi Air Force cadets were slaughtered by ISIS in Tikrit, Iraq. Almost a year later, forensic teams discovered near the massacre site a series of mass graves containing dozens of the cadets' corpses. The ongoing investigations are continuing to determine the identities of the bodies and the fates of the others.

Since the massacre took place, families of the cadets have tried in vain to discover what happened to their sons; they organized protests and demanded answers from the government. With no bodies to grieve for, some families still hold on to the hope that their loved ones are still alive.

Born in 1991 in Iraq, Ahmad Mousa is a photographer, an AFP video journalist and the founder of the Instagram project @EverydayIraq. His work has been published in *TIME* Magazine, *The Washington Post*, *The New York Times*, *The Guardian*, and others

A Love Song to Socotra Island

Amira Al-Sharif, Yemen



Sadiya Eissa Soliman Abdullah was born in Detwah Lagoon, a protected area in Socotra Island, Yemen. She and her three sisters were raised by her parents in a cave where there was a well for water and outside their goats would roam the mountain. These photos show Sadiya's daily life and means of survival at Detwah Lagoon, where together with her seven children she has been fighting for her land for the last 14 years. A tribe called Al Aragabaa has claims to take her land, which is now a popular site for eco-tourism. The Al Aragabaa tribe put Sadiya in a male prison for fifty days to pressure her to sign a deed to give up her land, but she never relented. As she told the tribe: "I am not giving up my rights even if you cut my neck." Sadiya is a brave, pioneering woman; the kind of woman who fights for what she believes in.

Amira Al-Sharif was born in Saudi Arabia and raised in Yemen. Working as a documentary photographer in Yemen, where the majority of photographers are male, she continues to push cultural and societal boundaries. She works as a freelance photojournalist for English newspapers and magazines in Yemen and abroad. Her work has been published in international newspapers and by humanitarian and development organizations in both English and Arabic.

Never Never Land

Arwa Al Neami, Saudi Arabia



Signs state that the management “strictly forbids lifting your *abaya*... or screaming while on the ride. Offenders will be removed.” Here I decided to start my project by inviting you, the audience, with me on a journey to experience what it is like for women to visit a theme park in Saudi Arabia — with all its fun and restrictions.

I’ve used still photography and video to present a powerful and unique insight into leisure activities in Saudi Arabia. Through this approach I wanted to convey the same feelings I had during my visit, to let my audience get closer to understanding how women enjoy themselves in places like theme parks, despite the red tape. The reaction to the work has been bittersweet. Many people have told me they find it humorous, discomforting, and interesting to view.

Arwa Al Neami was born in 1985 in Khamis Mushait. In 2000, she joined the influential Al-Meftaha Arts Village in Abha, the first art centre of its kind in southern Saudi Arabia. She won the Saudi’s prestigious Southern Region Arts Award under the patronage of HRH Prince Khaled Al-Faisal in 2005. Al Neami moved to Jeddah and began to present socio-political work to local audiences including her *Mostly Visible* exhibition, as part of Jeddah Art Week 2013 curated by Ashraf Fayad. Since then she has exhibited across the Gulf at institutions including at Art Dubai, and at the British Museum’s Words & Illuminations exhibition where she presented photographs of the Radwa Al-Sharifa ceiling at the Prophet’s Mosque. Al Neami is the first female to photograph inside the Masjid Al-Nabawi in Medina. Al Neami’s most recent series, *Never Never Land*, inspired the title of the EOA Projects’ exhibition in London where the series was debuted in 2014. *Never Never Land* then made its second appearance in *On Remote Control I + II* at Lothringer13 Halle in Munich in 2015; and in Beirut, at the Arab Documentary Photography Program (ADPP) of the Arab Fund for Arts and Culture. In 2016, it was the first exhibition of Arab art in Iran, where it was presented at the Mohsen Gallery in Tehran 2016; and later at the Bates Museum and at the Sheikh Zayed Grand Mosque in Abu Dhabi.

Just Stop

Eman Helal, Egypt

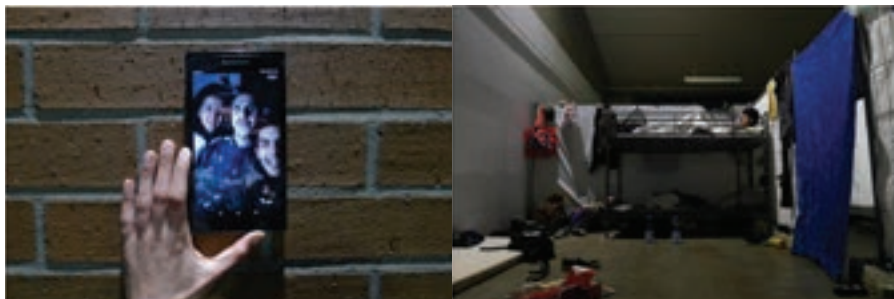


Gender-based violence against women is widespread in Egypt, and is seemingly ingrained as a societal norm. A 2013 United Nations report found that over ninety-nine percent of Egyptian women have experienced some form of gender-based abuse, whether physical, sexual, or psychological. As an Egyptian woman who experiences constant feelings of anxiety in public spaces, Eman Helal decided to produce a story about the rampant sexual harassment in the streets of Egypt and the intensifying environment of fear as incidents of sexual violence continue to rise.

Eman Helal is an Egyptian photographer based in Cairo, who splits her time working in the Middle East, Africa and the US. She is dedicated to covering hard news and documentary projects with a human rights focus. She was the first Arabic photographer to be selected as a Magnum Foundation Fellow in 2013 as part of the Human Rights Photography Fellowship (NYC). Helal was a 2015 Joop Swart Masterclass participant and received funding from the Magnum Foundation, AFAC and World Press Photo to complete her project about sexual harassment in Egypt. Funding from the Magnum Foundation has also helped her document the sectarian violence against the Egyptian Christians since the military coup in 2013. Her work received the 2016 Portenier Human Rights Bursary, the First Place Prize in the 2014 Egypt Press Photo Awards and the Third Place Prize in the 2011 Egypt Press Photo Awards. She has served as a jury member for the 2017 TPS Photo Awards, the 2016 Egypt Press Photo Award and the 2015 Shawkan Photo Award.

