

The word 'MRO' is rendered in a thick, purple, hand-drawn outline style. The letters are set against a background of a fine, light gray dot grid. The 'M' is on the left, the 'R' is in the middle, and the 'O' is on the right. The outlines are slightly irregular, giving it a sketchy, artistic feel.

MRO

Meeting Points

Contemporary Art Festival from the Arab World
Locus Agonistes: Practices and Logics of the Civic

Curated by Okwui Enwezor



BIOGRAPHIES

Adel Abdessemed

Born in 1971 in Constantine, Algeria, Adel Abdessemed has established himself as a prominent figure in the contemporary art scene. Across a wide range of media, including drawing, video, photography, performance, sculpture, and installation, he transforms everyday materials and images into unexpected and charged artistic statements. Pulling freely from myriad sources—personal, social, and political—his visual language is simultaneously rich and economical, sensitive and controversial, radical and mundane. Abdessemed's

art addresses the underlying effects of globalized society on the individual, often using his own personal circumstances as a starting point.

Abdessemed attended the École des beaux-arts d'Alger, and the École nationale des beaux-arts de Lyon. He was recently the subject of solo exhibitions at Parasol Unit Foundation, London and OCADU Gallery at the Ontario College of Art & Design, Toronto. Abdessemed's first American gallery exhibition, *RIO*, was held in all three main gallery spaces at David Zwirner in 2009. Other

recent solo exhibitions include the MIT List Visual Arts Center, Cambridge, Massachusetts (2008); Le Magasin - Centre national d'Art Contemporain de Grenoble, France (2008); and P.S.1 Contemporary d'art Center, Long Island City, New York (2007). His work is represented in prominent international collections, including Centre Georges Pompidou, Paris; Musée d'art moderne et contemporain, Geneva; Musée d'art moderne de la ville de Paris; and the Fondation François Pinault, Venice. The artist lives and works in Paris.

Saâdane Afif

Winner of the 2009 Prix Marcel Duchamp, Saâdane Afif explores historical, psychological, social, and cultural elements in his work. He navigates notions of displacement and contrast, employing objects, scale models, installations, and sounds. Every new creation of Afif's attempts to classify the unclassifiable and to create a dialogue between the viewer and the artist in the artwork itself.

Recent solo shows include *Power Chords/ 9 pièces réduites*, Fondation Prince Pierre, Monaco (2006, where he was awarded the International Contemporary Art Award); *Power Chords*, Cité de la musique, Paris (2006); and *Lyrics*, Palais de Tokyo, Paris (2005).

Afif also took part in several group shows, including: *French kissing in the USA*, The Moore Space, Miami; Documenta 12, Kassel; *Learn to Read*, Tate Modern, London; *Airs de Paris*, Centre Georges Pompidou, Paris; *Expats/Clandestines*, Wiels, Brussels; *Half Square, Half Crazy*, Villa Arson, Nice (all 2007); *Notre Histoire*, Palais de Tokyo, Paris; Busan Biennale, Korea (both 2006); *Expérience de la durée*, Biennale d'art contemporain de Lyon; *Pantagruel's Syndrome*, Turin Triennial; *Sweet Taboos*, Tirana Biennale; *Down at the Rock and Roll Club*, 1st Moscow Biennale (all 2005); and *Playlist*, Palais de Tokyo, Paris (2004).

Among his various activities, Afif has published three monographs: *Power Chords*, 2006, Fondation Prince Pierre, Monaco; *Lyrics*, texts/images, 2005, Saâdane Afif/Palais de Tokyo; and *Jeunesse Youth/ Part 1*, 2003, Frac Champagne-Ardenne, Reims and Galerie Michel Rein, Paris; in addition to several curatorial practices like *Promenade au Zoo* (in collab. with Valérie Chartrain, 2007), Biennale d'art contemporain de Lyon, France, 2007; *Spéciale Dédicace* (in collab. with Mathieu Mercier), Musée de Rochechouart, France, 2003.

Doa Aly

Doa Aly received her BFA in Painting from the Faculty of Fine Arts in Cairo in 2001. Working primarily with video and performance, Aly traces so-called 'modern misfits', characters whose behavioural patterns and constant struggle for effectiveness lead to an ambiguous state.

