



# **BIENALSUR**

## **2023**

**Video program**  
**Ways of Vanishing**

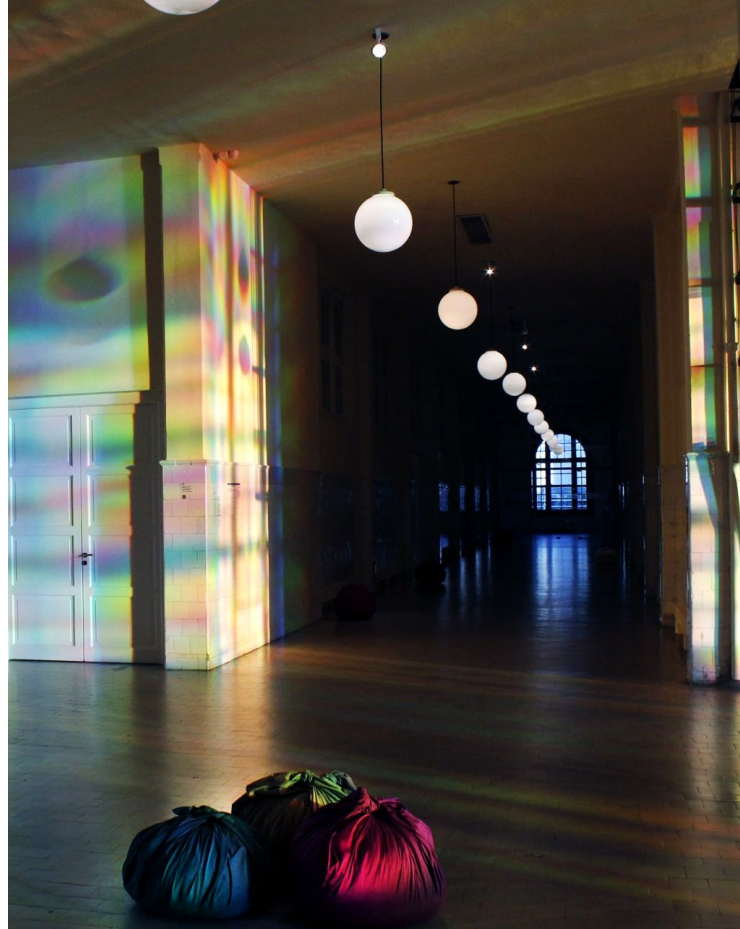
# What is BIENALSUR?

BIENALSUR is the International Biennial of Contemporary Art of the South, an extensive platform for art and culture under permanent construction.

For we believe that art triggers imagination and shapes the way we see and think about the world we live in, BIENALSUR builds a community that upholds the right to culture on the conviction that it affords visibility to other rights.

Artists, curators, and institutions from around the world come together to redouble actions, rise up to contemporary challenges and envision possible futures. Thus, BIENALSUR integrates and simultaneously attempts to connect audiences, artists, and spaces from the five continents. We seek to establish a collaborative global network that contributes to bridging gaps and erasing both real and symbolic borders, and asserts uniqueness in diversity—the local in the global.

BIENALSUR includes works and projects selected as a result of open international calls. We have also selected some key artists to help reinforce one of the central purposes of our project: to include diverse actors and expand audiences by proposing to think through images and aesthetic experiences. We are committed to building new bridges of dialogue through art and culture, turning every art space into a place for reflection. This declaration guides the selection of art projects that contribute to opening up our perspectives in order to reflect upon and develop a contemporary humanism.



*The Encounter with the Other* Kimsooja (BIENALSUR 2021)



## Authorities

### Aníbal Y. Jozami

#### General Director of BIENALSUR

Aníbal Jozami is a sociologist specialized in International Relations, a businessman and an art collector. He is the Rector of the Universidad Nacional de Tres de Febrero (UNTREF) and the Director of the museums of the same University. In 1993, Jozami founded the Foro del Sur Foundation, a nongovernmental organization whose mission is to gather political, business and academic leaders to formulate state policies for South America. He was distinguished for the French Republic with the Chevalier of the Ordre of the arts and the Ordre al Merit.

### Diana B. Wechsler

#### Artistic Director of BIENALSUR

Diana Wechsler has a doctorate in Art History, is a CONICET (National Council for Scientific and Technical Research) researcher and a curator. She is the Director of the Dr. Norberto Griffa Institute for Research in Art and Culture and the Master's Degree in Curatorial Studies at the Universidad Nacional de Tres de Febrero. She is the Artistic Director of the museums of this University and Professor of Argentinean Art at the UBA (University of Buenos Aires). She has obtained scholarships and grants such as the Getty Foundation Postdoctoral Scholarship and the awards for Art Essays and Curatorships from the International Association of Art Critics and Scientific Production of the Argentine Senate. She was distinguished by the French Republic with the honorary title of Chevalier des Palmes Academiques.

