

**WITH THE
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ART COUNCIL**

***“BUT, WHAT IF IT DID
NOT HAPPEN?”***

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SOMETHING ELSE

**“BUT, WHAT IF IT DID
NOT HAPPEN?”**

Something Else” is a non-profit and independent Contemporary Art initiative conceived by Simon Njami and Moataz Nasreldin, bringing together Egyptian and international artists in an “Off-Biennale” held in Cairo, Egypt. Something Else aims to complement the Cairo Biennale, which hasn’t been held since 2010. At its core, this “Off-Biennale” wishes to reinforce the role of independent initiatives in bringing fresh life into an art scene primarily governed by large public institutions. The first edition included 120 curators and artists, showcasing all mediums of visual arts. The 2018 edition will bring over 100 curators & artists from 26 different nationalities to unleash their creative energy and bring their artistic vision to life on 23 different activities around Cairo, over a span of six weeks from November 1- December 15.

The second edition counted with 86 artists, and about a quarter being egyptians.

We were told that...

Eve ate the apple and was chased out of Paradise

Socrates had to poison himself

Cleopatra fell in love with Alexander

Christopher Columbus discovered America

Colonisation brought civilisation to primitive people

Neil Armstrong walked on the moon

And much more...

But what if none of this ever happened?

The next Edition of Something else will focus on rewriting history according to our own Knowledge and wishes.

Curators and artists will be invited to imagine a world that would be different, because history took another path that led us to become different from what we are now, a path that would have created a different world and different relationships between human beings.

What if art history was not European and if the most contemporary practices were not to be found in London or New York? It is up to us decide, for the duration of the event and maybe furthermore. This edition is an invitation to think out of the box and the occasion to free our mind from the so-called truths we have been fed with.

**“BUT, WHAT IF IT DID
NOT HAPPEN?”**

FORWARD

No doubt that, Since the turn of this Millenium, Egypt had witnessed a sudden large opening in the connection with a globalized network in the visual arts field , more in non official (and mostly non profit) cultural production and prior to this the sphere was dominated by the ministry of culture (through its both 'formal' and performative event protocol. An emergence of more democratic administration and facilitation of the arts became commonplace ;through the allocation of international cultural funds and cultural centers of certain respected western European embassies. This in no time created an axe between Egypt and the west in terms of receiving more open engagement in conceptual practice and philosophical discourses that cross examine art history and theory itself. Egypt was becoming a hotspot in the region for visual art and theoretical discussion.

This was always unintentionally mechanized by the mutual accentuation of different factions (within and versus a private sector perhaps and against a public representation of culture at large. The rivalries between the government backed artists (and practitioners) as well as those with an autonomous and more 'internationalized ' rhetoric or discourse. This rivalry was more about whom accepted which ideas and who was accused of discarding the "progress" and evolution of an art that continues its role as a civilizational tool or reflection of a country's identity; that can be seen as 'modern' or 'civilized'. Here this 'play on

/ Foreword /

opposites' has created not only a rift of two conveniently placed opposites, but a constant tension of audiences accepting conceptual practice without such nationalized/ cultural fixation. Conceptual art was in a bubble locally, and only spread its wings through the export and distribution to European networks perhaps. 2011 shifted things in a more ambiguous direction, and this is due to the Egyptian revolution and uprising . Here, politics and the evolving social stage took a more prioritized position, and a dream of a 'tabula rasa' or a clean slate (that arguably would sanitize such cultural and identity fixation within the cultural field at large) was created as a natural by-product of sudden social and regime transformation. There were no art shows , curators, discussions or events relating to contemporary art for the two or three years after the uprising. It was as if Egypt was suspended in a vacuum that could only lead to another cultural revolution in its will for autonomy in production and/ or with rigorous self organization and sustainability. The opposite happened; a complete void in the concern with conceptual and more contemporary practices disappeared; through the lack of non governmental cultural institutes given legal licence to practice in Egypt. In a way, cultural institutes and non profit centers became paralyzed, and this deficit becomes in parallel to the same models of nationalized exhibitions and official art events that are then dynamited by the same powers in the former government model. The situation had regressed, and the pre 2011 revolution "boom" in a hypothetical Egyptian 'art scene' was none but another expired pipe dream.

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Something else 'off biennial' was a survivor of such change, it started in 2015 and continued into 2018, Its identity and purpose subscribes to the fact that it was an alternative to the governmental dynamic within Cairo biennials mechanisms in curatorial strategy and production. 'Something else' is a self organized festival that believes in a more democratic curatorial strategy, through an ever changing board of curators that engage with individual or collective curatorial strategies within the collective show and event which ran parallel and in time with the Cairo biennial.

The second edition was produced during a difficult time, in both the general political climate in local politics and the more specific context of the visual arts field. Since 2014, the increased censorship and red tape for autonomous cultural activity to exist tightened itself around the many alternative institutes ; as well as a gradual loss of hope in more general liberalized political and intellectual circles. this was all created gradually by the general mood of xenophobia, the wave of detention of intellectuals that are in opposition to the regime and a general, here a current of a "moral" policing and persecution of any non official media of any sort was rampant. Within this dark void, a second edition of 'Something else' was miraculously formed, even through the lack of cultural funding available, and the perpetual problems with attaining government permits to hold non government cultural events), financial and political barriers it was miraculously produced.

/ Foreword /

Self organization was key, both economically and strategically; new ways had to be discovered and a less rigid system in realizing events had to be explored; 'Something else' naturally mutated into a sort of energetic field, with tens of artists from beyond Egypt's national and continental borders found themselves in what can be described as a 'situation' and not only a geography or cultural compound.

Perhaps here the geography is clear, an informal city, where semi informal spaces reinvent themselves and void of any formal management or control of how space should be utilized, a kind of 'tabula rasa' or for the lack of a better term 'a blank canvas' where ideas can be re-contained and re-used. Moataz Nasr (director of both the Darb 1718 cultural space that holds the biennial event of 'Something Else' / 'Off Biennial') draws a parallel comparison to 'the margins' of the Dakar biennial, in its dynamic transfer of energy "between art practitioners and the local people", this is not only an economic fluidity in consideration, but definitely charged and communicated by a certain "humanized conductor" that is in his words, acts like a "social catalyst for the 'bubble of art' to positively create an informal exchange, isolated and "positively further away" from an "international art bubble".

The freedom from nepotism and exclusivity naturally blooms within the curatorial strategies of a collective art show; the dynamic here becomes less culturally specific, not rigidly concerned with the obvious tension of east vs west, nor the usual

/ Foreword /

and more direct anthropological approaches in regional art shows that deal with containing a place intellectually. As an event director, Nasr aims to achieve more dialogues between a wider locale of factions, however hostile or seemingly un-interested such sects may be. During the second edition of 'something else', a certain curiosity was aroused (was this because of the lack of activity within the art sector in general?); or is the reason clearer?; was there an event that didn't subscribe with a seemingly common trend within a post revolutionary nationalist, and/or political aggressiveness in content and representation? Perhaps the post revolutionary 'tabula rasa', (or cultural vacuums), has re-energized the former ideas of how an 'official art world' with its 'official artists' (loyal to its national systematics) can be reinstalled. According to the co director/curator (of the first and second edition of 'something Else'), Simon Njami, *'Official artists have always existed. I am not sure history remembers them. Art cannot, should not, become an instrument of propaganda. But in the world we're living in, there are many traps into which an artist can fall: that of nationalism (this one is not that important because it rarely goes beyond the borders of the nation), and the more vicious one; the market. The market has become the true dictator, and, since a part of the world has not yet entered the 'global game', the rules and values are dictated by the same ones, which leads some to imitate what they think is the absolute model. Biennales are a good example of that situation. Instead of inventing some new and organic forms of displaying art, people tend to reproduce the same 'old model'.*

/ Foreword /

Here the idea of a more aesthetic or 'form' orientated concern emerges, a curatorial strategy based upon approaches within the deeper material art field itself and with lesser concerns with a content driven thematic, where the artist has to force the concerns of their respective practice into a mechanized and packaged approach more directed with building specific and generalized social narratives perhaps.

"A work of art is a proposition", Njami states, "It is an idea that the author wants to share with a certain "everyone". It is therefore opened to interpretation. An 'honest' artist will always reflect on what is surrounding him. But art is not meant to save the world or to do somebody else's job. Art deals with aesthetics and emotions. It comes from within, not from outside. It is not literal but metaphorical. All the works that aim at lecturing me or telling the right from the wrong miss their true target. The message, if there should be one, is something unclear, something that we need to decipher and that, at time, the artist himself does not fully grasp. The audience is free to feel and to be haunted. But he cannot be forced. An artist is a stakeholder within the society. He is no wiser nor special. He just uses the language that we call art to express himself, as a doctor would use medicine."

The second edition of "something else" continues to ask these questions, should the art practice be concerned with translating content?, should the works be designed to be deciphered into

such “one liner” content, about a world that is paradoxically in flux both politically, intellectually and within its many pockets of inquiry into how signs, visions or perhaps fleeting thoughts and in the specifics of how they ought to be so precisely read? Perhaps in theory this is all fine, but what can art production re-address in such a state of uncertainty and perhaps an obvious local and even global state of fear? An open ended answer can be mused and stretched, perhaps its situational, perhaps even improvised; but on the ground and after such a complex exercise, the answer can only be suggested and realistically so.

“What Moataz and I have been trying to achieve through ‘Something Else’ is to create a platform where, instead of acting like individuals only busy with themselves, we convey a national and international gathering based and what we can do together, despite all odds. We gave room to dialogue and argumentation. A human being is a wonderful thinking machine. This is the difference between us and the other animals. As long as we shall not forget that paramount element, we should fear nothing.”
Simon Njami

“Without intelligent engagement, an openness and self organization, nothing can continue in a sustainable model for dialogues” Maotaz Nasr

**“BUT, WHAT IF IT DID
NOT HAPPEN?”**

IDEALIZERS

**“HIS WORK SURPASSES IDIOSYNCRASIES
AND GEOGRAPHICAL LIMITS”**



**MOATAZ
NASR**

Born in 1961 in Alexandria (Egypt). He lives and works in Cairo. After studying economics, he decided to change direction and take a studio in Old Cairo. This self-taught artist gained local recognition marked by many prizes before breaking into the international art scene in 2001, notably winning the Grand Prix at the 8th International Cairo Biennial. Since, he has participated in large international gatherings like the Venice, Seoul, Sao Paulo, Bogotà biennials and exhibited in prestigious contemporary art venues. Today he is considered one of the greatest representatives of pan-Arab contemporary art. Showing complex cultural processes currently underway in the Islamic world, his work surpasses idiosyncrasies and geographical limits and voices the worries and torments of the

African continent. The feeling of belonging to a specific geopolitical and cultural context and the need to maintain a link with his homeland are key elements of the artist's life and work. Art and life are inseparable for him. His childhood memories, frustrations and the society in which he is evolving seem to fuel his paintings, sculptures, videos and installations. His work concerns Egypt with its traditions, people, colours, without ever slipping into the exoticism or creating distance. It appears, on the contrary, close to everyone's preoccupations. In fact, Egypt is just a background, a territory inhabited by human beings whose fragility is universal, as are indifference, powerlessness and solitude, weaknesses inherent in human nature.

Along with Simon Njami, Moataz initiated "Something Else - Off Biennale Cairo", It was born in November 2015 (First Edition) consisting of art exhibitions, art performances, films, music, workshops, street art, talks and lectures by local as well as international artists and art connoisseurs that take place in diverse art and cultural spaces in Cairo. It is a non-profit independent visual arts initiative in support of Egyptian and International contemporary art.

**“BUT, WHAT IF IT DID
NOT HAPPEN?”**

IDEALIZERS

**“CHIEF CURATOR OF “SOMETHING ELSE -
OFF BIENNALE CAIRO” IN ITS FIRST AND
SECOND EDITIONS”**



**SIMON
NJAMI**

Simon Njami (born 1962 in Lausanne) is a writer and an independent curator, lecturer, art critic and essayist. Simon has organized numerous exhibitions of contemporary African art, among them “Africa Remix” (works by eighty contemporary African artists shown at five venues worldwide) from 2004 to 2007, and curated the African pavilion of the Venice Biennale in 2007 and the FNB Joburg Art Fair 2008 in Johannesburg, South Africa. He was a co-founder and chief editor of *Revue Noire*, and artistic director of the “Bamako Photography Biennial” for ten years, and has published numerous writings on African art. He is currently directing “AtWork”, an itinerant and digital project with Lettera27 Foundation, in partnership with Moleskine, as well

as the Pan African Master Classes in Photography, project that he conceived with the Goethe Institut.