A Small Forest on the Other Side

Eyad Abou Kasem, Syria



I'm from Damascus, Syria, and in the summer of 2015 I left my home for Europe, travelling overland to Turkey, then crossing by boat to Greece. I travelled light, taking only my camera and seven rolls of black-and-white film. From there I made my way up to Germany, where I applied for asylum and was assigned to a refugee camp in Würzburg, in the state of Bavaria. I shot the photographs in this series once in Germany with a small digital camera. This series is a sort of photo diary in which I try to show what was going on inside my mind. The photos were a way to describe my feelings about the situation I found myself in as a new refugee, and they might also reflect the experience of refugees at large. Leaving my country at war to come live in a refugee camp fills me with conflicting feelings I've never felt before. These feelings are unsettling, weigh heavily on me, and are sometimes even absurd; they are often triggered by something small or a realization of the upsetting condition I find myself in, and end with a reflection about my uncertain future.

The camp is an "in-between" place. It's a pause from the journey — and from life's journey in general. Some unfortunates spend years waiting while others make it to their new home and raise the next generations there.

Eyad Abou Kasem was born in Damascus, Syria. He graduated from Damascus University with a BA in English/Arabic translation. He started photographing in 2007, falling in love with film and the black-and-white developing process, which he would do himself at home. In the summer of 2015 he left Damascus for Germany, where he is currently based.

Friday Gathering

Faisal Al Fouzan, Kuwait



Friday Gathering is an in-depth exploration of the living conditions of low-income migrant workers in their humble accommodations in Kuwait. These accommodations often border on wealthy neighborhoods and sites of landmark architecture. These laborers live on the margins of society though they play a key role in shaping and maintaining its physical environment.

Faisal Al Fouzan is a self-taught photographer from Kuwait. He finds inspiration from art in all its forms and considers the camera an extension of his self. His work focuses on Kuwait's urban and social landscapes, and makes visible the marginalized people, architecture, urban decay, and banal objects of daily life that usually go unnoticed.

Traces of Conflict

Hamada Elrasam, Egypt



Turmoil in Egypt continues and the Egyptian people are increasingly polarized, identifying themselves as being members of one of two enemy groups. Nearly three years after the Arab Spring, the conflicts have left an emerging generation with little opportunities to grow and an overwhelming burden of loneliness and jaded distrust.

Hamada Elrasam (born in Egypt, 1987) is a documentary photographer who, for the past seven years, has covered humanitarian stories in Rwanda, Lebanon, Greece and Egypt. His attention has focused primarily on freedom protests and human rights issues. He has also produced portraits of and video projects around victims of the Nile Pollution and the Egyptian revolution. His work has appeared in The Associated Press, *Global Post*, *Independent Magazine* in East Africa, IGIHE.com, *In-Depth Africa Magazine*, *Al-Masry Al-Youm* and *Voice of America*. He has also been a photo assistant with HBO, worked with Harf Zimmermann for *MORE Magazine*, Paolo Pellegrin for *National Geographic*, and with many international outlets, photojournalists and filmmakers, including VICE Media, *The Washington Times*, *Contrasto*. He is a media consultant for Meredith Corporation, and the First Prize-winner of the 2012 Egypt Press Photo Award from the Egyptian Photojournalist Society.

Homemade

Heba Khalifa, Egypt



Beautiful plastic doll, how I envy you. Your skin so clear and always so smooth. Your body knows no flab and dark rings never find your eyes. You're more beautiful than me, than my mother, than my sister, than all the women on my street. I want to trade places with you. Take my flabby body and give me the beauty of your soft plastic.

— Ghada Khalifa

“Be careful, you are a girl.” These demeaning words summarize my life and my relationship with my body. Ever since I was young girl, I was constantly reminded by my mother that being a girl is a liability and a burden. I need to be extra careful of my actions. We live all our life guarding our body. Entrapped in this body, I resented it. I wished to lose it, to live without it.

It started as a private group for women on Facebook. Together, we share our feelings and personal stories. Then we meet in person. We discuss what it means to be living with all these pressures, simply because we own this body. We talk about how each of us discovered what it means to be a woman. Faces turn red, tears start rolling and at that moment of openness a magical bond between us is born. After our meetings, I took some time and started visualizing how their story might look through a photographic lens. After I photographed the women, I noticed a change. Two women decide to show their faces in the images — something they previously resisted. They do not care about the consequences; they feel liberated.

Heba Khalifa is a multimedia artist, photojournalist and painter. After graduating from the Faculty of Fine Arts in Cairo in 2000 with a Bachelor's degree in Set Design, she studied at the High Institute of Art Critics. She started using photography as an essential part of her artistic projects and developed an interest in documenting and representing women and gender issues. Khalifa is also a founding member of Shouf Collective.

Intersections

Hicham Gardaf, Morocco



In the past ten years, Morocco has gone through an extensive urban and socio-cultural transformation. Unprecedented development projects of tract housing, strip malls, and real estate projects around the suburbs of major cities have been undertaken with remarkable speed.

This project explores city fringes and borders, where the coexistence of contemporary society and nature is best characterized by the constant expansion of urban space into the land. Aside from this physical evolution, there is the invisible dimension of ideological and cultural transformation. This project frames intersections between pristine, untouched land and urban space.

Hicham Gardaf is a Tangier-born, London-based photographer whose work addresses urban and suburban issues, particularly in the context of Morocco's rapidly changing landscape. After having photographed his own neighborhood and its residents, Gardaf began several series which are still ongoing: *Intersections* (2014), *Provisional Structures* (2015) and *The Red Square* (2015). Each series offers a different viewpoint of the newly transformed communities in Morocco's suburbs, and explore environmental change and the results of unregulated suburban structures and the formation of new landscapes. Gardaf's work is held in the public collections of the Bibliothèque nationale de France, Paris; the Marrakech Museum for Photography and Visual Arts (MMP +), Marrakech; Fondation des Treilles, Paris; and Fondation d'entreprise Hermès, Paris.