## **Ways of Vanishing**

Curated by Nayla Tamraz (LBN) and  
BIENALSUR, Florencia Incarbone (ARG)

*Ways of Vanishing* is a video program that brings together works by filmmakers from Global South, including Latin America, Lebanon, and Turkey. In four sessions, it proposes an aesthetic exploration of the process of vanishing. This unique condition entails the passage from the visible and existence to invisibility, a change of state that projects itself in multiple directions towards a languid disintegration.

The videos and films gathered herein question the ways in which this evanescent condition can be addressed. A culture, an ecosystem, a nation, a people and even a building may vanish in a given period of time or in an instant, but there are always ways of re-emerging, transforming impermanence into an opportunity for transmutation.

Art offers the potential for re-materialization through its expressive capabilities. In this context, it endeavours to explore ways of confronting the absence of what was once tangible and fully present, now reduced to a mere image in our minds. *Ways of Vanishing*, akin to a slowly but steadily growing sprout, presents a plethora of possibilities for envisioning how to navigate radical processes of destruction and transformation. Conceived as memory exercises or critical oracles for contemplating the past, present, and future, these videos guide us through the experience of being human.

### **Artists**

Marwa Arsanios (LBN), Ecem Arslanay (TUR) and Yiğit Tanel Kaçar (ITA/TUR), Louise Botkay (BRA), Ali Cherri (LBN), Özden Demir (TUR), Fouad Elkhoury (LBN), Sirine Fattouh (LBN), Ahmad Ghossein (LBN), Aylin Gökmen (CHE/TUR), Joana Hadjithomas (LBN) and Khalil Joreige (LBN), Ghassan Halwani (LBN), Rafael Hastings (PER), Laura Huertas Millán (COL/FRA), Lamia Joreige (LBN), Mireille Kassar (LBN), Florencia Levy (ARG), Los Ingrávidos (MEX), Omar Mismar (LBN), Óscar Muñoz (COL), Dala Nasser (LBN), Nour Ouayda (LBN), Paul Rosero Contreras (ECU), Ana Vaz (BRA), Maya Watanabe (PER), Paola Yacoub (LBN) and Michel Lasserre (FRA), Müge Yıldız (TUR), Akram Zaatar (LBN), Cynthia Zaven (LBN)

**November 25 – 5 pm  
27, 28, 29 – 6 pm  
Sursock Museum, Beirut**



## Curators

**Nayla Tamraz** is a writer, curator, researcher and professor of Literature and Art History at Saint Joseph University of Beirut where she created, in 2010, the MA and PhD program in Art Criticism and Curatorial Studies that she's currently heading. She also operates as a writer and an art critic for various monthly or daily newspapers, and for exhibition catalogues. She has curated several exhibitions including 'Poetics, Politics, Places' that took place in the Museum of Fine Arts of Tucumán in Argentina (BIENALSUR, 2017).



**Florencia Incarbone** holds a degree in Cinematography from the Universidad del Cine (Argentina) and is the editor of Hambre, a platform dedicated to the research of experimental cinema and video. Her audiovisual curatorial practice proposes to highlight the aesthetic singularity of the moving image from a transversal approach by making crossings with literature, painting, philosophy, and science. She is also the editor of MUNTREF Museo de la Universidad Nacional de Tres de Febrero (Argentina) and BIENALSUR (International Biennial of Contemporary Art of the South).



## Video program - Ways of Vanishing

### Session 1 - part 1

**Paul Rosero Contreras (Ecuador)**

*Dark Paradise: Humans in  
Galapagos*, 2019  
18 min 25 s

**Florencia Levy (Argentina)**

*Fossil Place*, 2019  
15 min

**Marwa Arsanios (Lebanon)**

*Who is Afraid of Ideology? Part 1*,  
2017  
17 min 38 s

**Ecem Arslanay and Yiğit Tanel**

**Kaçar (Turkey)**  
*The Clocks*, 2020  
5 min 35 s

### Session 1 - part 2

**Ana Vaz (Brazil)**

*Amérika: Bay of Arrows*, 2016  
8 min 46 s

**Müge Yıldız (Turkey)**

*A Trip to the Moon*, 2019  
10 min 17 s

**Laura Huertas Millán (Colombia,  
France)**

*Aequador*, 2012  
19 min 42 s

## **Video program - Ways of Vanishing**

### **Session 2 - part 1**

**Maya Watanabe (Peru)**

*Scenarios II*, 2014

15 min

**Paola Yacoub (Lebanon) and**

**Michel Lasserre (France)**

*The Routine*, 2001

5 min 8 s

**Nour Ouayda (Lebanon)**

*I was grateful the wind tore out  
my camera's microphone*, 2020.