Simon is the chief Curator of “Something Else - Off Biennale Cairo” in its first and second editions.

***“BUT, WHAT IF IT DID
NOT HAPPEN?”***

CURATORS

POLYPOTON

*ELENA GIULIA
ABBIATICI*

WHAT IF SPANISH COLONIZATION DID NOT HAPPEN?

*HENRY
WOO*

OFF WITH THEIR HEADS

*POWER EKROTH & SARA
ROSSLING (SWEDEN)*

UNTOLD STORIES MANIFESTO

VALENTINA LEVY

THE DOWNTOWN OLD SHOPS

*SHEILA ZAGO
(THE NOMAD CURATOR)*

DUBBED

*SARAH
OBERRAUCH*

/ Curators /

ELENA GIULIA
ABBIATICI



POLYPOTON

Art historian, author and curator of contemporary art. She focuses her curatorial research into artistic experimentation that reflects the relationship between techno-capitalism and life, with an attention to the implications that globalization, Web 2.0, migration and climate change are having on the individual, collective identities and the spaces we inhabit.

ARTISTS: Brodbeck & de Barbuat (France) / Emilio Vavarella (Italy), Mariagrazia Pontorno (Italy) / Marta Roberti (Italy), Rtys Monet (Italy) / Sara Enrico (Italy) / Serj (Italy)

**“WHAT SPACE OF FREEDOM COULD WE (RE)-EARN?
HOW COULD WE BUILD A SECRET PLACE?”**

There is a frightening continuity between what is right and what it is wrong, good and evil, and the land that unites them is an insidious and solitary land, where each one of us is at the mercy of his/her freedom. Jonathan Franzen in “Freedom” shows how the happiness of individuals is tragically irreconcilable and as a chain of good intentions sometimes leads to a crime. What someone calls it crime, someone else defines it public order. Should time machines become the secret guardians of our intimate confessions or prevent them?

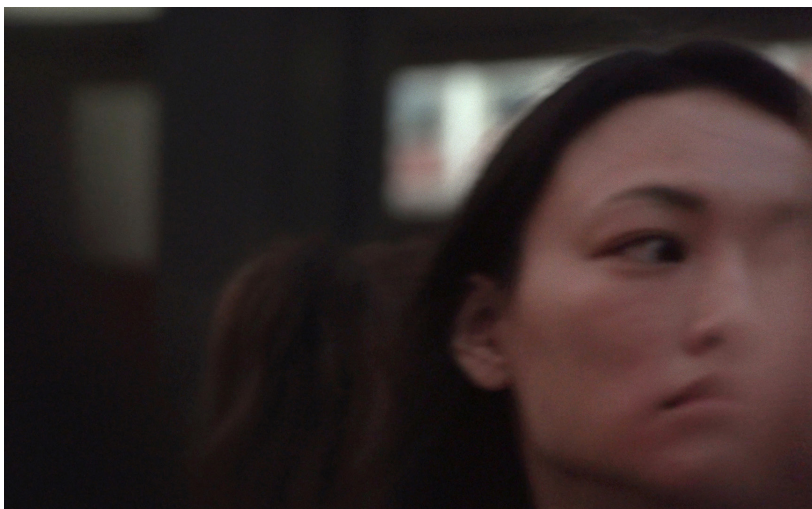
The characteristics and founding elements of a civilization, such as water, gold, the pharaonic flora, the animal-gods, the concept of death that keeps within itself a new life, the architecture inhabited and modified by many generations, have contributed to constitute the successive civilizations and to influence the generation of new forms. And they are also elements of refuge of a people.

Polyptoton, from late latin [gr. πολύπτωτον, substantive of adj. πολύπτωτος «with many cases», comp. of πολυ «poli» and πτωτός verbal adj of πίπτω «to fall down»] is the rhetorical figure that consists in resuming, in successive sentences of a period, a word by changing the case or genre or number. If we apply this rhetoric figure to history, polyptoton becomes the place of the possible that allows its shadow to emerge: rethinking the way we inherit history determines a change in our gaze. Because there is - beyond all - a primordial need to transcend physical and material reality, dissolving the particular in a non-hierarchical flow of actions and data processing. And it is at the same time an exercise of historical awareness and of recompilation of historical and cultural levels. The artists invited to challenge this experiment have an intrinsic

**“DENY TIME. RETHINK THE TERRITORY, THE SPACE
OF RITUAL. REBUILD LIGHT AND OUR ABILITY
TO SEE.”**

ability in their work to resound shapes of civilization so distant, and to elaborate them in a very closed way. The exhibition project was supported by the Italian Institute of Culture in Cairo and with the cooperation of Galleria Doris Ghetta, Ortisei and Galleria Operativa Arte Contemporanea, Roma.

BRODEBECK & DE BARBAUT



Japan 2014-2015
Video installation
14'18"

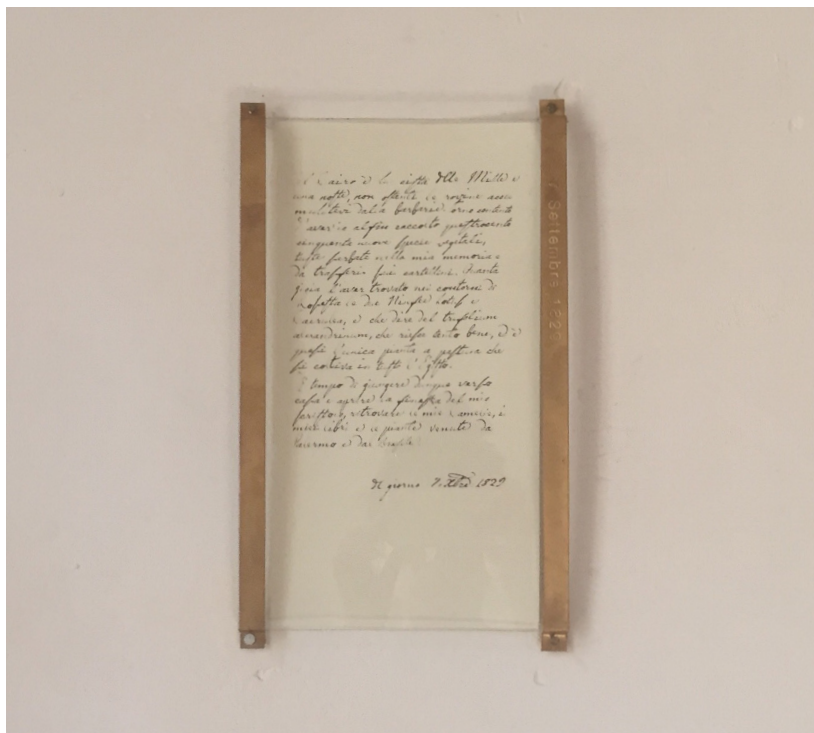
/ Artists /

EMILIO VAVARELLA



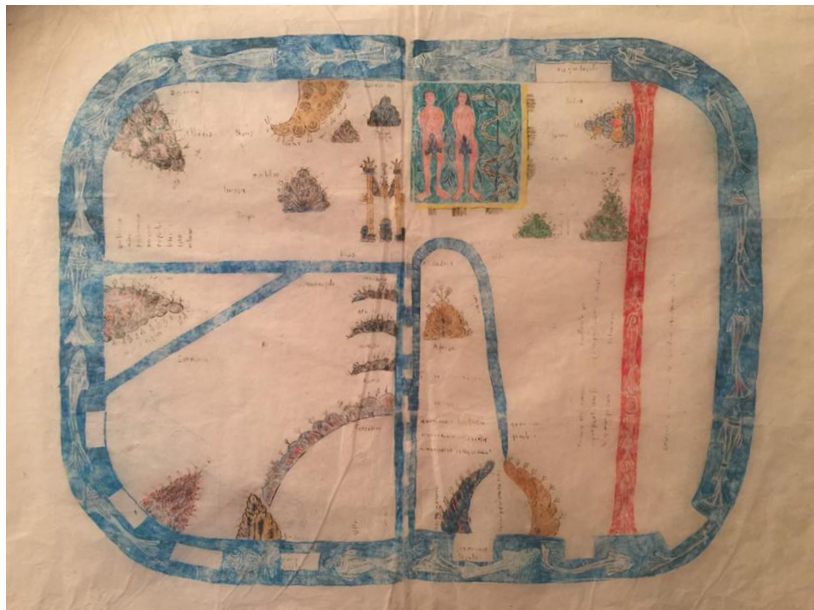
Animal Cinema
2017 HD video, aspect ratio: 16:9, colours, sounds 12'12''
Courtesy the artist and GALLERIAPIÙ

MARIAGRAZIA PONTORNO



September 7, 1829
Brass, glass and paper
21 x 29 cm

MARTA ROBERTI



PARADISE LUST series, Eden Map. n. 3
2018. Oil pastel drawing on handmade Chinese paper
63 x 106cm
Source: Commentary on the Apocalypse by Beato di Liebana

**RTYS
MONET**



Migrant
2017
Meteorite galvanized in gold
9 x 8 x 5 cm

/ Artists /

**SARA
ENRICO**



Stretch Squeeze Still
Sublimation painting on twill fabric, Magnets
120 x 250 x 3cm

/ Artists /

SERJ



/ Artists /

Few useful rituals are saved
single locked groove on 33
1/3 rpm vinyl record
3 ed. + 1 AP

WHAT IF SPANISH COLONIZATION DID NOT HAPPEN?

HENRY
WOO

/ Curators /



(b. 1977, Hong Kong & Seoul)

Henry Woo has been engaged in contemporary art projects in South Korea, China and Southeast Asia since 2011. He has curated private and public art exhibitions; most recently with South Korean conceptual artist Casper Kang at JOYA gallery in the Philippines (2016), and with Filipino visual artists at Columbia Global Center in Beijing, China (2017). He sits on the Dean's Advisory Board at Columbia University's School of the Arts.

ARTISTS: Dex Fernandez (Philippines) / Jay Yao (Philippines)

**“IF THE PAST WERE RE-WITTEN,
HOW WOULD THE FTURUE APPEAR
TO US?”**

History, like photography, is primarily a game of looking and framing. In bringing together two Filipino contemporary artists working with video and photography, we reimagine the kind of images created if history were not seen from a dominantly Western vantage point. From religious idols to ideals of beauty, these images intend to ask: If the past were re-written, how would the future appear to us?

Spain has subjected the Philippines to over three centuries of colonial rule, and relics of the Christian god has been a ubiquitous presence inciting faith and blind obedience. Yet what if Spanish colonization did not happen, Catholicism never came to the Philippines, and instead of worshiping a powerful white male, we worship the garapata, a living creature that is both of the earth and of the flesh? The garapata, a small insect migrating secretly from skin to skin and from wall to wall, has attained an omnipresent quality, inspiring onlookers to vandalize walls with its sacred image. Both Spanish and American colonization have ingrained in the Filipino an aspiration and desire for the white ideal, an image of beauty and power reinforced not only by religion, but by the popularity of advertisements and magazine editorials. Yet what if the world’s great fashion capitals were not New York, Paris, and Milan, but Peking, Tokyo, and Manila? Here, fashion portraits assert a different ideal: brown skin, graying hair, wrinkled hands—stark reality over contrived perfection, the elegance of the common man.

In art, minorities struggle for representation in the white cube. Yet here, a series of photographs teases out the idea, what if artworks were not found within the whitewashed walls of a gallery, but were instead scattered in the democratic spaces of the street? Much like

**“TO RECLAIM HISTORY IS TO
BOTH REMEMBER & RE-IMAGINE”**

the Western canon, the white cube serves to consecrate and validate. In refocusing our gaze on outside spaces, these photographs propose that art emerges from everyday environments, where the local, the banal, and the real are all at play. Countries which share a history of colonization, such as Egypt and the Philippines, acknowledge how such power operates on memory and the gaze. To reclaim history is both to remember and to reimagine. The exhibit may recast these images as products of a world that never was—yet also of a future that could be if we see the past in a different light.