Since the beginning of her career, Aly took part in several group exhibitions, including: *Snap Judgments*, The International Center of Photography, NYC (2006); the 7th Dakar Biennale (2007); *Recognize*, The Contemporary Art Forum, London (2007); *The Maghreb Connection*, Centre d'art contemporain, Genève (2007); the 3rd

Guangzhou Triennial (2008); PhotoCairo4 (2008); the 11th Istanbul Biennale (2009); *The Future of Tradition - The Tradition of Future*, HausDerKunst, Munich (2010); the 7th Busan Biennale (2010). As a solo artist, Aly exhibited her work at Darat Al-Funun in Amman and the Townhouse Gallery Cairo in 2010.

Jennifer Allora & Guillermo Calzadilla

Jennifer Allora (b. 1974, Philadelphia, PA) and **Guillermo Calzadilla** (b. 1971, Havana, Cuba) are known for their complex artistic practice encompassing sculpture, performance, sound and video. Simultaneously critical and playful, their conceptual works are both thought provoking and politically incisive. In *Stop, Repair, Prepare: Variations on Ode to Joy for a Prepared Piano*

(2008), the artists carved a hole in the center of a grand piano, through which a pianist plays the famous Fourth Movement of Beethoven's Ninth Symphony, usually referred to as "Ode to Joy." The performer leans over the keyboard and plays upside down and backwards, while moving with the piano across the exhibition space. The result is a structurally incomplete version of the ode—the

hole in the piano renders two octaves inoperative—that fundamentally transforms both the player/instrument dynamic and the signature melody, underlining the contradictions and ambiguities of a song that has long been invoked as a symbol of humanist values and national pride.

Stan Douglas

Stan Douglas is a visual artist who lives and works in Vancouver. Since 1990 his films, videos and photographs have been seen in international exhibitions, including Documenta IX, X and XI (1992, 1997, 2002) and three Venice Biennales (1990, 2001, 2005). Solo exhibitions of his work have been staged by the most prominent museums in Europe

and North America, and a comprehensive survey, *Past Imperfect: Works 1986–2007*, was mounted by the Württembergischer Kunstverein and the Staatsgalerie Stuttgart in the fall of 2007.

In 1986, he organized a touring exhibition of Samuel Beckett's media works for the Vancouver Art Gallery, *Samuel Beckett: Teleplays*; and in

2006, Douglas co-curated *Beyond Cinema: Art of Projection* for the Hamburger Bahnhof, Berlin.

Between 2004 and 2006, he was a professor at the Universität der Künste Berlin, and is currently Core Faculty in the Graduate Department of Art Center College of Design in California.

Mounir Fatmi

Paris-based Moroccan artist Mounir Fatmi constructs visual spaces and linguistic games that aim to free the viewer from his preconceptions. His videos, installations, drawings, paintings and sculptures bring to light doubts, fears and desires.

Fatmi's work have been exhibited at Migros Museum für Gegenwartskunst, Zürich; Museum

Kunst Palast, Düsseldorf; Centre Georges Pompidou, Paris; and Mori Art Museum, Tokyo. Fatmi has also participated in several biennales including the 52nd Venice Biennale, the 2nd Seville Biennale, the 8th Biennale of Sharjah and the 10th Biennale of Lyon.

He has been awarded several prizes since 1993 including the Grand Prize at the 7th Dakar Biennale in 2006, the Uriöt Prize, Rijksakademie van Beeldende Kunsten, Amsterdam; and the Prize of the Cairo Biennale in 2010.

Mona Hatoum

In 1975, multidisciplinary artist of Palestinian origin, Mona Hatoum was forced into exile when the Lebanese civil war broke during one of her visits to London, where she stayed, training at both the Byam Shaw School of Art and the Slade School of Fine Art, University College.

Hatoum's work revolves around the body, politics,

gender issues, the concept of space, and the physical interaction with the viewer/spectator. Her work – in which she often used her own body as a medium is an attempt to create both sensual and intellectual experiences dealing with the themes of exile, displacement, the sense of loss and separation caused by war, and the relation between the Third World and the West.

Since 1983, Hatoum has been displaying her installations and performance videos on solo and group exhibitions all around the world, including: Centre Pompidou, Paris; Tate Britain, London; Museum of Contemporary Art, Sydney; MoMA, New York; Darat Al Funun, Jordan; Venice Biennale, Italy; Documenta XI, Germany; and the XXIV Bienal de Sao Paulo, Brazil...