5 min 8 s

**Fouad Elkhoury (Lebanon)**

*Lettre à Huguette*, 2021

49 min

### **Session 2 - part 2**

**Sirine Fattouh (Lebanon)**

*A Night in Beirut*, 2006

8 min 6 s

**Ahmad Ghossein (Lebanon)**

*The Fourth Stage*, 2015

37 min 15 s

## Video program - Ways of Vanishing

### Session 3 - part 1

**Özden Demir (Turkey)**

*The Voices of Ida*, 2019

10 min

**Mireille Kassar (Lebanon)**

*The Recital of the Western Exile*, 2017

8 min 38

**Aylin Gökmen (Switzerland/Turkey)**

*Spirits and Rocks: an Azorean*

*Myth*, 2020

13 min, 30 s

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

*Waiting for the Barbarians*, 2013

4 min 26 sec

**Cynthia Zaven (Lebanon)**

*Kingdom*, 2010

7 min 14

**Lamia Joreige (Lebanon)**

*Replay (bis)*, 2002

9 min

### Session 3 - part 2

**Rafael Hastings (Peru)**

*The Island of the Immortals (A Legend from the Time of Ho-Chi)*, 1974

7 min, 47 s

**Ali Cherri (Lebanon)**

*The Digger*, 2015

24 min

**Los Ingrávidos (Mexico)**

*Shrines*, 2019

3 min 28 s

**Dala Nasser (Lebanon)**

*The Dead Shall be Raised*, 2021

12 min 18 s

**Omar Mismar (Lebanon)**

*Abou Farid's war*, 2021

31 min 20 sec

### Session 4 - part 1

**Louise Botkay (Brazil)**

*Vertieres I II III*, 2014

9 min 56 s

**Akram Zaatari (Lebanon)**

*Letter to a refusing pilot*, 2013

34 min

**Óscar Muñoz (Colombia)**

*Cíclope*, 2011

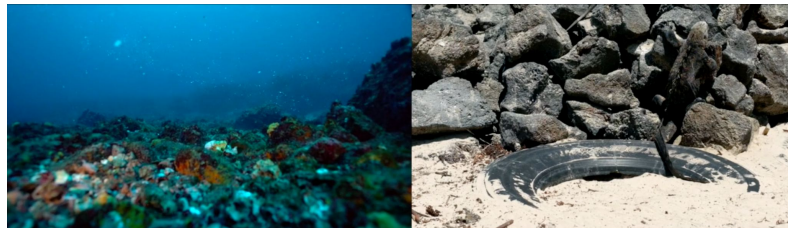
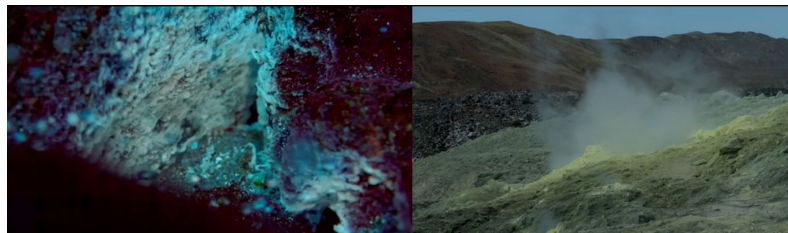
12 min

### Session 4 - part 2

**Ghassan Halwani**

*Erased, Ascent of the Invisible*, 2018

76 min



## 1st session

As an element that appeals strongly to the imagination, an island may be the incarnation of anti-nationalist dreams, primitive inspirations or the desire for isolation. Following their discovery in 1535, the Galapagos Islands remained largely uninhabited until 1832, when they were annexed to Ecuador.

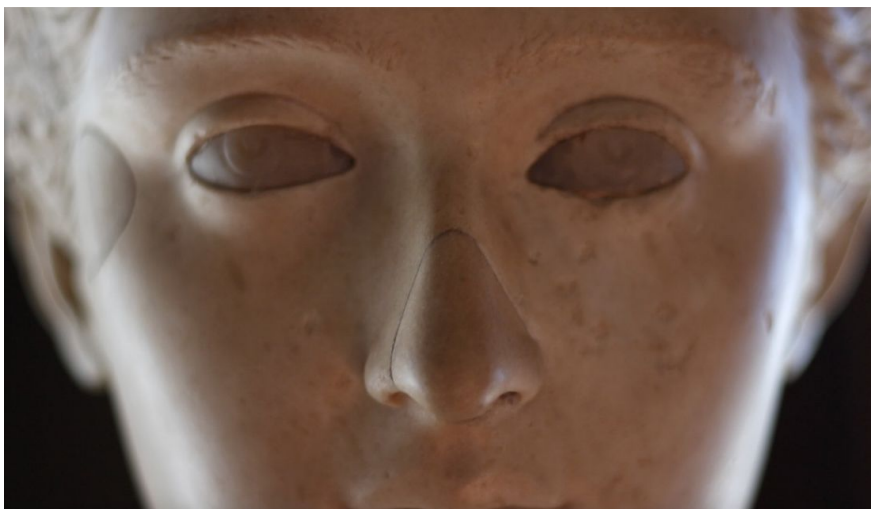
Contreras's project investigates the first settlements in the archipelago as a paradigmatic social experiment. *Dark Paradise* brings together historical archeology and mythological narrative to develop a metaphor about resilient underwater species and their seemingly paradisiacal appearance.