DEX FERNANDEZ



Walk Like A Shape-Shifter
Animation, 3-minute loop
Medium: Colored pencil, colored marker, crayons, watercolor, and projector
2018

JAY
YAO



Untitled (St. Mary Magdalene Church 04, Cavite)
2015
Medium: Giclee on Archival Matte Paper

/ Artists /



Power Ekroth

An independent curator and critic based in Berlin. Current exhibitions include the Borås International Sculpture Biennial 2018, Sweden; John Bock at Kulturhuset Stadsteatern, Stockholm 2015; and the Momentum Biennial, Norway 2013

Sara Rossling

An independent curator based in Stockholm. Current projects and exhibitions in Sweden include GAIR, an international residency in Dalarna, founded together with Mattias Norström 2016; Unfold a Place group exhibition at Otilia Adelborgmuseet, Gagnef 2018; and guest curator at the art and music festival Skankaloss, Gagnef 2016-2018.

ARTISTS: Roxy Farhat+Zhala Rifat (Sweden) / Goran Hassanpour (Sweden) / Katarina Lövström (Sweden) / Mattias Norström (Sweden) / Linda Tedsdotter (Sweden) / Theresa Traore Dahlberg (Sweden)

**“HOW CAN WE BE SURE THAT WE IN
FACT KNOW ANYTHING?”**

OFF WITH THEIR HEADS! / ISDAEH RIEHT HTIW FFO focused on rewriting the contemporary history using a quote from the classical children’s book by Lewis Carroll, Alice in Wonderland. What if the reality we perceive as reality is in fact only fiction – and the fiction is reality? In the times of “fake news” and fake news, the news does at times seem more surreal than the most surreal of fantasies. It poses a classical philosophical problem: how can we be sure that we in fact know anything? This is also a problem young Alice meets in both Wonderland and after walking through the mirror in the sequel, Through the Looking Glass. In one of her encounters, Alice meets a Queen who acts highly unpredictable and irresponsible, and any opposition or annoying questions are met with one phrase “Off with their heads!”, mirroring some of the real world leaders. Reading the reality through the mirror of fiction, or art, it is possible to question the structures we built up to preserve our notions of right and wrong, black and white, what is real and what is surreal.

**ROXY FARHAT
+ ZHALA RIFAT**



Acting Woman, 2017 HD video
05:04

**GORAN
HASSANPOUR**



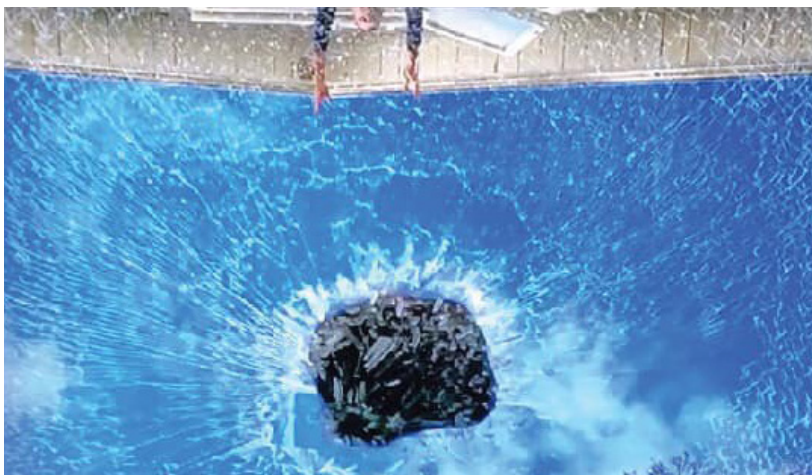
Tower of Babel, 2018
Textile/ Fabric
160 x 140 cm

KATARINA LÖFSTRÖM



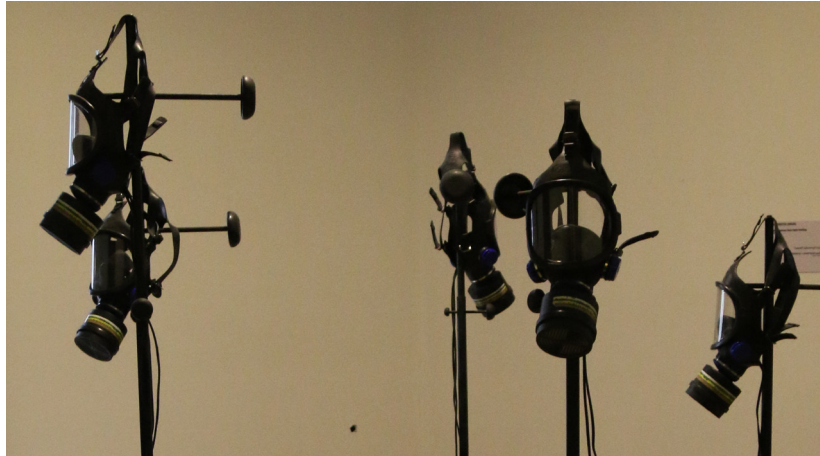
Downhill
2014
Video, 6.34 min

MATTIAS NORSTRÖM



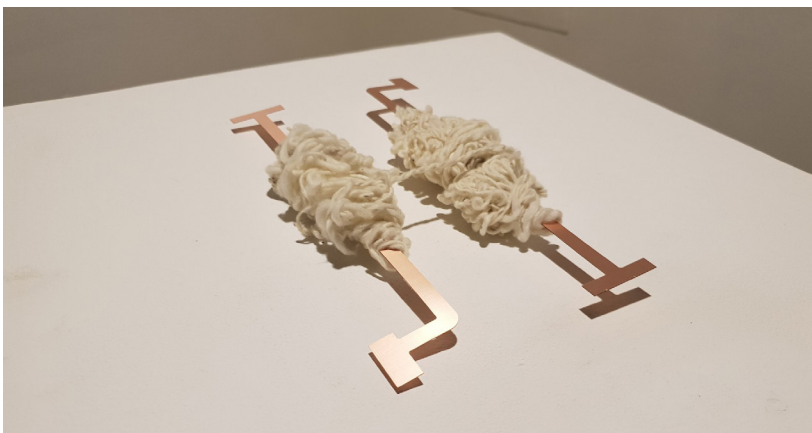
Democradelic
2018
Installation

LINDA
TEDSDOTTER



Apocalypse Insurance-Keep Family Breathing,
2017
Sound installation

THERESA TRAORE DAHLBERG



White Material, 2017
Copper, Cotton

VALENTINA LEVY

UNTOLD STORIES MANIFESTO



An independent curator and art writer based in Rome. Her curatorial practice address the relationship between the most recent artistic practices and the world-system, also questioning all kind of topic connected with the globalization and the fall of the western culture's hegemony. Currently, she is the curator of the collections and exhibitions of Valeria Costa Piccinini Heritage Fund (Rome, IT) and the chief curator of Giudecca Art District Project that she co-funded with Pier Paolo Scelsi (Venice, IT).

ARTISTS: Cesar Meneghetti (Brazil), CoCa Collective (Sri Lanka) / Dalila Dalleas (Algeria), Edgar Endress (Chile) / Hantu

**“THE ONLY THING WE REALLY GET FROM
HISTORY IS THAT WE LEARN ALMOST
NO-THING FROM HISTORY”**

(France) / Izumi Chiaraluce (Japan/Italy) / Lisa Batacchi (US/ Italy) / Manohar Chiluveru (India), Marco Raparelli (Italy) / Reena Saini Kallat (India) / Stefano Cagol (Italy) / Tomasz Wendland (Poland) / Valérié Oka (France/Ivory Coast), Yoko Ono (Japan/US).

We have been told that History is the study of events that took place in the past, a succession of facts, which have been attentively collected, gathered together and arranged according to a chronological order. We have been told that we should learn from history how to not repeat the same errors that we did in the past, so that hopefully, we could be able to construct a better future. That being said, we also know that the only thing we really get from history is that we learn almost no- thing from history and history is condemned to repeat itself. Why this is still happen? Why we are keeping doing the same errors again and again? If we got nothing from history isn't it maybe because we are looking at it always from the same perspective? Isn't it time to look at history from different points of views instead of looking at it only from the same side, that is the winners' side because, as the British statesman Winston Churchill once said: "History is always written by the victors"?

The dominant classes have always shaped history and produced official narratives which are generally taken for granted, but this doesn't imply that all the unofficial narratives and all the silenced stories are also lost forever. Despite the attempts of erasure, the untold stories often find a way to resurface and even if they don't, they still can produce effects. In fact, as the French philosopher Jean Paul Sartre

**“EVERY WORD HAS CONSEQUENCES.
EVERY SILENCE, TOO.”**

once said, “Every word has consequences. Every silence, too.” This project is an invitation to broke the silence and bring back the unsaid to the table of discussion. The project want to offer a framework for questioning an encompassing idea of History that would be ideally made by the ‘losers’s’ narratives and by common people’s stories and by all those facts that have been silenced and never told before.