Not 3eib

Iman Al-Dabbagh, Saudi Arabia



Not 3eib is a project that explores the public, private, and underground lives of artists in Saudi Arabia. These artists grew up in a society that doesn't give creative self-expression importance in schools, and have been censored from the common Saudi narrative. Despite censorship and with or without the support of their families, they have found ways to express their art, while still heeding the three most taboo topics: religion, politics, and sexuality. Society looks upon the actions of those artists as *3eib* which is an umbrella term in Arabic that means socially inappropriate, shameful, or taboo.

Throughout my practice, I realized that I was working on unique stories that made up a bigger story: a self-portrait, a story about my memories of growing up in Saudi and about my relationship with today's society, now as an artist and a visitor. A story of resistance, the battle between society's expectation and what the heart desires, and a story of hope for the next generations to come.

Iman Al-Dabbagh is a photographer and artist from Saudi Arabia, born, raised and now based in Jeddah. At age 18, she moved to Southern California where she studied graphic design and worked in design and print production before moving into photography. Her works mostly focus on gender equality, social taboos, and questions of identity. She is a regular contributor to the Instagram project @EverydayMiddleEast.

Shreds of Life

Mehdy Mariouch, Morocco



Built in 1927 by French colonists, the coal mine of Hassi B'lal in Jerada, Morocco, was once the largest and best in North Africa. For economic reasons, the mine of Hassi B'lal was closed in 2001. The company offered severance packages to 7,000 workers, but it was not enough for them to survive. The workers continued working at their mines illegally and in inhumane living conditions, deciding to stay and risk their lives rather than abandon their homeland. They live with an incredible amount of dignity and pride. The challenging conditions of illegal workers is widespread throughout the mines of eastern Morocco, many of which have similar colonial histories.

Mehdy Mariouch was born March 15, 1986, in Casablanca, Morocco, where he continues to live and work today. A graduate of the Fine Arts School in Casablanca, Mariouch first studied visual arts and graphic design before switching to photography. He has worked as a contributing photographer with several national and international newspapers and magazines such as *Akhir Saâ*, *Telquel Media* and *Geomedia*. He has participated in various group exhibitions and, in February 2017, he had his first solo exhibition, *Bribes de vie*, at L'Uzine in Casablanca. Mariouch was a 2016–2017 grantee of the Arab Documentary Photography Program; for eight months he worked on a story about the closed mineral mines in Eastern Morocco and the communities still living and working there. He developed the series by working closely with mentors Randa Shaath, Eric Gottesman, Tanya Habjouqa, and Peter van Agtmael.

Revolution of the Mind

Mostafa Bassim, Egypt



In the aftermath of Egypt's 2011 uprising, the country's youth learned hard lessons about the realities of civic activism, and are often subjected to intense forms of political repression by the state. When Liberal youth attempt to express progressive thoughts and ideas that run contrary to traditional practices and norms, they face intense social repression from within their own communities. *Revolution of the Mind* portrays the traumatic accounts of Egyptian youth who have been subjected to civilian-led smear campaigns due to their criticism and/or reinterpretation of the dominant political and cultural order in the post-revolution era.

This project delves into the ways in which ordinary Egyptian citizens reinforce the state's authoritarian model of psychological and physical control. The type of tactics employed by the state to repress political dissidents are also often used by community leaders at a local level to guard against what are deemed as "dangerous" values.

Taking part in the revolution caused me to think critically and reject much of the social status quo that is pervasive in my community. I soon began to face opposition from neighbours when I began to more openly challenge societal norms on social media. My neighbors eventually took it upon themselves to tarnish my reputation within the community at large. I found myself subjected to an unbearable form of both mind and body control. Since moving away from this community, I've sought out other individuals who have had similar experiences. This photo series seeks to capture our stories, and has come to be known collectively as *Revolution of the Mind*.

Mostafa Bassim is a Cairo-based photojournalist and documentary photographer covering political and social unrest within Egyptian society. His career in photojournalism began during his participation in the January 25th revolution in Egypt, where he documented the atrocities committed by the regime. Bassim has since covered various events, ranging from the aftermath of the Egyptian Revolution to economic issues in the region. His projects focus heavily on the daily lives of marginalized communities in Egypt. His photos have been featured in Al-Jazeera, *The Washington Post*, The Associated Press, and AFP.

I Want to Be Visible

Muhammad Salah, Sudan



If you ask me about my identity, I will say: "I am Sudanese." But the more I think about it, there is no single Sudanese identity. We are made up of diverse genetic components. There is no pure African or Arab blood; all races and heritages are overlapping.

Walking through the streets of Khartoum, or Nayala in South Darfur, or Port Sudan in the East, I see scarves wrapped around the heads and necks of women with bleached faces. In Sudan, skin colour has been always associated with social class and power. There is a common belief that the darker you are, the poorer you are. The upper class do not work under the harsh sunlight of Khartoum.

Young Sudanese men learn to prefer light-skinned women from commercials that feature skin-whitening, weight-loss, and makeup products. Women want to be seen as beautiful, and also as though they are from the powerful tribes of Sudan that have paler complexions and roots in the Arabian Peninsula.

Colonizers thought that Arab tribes would lead the country, and the Africans would be the workers. They created a feud where the lighter is the master and the darker is the slave. The choices we make about our skin are directed not by race, but by ideology.

Muhammad Salah is a Sudanese photographer based in Khartoum, Sudan. Photography enabled him to use two languages: the first expressive, and the second critical. It gave him the ability to have a present look at the past and to bring memories back to life. His photography offers a critical focus on social, political, and cultural issues. Salah also uses the medium as a form of self-reflection, to identify the hidden qualities of his own character; as a therapy, a personal form of rehabilitation, to express feelings, thoughts, emotions; and to remember important incidents that are otherwise difficult to explain in words. It allows him to see more deeply and pay more attention to what we hear, feel, think, and see. Salah has learned to ask questions; these questions will often enlighten him about particular things he used to be worried about or confused with.