**Paul Rosero Contreras (Ecuador)**

*Dark Paradise: Humans in Galapagos*, 2019

18 min 25 s





## 1st session

Today, humanity became a geological agent with the ability to generate an impact on the planet similar to that of tectonic movements, the collision of asteroids and the eruption of volcanoes; the impact is so profound that probably our existence will be recognized as a layer of different stratification, sometime after our extinction. Fossil Place builds a set on a dystopian narrative, based on different testimonies about environmental and economic phenomena of the last 40 years in different cities of China, inducing a stimulus to think that something urgent is happening. Greenhouse gases emissions, oil spills, acid rain, the annihilation of animals, the fossil fuel-based economy: the catastrophe and its representation policies are not anonymous.



**Florencia Levy (Argentina)**

*Fossil Place, 2019*

15 min



## 1st session

*Who is Afraid of Ideology? Part 1* (2017) is shaped around interviews the artist made with members of the Kurdish autonomous Women's Movement in Iraqi Kurdistan and Jinwar, a women-only commune in northern Syria, exploring the possibilities of a political praxis based on an existence close to nature and within armed struggle. While producing the films Arsanios organized different meetings with women farmers and ecological feminists from Syria, Lebanon, Colombia, Mexico, India, Poland, Denmark and Greece to exchange knowledge around their cooperatives and communes.

**Marwa Arsanios (Lebanon)**

*Who is Afraid of Ideology? Part 1*, 2017

17 min 38 s



## **1st session**

“The Clocks” is a film adapted from Ecem Arslanay’s essay titled ‘Büyük Saat, Küçük Saat, İleri Saat, Geri Saat, Yukarı Saat, Aşağı Saat / Big Clock, Small Clock, Forward Clock, Backward Clock, Up Clock, Down Clock’ (2019) published in Manifold magazine. It is a visual mixture of directors’ footage, various works of art from different periods and advertising visuals of various consumer products. It deals with the climate crisis through the concept of time and acts as a poetic warning.

**Ecem Arslanay and Yiğit Tanel Kaçar (Turkey)**

*The Clocks*, 2020

5 min 35 s



## **1st session**

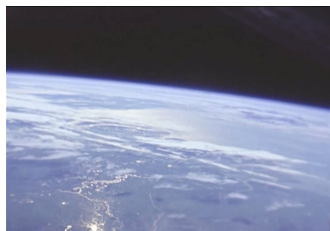
It is said that in the year 1492, the first European ship led by Christopher Columbus, disembarked on the coast of Samaná, present-day Dominican Republic, and was received by a rain of arrows carefully plotted by the Caribbean Taíno.

Presently, a saline lake named after the Taíno chief Enriquillo witnesses profound eco-systemic changes leading to species migration, forced evacuation and an expanding coral desert revealing the lake's geologic past. Using the camera itself as an arrow, a foreign body, *Amérika: Bay of Arrows* seeks ways in which to animate, awaken, and make vibrate again this gesture in the present - arrows against a perpetual "falling sky".

**Ana Vaz (Brazil)**

*Amérika: Bay of Arrows*, 2016

8 min 46 s



## 1st session

After a hundred years of George Melies' *A Trip to the Moon*, Müge Yıldız revisited the idea of space travel. She combined 16mm NASA Apollo Missions footage with archival footage to express the complexities of space travel and its impact in everyday life

**Müge Yıldız (Turkey)**  
*A Trip to the Moon*, 2019  
10 min, 17 s





## 1st session

A wordless travel chronicle up the Amazon River through a landscape dotted with abandoned modernist constructions, ruins or souvenirs of a past utopia engulfed by nature. *Aequador*, a fictional and real country, part-documentary, part-science fiction, evokes the remains of certain 20th-century progressive policies in the jungles of Latin America and their coexistence with the present.



**Laura Huertas Millán (Colombia, France)**

*Aequador*, 2012

19 min 42 s

## **2nd session**



*Scenarios II* is part of a series of three videos. The title makes reference to the place where an action takes place and also the theatrical stage.