CESAR MENEGETTI



365 ShOTS - Life in Progress
Print on Paper

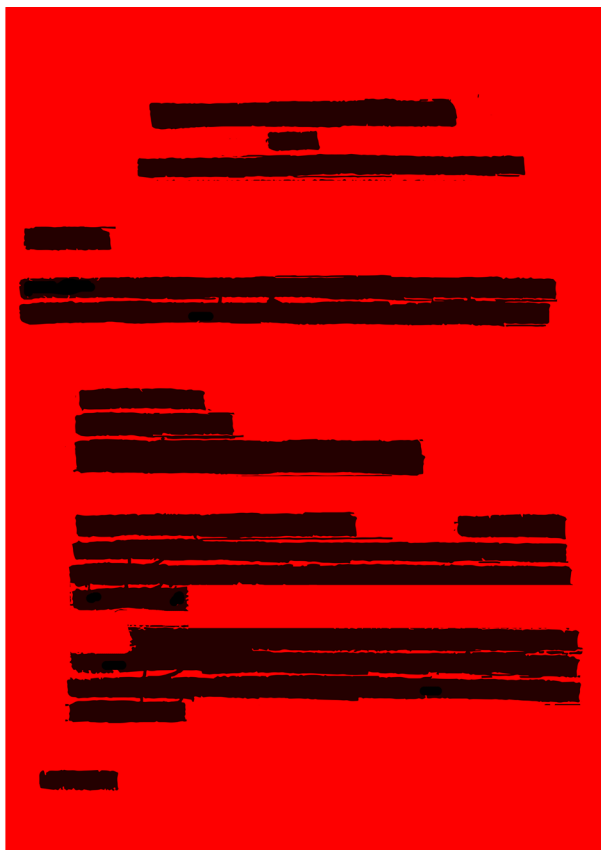
DALILA DALLEAS



/ Artists /

Omar
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EDGAR ADDRESS

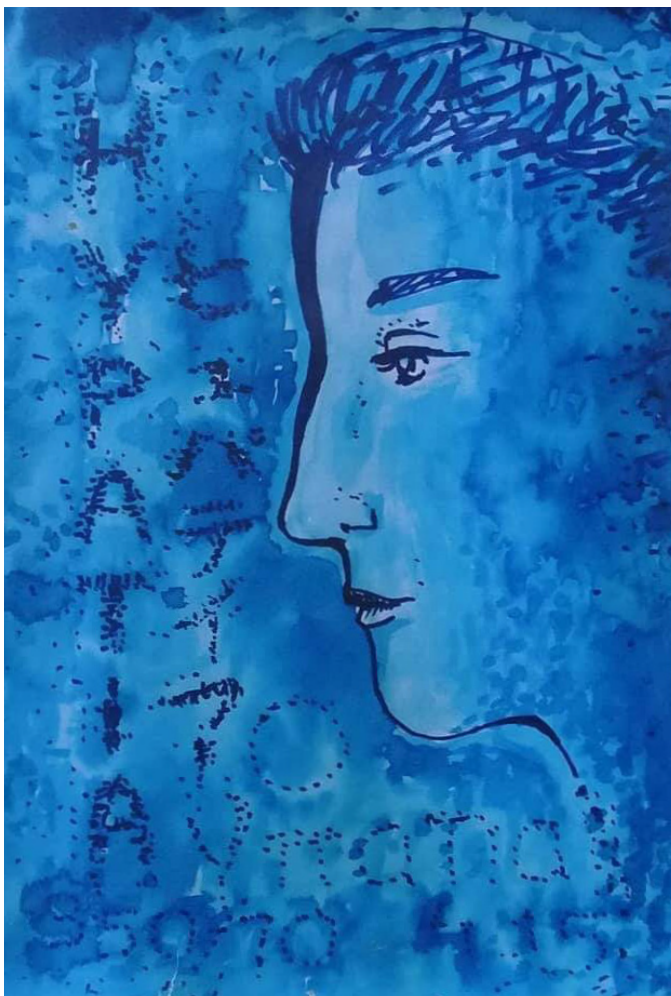


■ The Silences in History / power and control



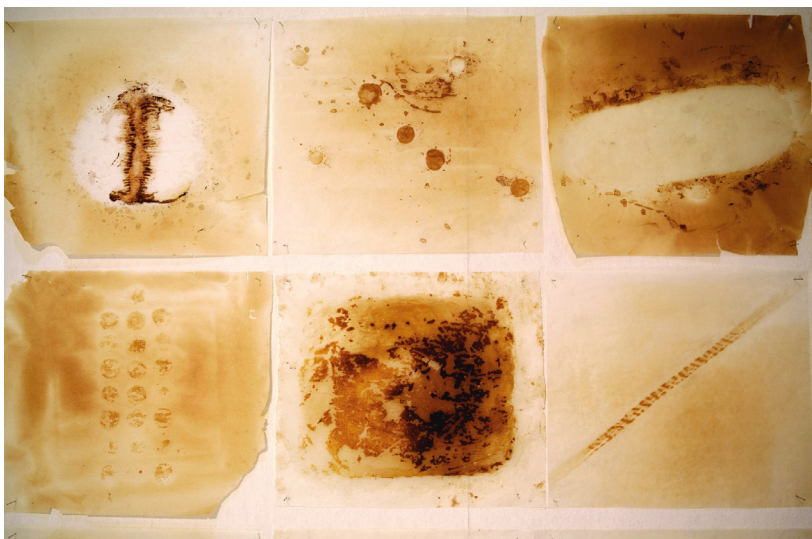
Untitled
Print on Paper

IZUMI CHIARALUCE



Ippazia
Print on Paper

LISA BATACCHI



Heated Oracles
Workshop and installation

MANOHAR CHILUVERUI



MARGO RAPARELLI



Peace-and Love
Code
Wish
Resist
People-and-Leader
Print on Paper

REENA SAINI KALLAT



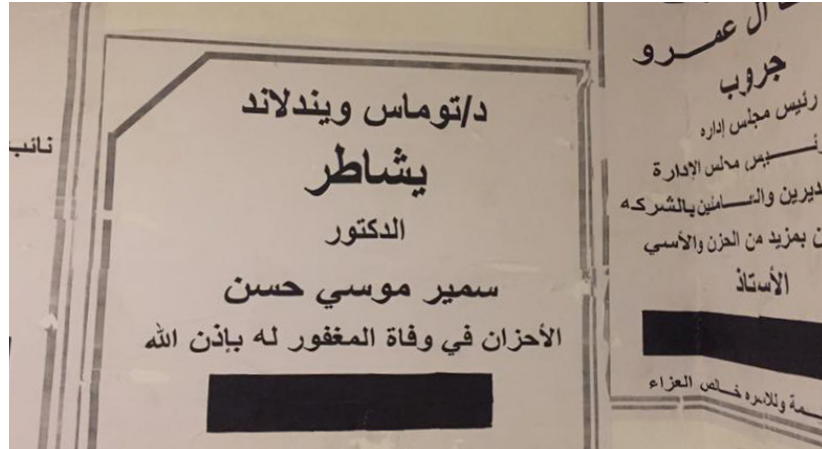
Saline Notations
Print on Paper

STEFANO CAGOL



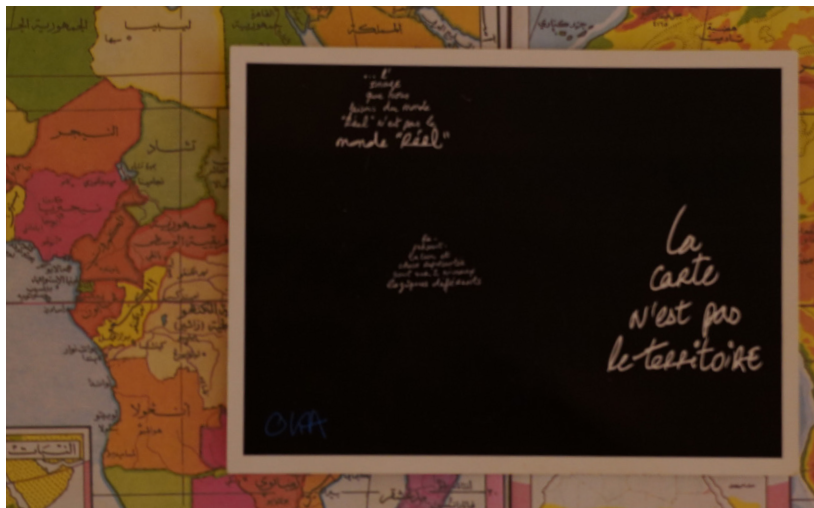
Stefano Cagol, The Walls Book, 2018, flier, inkjet on paper, 29,7 x 21
29 Hoda Sharawy St. Supported by European Cultural Foundation. 2nd OFF Biennale Cairo. Photo: Stefano Cagol

TOMASZ WENDLAND



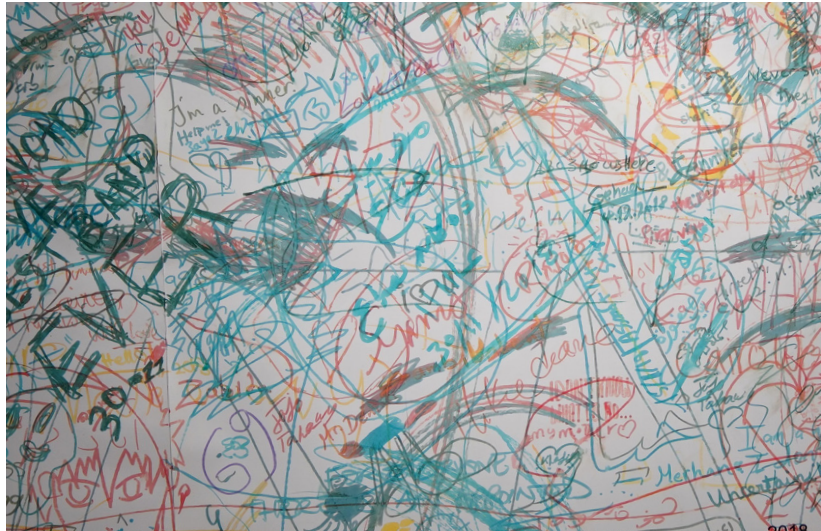
The Monument of Anonymus Life

VALÉRIÉ OKA



La Carte n'est pas le territoire
Print on paper .

**YOKO
ONO**



Write your untold story
Print on paper

**SHEILA ZAGO
(THE NOMAD
CURATOR)**



**THE DOWNTOWN
OLD SHOPS**

The Nomad Curator is an art professional, an educator, an institution and a woman - all together. She founded an art collective in Brazil in 2008 and has been working on curatorial practises around the world for the past years. Latest projects include art and educational programs with Conexus Project for Palestinian and Syrian refugees (Beirut, Beqaa Valley, Damascus and Miniara), exhibitions in Venice, Islamabad and Sikkim, a program in the Brooklyn Children's Museum (New York), a workshop for Azerbaijani emerging artists at Yarat Contemporary Art (Baku) and community projects in development in Cairo and other Egyptian cities.

**“OMITTED VOICES IN THE SEMI DARK SPACE
RECEIVING THE SPOTLIGHT TO SPEAK UP,
WONDERING IF ANYONE IS LISTENING.”**

ARTISTS: Adnan Sanam (Syria) / Alberto Pereira (Brazil) / Alia Ali (Yemen - Bosnia - US) / Amaro Abreu (Brazil) / Guerrilla Girls (US) José Carlos Teixeira (Portugal) / Lamia Abillama (Lebanon) Riyas Komu (India) / Robert Montgomery (UK) / Saks Afridi (Pakistan - US)

Housed in the shell of a couple of abandoned shops in downtown Cairo, a collective exhibition shyly takes form. Dialoguing with the space where it is set, the body of works in display represent questions and issues that equally deserve attention: deserted conflicts, casted aside territories, forgotten eras and rejected topics left behind by societies and its governments. Omitted voices in the semi dark space receiving the spotlight to speak up, wondering if anyone is listening.

Between their differences and similarities, the pieces enquiry about renounced, ignored matters and invite the visitor to reflect on subjects as diverse as feminism and international wars. Multiple layers and meanings that overlap through different points of view and artists' backgrounds. Even before trying to find answers to social, political and historical facts, the presented pieces open space to an on-going conversation, where visitors, artists and curator can dialogue constantly throughout the show. A constructive never ending process, where there is no right and wrong, but whys, whats, wheres, whens and hows. And as a result of the wandering process around the exhibition, organic and fluid possibilities of answers and or new questions may arise.

This capsule in the middle of Downtown Cairo, framed as a

**HERE, THE WORDS PEACE, EQUALITY,
FREEDOM AND CHANGE GAIN NEW
SIGNIFICATION."**

parallel space almost invisible within the agitated life in the busiest city of the region, also aims to provoke. If there is a main question to be asked, it may be regarding our possibility or impossibility to interfere in these abandoned topics and act. It reminds us of utopian dreams of generations and the failure of their outcomes. It invites us to look for answers together, collectively, in collaboration. It is somehow a call to look at the past, talk about the present and foreseen a near future. Here, the words peace, equality, freedom and change gain new signification.

But will we be able to find genuine ways to resignify these concepts and find ways of changing?
May this forgotten space transforms equally forgotten history, facts and patterns into brand new necessary perspectives.

ADNAN SANAM



Digital Collage
A2
2018

ALBERTO PEREIRA



Mohamed, person behind the canvas
Paste ups, 7x4cm

ALIA ALI



Erasure
Video
8' 56"
2018

AMARO ABREU



**GUERRILLA
GIRLS**

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success

Not having to be in shows with men

Having an escape from the art world in your 4 free-lance jobs

Knowing your career might pick up after you're eighty

Being reassured that whatever kind of art you make it will be labeled feminine

Not being stuck in a tenured teaching position

Seeing your ideas live on in the work of others

Having the opportunity to choose between career and motherhood

Not having to choke on those big cigars or paint in Italian suits

Having more time to work when your mate dumps you for someone younger

Being included in revised versions of art history

Not having to undergo the embarrassment of being called a genius

Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM

GUERRILLA GIRLS

CONSCIENCE OF THE ART WORLD

The Advantages of Being a Woman Artist

Posters

A3

JOSÉ CARLOS TEIXEIRA



Between Clarity and Fog

Video

5'3"

2008-2009

Photography

90 x 90 cm.