Bouchra Khalili

With the use of video, installations and prints, Paris-based artist Bouchra Khalili combines a conceptual approach with documentation to explore the issues of the « émigré » existence, itinerancy and nomadism. As described in Edward Saïd's *Reflections on exile*, Khalili considers that "exile, immigration and the crossing of boundaries are experiences that can provide us with new narrative forms and other ways of telling".

Her work has been extensively shown around the world, including recently at The 10th Sharjah Biennale, 2011; The Liverpool Biennale, 2010; The Studio Museum, New York, 2010; The Museum of Contemporary Art, Detroit, 2010; The 2nd Thessaloniki Biennale, 2009; The Reina Sofia National Museum, Madrid, 2009; The Queens Museum of Art, New York, 2009... among others.

A Graduate of Cinema Studies from the Sorbonne

Nouvelle and Visual Arts from the Ecole Nationale Supérieure d'Arts de Paris-Cergy, Khalili has also received numerous awards and grants, such as The Louis Lumière Award, 2005; The Image Mouvement Award, 2007; The Videobrasil Residency Award, 2009; and The CulturesFrance Hors les Murs Award (2010). Her first monograph entitled *Story Mapping* was published in the fall of 2010 (Bureau des Compétences et Désirs/Presses du Réel).

Sandra Madi

Amman-based film director and actress of Palestinian origin, Sandra Madi has performed in about 20 plays presented all across the Arab world and Europe.

Graduate of the Arab Institute of Film (2006), Madi has taught in several youth acting and improvisation workshops.

Madi has as an actress received three major awards. She is also a television director and producer, as well as a local radio host.

Basim Magdy

Multidisciplinary artist Basim Magdy works with drawing, painting, animation, installation, sculpture, film, video and sound. Through exhaustive solo and group shows, cross-disciplinary projects, publications, lectures and conferences, Magdy has established himself as one of the most versatile and productive Egyptian artists of his generation, obtaining wide international recognition from the early stages of his career and presenting his work

in some of the most prestigious arts venues and platforms.

His work has been shown in exhibitions at Kunsthalle Wien, Vienna, Austria; DEPO, Istanbul, Turkey; Massachusetts Museum of Contemporary Art, North Adams, MA and Cabinet Space, New York, USA; Fondazione Teseco Per l'Arte, Pisa, Italy; Alexandria Contemporary Arts Forum, Alexandria,

Egypt; Galerie Sfeir-Semler, Beirut, Lebanon; ObjectNotFound Project Space, Monterrey, Mexico; Zendai Museum of Modern Art, Shanghai, China; Musée d'art moderne et contemporain, Geneva, Switzerland to name a few.

Magdy studied at Faculty of Fine Arts, Helwan University, Cairo (2000), and was granted awards from Pro Helvetia – the Swiss Arts Council.

Rima Maroun

Holder of an MA in photography from the University of Saint-Esprit Kaslik, Lebanon (2006), Rima Maroun is one of the most promising photographers and performers of her generation.

Maroun is a member and co-founder of "Collectif Kahraba", a group of artists using visual and performing arts as a means of expression since 2006. She has developed an interest in the urban changes occurring on Beirut, through several

photographic projects and a dedicated working group.

In 2008, Maroun received The Anna Lindh Award for Dialogue through Art and Culture, and since then she has been exhibiting her work in Italy, Hungary, Syria, France, Greece, Croatia, Bulgaria, Cyprus, Montenegro, and Lebanon... In 2009 Maroun was invited to participate in the 2nd edition of the Photoquaibiennale of Paris, and was

nominated for the KLM Paul Huff Award. She was also nominated for the Prix Pictet in 2010.

Since 2009, Maroun has been actively implicated in Dance projects. She participated in the two first editions of Takween – BIPOD; and took part as a photographer in the dance performance "Mushrooms and fig leaves" Sharjah Biennale, 2011.

Tino Sehgal

Tino Sehgal studied dance and political economy. His works are constructed situations presented at galleries and museums during their entire opening hours. Sehgal's works can take a different course depending on the visitor's behavior, thus

integrating an aspect of participation into the structure of the work itself.