The video alludes to the recent history of Lima during the period of political violence, from 1980 to 2000.

On the coastal desert of the city, a situation has been designed and staged from scratch in the wasteland. In the distance, debris is burning on a garbage dump and, on the other side, a recently burning car is still smoking. In the desolate and ruined landscape, all that remains are traces of something past. The circular movement and the suspended time suggest that national memory is a silent and still unresolved issue.

**Maya Watanabe (Peru)**

*Scenarios II*, 2014

15 min

## 2nd session



Part of “Manazer” project (sceneries in Arabic), the video puts together still shots of South Lebanon, quotes from interviews with stretcher bearers from the Amel Association who had worked throughout the war, a fragment of the audio recording of these interviews. The descriptions of the stretcher bearers, their practice, their use of the territories, are compared with photographs of the areas they covered. They conclude with the notion of routine: they suffered that their work had become routine, an automatism in indifference. The technical quality of the video is obviously that of the time, but it is also interesting that it bears the stigmata

**Paola Yacoub (Lebanon) and Michel Lasserre (France)**

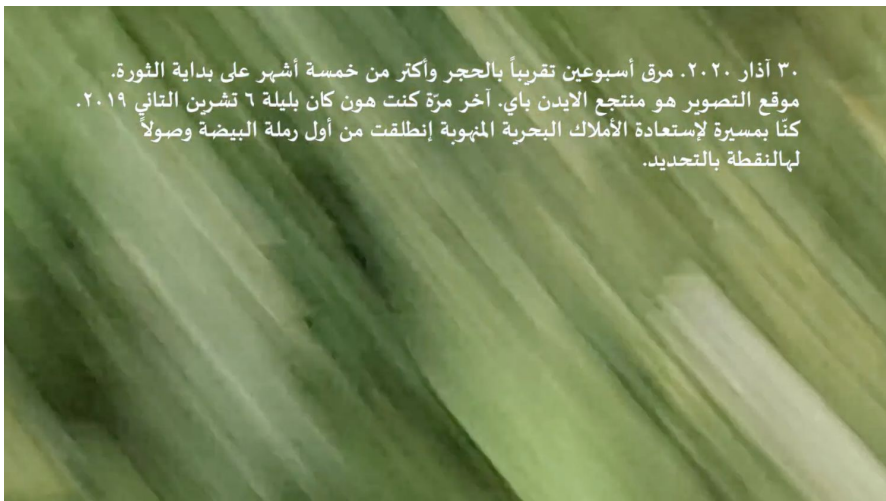
*The Routine*, 2001

5 min 8 s



## 2nd session

A letter from Beirut during the volatile period of Spring 2020



**Nour Ouayda (Lebanon)**

*I was grateful the wind tore out my camera's microphone, 2020.*

5 min 8 s

## 2nd session



The film is about Huguette Caland, a Lebanese painter who emigrated to France in the 1970's and later to L.A. She talks about herself and her practice. The author, a close parent of Caland, parallels her life and the crisis Lebanon goes through in 2019, followed by the pandemic that hit the country. This is an intimate film that plays with the layering of sounds and images.

**Fouad Elkhoury (Lebanon)**

*Lettre à Huguette*, 2021

49 min





**Sirine Fattouh (Lebanon)**  
*A Night In Beirut*, 2006  
8 min 6 s

## 2nd session

“Sirine Fattouh’s inquisitive eye creates a hulling atmosphere of seemingly ordinary surroundings while constantly raising pressing political and social questions to those who are the least heard and given voice to. In one of her early videos, *A Night in Beirut*, the artist follows a man in a white robe, “El Tabbal” [1] , for the first time after years of hearing him but never seeing his face during her childhood spent in Beirut before moving to Paris. Fattouh explains the trigger for this video was to put a face on a voice that was once a terrifying and mystic sound that broke sharply during the nights of the holy month of Ramadan, creating numerous fantasy stories in the minds of young children. The sobriety of treatment in the video hits like a poignant reality; stripped from any aesthetic manipulation, it brings out an eerie space accentuated by the obscurity of the surroundings but also by the abstruseness of the act itself in a place and time marked by “modernization”. Close up shots reveal the artist’s desire to identify and expose this mysterious figure in his hypnotic circular track; the person facing the camera looks like a simple man whose familiarity with the Imed neighborhood and its inhabitants conveys a nostalgic lens, acting as a documentary that wishes to archive the memory of disappearing rituals and with it the dissipation of recognizable elements of everyday life in a changed city.”

(Mayssa Fattouh)



**Ahmad Ghossein  
(Lebanon)**  
*The Fourth Stage*, 2015  
37 min 15 s



## 2nd session

Ahmad Ghossein's work, weaves a complex and unlikely union of illusion and myth between three concurrent worlds of which he is a part: that of cinema, **magic**, and the changing landscape of southern Lebanon.

