



ARAB DOCUMENTARY FILM PROGRAM



AFAC

The Arab Fund For Arts and Culture
الصندوق العربي للثقافة والفنون

In Partnership With

SUNDANCE DOCUMENTARY
INSTITUTE

ADFP Grantees

Production/Post-Production



• **Ahmed Fawzy Saleh (Egypt)**

Living Skin is a documentary that explores the lives of "Shoushou" and "Mohammad Farag," two children who live and work in the Tanneries in Egypt. Through their stories, we see the workers' inhuman living conditions, surrounded by hazardous chemicals in a harmful environment, as they try to enjoy what remains of their childhood.



• **Akram Zaatari (Lebanon)**

Twenty Eight Nights and a Poem is a documentary about an old photo studio named Studio Shehrazade, founded in Saïda, South Lebanon, in 1953. The film recounts the story of a photographer, Hashem el Madani (1928-), a city (Saïda), and the photography industry. Touching on the socio-politics of image making and consumption, it examines the role photography played in the lives of the city's inhabitants.



• **Habib Attia (Producer) /Kaouther Ben Hania (Director) (Tunisia)**

Challat of Tunis, set in 2003, revisits the legend surrounding Challatt, a moped rider who prowled the streets of Tunis, razor blade in hand, slashing the most beautiful buttocks of women. During those days, the shadow of Challatt changed the dress code of Tunisian women: no more tight jeans, no mini-skirts, no carefree strolls around the city. Sidewalks were deserted and the mere sound of a moped provoked eerie unrest.



• **Joana Hadjithomas and Khalil Joreige (Lebanon)**

The Lebanese Rocket Society is an investigative documentary about a space project that was launched by a group of scientists, university students and military experts in Lebanon from 1960 to 1967 and was supported by the Lebanese state.



• **Karima Zoubir (Morocco)**

Woman with a Camera is a documentary set in Morocco that takes the audience to a world where men are not allowed. The film portrays Mrs. Fenan, a traditional and illiterate woman, who films private parties where only women are present. The film will explore how Muslim women, especially ones who wear the veil, manage to reconcile modernity and tradition in their daily lives.



• **Laila Hotait Salas (Lebanon)**

The Crayons of Askanal is a docu-drama based on the harrowing experience of Palestinian artist Zuhdi Al-Adawi, who was imprisoned in Israel from age 15 to 30. With his imagination he is able to surpass the prison darkness and walls, creating drawings done on scraps of pillowcases. With the help of his fellow prisoners and their families, they improvise ways to smuggle in color crayons, and smuggle out his allegorical artwork, so it finds its way to the outside world.



• **Louly Seif (Egypt)**

Take Me Back to Sydney (working title) is a documentary that explores boundaries of gender when an Egyptian girl discovers that her grandfather performed sex change operations on Sydney's transsexuals.



• **Orwa Nyrabia (Producer) /Omar Amiralay (Director) (Syria)**

Seduction - Igra'a is a documentary film about Igra'a, a sex symbol of Syrian cinema, and a politically-engaged documentary filmmaker who met her at the height of her career in the 1970s. Thirty years later, the two meet to discuss the life story of the first Arab woman to appear nude on screen, their perceptions of society and her impact on Arab cinema.



• **Rania Stephan (Lebanon)**

The Three Disappearances of Soad Hosni is a documentary about Soad Hosni, the star of Egyptian cinema from 1959 to 1991, who committed suicide in London in 2001 at the age of 59. Her tragic end and taboo death moved the Arab world. The film reveals the tensions around representations of Arab women today, in the Orient as well as in the West.

Script And Development



• **Amer Al Shomali (Palestine)**

The Wanted 18 is a partially animated documentary that tells the story of the Palestinian civil resistance in 1987 during the Intifada. The film depicts a cow farm cooperative, pitched against the most powerful army in the Middle-East chasing 18 cows.



• **Dima Abu Ghoush (Palestine)**

Emwas (working title) is a documentary about a Palestinian woman from Emwas, whose hometown was razed by the Israeli army in 1967. The filmmaker and her sister decided to create a model of the village before it was demolished, based on the memories of people who lived there, ex-Israeli soldiers who witnessed the demolition, and the village's only remaining inhabitants, the monks of the Latrun Monastery.



• **Elias Mikhael Moubarak (Lebanon)**

"The Terrorist" is a documentary about a filmmaker searching for the truth about his uncle, Fouad Shemali — a sensitive poet, a dedicated brother, a silent martyr and a violent "terrorist." The filmmaker investigates Fouad's life through his family's stories, the people who supported and opposed him, and those who can help understand his behavior in the context of the times.



• **Malek Bensmail (Algeria)**

Origins is a film, set in Algeria that mixes documentary and fiction. It tells the story of a well-known Algerian actor's encounter with a Japanese actress who wants to adapt for the stage the story of Oulema, a Muslim theologian who traveled to Japan at the turn of the last century and pondered 'Arabo-Muslim' fascination with the West and the failure of its own modernization. Together, they retrace Oulema's journey, as they ask themselves the same questions one century later.



• **Nahed Awwad (Palestine)**

The Mail is a documentary that follows the official documents of Palestinians through the corridors of the Israeli Interior Ministry, which controls the Palestinian civil registration. It is a story about the official documents Palestinians need to enroll in school, to work, get married, register their children, to travel and die.



• **Regine Abadia (Algerian/French)**

Yasmina and Mohammed is a documentary about contemporary Algeria through the writings of one of the world's best known French language authors: Yasmina Khadra, whose real name is Mohammed Moulessehoul, a commanding officer in the Algerian Army during the bloody civil war of the 1990s.

www.arabculturefund.org

The Arab Fund for Arts and Culture

AFAC is an independent Arab initiative dedicated to fostering a vibrant local arts and culture sector through strategic cultural philanthropy. Responding to the need for direct funding of independent art and cultural initiatives, AFAC was established by local cultural lobbyists and a group of international donors in 2007. It seeks to deliver a sustainable funding mechanism for individuals and organizations in the fields of filmmaking, performing, visual arts, literature, research, training and capacities building, while simultaneously facilitating cultural exchanges across the Arab region and globally.

AFAC envisions a thriving Arab art and cultural scene, confident in its expression, open to dialogue, accessible to all, and sustained locally by committed patrons. By listening to and engaging with artists and cultural practitioners, analyzing and assessing their needs, facilitating cooperation and exchange, identifying and educating patrons on the social impact of arts and culture, advising stakeholders on necessary interventions, and supporting projects with direct and independent funding, AFAC will play a leading role in achieving this vision and will serve as a catalyst for homegrown philanthropic initiatives across the Arab world. Two fundamental principles guiding AFAC's operations are transparency in the grant giving process and independence through the diversity of its funding sources.