Division Multiplied

Mustafa Saeed, Somalia



It was only when I turned 19 that I learned that there are differences between clans in Somalia. I had started studying at university and was working in a graphic design office when my colleagues asked me which clan I belonged to. I was annoyed with the question. I wasn't sure why they asked, but immediately noticed they treated me differently after they discovered which clan I belonged to. Suddenly I was not Mustafa, the young graphic designer and student; I was now Mustafa who belonged to a particular clan — and it seemed that was the reason I was either liked or disliked.

During the war, I grew up outside my country in the Northern part of Somalia, which is now Somaliland. I wasn't allowed into the living room when my parents would watch VHS tapes sent from home documenting the war, which were sold to Somalis abroad to raise money for the militias. My parents raised me with the idea that we were all equal Somalis. Clans were just names to me, sometimes used in jokes, and sometimes as an insult. I was curious to know what triggered such insults and why there was a stigma on certain clans.

Although Somaliland was founded in 1991 with a constitution that grants equality to all citizens, the reality is different. Even today the clans that breed or own livestock still have superiority, and they receive the best jobs and educational opportunities available in our developing country. The other clans are disadvantaged because of who they are as a group, although there are individuals who might manage to make a decent living for themselves.

This photography project explores the daily lives of people belonging to the discriminated clans, and looks at the depth and impact of segregation and discrimination.

Mustafa Saeed is an artist who works in a variety of media including documentary photography, graphic and sound design. Saeed's work marries poetic symbolism with sociopolitical critique to explore issues of war, conflict and the environment. He is currently based in Hargeisa, Somaliland, and participates in different local and international exhibitions.

Infertile Crescent

Nadia Bseiso, Jordan



Since the beginning of the 19th century, the Middle East witnessed crucial geopolitical changes that would transform the region for a century to come. *Infertile Crescent* describes the reality of how the place that was once called “the cradle of civilization” and once considered “fertile” is now burning in turmoil. Jordan seems to be the only country that remains relatively stable, receiving refugees from its neighbours. As the Syrian crisis enters its seventh year, Jordan reaches a staggering second place in water scarcity, shedding light on the controversial Red Sea-Dead Sea Conveyance, or the Two Seas Canal, being built between Jordan, Israel, and Palestine. The 180 km pipeline, carrying water from the Red Sea to the Dead Sea, is set to be open for operations in 2020. The project is said to provide much needed water and save the shrinking Dead Sea. However, there are concerns of ecological disruption in the Dead Sea’s natural ecosystem — and concerns about how a vast regional economic project is being openly implemented with Israel.

Infertile Crescent explores the route of the pipeline, which extends along sites of the Dead Sea’s ancient legends, where farmers dance around sinkholes of thistle and oases of potash, and along the valley of peace and a desert yearning to meet the sea. This is an old wives’ tale, built on the construction of a pipeline, where a geologist and a village idiot agree: The next war will be a water war.

Nadia Bseiso is a Jordanian documentary photographer based in Amman. She completed a degree in photography from Florence, Italy, in 2011, and returned for a residency at Modena’s Fondazione Fotografia in 2015. She concentrates on long-term projects based on personal research in geopolitics, history, anthropology and environmental degradation. In March 2017, she was selected as one of *Time Magazine*’s “34 Female Photographers From Around the World to Follow Right Now.” She has worked with several local and international NGOs since 2011, and exhibited in both Jordan and Italy. Her work has been published in *The New York Times*, *The Telegraph*, *Reuters*, and *Zeit Magazine*.

Live, Love, Refugee

Omar Imam, Syria



In *Live, Love, Refugee*, Omar Imam dissolves the recurrent representation of Syrian refugees by replacing numbers, reports, and statistics with hallucinations, fears, and dreams. In refugee camps across Lebanon, Imam collaborates with individuals through a process of catharsis, one he believes to be deeply healing. He asks them to recreate their dreams: dreams of escape, dreams of emasculation, and dreams of love and terror. Sparse and surrealistic, the resulting images evoke the deepest and darkest inner worlds of those persisting everyday with their roots stretching further from a home left behind. In turn, these self-composed photographs challenge projections of victimization, offering entry into the expressive interior from which our humanity stems.

Omar Imam (born in Damascus, 1979) is an Amsterdam-based, Syrian photographer and video artist. In his photographic works, Imam uses irony and a conceptual approach to respond to the violent situation in Syria. After leaving Damascus in late 2012, he began making fictional short films and he often has to publish his work under a pseudonym. His photographs vacillate between mundane documents and utterly inconceivable dreams. His project *Live, Love, Refugee* has been shown in 14 countries around the world. In 2017, he won the Tim Hetherington Visionary Award for his new project *Syrialism*.

The Place Of Perpetual Undulation

Reem Falaknaz, United Arab Emirates



The Place of Perpetual Undulation is set in the Ras al-Khaimah valleys, an emirate in the northern part of the United Arab Emirates. This series gives voice to the landscape there, to the mountains. Their voice is shaped by interactions with the living. The series also looks at the patterns that underlie the spaces they occupy.

Reem Falaknaz is a photographer and a director from the United Arab Emirates. Her most recent work was a co-produced publication titled *Little Syria in the Heart of Sharjah*, which focused on the Syrian food experience in Sharjah and its relationship to memory, where it becomes the tool for contesting the systemic destruction of the actual homeland, it contests borders with its transnational nature, and offers refuge from a rather new and current state of exile.

The Epic of Dalieh

Ro'i Saade, Lebanon



In Beirut, Dalieh is the city's last natural outcrop and shared space, where the public can freely access the coastline for recreation. But today, this public space is on the verge of disappearing entirely as the land is being given over to big developers with plans for a private resort.

While researching how best to tell this story, I found parallels in the epic poem *Dionysiaca*, written by Nonnus of Panopolis in the 5th century.

The poem describes how Beroë, the goddess-nymph of the city of Beirut in Phoenicia (modern Lebanon), was wooed by two gods, Dionysus and Poseidon, and became the object of a fierce fight between them. In their battle for the conquest of Beroë, both gods unleash their wrath, heedless of the damage and destruction they caused in nature. I've used this mythological tale as an allegory for the battle over Dalieh in my project *The Epic of Dalieh*: it serves as a narrative tool for illustrating the rapid redevelopment of one of Beirut's last public spaces, and for examining the relationship between society and nature. This project has led to a series of experiments, supernatural events and an open-ended conversation with nature.