Within his dystopic narrative, Ghossein inquires into the motivations and implications of the disappearance of a famous magician and ventriloquist whom Ghossein assisted as a child. The duo would tour villages in south Lebanon, performing captivating magic tricks to bewildered children. Over the years, Chico the magician began to gradually retreat from the public sphere. *The Fourth Stage* also captures the apparition of monumental geometric sculptures in south Lebanon. The majority of them are unmarked; they do not commemorate specific events or people, yet their vertical and futuristic forms extend majestically into the sky, as if to announce a time to come. Situated at the outskirts or entrances of towns, close to valleys and mountains, and in public squares, the sculptures perforate the rural and urban fabric and lead the artist to wonder: Have illusion and magic, as elements that are essential in shaping a country's collective imaginary, been replaced by other ideological and religious systems of fabulation forged by political parties and the nation state?

### 3rd session



Through the walls of a house, Ida looks at the landscape of the North Aegean and tries to remember all that has accumulated in her very fabric. Ida is actually the name of the mountain where these walls are located, but she embodies the voices of many heroes and assumes different identities; she offers a multi-layered narrative from a collective memory nurtured by mythology, history, psychoanalysis, love, and literature. The story begins with Homer and – reaching to this day – ends with Ida's plea to clear her memory.

\*Ida Mountains in Turkey are occupied by a gold mine company for three years. It is thought that the gold mine works caused the cutting of 300,000 trees in the region.



**Özden Demir (Turkey)**

*The Voices of Ida (Ida'nın Sesi), 2019*

10 min



### **3rd session**

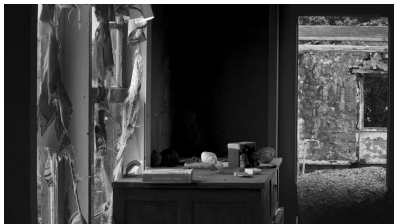
This story is that of an invitation. It is a journey from the shores of the Amazon to the summit of the Machu Picchu mountains, crossing the elements and dimensions, driven by the whisper of this secret tale written by the Persian poet Sohrawardi in the 12th century, whose mystic presence acts here as a guide and benevolent companion of fortune. We will make the journey on foot, by boat, by swimming or by any means, as long as we feel authorized to close our eyes, or open them, as we wish... On the way, the gaze encountered is not necessarily human, it is sometimes animal or completely different.

**Mireille Kassar (Lebanon)**

*The Recital of the Western Exile, 2017*

8 min 38



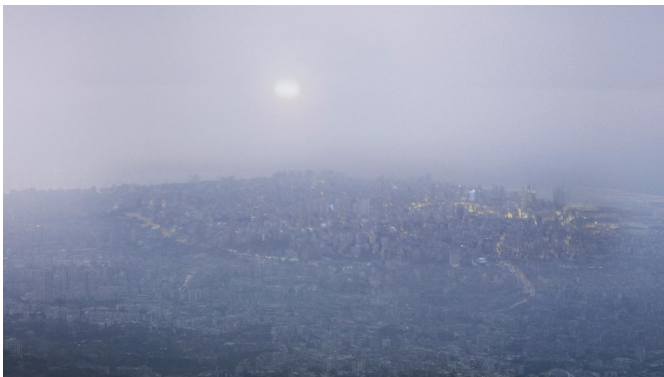
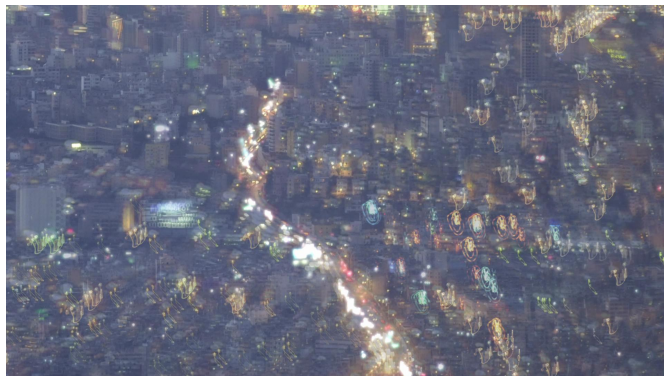


### 3rd session

On a volcanic island, inhabitants are caught in an unending cycle: the threat of impending eruptions and earthquakes, and the burden of past traumas loom over them. Some draw upon myth and religious beliefs to interpret their precarious situation, while others demonstrate resilience, rebuilding their villages from the volcanic rocks. Mirroring the ethereal atmosphere of the island's landscapes, the film gradually takes on the appearance of the stories it recounts.