2009

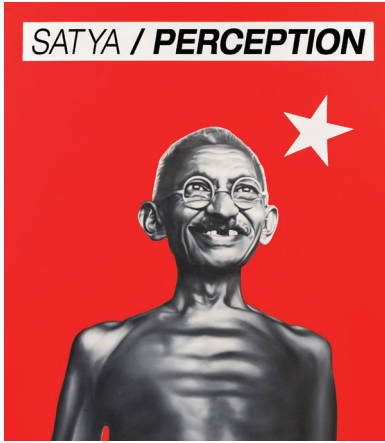
**LAMIA
ABILLAMA**



Clashing Realities
(series, all untitled)
Inkjet Print on Fine Art Paper
70x70cm
2007

RIYAS
KOMU

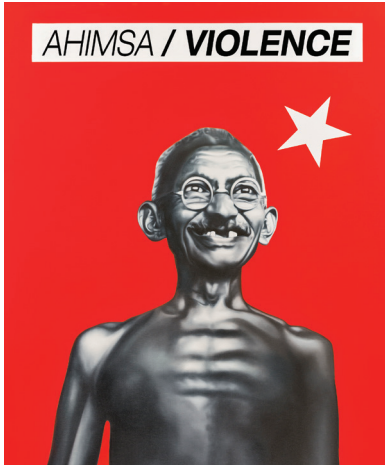
SATYA / **PERCEPTION**



ANTYODAYA / **VICTIM**



AHIMSA / **VIOLENCE**



SARVODAYA / **FEAR**



'On International Workers' Day, Gandhi From
Kochi'
Series of 5 Works
2015

ROBERT MONTGOMERY

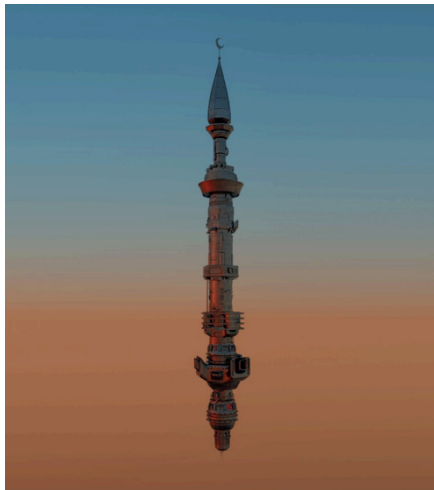


**THE WIRES HAVE GONE INTO THE
AIR NOW AND THEY ARE IN YOUR
HEAD ALWAYS LIKE THAT >>
PHOSPHORESCENT WHITE BURN**

WiFi Poem 2018

"THE WIRES HAVE GONE INTO THE AIR NOW AND THEY ARE IN YOUR HEAD ALWAYS LIKE THAT →→PHOSPHORESCENT WHITE BURN WI-FI CHRYSANTHEMUM PULSES OUR WHITE NIGHTS // THE RELIEF OF QUIET IS FORGOTTEN _ DARKNESS ABANDONED →→ ALL YOUR TOMORROWS TURNED TO ELECTRIC WATERFALLS"

**SAKS
AFRIDI**



SpaceMosque
30"x50" aluminum print

/ Curators /

SARAH
OBERRAUCH

DUBBED



Her artistic practice and curatorial interest arise from daily life phenomena and its intertwined politics. Since 2014 Sarah and her sister Kathrin founded the artist in residency Eau & Gaz, located in the Italian Alps, to establish a platform for emerging and mid-career artists.

ARTISTS: Anri Sala (Albania) / AslıÇavuşoğlu (Turkey) / Kerstin Honeit (Germany) / Markus Öhrn (Sweden) Pierre Bismuth (France)

“IN THE ACT OF DUBBING, DIFFERENT IDENTITIES AND CULTURES MERGE TOGETHER..”

Dubbing means to give a voice. However, it also mutes the original words, carrying a latent ambiguity. Commonly it refers to the replacement of the actor's voice with those of performer speaking another language in order to make it applicable or comprehensible outside of the original linguistic field, whereas in animation, dubbing lends the characters a voice of their own. In both cases, we strongly connect the voice to a protagonist, creating a previously absent unity. In the act of dubbing, different identities and cultures merge together.

When equivalent expressions in the target language cannot be found, a domestication of content may happen. Culture-bound items from the originals are then replaced with elements of the dubbed language.

Originally, dubbing was to control dialogue contained in movies, potentially introducing ideas and ideologies contrary to the totalitarian governments of Europe in the 1930's. In this case, dubbing was pervasive alongside censorship. On the other hand, the practice of dubbing also helped to distribute and spread mass media, which may have brought a subtle form of acculturation.

The exhibition Dubbed reflects on the Off-Biennale's theme rewriting history or what if it did not happen? by asking about the correlation between reinterpretation and censoring, showing the complexity of representing and staging as well as illuminating the relation between the silent and the talking. Four different video works and a music record respond to the issue of dubbing in various ways, lending voices to mute

**“EACH WORK USES DIFFERENT LANGUAGES
AND RESPONDS WITH HUMOUR AND IRONY
TO THE HIDDEN POLITICS OF DUBBING.”**

characters or silencing them by drowning out the original sound. Each work uses different languages and responds with humour and irony to the hidden politics of dubbing. The intriguing movie *The Jungle Book Project* (2002) by Pierre Bismuth – in which every character from the same-named Walt Disney Film is assigned a different language – ironically echoes the intertwined politics of our world. The record *191/205* by Turkish artist Alsi Çavuşoğlu drowns out the entire exhibition when played by visitors, containing all the words which were banned by the General Director of the Turkish Radio and Television Corporation in 1985. Kerstin Honeit sheds light on the working conditions of voice actresses. The three-channel video *Talking Business* is a further contribution from her ongoing analysis of the voice and representation. Furthermore, the film *Intervista* by Anri Sala is displayed. It documents the moment when the artist found an old mute newsreel in a moving box, containing images of his mother giving an interview at the Congress of the Albanian Youth Communist Party. Twenty years later, he deciphered the interview with the help of a deaf lip reader and confronted his mother with her younger self. Another confrontation between silence and talking is provided in the video installation *Bergman in Uganda* by Markus Öhrn. Here, the growing intimacy between a silent actress and a nurse is amplified as she increasingly reveals herself by pouring out her soul to her patient.

**ANRI
SALA**



Intervista
Film, 1998
26 mins

Courtesy of the artist and Galerie Chantal Crousel, Paris

ASLI ÇAVUŞOĞLU



191/205
Vinyl and List of Words 2009
7'16'' Various Dimensions

KERSTIN HONEIT



Talking Business
2014 / 2015
3-Channel Video Installation, Dur. 13:00 min, HD colour, sound

MARKUS ÖHRN



Bergman in Uganda
2014
Film-Installation: 1h20min

PIERRE BISMUTH



The Jungle Book Project

75:06 min, 2002

Plasma Screen, 19 Original Drawings of the Different characters on thin paper, blue or green

Carpet and Cushions

INVITED ARTISTS

Adel Abdin / Iraq

Adriana Czernin / Austria

Alexandre Furcolin / Brasil

Alva Willemark / Sweden

Aly Sirry / Egypt

Amina Kaddous / Egypt

Amina Zoubir / Algeria

Amira Parree / France

Arnaud Cohen / France

Azza Ezzat / Egypt

Celine Burnand / Switzerland

Emad Abdelwahab / Egypt

Erik Malmsten / Sweden

Fady Melik / Egypt

Faisal Samra / Saudi Arabia

Glenda Leon / Cuba – Spain

Hady Boraey / Egypt

Hamdi Attia / Egypt

Hana El Beblawy / Egypt

Hana Sagini / Egypt

Hanna Wildow / Sweden

Hazem El Mestekawy / Egypt

Izabela Maria Uchman / Poland

Karem Ibrahim / Egypt

Karim El Hayawan / Egypt

Katharina Loekenhoff / Germany

Laurence Bonvin / Switzerland

Lavar Munroe / Bahamas - US

Luiza Prado / Brazil

Mai El Shazy / Egypt

Marwa Abdallah / Egypt

Mauro Bordin / Italy

Miler Lagos / Colombia

Mohamed Elganouby / Egypt

Mohamed Monaiseer / Egypt

Nervine Farghaly / Egypt

Nicolas Fryd / Spain

Noha Nagui / Egypt

Nourhan Refaat / Egypt

Pilar Saltini / Italy

Rana Ashraf / Egypt
Rafaele Fiorella / Italy
Rasha Amin / Egypt
Romina de Novellis / Italy
Rodeina Fouad / Egypt
Sandrine Pelletier / Swiss
Sara Niroobakhsh / Canada
Shaymaa Idris / Sudan
Sheherazade Lhadj Mohand / Belgium
Sherif Elazma / Egypt
Sophia Loekenhoff / Germany
Stefania Fabrizi / Italy
Vinicius Couto / Brazil
Youssef Limoud / Egypt
Zaina Said / Jordan

**“BUT, WHAT IF IT DID
NOT HAPPEN?”**

**ADEL
ABIDIN**



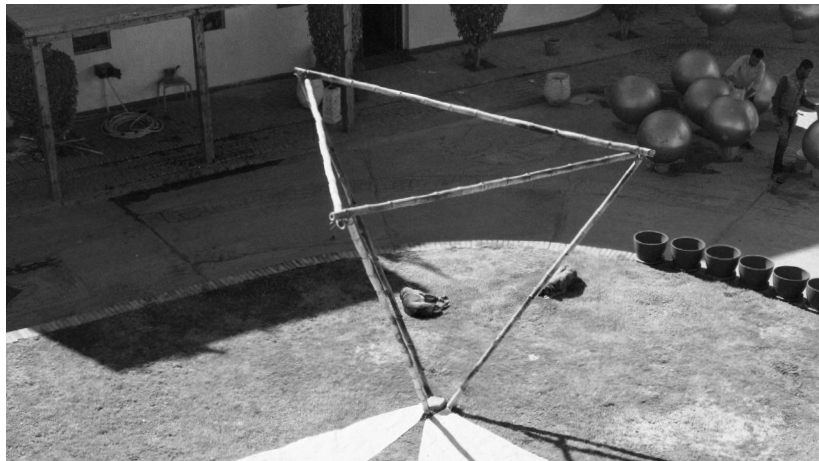
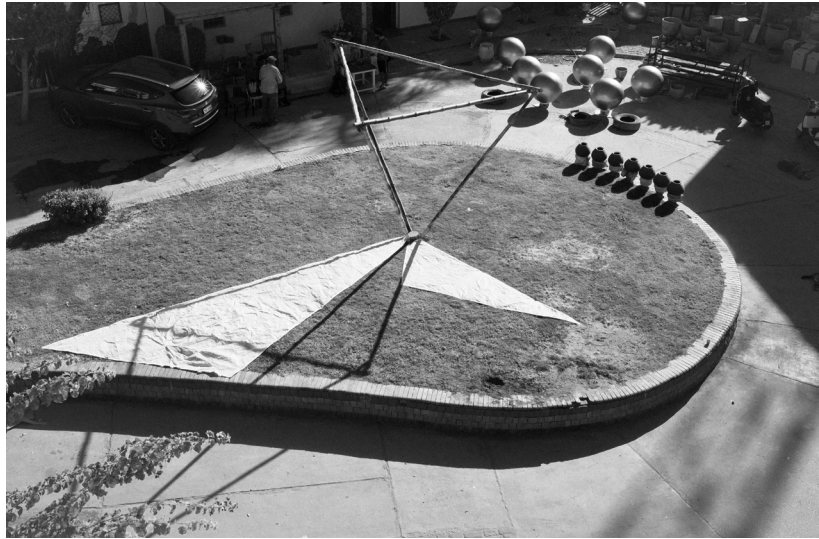
History Wipes
Country of production: Finland, 2018
Video Installation

ADRIANA CZER



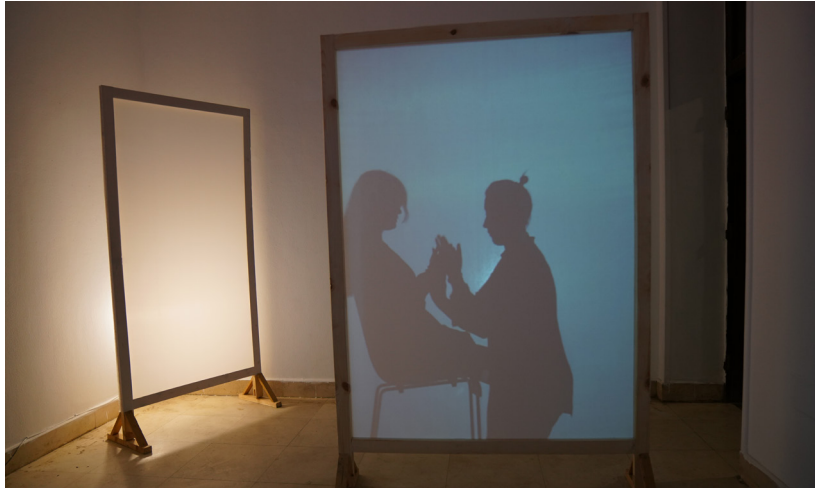
Minbar Ibn Tulun, since 2014
Wall and Drawings Installation
Drawings on Paper

ALEXANDRE FURCOLIN



Duhr & Asr para 28 de outubro 2018: Anatomy of an Eclipse

**ALVA
WILLEMAR**



Kroppsnära tjänster; Weight Duvet
Participatory Performance

ALY SIRRY



Aly Sirry
Untitled, 2018
Ink on cotton paper
77x57cm

AMINA KADDOUS



If my Grandfather had Written me a Letter
Mixed Media; scanned stamps, prints and, photos and personal envelopes

AMINA ZOUBIR



Love all women like you love your mother
Video, 2018, 04 minutes, VHS transferred on DVD PAL, color, sound.