Born and raised in Lebanon, Ro'i Saade is artist who works in both design and photography. After spending years as a graphic designer working with local and international design agencies, Saade left the corporate world to follow his own creative path. He uses photography as a tool to access unfamiliar places, to challenge himself to connect with strangers, and to observe life from a distance. He is an editor and the designer of *DogFood*, an independent photography magazine, and holds a Fine Arts Master's Degree in Graphic Design from the Holy Spirit University in Lebanon.

Tales of Moroccan Amazons

Zara Samiry, Morocco



In Morocco, the fantasia or *la tbourida* is a traditional and popular equestrian show inspired by the historical wartime attacks of the country's once feared cavalrymen, which uses techniques developed by the Arabs to surprise the enemy. Though it's long been considered a man's discipline, in the past few years women in Morocco have adopted the tradition. These new "amazon women" strive to master this patriarchal warlike art.

Born in Casablanca in 1982, Zara Samiry is a multimedia storyteller and an independent photographer in Paris and Casablanca. In France, she received a National Postgraduate Diploma in Visual Arts, a degree in communication and advertising and multimedia storytelling. After completing her studies, she returned to her homeland to document stories that she felt were being overlooked.

West of Life

Zied Ben Romdhane, Tunisia



In Gafsa, a phosphate mining region in the southwest of Tunisia, a state-controlled company called CPG extracts phosphate from the hills. Mining, an important economic resource to the Tunisian economy, has been practiced since Roman times. The local mining villages of Redayef, Mettlaoui, and Oumm Laarayes, are rich in natural resources but marginalized by the government. They remain poor and polluted, a conduit for wealth. Meanwhile, coastal towns prosper. During the French occupation, workers lured from Libya, Morocco, Algeria and around Tunisia moved to this nearly uninhabitable land. Ethnic divisions, exacerbated by life in a harsh landscape, have produced disharmony between the people and nature. These incompatible parts remain in a state of constant flux and volatility. This is my testimony of the harshness of the place, balanced I hope by the humor of the inhabitants and my affection for them.

Zied Ben Romdhane (born 1981, Tunisia) is a photojournalist and artist. His recent exhibitions include *Views of Tunisia* (Arles 2013), *After the Revolution* (White Box, NYC, 2013), *Zones d'Attente* (Clark House, Bombay, 2013), *kushti* (Maison de la Tunisie, 2013), FotoFest Biennial – Houston (Houston Center for Photography, 2014), *Sahel* (1x1 Gallery, Dubai, 2014) *Trace* (MUCEM, Marseille, 2015). His work has been featured in the books *Irada* and *Dégagé*. He is the DOP and producer of *Sabaa Chicken* (2010) and *Fallega* (2011), a documentary film about the Arab Spring in Tunisia. Ben Romdhane is a participant in World Press Photo's 2013 Reporting Change initiative, and the winner of the POPCAP Award (Afric Image, Basel, 2015).

Music + Dance Performance



Sharif Sehnaoui and Taoufiq Izeddiou will premiere this new in-situ performance at Beit Beirut following an invitation by AFAC. The aim of this collaboration would be to merge traditional forms of dance and music with a radical contemporary approach. This question has been central to Izeddiou's work, notably in his *100 Pas Presque* project that takes place in popular public areas, confronting his own practice with the natural surroundings of the given location. In 2015, Sehnaoui kicked-off a new body of work exploring the use of folkloric rhythms (e.g., *dabkeh*, sword dance) in his very personal percussive approach to both electric and acoustic guitars.

Sharif Sehnaoui is an improvisational guitarist. He plays both electric and acoustic guitars, with (or without) extended and prepared unique percussive techniques, and focuses on expanding the intrinsic possibilities of these instruments without the use of effects or electronics. Sehnaoui now resides in his hometown of Beirut after more than a decade in Paris, where he started his career as an improvisational musician in 1998, performing at Les Instants Chavirés as a member of several orchestras. He has since performed worldwide and played in many clubs and festivals around the world. In 2000, along with artist Mazen Kerbaj he created the annual Irtijal festival (www.irtijal.org). Sehnaoui also runs two record labels: Al Maslakh (www.almaslakh.org), and Annihaya (www.annihaya.com). His main groups and projects include the "A" Trio (with Kerbaj and Raed Yassin); *Wormholes and Karkhana* (www.karkhana-music.com). Performing solo on the acoustic guitar and the electric guitar, he has accompanied dancers (Atsushi Takenouchi or Omar Rajeh) and composed music for filmmakers (Ghassan Salhab and Mai Masri).

Born in Marrakech, Taoufiq Izeddiou is a choreographer, dancer, and teacher, and the Artistic Director of both Anania and the contemporary dance festival On Marche. In the early 1990s, he discovered his passion for dance after taking dance classes at the French Institute in Marrakech—and he discovered contemporary dance following projects and workshops with great international choreographers. In 1999, Izeddiou met acclaimed dancer and choreographer Bernardo Montet and in the years that followed, they began an ongoing discussion about origin and identity in dance. Alongside his career as a professional dancer, notably at the Centre Chorégraphique National de Tours, Izeddiou choreographed his first piece in 2000. In 2002, following the success of the group piece *Fina Kenti*, he created the first contemporary dance company in Morocco: Anania. Izeddiou established the first contemporary dance course, *Al Mokhtabar I* (2003–2005), *Al Mokhtabar II* (2012–2014) and *Al-Mokhtabar III* (2015–2017). In 2007, he obtained a state diploma in contemporary dance in France. He has been creating work that explores the tensions between tradition and modernity. After *Coeur sans corps*, *Clandestins CSC*, *Déserts désirs*, *Aataba and Aaléef*, in 2013 he created *Rev' Illusion*, his tenth creation that is currently on tour. His choreography has been performed in Africa, the Middle East, Europe, South America and North America at the most prestigious events and venues.