**Aylin Gökmen (Switzerland/Turkey)**  
*Spirits and Rocks: an Azorean Myth*, 2020  
13 min 30 s





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

*Waiting for the Barbarians*, 2013

4 min 26 sec

### **3rd session**

In today's troubled times of war, recessions and loss of ideals, Constantine Cavafy's voice through his poem "Waiting for the Barbarians" becomes more relevant than ever, echoing very strongly, resonating in endlessly disintegrating societies, in places where the unexpected always happen and where there is nothing but desire and poetry to counter violence and power. Focusing on the poem, the artists explore panoramic images of Beirut shifting from mobile to immobile, from the general to the constantly excavated detail, the specific. The works dwell on the time-lag of photographic processes and is made by superimposing more than 50 photos taken at different times, each of them trying to encapsulate different durations. They are full of spatial – and mainly temporal – inconsistencies. Different instants mingle, thus creating impossible images evoking otherworldly visions. Photography becomes animate through subtle video overlays, creating a tension between stillness and motion, as if time, space and movement were constantly entangled. Temporalities become over imposed, nature is reversed, and many suns appear on multiplied horizons.



### 3rd session

*"We were two thousand passengers, crammed on the decks of a ferry that couldn't contain more than a few hundred. We left at 6 am from a bay in the North. At 9 am they began targeting our boat."* Kingdom is a recollection of a recurrent dream following a 24-hour journey out of Lebanon in 1989.

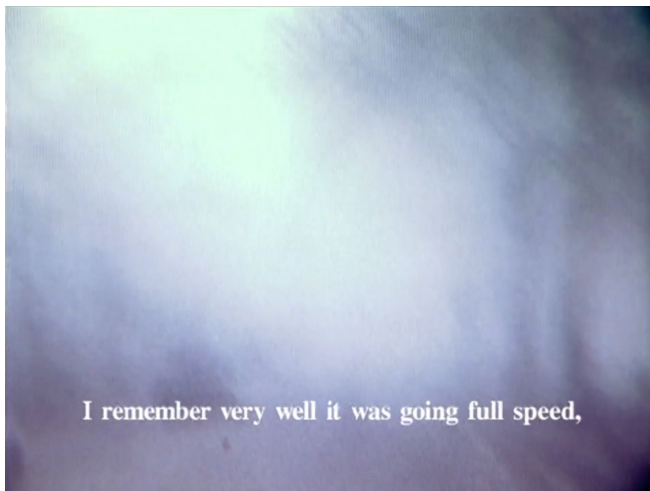


How warm was  
the Mediterranean sea?

**Cynthia Zaven (Lebanon)**

*Kingdom*, 2010

7 min 14



I remember very well it was going full speed,

### 3rd session

The starting point of *Replay (bis)* is the idea of rupture in a time and place that are undefined. The story, which might have been a real experience or might have been a dream, is repeated in various forms. The images appear as reminiscences of the past, as well as attempts to reconstruct a narrative. These attempts make room for one final long shot: A view of Beirut today, at the time of the dusk prayer. It is as if this last image – inducing contemplation, had become my ultimate way of relating the story.

**Lamia Joreige (Lebanon)**

*Replay (bis)*, 2002

9 min



### **3rd session**

The work narrates part of an oriental legend that portrays the difficulty and impossibility of being able to reach the three sacred mountains, surrounded by the arid and extensive landscapes of the bay of Paracas, a space that resembles the early planetary geology. The rocky coast of southern Peru is presented as an illusion through its most emblematic monuments, such as the gigantic trident-shaped geoglyph or “candelabro” of the Nazca culture, representing the “world above” (Hanan Pacha). These references to the Andean cosmovision are combined with the appearance of the oldest married couple, Fo-Hi (the first emperor of China) and Niu-Kua (goddess of the creation of all living beings).

**Rafael Hastings (Peru)**

*The Island of the Immortals (A Legend from the Time of Ho-Chi), 1974*

7 min 47 s



### 3rd session

Shot in the Sharjah desert in the United Arab Emirates, *The Digger* follows the everyday life of Sultan Zeib Khan, the Pakistani caretaker who has been guarding the ruins of a Neolithic necropolis for twenty years. A witness to the nation's founding mythologies, Sultan preserves archeological ruins, keeping them from falling into ruin. In the midst of these empty graves that echo the vastness of the desert, the absence of corpses is more unsettling than their presence.



**Ali Cherri (Lebanon)**

*The Digger*, 2015

24 min





### 3rd session

The work by the Mexican collective Los Ingrávidos presents itself as an audiovisual shrine composed of small temples in the middle of nature that contain images of ancient deities.