Untitled - Love all women like you love your mother
Neon, 2018, color white, language Arabic, variable dimensions.

AMIRA PARREE



Silent Screen 1
2018

"To leave, to forget, to silence, to withdraw, to quit, to migrate, to desert, to abandon, to forsake, to hate, to ignore, to discriminate, to judge, to harass, to humiliate, to despise, to dismay, to chain, to attack, to insult, to betray, to offend, to exclude, to disdain ANYONE BUT ME.

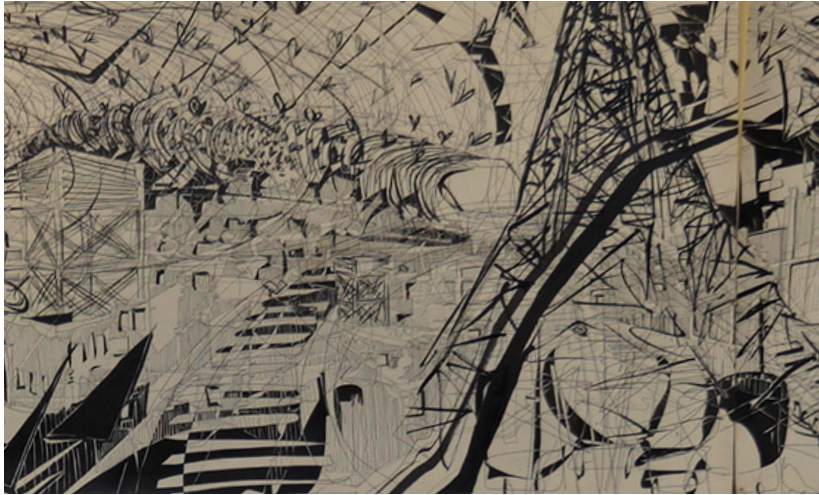
Adhesive Letters
Variable Dimensions

**ARNAUD
COHEN**



History Revolving - Egypt, 2018
Moving Sculpture, Mixed Media
165 cm

AZZA
EZZAT



The Formal Informals
Ink on Paper
600x700 cm

CELINE BURNAND



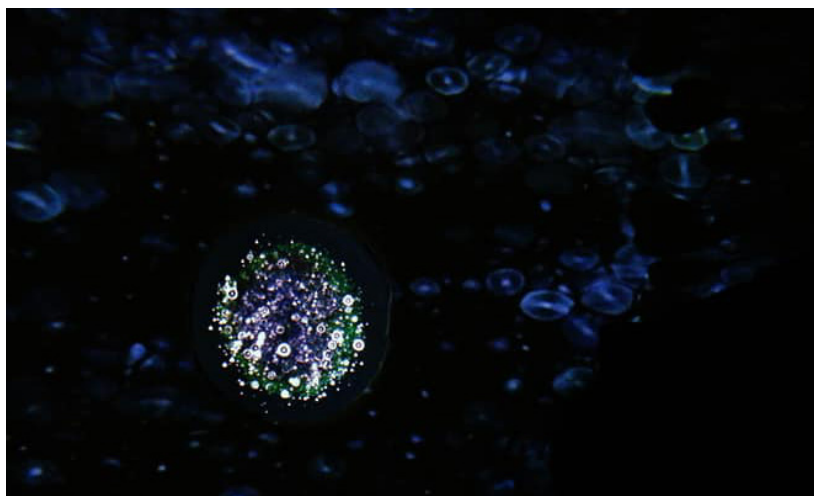
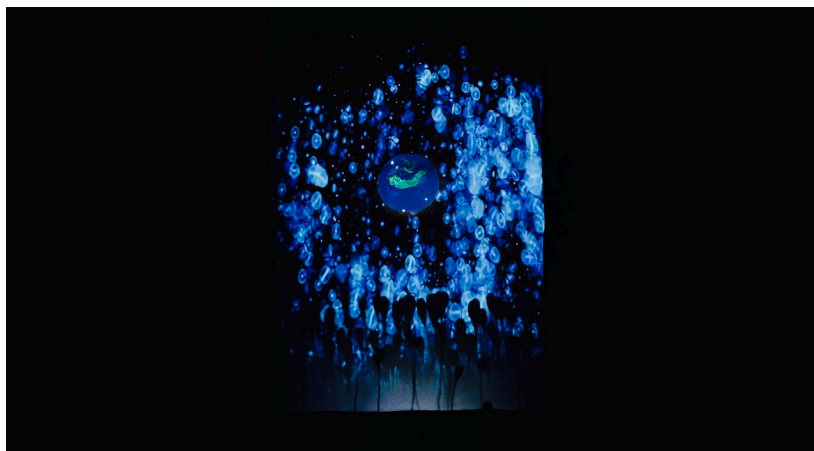
Breaches
Video projection
3x2m

**EMAD
ABDELWAHAB**



Zafran
Acrylic and Oil Color on Canvas, 2017
130x150 cm

ERIK MALMSTEN



Find me in the future
Audio Video installation
2x12 min loops

FADY MELIK



What if borders didn't exist?
Acrylic Painting on Fiberglass Sphere - 5 Sphere
65cm Diameter

FAISAL SAMRA



If Adam Had Never Been Created
Video Installation

**GLEND
LEON**



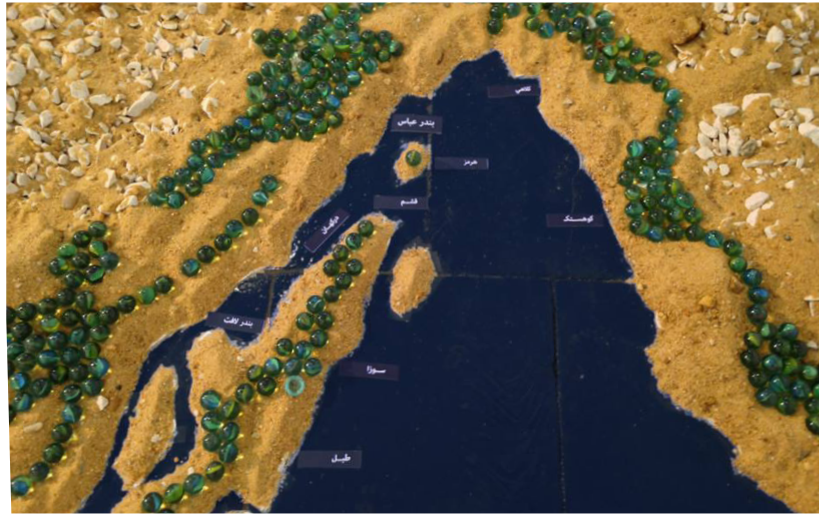
All Pillars are Going to Die
Installation, Variable Dimensions
Toy Cars, Pillar
2018

HADY BORAËY



Elevation, 2018
Oil on Canvas, 100x145 cm

HAMDI ATTIA



Arab / Persian Gulf: Inside/Out
Floor Map of Sand, Gravels, Marbles

HANA EL BEBLAWY



The Art of Forgetting
Mixed Media Photography Installation

HANA SAGINI



Bathroom Trip
Mixed Media Installation
320 cm x 240cm x 120 cm

HANNA WILDOW



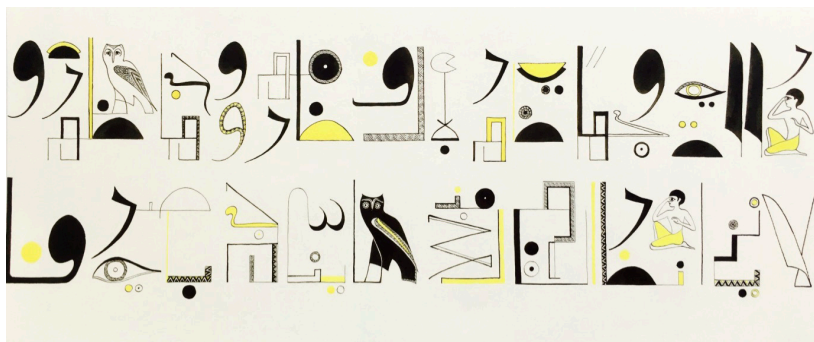
The Family Dinner and What is this thing called an archive, really?
Paper and text installation.
Various Dimensions and Mixed Media

HAZEM EL MESTEKAWY



Re-Atlas, 2018
Three Unites Sculpture
Cardboard, Atlas Paper, and Glue
Size: 164x84x44 cm

IZABELA MARIA UCHMAN



What if Heiroglyphs were not forgotten?
Inks, watercolor, Acrylic on paper
140 x 130 cm

KAREM IBRAHIM



Spinosaurus
May have never existed, but will never come back
Mixed Media
15 M x 4M x 1.5M

**KARIM
EL HAYAWAN**



NEWGIZA - AMBERVILLE - VILLA 118

Posture 2018
Photography
Matruh, Egypt
45 x 25.3 cm

**KATHARINA
LÖEKENHOFF**



Anath
Ink on Wax Skin
230x190cm
2018

**LAURENCE
BONVIN**



Summit, 2018
Inkjet Prints, 24x30 cm

**LAVAR
MUNROE**



The Snake
Mixed Media, Various Dimensions
2018

**LUIZA
PRADO**



Hang - Performance
Video of the Performance
06:59
2015

MAI EL
SHAZY



The Other Side of the Giant Slab
Video installation
300 cm x 400 cm

MARWA ABDALLAH



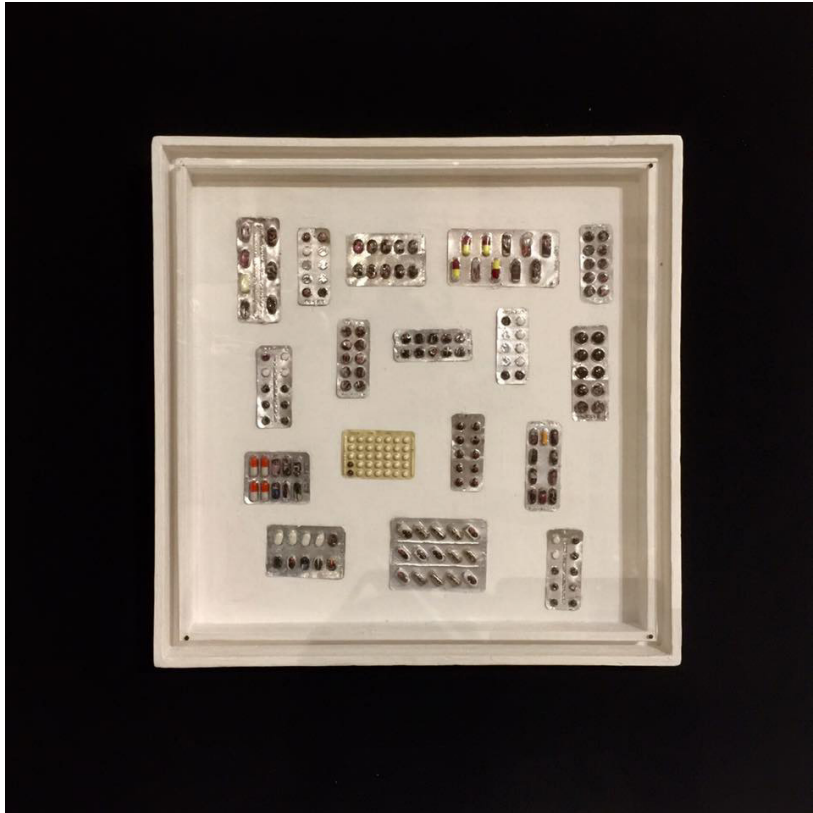
What if Europe Did Not Reject the Refugees?
Photography
Illustrations by: Mariam Khalil