In 2005, Sehgal represented Germany at the Venice Biennale, and in 2010 he had a solo show at Guggenheim Museum in New York. Internationally

acclaimed, some of Sehgal's pieces are included in the permanent collections of prestigious art venues such as Centre Georges Pompidou, Paris, Tate Modern, London and the Museum of Modern Art, New York.

Jalal Toufic

Jalal Toufic is a thinker and a mortal to death. He was born in 1962 in Beirut or Baghdad and died before dying in 1989 in Evanston, Illinois. Many

of his books, most of which were published by Forthcoming Books, are available for download as PDF files at his website: <http://www.jalaltoufic.com>.

Tarek Atoui

Born in Beirut, Tarek Atoui moved to France in 1998, where he studied contemporary and electronic music at the French National Conservatory of Reims. Drawing his inspiration from social and political realities, he soon established himself as one of the pioneers of an upcoming generation of Arab artists experimenting in the fields of electronic music and digital arts.

In 2008, he was co-artistic director of the STEIM Studios in Amsterdam, and released his first solo

album under the label Staalplaat (Amsterdam/Berlin). He has also initiated and curated several multidisciplinary interventions, events, concerts and workshops in Europe and the Middle East.

Atoui is known for building new software for each project he works on, as well as creating innovative computer tools for interdisciplinary art forms and youth education, such as the workshop *Empty Cans* that he presented in France, Holland, Lebanon, Egypt and New York.

His recent productions and performances took place at many contemporary art events and festivals including: Today's Art Festival, The Hague; Sharjah Biennale, UAE; the New Museum, New York; La Maison Rouge, Paris; Mediacity, Seoul; and he is currently an artist in residence at the Sharjah Art Foundation that has been closely following his work since 2008.

Hafiz Dhaou & Aïcha M'Barek

Aïcha M'Barek and Hafiz Dhaou are essential figures of the Tunisian contemporary dance scene. Both trained at the Sybel Ballet Theatre in their homeland, they moved to France in the year 2000, where they pursued their training at Angers' CNCD. Four years later, they presented their first performance as a duo, *Khallini Aïch*.

In 2005, they founded the Company Chatha and created the duo *Les Cartes postales Chorégraphiques* in the framework of the project

L'Art de la rencontre, conceived by Dominique Hervieu; followed the next year by the quartet *Khaddem Hazem*, presented in Lyon Dance Biennale. Since then, they have been inventing their common choreographic language, not without highlighting their duality.

M'Barek and Dhaou's creations also include: Vu quintet, Lyon Dance Biennale, 2008; *Kawa, un solo à deux*, 2010; *Un des sens*, a choreography for 30 dancers, The Ballets of Lorraine and CCN

Nancy, 2011... In addition to their association to the 10th and 11th editions of the Dance Festival—The Choreographic Meetings of Carthage, in 2011 and 2012.

Since their establishment as innovative contemporary dance figures practicing their own unique style and sense of choreographic phrasing, M'Barek and Dhaou have been performing all over the region, Africa, Europe and North America.

Radhouane El Meddeb

Graduate of the Higher Institute of Dramatic Arts in Tunis and trained as a dancer with Jean-Laurent Sasportès and Lisa Nelson, Radhouane El Meddeb has performed with acclaimed Tunisian and French theatre directors, such as: Fadhel Jaïbi, Taoufik Jebali, Mohamed Driss, Jacques Rosner, Lotfi Achour and Catherine Boskowitz.

In 2005, after several collaborations with fellow choreographers, he performed his first solo piece: *Pour en finir avec MOI*; followed by *Hûwà*, *Ce lui*

which premiered in Montpellier Danse 2006.

In 2008, he created *Quelqu'un va danser...* for the International Chorographical Meetings of Seine-Saint-Denis, France. During the same year, the Burkinabe choreographer Salia Sanou invited him for a "carte blanche" among the activities of the CND - *Sonorités et corps d'Afrique*, where he designed the culinary and dance performance: *Je danse et vous en donne à bouffer*. In 2010, El Meddeb created his first group performance *Ce*

que nous sommes, in the Pantin's National Dance Centre, France. and a duo *Chant d'Amour* after the work of Jean Genet.

Since 2011, he became an associated artist to 104 – CENTQUATRE in Paris, where he collaborated with Philippe Adan on the occasion of the festival Concordan(s)e to create *A l'étroit*, a face-à-face between an author and a choreographer.