Film Screenings



In the framework *Ten Years Later*, AFAC presents a film program with seven screenings scheduled from 7 to 12 November in collaboration with Metropolis Empire Sofil.

The Metropolis Association was created in 2006 to develop a cinema culture in a country that lacks cultural policy from the public sector. Metropolis' main goal is to allow cultural diversity, dialogue through cinema, and to promote it by presenting it in its different genres, eras and tendencies. Since 2008, the association programs the Metropolis Empire Sofil Theater, at the heart of Ashrafieh-Beirut. Metropolis presents today the only alternative for auteur films in Lebanon.

Checks and Balances

Malek Bensmail, Algeria

2016 | Documentary | Algeria | 97 min. | French and Arabic with French subtitles

Producer: Hachemi Zertal, Malek Bensmail



Since Algeria's Bloody Decade (1992-2000) in the "House of the Press," the journalists of the renowned daily newspaper *El Watan* have been awaiting the completed construction of their new offices — a symbol of their independence.

The filmmaker's camera was embedded in their newsroom, as the reporters followed the events of the new Algerian Spring, with President Bouteflika setting his sights on a fourth term.

Beyond recording what was called the "Arab revolutions" or whatever other terms the media used in reference to the events, the film was intended as a tribute to the women and men, young and old, who struggle daily to safeguard the freedom of the press in a politically and socially fossilized country.

Malek Bensmail was born in Constantine, Algeria in 1966. Early in his career, he shot films on a Super 8 camera. Since completing his film studies in Paris and training at Lenfilm Studios in Saint Petersburg, he has devoted his filmmaking efforts to documentary—specifically, documentaries focused on the history of his country. His aim is to use film as a medium for cultural reflection and comparison. Bensmail's films are widely acclaimed and have won awards at numerous festivals worldwide.

Children of Beirut

Sarah Srage, Lebanon

2017 | Documentary | France, Lebanon | 59 min.

Producer: Fabrice Marache, L'atelier documentaire



Compelled by the paradox of having to define her relationship to Beirut, a city in a continuous state of loss, filmmaker Sarah Srage interviewed her father, Nader Srage, a public sector employee who was involved with the city's post-war reconstruction. Srage also filmed Dalieh, the makeshift humble port on Beirut's seafront, where families of fishermen have been staunchly resisting eviction and make way to the construction of a new private resort.

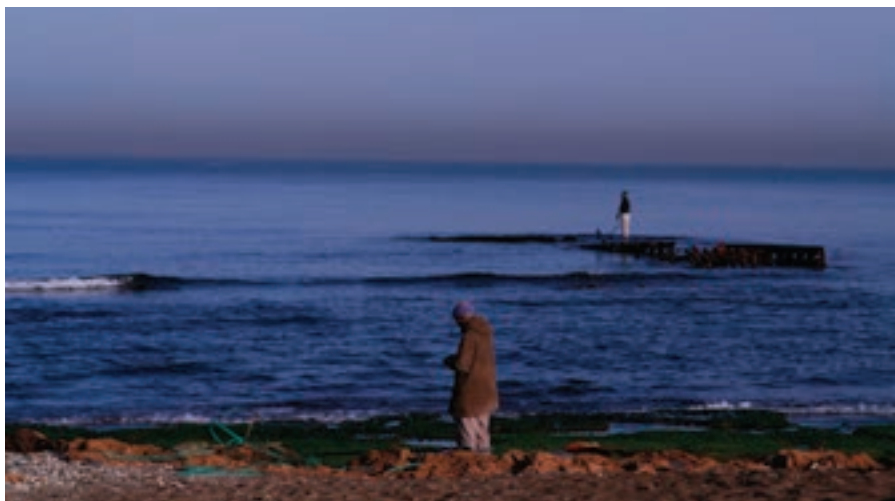
Sarah Srage was born in Beirut. She began her career by working in scenography, and then as a journalist in a TV station. Living in Paris since 2009, she studied at the Beaux-Arts de Paris, Elsa Cayo Studio, and then went on to specialize in documentary filmmaking at Lussas (MA). "Children of Beirut" is her first film.

Dream Fragments

Bahia Bencheikh-El-Fegoun, Algeria

2017 | Documentary | Algeria | 75 min. | Arabic and French with English and French subtitles

Producer: Bahia Bencheikh-El-Fegoun



"I left my country after its leaders humiliated me and closed the doors on my dreams and hopes." —Tarek

"The situation of my country saddens me... We unfortunately destroy competence, awareness and beauty... I believe that things have become more than impossible." —Adel

"The ways of life are non-existent. You can die as you want—suicide is the choice of many—but to live, there's really no way of life..." —Tahar

All of these subjects are Algerian citizens.

Bahia Bencheikh-El-Fegoun is a filmmaker with a background in geology, communications and publishing. In 2003, she got her start working as an assistant-director for a series of Algerian-European (France, Belgium, Luxembourg) co-productions. She has since worked with Belkacem Hadjadj on *Manara: une lumière dans la nuit*, Okacha Touita (*Morituri*), Djamel Bensalah (*Il était une fois dans l'oue*), Philippe Faucon (*La trahison*), Djamilia Sahraoui (*Barakat*), Jean-Pierre Lledo (*Algérie, histoires à ne pas dire*), Paul Kieffer (*Nuits d'arabie*), and Serge Lalou (*Et, si...*). From 2007–2008, Bencheikh-El-Fegoun joined the Ateliers Varan Workshops to train in documentary script-editing and direction. She also received production training with DOCmed (2011–2012). She has directed the shorts *Le monde selon Karima* (2008), *Un collier de perles* (2008) and *C'est à Constantine*, which played festivals including Maghreb Films, Panorama of Maghreb Cinemas, Corcica Doc, and the Brussels Festival of Liberties, and received the Jury's Special Mention at Cine Sud. She co-produced and co-directed the 2014 documentary *H'na, barra (Us, outside)*, and produced and directed the feature *Dream fragments* (2017). She is currently working on her latest documentary, *Complexe touristique*.

Ismyrna

Joana Hadjithomas and Khalil Joreige, Lebanon

2016 | Documentary | Lebanon | 50 min.