**MAURO
BORDIN**



Zero Risk
Oil on Paper
94x355 cm

MOHAMED ELGANOUBY



Disease
Wood, Remedy Card
50x50 cm

MOHAMED MONAISER



Invasion

Acrylic paint on cotton fabric

1630 X 2590 mm - 1650 X 2370 mm

Courtesy of the artist and athr gallery, Jeddah

MILER LAGOS



On the Water Way
Pottery, Various Dimensions
2018

**NEVINE
FARGHALY**



Life
Sculpture
120x140x144 cm

NICOLÁS FRYD



**NOHA
NAGUI**



Crucify
Brown Charcoal on Paper
100x70 cm

**NOURHAN
REFAAT**



Where is the Father?
Digital Photography, Inkjet Print
35x25 cm
Sound 12'51''

**PILAR
SALTINI**

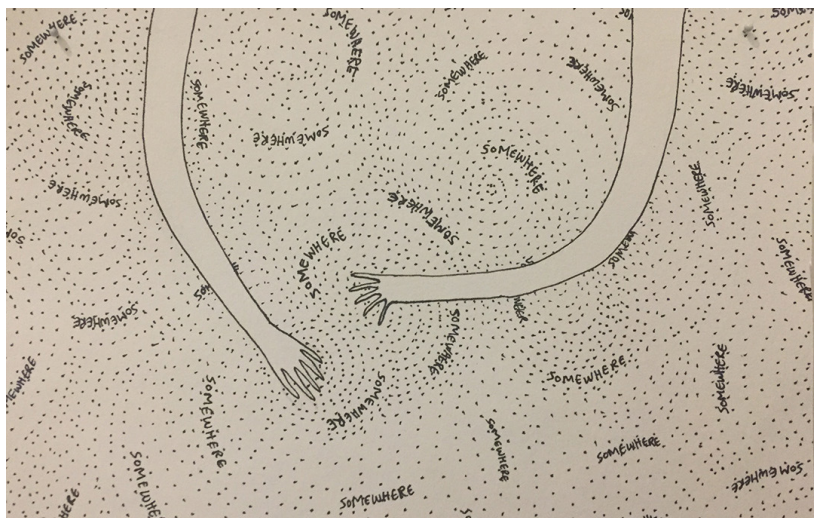


"M-I-U-?" (Am I You?)

54x81 cm

Oil on Canvas

RANA ASHRAF



The Air and the Worlds III
Illustrations on Wall
18.3x13.3 cm

RASHA AMIN



False Memory
Experimental Video

**RAFFAELE
FIORELLA**



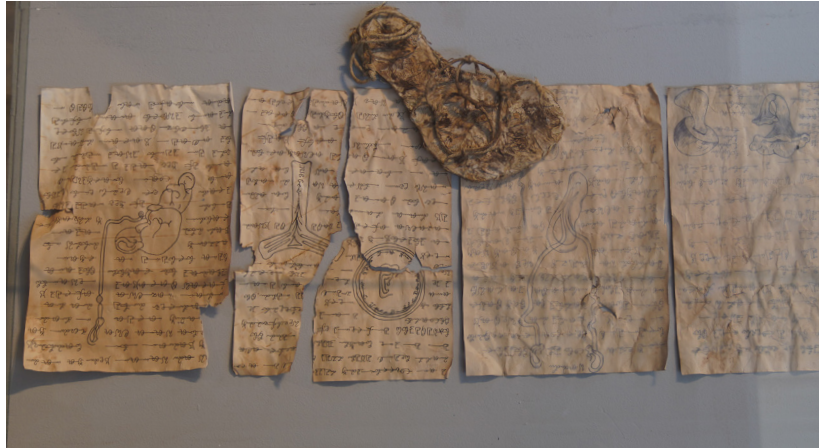
Evidence for a Long Wait
Terracotta, Variable Dimensions, 2017

ROMINA DE NOVELLIS



Gradiva
Video

RODEINA FOUAD



Terra Nullius
Mixed Media Installation

**SANDRINE
PELLETIER**



What if the Moon is the Messenger?

Brass

2018

80 x 80 cm

SARA NIROBAKHS



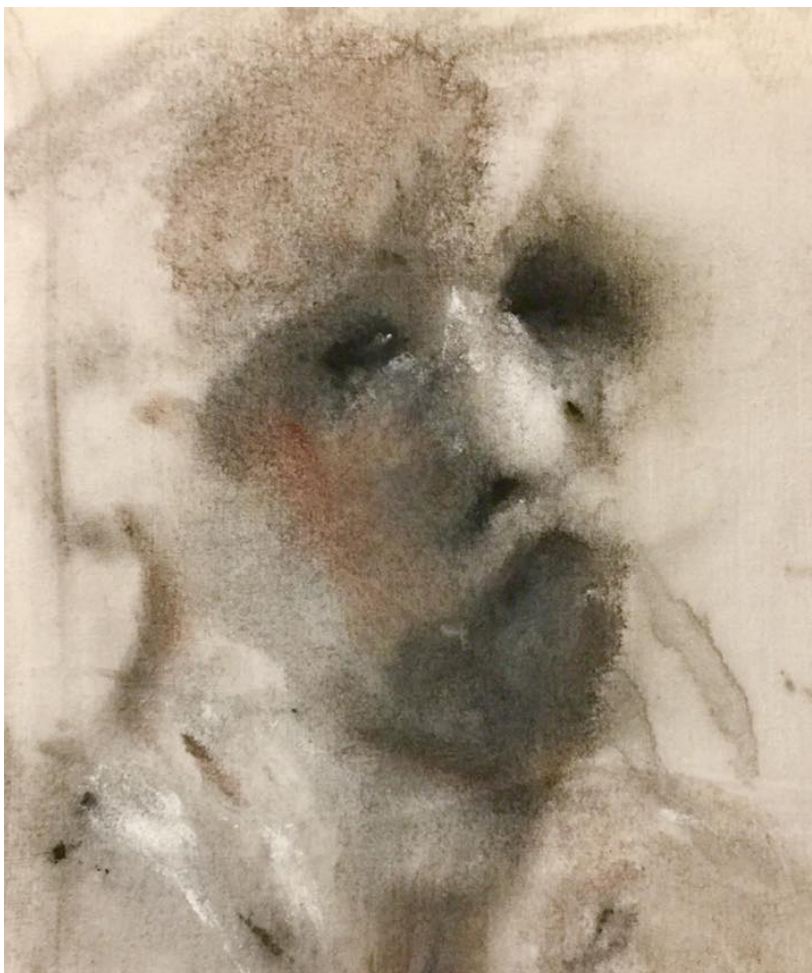
YouYou
Video Interactive Art

SHAYMAA IDRIS



Salvation Bruises
22 Pictures
Various Dimensions

**SHEHERAZADE
LHADJ MOHAND**



Untitled
Acrylic on Sheet
Various Dimensions

SHERIF ELAZMA



The Offerings a Life and Death
Hard Plastic

SOPHIA LOEKENHOFF



Protection Charms
Porcelain (chiken legs ad tent poles)
Variable Dimensions
2018

**STEFANIA
FABRIZI**



With Love, 2018
Hand Colored Photocopies, Installation of 24 Pieces
30x21 cm

VINICIUS GOUTO



[U=U] or [Undetectable = Untransmittable]:
[I=I] ou [Indetectável = Intransmissível]
Performance

YOUSSEF LIMOUD



Geometry of the Passing
Installation

ZAINA SAID



Psetine
Digital and hand-cut collage

ARTIST BIOS

Adel Abidin (Iraq)

Uses various media such as videos, video installations, multi media sculptures and sound based installations and photography to explore the issues of the contemporary world that we are living in. His main point of departure is always linked to his intention to explore the complex relationship between visual art and politics & identity.

Adnan Sanam (Syria)

Adnan Samman is a Syrian visual artist and musician residing and working in Budapest, Hungary. His practice searches for beauty in contrast by crafting the melancholy of the Middle East with nostalgia into a contemporary model. Samman's work crossed borders to reach cities such as London, Santa Fe, Berlin and Amman. His visual approach was praised by key figures in the creative community, including head of Central Saint Martins: British architect Jeremy Till.

Adriana Czernin (Austria)

Born 1969 in Sofia (Bulgaria), lives and works in Vienna (Austria)
A fragment of a 13th Century Islamic ornament from the Ibn Tulun Mosque in Cairo serves as the starting point for Czernin's most recent series of works. Her examination explores not only ornamental forms as such, but also the ornament as a carrier of tradition, culture, religion and as an image of representation

Alberto Pereira (Brazil)

Alberto Pereira is a street artist born in Rio de Janeiro, Brazil. He creates images out of images, exploring contexts and giving new meaning to things, layers, weights and proportions. While he plays with images, the quest is to touch the hearts and minds of the viewer, making dozens of layers become hundreds of feelings. Alberto has participated

of projects in Brazil and abroad, including street art festivals in France and Italy. Besides that, he has been developing projects on art expression and creativity at Casa Amarela (Yellow House), inside Morro da Providência, the very first slum area in Rio de Janeiro (an initiative by the French photographer JR, in collaboration with the Brazilian photographer Mauricio Hora).

Alexandre Furcolin (Brazil)

Alexandre Furcolin is an artist from Brazil, developing projects based on photographs, drawings, installations and land art, as well as photobooks. The discursive and poetic possibilities of visual language and the relation between images, corporeal gestures and markings in different supports, scales and temporalities are researches of his special interest.

Alia Ali (Yemen/Bosnia/USA)

Alia Ali is a Yemeni-Bosnian-American multi-media artist. Her aesthetic interests stem from people, place, and the processes which unite and divide us, all at once. Her work reflects on the politics and poetics of contested notions surrounding the topics of identity, physical borders, universality, mental/physical spaces of confinement, and the inherent dualism that exists in everything. Her work blurs the lines between what we claim to be objective and subjective, illusion and reality, truth and interpretation. Alia explores cultures, conflicts and borders through the mediums of photography, textile and the processes of making each. Her projects have taken her to Mexico, Uzbekistan, Indonesia, Vietnam, Japan, Mongolia, India and Kenya. Alia holds a BA in Studio Art and Middle Eastern Studies from Wellesley College and is currently based in Los Angeles and Marrakech.

Alva Willemark (Sweden)

Alva Willemark, born 1988, lives and works in Stockholm, Sweden. Her work mainly focuses on physicality and often investigates intimacy, authority, trust and control in various types of public participation and unspoken agreements, with interest in interaction and affection, she explores the minds of the body and an "in-between-humanity language".

Aly Sirry (Egypt)

Without any formal training in art, Aly Sirry regards his work as a personal meditative undertaking. He attempts to engage the viewer by diverting attention away from dissonant ambient noises and contriving a zone for calm reflection. A zone that Sirry uses to provoke and subvert.

Amaro Abreu (Brazil)

Amaro Abreu holds a degree in Visual Arts and he has been working with wall painting and urban art since 1998. Amaro has painted in Brazil, Argentina, Chile, France, Germany, Mexico, Paraguay, Spain and Uruguay - and he is now working in Egypt for the first time. He also has experience in the development of community projects, including working with Brazilian indigenous children and developing a project at Canoas central prison. In 2016, Amaro published his first book with his work and writings about his artistic journey.

Amina Kadous (Egypt)

Born in 1991 in Cairo, Amina Kadous is a Cairo based artist. She received her Bachelor in Fine Arts from Tufts University and The School of the Museum of Fine arts in Boston. She has exhibited in London, United States and South Africa and participated in group exhibitions in Cairo. Her art is always in flux and she says, "I search for what has gone and what has yet to come; what is hidden, what is missing and what has been lost."