Selma & Sofiane Ouissi

in collaboration with Yacine Sebti

Brother and sister, Sofiane and Selma Ouissi have been performing together since the beginning of their careers. Graduates of the Tunis National Academy for Music and Dance and the Dance National Center of Tunis, and holders of the Diplôme d'Etat d'Enseignement de la Danse (France), they are considered as main figures of the Arab contemporary dance scene.

The duo has performed with major Tunisian and international theater directors and choreographers (Fadhel Jaziri, Hichem Rostom, Martino Muller, Cie de Michèle Anne de Mey...) in world class venues and performing arts platforms (Théâtre de la Ville de

Paris, Palais des Beaux Arts in Brussels, Tanzquartier Wien, Danse à Aix, Bouffes du Nord in Paris, Festival de Carthage). Their own creations include *STOP... BOOM* (2004) and *Waçl* (2007), among other performances and have been staged across the region and Europe.

In 2007, Selma and Sofiane Ouissi created *Dream City*, a multidisciplinary festival in Tunis. In 2010 they launched the artistic and urban magazine ZAT, among other cultural projects and pedagogical activities in the fields of movement, dance and new circus.

Software, digital and video artist Yacine Sebti has been developing programs and software using Max/MSP, Jitter or SoftVNS... since an early age. First aiming to create useful tools, he gradually showed growing interest in the possibilities of interaction between the performer, the spectator and the machine.

Artistic collaborations include: Marcio Ambrosio (animator), Pascal Base (experimental filmmaker), Tom Heene (video artist), Jaouad Essounani (theatre director).

Jumana Emil Abboud

Jumana Emil Abboud uses drawing, video, performance, objects, and text to navigate themes of memory, loss, and resilience. She consistently reflects a Palestinian cultural landscape in which the struggle for continuity amid the wider political

context necessitates a constant process of metamorphosis and ingenuity.

Recognized for her innovative approach, Abboud has been invited to participate in many international exhibitions over the last decade, including the

Venice Biennale, the Istanbul Biennale, the Sharjah Biennale, the Bahrain National Museum, the Institut du Monde Arabe in Paris, The Jerusalem Show, and *Sentences on the Banks and other Activities*, an exhibition at Darat al Funun, Amman.

Sammy Baloji

After studying literature and human sciences at Lubumbashi University, DR Congo, Sammy Baloji was drawn to photography and video as mediums of artistic expression.

In the past few years, he has showed special interest in ethnography, architecture and town planning. Diving into the memory of the Congolese and the impact of colonialism, Baloji develops his research

with the analysis of present-day African identity in the time of globalization, and the cultural, industrial and architectural heritage of his country and the city of Katanga.

Baloji's work has been shown in several international exhibitions, including a solo show at Autograph, London; Rencontres de Bamako, Biennale Africaine de la Photographie, Mali; Musée

du Quai Branly, Paris; The Walther Collection, Ulm, Germany; and the Cup Biennale, South Africa.

In 2007, Baloji received two prizes at the Rencontres de Bamako: Prix Afrique en Création (Cultures France) and Prix pour l'Image (Fondation Blachère). In 2009 he was nominated for the prestigious Prix Pictet among several other recognitions.

Faustin Linyekula

An exceptionally gifted choreographer and dancer, Linyekula is the founder of Studio Kabako in Kisangani, the co-founder of the first contemporary dance festival in Kenya, and the winner of the 1993 International Dance Festival in Angola.

Faustin Linyekula's performances vividly communicate the complex experience of living in conflict and explore questions related to the post-colonial condition and the violence perpetrated on ethnic minorities.

Major works include *Triptyque sans Titre* (2002); *Spectacularly Empty II* (2003); and *Le Festival des Mensonges* (2005-06).

Fakhri El Ghezal

Graduate of the Higher Institute of Fine-Arts of Tunis and holder of an MA in Arts and Communication from the Faculty of Fine-Arts of Nabeul, Fakhri El Ghezal lives and works in his hometown, Akouda.

In 2006, El Ghezal made his first major appearance in the 4th edition of The International Photography Meetings of Gar El Melh, where he presented his series *Train N: 6*. A year after that, he received another invitation from the 5th edition of the

Meetings to premiere his photography installation entitled *OTAGE* (hostage).