Artists and filmmakers Joana Hadjithomas and Khalil Joreige present their most recent film ISMYRNA(2016), a conversation with artist and poet Etel Adnan as seen through the personal stories of Joana and Etel weaving a background to the radical changes that took place in the region after the fall of the Ottoman Empire. The artists Etel Adnan and Joana met in the end of the 1990s, they quickly grew close, bound by links to a city they had never been to: Smyrna formerly, Izmir today. Joana's paternal Greek family were forced into exile from Smyrna by the Turkish armies after the end of the Ottoman Empire. Etel's Greek mother, was born in Smyrna, married to a Syrian officer of the Ottoman Army and exiled to Lebanon after the fall of the empire. Etel and Joana lived in an imaginary Smyrna, without ever setting foot there. At present, both find themselves engaged with questions around the transmission of history, and interrogate their attachment to objects, places, imaginary constructions and mythologies without images. How are we to live today, out of the nostalgia as Etel would say, in the "eternal present"?

Joana Hadjithomas and Khalil Joreige collaborate as filmmakers and artists, producing cinematic and visual artwork that intertwine. For the last 15 years, they have focused on the images, representations, and the writing of history, questioning the fabrication of imaginaries in the region and beyond. Their artwork has been exhibited all around the world as the Guggenheim, New York, US; the Centre Georges Pompidou, Paris, France; the Whitechapel, London, UK, The Jeu de Paume, Paris and numerous biennales, including the Gwangju Biennale, Sharjah Biennale, the Istanbul Biennale, and the Venice Biennale.

Ouroboros

Basma Alsharif, Palestine

2017 | Experimental | France, Palestine, Belgium, Qatar | 77 min.

Producers: Momento! Films, Emilie Dudognon (Ida.Ida),

Mohanad Yaqubi (Idioms Film), Serge Kestemont (Luna Blue)



Ouroboros is acclaimed visual artist Basma Alsharif's first feature film. This experimental film is an homage to the Gaza Strip and to the possibility of hope based on the eternal return. The film follows a man through five different landscapes, upending mass-mediated representations of trauma. *Ouroboros* is a journey outside of time, marking the end as the beginning, which attempts to answer the question: How we move forward when all is lost?

Born in 1983 in Kuwait to Palestinian parents, Basma Alsharif was raised in Brittany (France), and the United States, while maintaining a strong connection to the Gaza Strip. Alsharif received an MFA from the University of Illinois in 2007 and has since developed her practice nomadically between Gaza, Cairo, Amman, Beirut and Sharjah. She is now based in Los Angeles.

Samt

Chadi Aoun, Lebanon

2016 | Animation | Lebanon | 15 min.

Producer: Chadi Aoun



Under a fanatical dictatorship, modern dance is the secret code used by silent resistors. Young people cope with the daily terror they endure, by dancing, in defiance, in far-flung sites in town. They celebrate the hidden joys of life with their bodies. *Samt* is a meditation on a society paralyzed in malfunctions and on the verge of implosion.

Animation director and storyteller, Chadi Aoun wears many hats. Born in Beirut and raised under the MENA sun, he grew up influenced by the diversity of the many cultures he came across. After two years spent studying fine arts in Paris, he graduated with a Master's in Animation from the Lebanese Academy of Fine Arts (ALBA), after which he founded Yelo, a collaborative animation and design studio. Aoun swirls and twirls between various creative projects and stage performances to quench his insatiable passion for dance and movement. Chadi's latest animated short, *Silence (Samt)*, which tackles the intersection of dance and freedom, was awarded the Best Fiction Prize at the 2016 Lebanese Film Festival, and has since toured international film festivals and won several awards, including the Silver Tanit at the Carthage Film Festival.

Those from the Shore

Tamara Stepanyan, Lebanon

2016 | Documentary | France, Armenia, Lebanon, Qatar | 84 min.

Producer: Nathalie Combe



Marseille, 2014. Dozens of Armenian asylum seekers try to survive while waiting for their application to be considered. They left behind them a country whose people have settled around the world for over a hundred years... A country all described as desert, abandoned by its inhabitants, emptied of its life. Forced stillness, impotence, these asylum seekers live in an in-between space: between two countries, between two lives. In a time and abstract space, made of nothing, where their life escapes them completely. By the shore, they float in limbo.

Tamara Stepanyan was born in Armenia. During the breakdown of the Soviet Union in the early '90s, she moved to Lebanon, where she studied and worked, before taking part in a documentary exchange program at The National Film School of Denmark. This is where she developed a deep passion for documentary filmmaking. Stepanyan's films have been shown at prestigious festivals like Locarno, Busan, and La Rochelle. For the past five years, she has lived in France, where she is currently developing two films.

Talks



Curator's Talk: How to Tell When the Rebels Have Won Rasha Salti

11 November, 18:30
Beit Beirut Auditorium

On the occasion of reflecting on the curatorial conceit that frames the events around selections from AFAC's repository of grantee projects, Salti proposes a more broad discussion on the past decade of artistic production in the Arab world, the changing perceptions of representation and art as political strategies and the modes and spaces of their exhibition and dissemination.



Between Heritage Preservation and Amnesia: From the Barakat Building to Beit Beirut (1994–2017) Mona El Hallak

17 November, 18:30
Beit Beirut Auditorium

Mona El Hallak reflects on her 23-year journey trying to preserve Beirut's collective identity and memory by fighting to save the Barakat Building, and discusses her campaign to turn the space into the Museum of Memory of the City of Beirut.



In Conversation: Elias Khoury and Yousry Nasrallah

18 November, 18:30
Beit Beirut Auditorium



Two eminent figures from the Arab artistic and cultural scenes, Elias Khoury and Yousry Nasrallah have also been long-time accomplices, their friendship sealed not only because of shared affinities, but also with their political commitments for freedom of expression, social justice, democracy, tolerance and the Palestinian people's struggle. For years, Khoury and Nasrallah have both been important references for and interlocutors with generations of artists, writers, filmmakers in the Arab world. Their conversation will explore perspectives on the changing social and political stakes for artistic production, the role of the artist and other crucial questions that Arab societies are confronting in the present moment.