**Los Ingrávidos (México)**

*Shrines*, 2019

3 min 28 s



### 3rd session

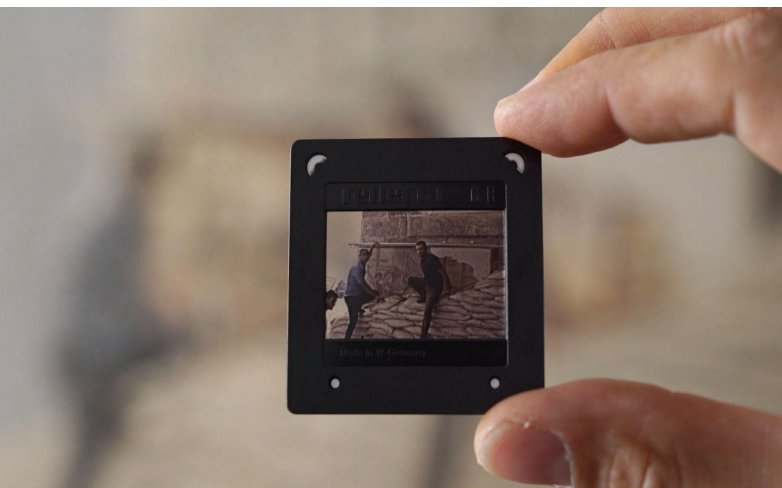
*The Dead Shall Be Raised* takes us through undulating scenes of a lost city under sea, the story of King Hiram and his offerings, an inverted blurry present of urban sprawling and the documentation of the artist's process of archeological rubbings. Nasser destabilizes our sense of what is real, what is lost, what remains and what could be through an intentional conflation of history, myth and material being. The waves and currents change, what is buried might resurface and the foundations that have always been holding histories – be they myth, delusional or 'real' – can be washed away or eroded.

**Dala Nasser (Lebanon)**

*The Dead Shall be Raised*, 2021

12 min 18 s





### 3rd session

Archaeology inspector and conservator Abou Farid shares part of his image library documenting the condition of mosaic works in the aftermath of several raids on Ma'arrat Al-Numan Museum in Idlib, Syria as well as the independent preservation efforts that ensued. The images give way to an aleatory conversation interweaving questions of cultural heritage and territory, preservation techniques and destruction, traceability and looting, and the production and circulation of images in times of war.

**Omar Mismar (Lebanon)**

*Abou Farid's war, 2021*

31 min 20 sec



## **4th session**

The battle of Vertières was the last before Napoleon's army withdrew from Haiti, which became the first independent nation in Latin America and the Caribbean.

Botkay presents three filmic forays into the Haitian historical, social and political processes. Exploring axes such as discipline/control, nature/wildness, and ruin/resistance, the work investigates indices of domestication and enslavement resulting from the post-colonial processes that have marked the country's history. Vertières is the name of the neighborhood in the city of Cap-Haïtien where, in 1803, occurred the great battle that culminated in the expulsion of Napoleon's army from Haiti, the first country in the world to conquer its independence from the colonial powers.

**Louise Botkay (Brazil)**

*Vertieres I II III*, 2014

9 min 56 s



## 4th session

Taking a cue from Albert Camus' epistolary essay "Letters to a German Friend"; in *Letter to a Refusing Pilot*, Zaatari conducts both an investigation and a stirring tribute to an act of resistance (or forbearance) that marked his childhood memories: the refusal of an Israeli pilot to bomb a boys' high school on June 6, 1982, in south Lebanon. Oscillating between documentary, essay and fiction, this elegant and multi-layered film and installation combine personal and archival documents as it seeks to recuperate historical truth from the annals of personal reminiscence, laced with both enchantment and fear. Framed like a coming-of-age filled with wonderment and insuperable curiosity, *Letter to a Refusing Pilot* humanizes a personal gesture in face of a greater conflict. (Kaelen Wilson-Goldie)



**Akram Zaatari (Lebanon)**  
*Letter to a refusing pilot, 2013*  
34 min



## 4th session

In this video, Oscar Muñoz shows that photography is not the dead version of things, but the living version of something else which develops according to its own metabolism: this living image is then combined in duration and finitude. To talk about the time of the image is also to think about its disappearance. That is to say, to his body and his temporal substance. And from the life and death of images we move to the life and death of those of us who produce and observe the images and those whom those images represent. Because images are nothing other than screens on which we project our identity and our memory. That is to say what we are. Or what we are made of.

**Óscar Muñoz (Colombia)**

*Cíclope*, 2011

12 min



## 4th session

“Thirty-five years ago, I witnessed the kidnapping of a man I know. He has disappeared since. Ten years ago, I caught a glimpse of his face while walking in the street, but I wasn’t sure it was him. Parts of his face were torn off, but his features had remained unchanged since the incident. Yet something was different, as if he wasn’t the same man.



**Ghassan Halwani (Lebanon)**

*Erased, \_\_\_Ascent of the Invisible*, 2018

76 min



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