In 2007, El Ghezal participated in the 7th Rencontres de Bamako, Biennale Africaine de la Photographie (Mali) with the series *The Abdelbasset Patchwork*; and in 2009 his work was presented in CCBC – Barcelona, among the international distribution activities of this major African platform.

Fakhri El Ghezal's works include the video piece *El Chanty # 1* presented in the 3rd edition of FEST, Electronic music and digital creation festival in Tunis; and participation to the project *Halkoum, a Dream City*, a multidisciplinary artistic intervention in the public space

Fadhel Jaibi

Fadhel Jaïbi (director) and Jalila Baccar (author and actress) create an engaging play of flesh and blood, of movement and emotion, communicating a direct and convulsive energy to their performances. They question the condition of contemporary homo tunisianus, as expressed in multiple languages (prose or poetry that alternate between three distinct linguistic levels: literary Arabic, Bedouin, and urban Tunisian dialect), and as it is

created from a complex, fragmented history that is often ignored and repressed.

Fadhel Jaïbi is a major figure in Arabic language theater. He founded with Jalila Baccar the first private tunesian theater le Nouveau Théâtre de Tunis in 1976.

In 1993, they founded Familia Productions, their theater company

In Since 1972, after twenty productions and three films, he has forged a unique status in Tunisia, which guarantees him independence as well as freedom of speech and creativity, allowing him to work without having to negotiate with either the authorities or the market.

In 2002, Junun (Dementias) was honored at the Festival of Avignon.

Omar Amiralay

The eruption of the 1968 student's revolt in Paris was a turning point in the career of late Syrian filmmaker Omar Amiralay, who at that time was enrolled at the Institut des Hautes Études Cinématographiques (currently known as FEMIS). His involvement in the revolt and the act of documentation that he undertook as the incidents broke through made him drop his studies and begin making films that would become part of the canon for generations of documentary filmmakers in the Arab world.

Amiralay's filmography includes about twenty of the most important documentaries covering crucial cultural, political and social issues, and are considered essential chapters in the modern history of Syria, the region and beyond. His films include masterpieces like: *Film Essay on the Euphrates Dam* (1970), *Everyday Life in a Syrian Village* (1974), *On a Revolution* (1978); *Love Aborted* (1983); *For the Attention of Madame the Prime Minister Benazir Bhutto* (1990); *Light and Shadows* (1994); *On a Day of Ordinary Violence, My Friend*

Michel Seurat (1996); *The Man with the Golden Soles* (1999).

Driving force in the establishment of the Arab Film Institute (2005-2008), Amiralay received several international awards from the early stages of this career, among other recognitions like the 2006 retrospective of his work at Centre Georges Pompidou's Cinema du Réel festival in Paris.

At the time of his death on February 5th 2011, Amiralay was working on his new film, *Seduction*.

Joana Hadjithomas & Khalil Joreige

Born in Beirut, Hadjithomas and Joreige are filmmakers, artists and university teachers. Together, they have created numerous photographic installations and videos such as the *Wonder Beirut* project, *The Circle of Confusion*, Lasting Images shown in several museums and galleries

around the world. They have also directed feature films: *Around the Pink House* and *A Perfect Day*; short films: *Ashes* and *Open the Door Please*; and documentaries: *Khiam 2000-2007* and *The Lost Film*. Their films have been very enthusiastically received, presented in many international festivals,

released in several countries, and won many awards. Their feature film *I Want to See/Je veux voir*, starring Catherine Deneuve and Rabih Mroué premiered at the Cannes film Festival and received the award of Best Singular Film of the year 2008 by the French Syndicate of Cinema Critics.

Mohammad Al Attar

A graduate in English Literature from Damascus University (2002) and Theatre Studies from the Damascus Higher Institute of Dramatic Arts (2007), Mohammad Al Attar also received an MA from Goldsmiths College, University of London in 2010, with a focus on "The Political and Social Role of Theatre"

In 2006 Al Attar joined The Studio Theatre Company in Damascus, participating in several interactive theatre projects in underprivileged rural

areas. He is the author of some of the company's plays including *Samah* (2008), a collective improvisation performance with a group of Damascus' youths, and *Al Merwad wa el mekhaleh* (2009). Al Attar collaborated with the team who adapted Ibsen's *Public Enemy*, a production directed by Yasser Abdellatif and presented in Damascus during the celebrations of Arab Capital of Culture in 2008. Al Attar wrote as well the text of the street performance *Sanduk el kar*, directed by Bissane Al-Sharif.