Rasha Salti is a researcher, writer and curator of art and film. She lives between Beirut and Berlin. She is also the commissioning editor for La Lucarne, a program dedicated to experimental, essay and auteur documentary cinema for ArteFrance.

Mona El Hallak is a Beirut-based architect and heritage preservation activist, and a graduate of the American University of Beirut (AUB) and Syracuse University in Florence, Italy. Since January 2017, she has served the AUB as the director of the Neighbourhood Initiative, whose aim is to promote the neighbourhood of Ras Beirut's livability, vitality, and diversity, as well as to promote critical citizenship among the AUB community. She led several heritage preservation campaigns and succeeded in the preservation of Beirut's Barakat Building—now Beit Beirut, a museum of memory and a cultural and urban centre where El Hallak serves as a member of their Scientific Committee. She is an active member of Beirut Madinati and of APSAD (Association pour la Protection des Sites et Anciens Demeures au Liban); a founding member of Arab world's musical preservation organization IRAB; and a founding member of ZAKIRA, which promotes photography and its role in documenting and preserving memory. She is currently engaged in a civil campaign to protect the Dalieh of Raouche, which is being threatened by real estate development, in an effort to keep this and other sites accessible to all as open, shared public spaces. In 2013, she was given the Ordre National du Mérite au grade de Chevalier from the President of the French Republic, in recognition of El Hallak's work and achievements in preserving the architectural and cultural heritage of Beirut.

Elias Khoury was born in Beirut. He studied Sociology and History at the Lebanese University in Beirut and the University of Paris. He began his career as a literary critic with his book, *Searching for a Horizon: The Arabic Novel After the Defeat of 1967* (1974). He was a prominent figure of the Beirut vanguard in modern Arabic literature. To date, Khoury has published more than twelve novels, that have been translated into several languages, and four books of literary criticism. He is also known as a playwright; three of his plays were performed in Beirut, Paris, Vienna and Basel. He served on the editorial board of Mawakif Quarterly, and as the managing editor of Palestine Affairs and of Al Karmel Quarterly. His academic career includes teaching at New York University, Columbia University, the Lebanese University, the American University of Beirut, and the Lebanese American University. Khoury is a board member of the Arab Fund for Arts and Culture since May 2016.

Yousry Nasrallah was born 1952 in Cairo. After studying economics and political science, he went to live in Lebanon where he became a journalist. He began his career in film in 1980 as assistant to Volker Schlöndorff on *Circle of Deceit* and to Youssef Chahine on *Adieu Bonaparte* which he also co-wrote. In 1987, he directed his first film, *Summer Theft*s, produced by Youssef Chahine and considered as one of the films that most contributed to the revival of Egyptian cinema. In 1994, he directed *Mercedes* and, in 1995, the documentary *On Boys, Girls and the Veil*. In 1999, his film *Al Medina* was awarded the Special Jury Prize in Locarno Film Festival. In 2004, *The Gate of Sun* (Bab El Chams), an adaptation of Elias Khoury's novel, was presented in the Cannes Official Selection (out of competition). Prior to that, Nasrallah made four other films: *Aquarium* (2008), *Scheherazade Tell Me a Story* (2009), *After the Battle* (2012), and *Brooks, Meadows and Lovely Faces* (2016).

Day-to-Day Program

November 7

20:00 — Metropolis Empire Sofil

Film Screening: *Ouroboros* by Basma Alsharif

November 8

20:00 — Metropolis Empire Sofil

Film Screening: *Checks & Balances* by Malek Bensmail

November 9

20:00 — Metropolis Empire Sofil

Film Screening: *Dream Fragments* by Bahia BenCheikh-El-Fegoun
(in the presence of the Director)

November 10

17:00 — Beit Beirut

Exhibition Opening: *How to Tell When the Rebels Have Won*

Curator: Rasha Salti

With: Mona Hallak, Amira Al-Sharif, Eman Helal, Omar Imam, Heba Khalifa, Arwa Alneami, Mehdy Mariouch, Mostafa Bassim, Ahmad Moussa, Zied Ben Romdhane, Nadia Bseiso, Reem Falaknaz, Hicham Gardaf, Zara Samiry, Mustapha Saeed, Muhammad Salah, Roi Saade, Faisal Al Fouzan, Iman Al Dabbagh, Hamada Elrasam and Eyad Abou Kasem, Ahmad Al Khoja, Cynthia Zaven, Joe Namy. Mazen Kerbaj, Tala Hadid and Tarek Abbar

18:30 — Beit Beirut

Music and Dance Performance: Sharif Sehnaoui and Taoufiq Izaddiou

20:00 — Metropolis Empire Sofil

Film Screening: *Samt* by Chadi Aoun
(in the presence of the Director)

20:15 — Metropolis Empire Sofil

Film Screening: *Ismyrna* by Joana Hadjithomas and Khalil Joreije

November 11

12:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

18:00 — Beit Beirut

Music and Dance Performance: Sharif Sehnaoui and Taoufiq Izaddiou

18:30 — Beit Beirut Auditorium

Curator's Talk: *How to Tell When the Rebels Have Won*
Rasha Salti

20:00 — Metropolis Empire Sofil

Film Screening: *Those From the Shore* by Tamara Stepanyan
(in the presence of the Director)

November 12

12:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

20:00 — Metropolis Empire Sofil

Film Screening: *Children of Beirut* by Sarah Srage

November 13

16:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

November 14

16:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

November 15

16:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

November 16

16:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

November 17

16:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

18:30 — Beit Beirut Auditorium

Talk: *Between Heritage Preservation and Amnesia: From the Barakat Building to Beit Beirut (1994–2017)*

Mona El Hallak

November 18

12:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

18:30 — Beit Beirut Auditorium

Talk: In Conversation: Elias Khoury and Yousri Nasrallah

November 19

12:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

November 20 - 25

16:00 - 20:00 — Beit Beirut

Exhibition: *How to Tell When the Rebels Have Won*

Curator
Rasha Salti

Exhibition Designer
Studio Safar

Production Manager
Naghham Abboud

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Oumi Ensemble



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