Al Attar's prolific career as a writer includes several unpublished plays and numerous contributions to regional newspapers and magazines. As a cultural manager, Al Attar served as coordinator of the international theatre and dance program for the Damascus Arab Capital of Culture festivities in 2008, and as the Arab Press Officer for the Sharjah Biennale in 2011.

Omar Abu Saada

Since his graduation from the Damascus Higher Institute of Dramatic Arts in Theatre Studies, Omar Abu Saada has worked as a dramaturge on several plays. Later on, Abu Saada established The Studio Theatre Company along with other fellow Syrian theatre practitioners, with whom he participated in

numerous interactive theatre projects taking place in underprivileged rural areas.

In 2004, Abu Saada presented his first play as a director, *Anxiety*, also performed in the Contact Theatre Festival, Manchester, UK. Followed by *The Poster* in 2006, *Samah* in 2008, a collective

improvisation performance with a group young people in Damascus, and *Al Merwad wa el mekhaleh*, 2009.

Abu Saada is the author of several plays and scripts, as well as the organizer of several workshops in the field of theatre.

Oussama Ghanam

Oussama Ghanam is a dramaturge and director. Graduate of the Damascus Higher Institute of Dramatic Arts, Ghanam completed his doctoral degree at the University of Vincennes-St Denis, Paris 8 – on the work of Michel Vinaver, while his graduate work focused on Edward Bond, Sa'adallah Wannus, Peter Brook and Antoine Vitez.

He was the curator of the international theatre and

dance program of Damascus Arab Capital of Culture 2008 in which he also participated as a dramaturge with the highly acclaimed adaptation of Mrozek's play *The Emigrants*, directed by Samer Omran. In 2009, Damascus Opera House presented Ghanam's first play as a director in an adaptation of *Krapp's last tape* by Samuel Beckett. Following his directorial debut was the launch of Damascus Theatre Laboratory, a platform dedicated to research

and creation. In 2010 Ghanam presented his second play *It happened tomorrow* based on texts by Kroetz, Ravenhill and Fo.

Since his return to Syria in 2006, Ghanam has been teaching contemporary theatre in the Higher Institute of Dramatic Arts, along with his numerous activities aiming at the development of performing arts practices in the country.

David Hare

Leader of a generation of British dramatists who came to fore in the 70s, writer and director David Hare is closely linked the Royal Court Theatre in which he was Literary Manager and Resident Dramatist from 1969 to 1971, in addition to having written several plays premiered in this emblematic venue, such as: *The Vertical Hour*, *My Zinc Bed*, *Teeth 'n' Smiles*, and *Slag*.

Hare's repertoire also features: *Gethsemane*, *Plenty*, *Pravda* (written with Howard Brenton), *Racing Demon*, *Murmuring Judges*, *The Absence of War*, *Skylight*, *Amy's View*, *The Permanent Way* and *Stuff Happens*. As a screenwriter, he wrote the scripts of widely acclaimed films by both the critics and the audience, such as *The Reader* and *The Hours*.

During his on-going highly prolific and praised career, Hare received some of the most prestigious

awards given in the fields of cinema and theatre: BAFTA (1979), the New York Critics Circle Award (1983), the Berlin Film Festival Golden Bear (1985), the Olivier Award (1990), and the London Theatre Critics' Award (1990). Moreover, the French government honored him as an Officier de l'Ordre des Arts et Lettres in 1997, a year before he was knighted by the British government for the services he made to the art of theatre.

Frank Verduyssen

Frank Verduyssen (19 august 1965) studied acting at the Antwerp Conservatory. In 1989, he was the co-founder of Theatre Company STAN, a collective that, during the 21 years of its existence, created

more than 60 productions, making use of old and new repertoire, working with varying casts in different countries, languages and contexts. Apart from that, he featured in numerous films and some

TV-series. He's also active in the academic world as a drama teacher in several schools in Europe (Parts Brussels, Ensatt Lyon, Dramatic Academy Stockholm, a.o.).

Lamia Joreige

Lamia Joreige is a visual artist and filmmaker who lives and works in Beirut. She uses archival documents and fictitious elements to reflect on the relation between individual stories and collective history. She explores possibilities of representation of the Lebanese wars and their aftermath with the city of Beirut at the center of her imagery. Her work focuses on the notion of Time, the trace of its passing and its effect on us.

Joreige has participated in many exhibitions in major venues and film festivals all around the world including MATHAF, Doha; Kunsthalle Whitebox, Munich; National Museum and Art Center Reina Sofia, Madrid; Asian Art Biennale, Taiwan; Sharjah Biennale 2009, UAE; International Center of photography, New York; 52nd Venice Biennale; The 2nd Seville Biennale; Townhouse Gallery, Cairo; Nicéphore Niépce Museum, France;

Tate Britain and Tate Modern, UK; and the Rotterdam International Film Festival.

Joreige is also the co-founder and co-director of Beirut Art Center, a unique non-profit space dedicated to contemporary art in Lebanon.

Okwui Enwezor

Okwui Enwezor is a curator, writer, and critic. Recently appointed Director of Haus der Kunst in Munich, a position he will assume in October, 2011, Enwezor's wide ranging practice spans the world of international exhibitions, museums, academia, and publishing. He is currently a Joanne Cassulo Fellow at Whitney Independent Study Program, Whitney Museum of American Art, New York, the Artistic Director of La Triennale 2012, Paris; and Adjunct Curator at International Center of Photography, New York. He is the founder and editor of *Nka: Journal of Contemporary African Art* published by Duke University Press.

Enwezor has held academic appointments as Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute (2005-2009); Visiting Professor in the Department of Art History and Architecture at University of Pittsburgh and University of Illinois, Urbana-Champaign, and Visiting Professor at the Department of Art History and Archaeology, Columbia University, New York. In the Spring of 2012, he will serve as Kirk Varnedoe Visiting Professor at Institute of Fine Arts, New York University.

Amongst his numerous curatorial credits, he was Artistic Director 2nd Johannesburg Biennale (1996-1998), Artistic Director of Documenta 11,

Kassel, Germany (1998-2002), Artistic Director of 2nd International Biennial of Contemporary Art, Seville, Spain (2005-2007), and Artistic Director of 7th Gwangju Biennale (2008). His many exhibitions include *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*, Museum Villa Stuck, Munich; Century City, Tate Modern, London; *Mirror's Edge*, Bildmuseet, Umea; *In/Sight: African Photographers, 1940-Present*, Guggenheim Museum; *Global Conceptualism*, Queens Museum, New York; *David Goldblatt: Fifty One Years*, Museum of Contemporary Art, Barcelona; Stan Douglas: *Le Detroit*, Art Institute of Chicago; *Snap Judgments: New Positions in Contemporary African Photography*, International Center of Photography, New York; *The Unhomely: Phantom Scenes in Global Society*, Centro Andalucia de Arte Contemporaneo, Seville, and *Archive Fever: Uses of the Document in Contemporary Art*, at International Center of Photography, New York. He is also completing work on several projects including: *The Rise and Fall of Apartheid and Sun in their Eyes: Photography and the Invention of Africa, 1839-1939*, both for International Center of Photography; and *1979-1989: Art and Culture Between Revolutions*.

His recent publications include: *Archive Fever: Uses of the Document in Contemporary Art* (Steidl and ICP, 2008), *Contemporary African Art Since 1980* (Damiani Editore, 2009) with Chika Okeke-Agulu, and co-editor with Terry Smith and Nancy Condee of *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*: (Duke University Press, 2008). His forthcoming books include *James Casebere: Works, 1975-2010*, a monograph on the work of the American artist; and *Archaeology of the Present: The Postcolonial Archive, Photography, and African Modernity*, which will be published in 2012.

Enwezor is a recipient several awards and honors for his work as a curator, critic, and editor, including the Peter Norton Foundation Curatorial Award (1998); Paul Mellon Distinguished Fellow at Skowhegan School of Painting and Sculpture (2000), the Agnes Gund Curatorial Award (2007), Bard College Award for Curatorial Excellence (2009); Deustcher Fotobuch Preis (2006). In 2006, he was honored by the College Art Association with Frank Jewett Mather Award for Distinction in Criticism.