Amina Zoubir (Algeria)

Algerian visual artist, Amina Zoubir developed her art by favoring the positioning of who look is looked, reveals and deconstructs the body languages from popular myths of North Africa, she exhibited internationally in Dakar Biennale, Maxxi Museum Rome, Lagos Biennale, Casablanca Biennial, Addis FotoFest, Torrance Museum USA.

Amira Parree (Egypt)

(b. 1970, Egypt. Lives and works in Paris.) Amira Parree studied Interior and Furniture Design in Helwan University, Cairo. Three years later, she left Egypt to the Netherlands where she studied Graphic Design at Rietveld Academy in Amsterdam. Moving to France, she earned a Master Research in fine art from the University of Paris 1 - Sorbonne. Parree participated in several shows internationally in Cairo, New York, Amsterdam, Paris, Las Palmas and Dakar

Anri Sala (Albania)

Born 1974 in Tirana, Albania. He employs moving images and their soundtracks to probe historical ruptures and failures of language. Using a variety of platforms –video installation, sculpture, photography, performance and movie scores–, he explores non-verbal modes of expression through narratives or ideas. Anri Sala studied at the University of Arts (UART) in Tirana, after which he attended the École nationale supérieure des arts décoratifs in Paris. He completed his Postgraduate Studies in film directing at Le Fresnoy-Studio national des arts contemporains in Tourcoing, France. In 2001 he received the Young Artist Prize of the 49th Venice Biennial; he is the recipient of the Absolut Art Award 2011 and Prix Gilles-Dusein (2000). He has also been shortlisted for the Hugo Boss Prize (2002) and Preis der Nationalgalerie für junge Kunst (2005).

Arnaud Cohen (France)

Arnaud Cohen is a French visual artist. Since 2016 his work has been exhibited at Palais de Tokyo Paris, Rosa Lux. Platz Kunstverein Berlin, Untref Museum Buenos Aires, Tate St Ives, and was part of Venice Biennale' Swiss official program. Ongoing show at Nagel Draxler Cologne.

Aslı Çavuşoğlu (Turkey)

Born 1982 in Istanbul, lives and works in Istanbul. She received her BA in Cinema-TV at the Marmara University, Istanbul, TR. Her work examines the conditions under which cultural and historical facts are transformed, represented and interpreted by individuals. Aslı Çavuşoğlu takes on the role of translator, writer or moderator while raising questions not only about how history can be read, but who writes it and to what end. She looks for ruptures and gaps in the narrative, making room for new interpretations. While researching narrative and material constellations, objects forgotten or deemed lost are always emerging, bearing their untold histories. Recent solo shows include The Place of Stone, New Museum, NYC (2018); Red /Red, MATHAF Arab Museum of Modern Art, Qatar (2016); The Stones Talk, ARTER, Istanbul, (2013); Murder in Three Acts, Delfina Foundation, London (2013).

Azza Ezzat (Egypt)

Azza Ezzat, a Cairo based visual artist. She is interested in urban observations. Between the formal governmental city and the informal community's reactions, Ezzat searches for hidden cities that are built by residents' impressions, Memories and dreams. Her practice involves deconstructed elements in multi-intersected layers. Through the work, a new city's map is emerged from gained impressions.

Brodebeck & de Barbaut (France)

Form a duo of visual artists working with photography and video. Working together since 2005 in Paris, they are graduates from the Ecole nationale supérieure de la Photographie, and were borders of the French Academy in Rome - Villa Medici 2016-2017. Their large format color works question the representation of reality through the exploration of time and space. Recipients of the HSBC Award for Photography in 2010, they were awarded the Prix Jeune création 2013, the Grand Prix international de la photographie de Vevey and the Prix de la Bourse du talent in 2009. Their works have been showcased in solo shows including the Fotomuseum Antwerpen, the Maison européenne de la Photographie, the Villa Medici, French Academy in Rome, the Institut français du Japon, The Chimney New-York; and group shows including the Grand Palais, the Kunsthalle Munich, the Venice Arsenal, the Rencontres de la Photographie in Arles, the Thessaloniki Museum of Photography, the Festival Images Vevey and the Kowall+Oddermat projects space in Miami. Their works are included in numerous private and public collections including the FMAC, Fonds municipal d'Art contemporain, the Bibliothèque nationale de France; the Museum of Photography Antwerpen, the Museum of Photography Thessaloniki, the Jenisch Museum of Fine Arts, the Pavillon populaire, the Nestlé collection for Contemporary Art, the HSBC collection for Photography, the Centre interregional de conservation et restauration du patrimoine.

César Meneghetti (Brazil)

The work of César Meneghetti is since the end of the eighties characterized by a profound interest on social issues and a constant enquire on forms of language. Usually, his work is in between video, film, documentary, conceptual research and photography, concentrated to the idea of identity, alterity, memory and borders. He exhibited in more than 40 countries: Biennale di Venezia (2013, 2011, 2005), X Sharjah Biennial, XVI Biennale of

Cerveira, MAXXI Museum (2015, 2016, 2017) SP (2010), MACRO - Rome (1999, 2009), MUBA – SP (2017), Festival di Locarno 51 and 55 (Cinéastes du présent), Festival di Venezia 66. and 69. (Venice Days), etc. FUNARTE Prize for Contemporary Art 2011, Brazil Contemporary Art Award 2010 (Bienal de São Paulo) Prize at the IV Interamerican Biennial of Video Art (Washington), Nastro d'argento (Silver Ribbon) 1996, 2004, 2009 (SNCCI) and Petrobrás Cultural Award 2002 and 2006. After 27 years in Europe, now he lives and works in Brazil.

Céline Burnand (Switzerland)

Céline Burnand is a visual artist living between Switzerland and Cairo. She mainly works with drawings, film and performances and is particularly interested in re-enacting gestures and drawing analogies between different times and places in order to question the meaning of symbols and rituals. For *Something else II* she is proposing a collaboration with Cairo dancers around the theme of the body freedom within the city landscape.

Dexter Fernandez (Philippines)

(b. 1984, Lives and Works in Caloocan, Philippines)

He is an interdisciplinary artist who works spawn from various sources including urban lifestyle, street art and found footage. Fernandez's practice ranges from paintings and drawings to murals, mixed media works and vintage photography-inspired posters from thrift shops. Through juxtaposition of religious iconography with pop imagery, children's drawings, tattoo motives and cut outs from adult magazines, Fernandez's eclectic compositions challenge the traditional definitions of high culture and fine art. By adding imaginary landscapes, patterns and creatures to found images, he explores the idea of found memories and appropriation.

Edgar Endress (Chile)

A George Mason University assistant professor teaching new media and public art. Born in Chile, he has exhibited extensively throughout the Americas, most recently in Museum of Contemporary Art MACBA Barcelona, Spain at the Land Art Biennial in Mongolia, and in *Pacific Time* at the Getty Museum. In 2015, in association with Provisions, he initiated the Floating Lab Collective, a team of interdisciplinary artists who deploy innovative art projects in collaboration with urban communities. His work focuses on syncretism in the

Andes, displacement in the Caribbean, and mobile art-making practices. He received his MFA in Video Art from Syracuse University. He has received numerous grants and fellowships, including from the Virginia Museum of Fine Arts, the NEA and the Creative Capital Fund. / Research statement: With my research, I attempt to develop a platform to question notions of representation and forms of dominance and resistance through the methodology of art making. In my work, I integrate aspects of contemporary critical discussion about the art practice, particularly with non-western manifestations that includes popular culture, carnival, and indigenous perspectives and postcolonial theory. In these contexts, intervention in a public space is central to engage with these ideas of representation, participation and inclusion of community.

Emad Abd Elwahab (Egypt)

Graduated from the Faculty of Fine Arts 1998 and studied art in Academy of Fine Arts in Rome-Italy 2002-2004, Ph.D.in Philosophy of Fine art from Faculty of Fine art 2014, has received the - State Prize for Artistic Creation (Grand Prize of Rome) 2004,Great Biennale Award (Golden Lamb of Alexandria) Alexandria Biennale 23rd 2005- State Prize of Encouragement in the arts (painting- Arab Republic of Egypt) 2007.

Emilio Vavarella (Italy)

Lives and works in the United States. Vavarella is an artist whose work conjugates interdisciplinary theoretical research and experimental media practice. His work tackles the relationship between subjectivity, non-human creativity and technological power, by using and misusing both emerging technologies and more traditional media. Recently, he has produced fragmented installations composed of images, artefacts, and devices open to complex and non-linear interpretations. Vavarella has exhibited in many of the most important media art festivals as well as international museums and foundations, including: MAXXI - Museo Nazionale delle Arti del XXI secolo; MAMbo – Museo d'Arte Moderna di Bologna; The Photographers' Gallery; iMAL; Tokyo National Art Center; Laznia Center for Contemporary Art, Museum of Contemporary Art Vojvodina; Villa Manin and Museo Nacional Bellas Artes di Santiago. Vavarella is currently working towards a PhD in Film and Visual Studies and Critical Media Practice at Harvard University.

Erik Malmsten (Sweden)

Erik Malmsten works and lives in Stockholm, Sweden. His works mainly focuses on inner and outer space and inner and outer bodies, with a red tread on object thinking, with the object being something psychological.

Dalila Dalléas Bouzar (Algeria)

Born in 1974 in Oran, Algeria. She lives and works in Bordeaux, France. In 2016, she is selected to participate in the Dakar Biennale international exhibition curated by Simon Njami and she had her first solo show at Galerie Cécile Fakhoury. In 2017, she won the prize "L'Art est Vivant", Art Paris Art Fair. Her works are included in important collections such as: FRAC Marseille, Fondation Lazaar, Museum Staro Selo, World Bank Foundation

Fady Melik (Egypt)

Fady Melik is a visual artist who captures energies of people, places, causes, moments or purposes into forms of psychedelic art. His artwork and designs are developed based on intentions and trust in his own intuition.

Faisal Samra (Saudi Arabia)

Born in Bahrain of Saudi nationality, Faisal Samra graduated from Ecole Nationale Supérieure des Beaux Arts in Paris, France, currently lives and works as full time multi-media artist, between Bahrain, Saudi Arabia , Paris and Spain. Samra's works are held in numerous private and public collections including: The British Museum; Institut du Monde Arabe; The Jameel Art Foundation; Almansouria Foundation; and K. Shoman Foundation.

Glenda León (Cuba/Spain)

Glenda León (Havana, Cuba, 1976). She graduated from New Media Academy, Cologne, Germany, in 2007. Her work expands from drawing to video art, including installation, object, sound and photography.

Goran Hassanpour (Sweden)

Goran Hassanpour arrived in Sweden as a political refugee because of his father's involvement with a guerrilla movement in Kurdistan. Hassanpour's works deal with

memory, childhood, and issues relating to his family's forced exile. Working with many different types of material, the result is often visually stunning. Hassanpour received an MFA from the Academy of Valand 2008, Gothenburg. Selected exhibitions: Momentum Biennial, Moss, Norway (2013), Something Else, OFF Biennale, Cairo, Egypt (2015), Artistic Territories, Bohusläns Museum, Sweden, (2018), Missionen, Gagnef, Sweden (2018).

Guerrilla Girls (United States)

Since their start in the first half of 1980s, the activist group Guerrilla Girls have been exposing discrimination, especially regarding gender and race issues, in the art world. Along the decades, other related topics mingled those and politics, corruption and different kinds of minorities are present on their work as well. The main medium chosen by the group to communicate their ideas were posters: with the use of marketing guerrilla tools, they spread their word easily around cities, reaching a high number of people everywhere. From SoHo, New York, to the world, their voice reach the streets of Cairo for the first time and invite the visitors to spread it too. After 30 years since the creation of this piece, the Guerrilla Girls message is, sadly, still updated.

Hady Boraey (Egypt)

Hady Boraey is an independent visual artist. Lives and works in Alexandria. He received a Bachelor's degree from Faculty of Fine Arts 2005, earned the Master Degree 2011, Ph.D. 2015, currently works as a lecturer at Graphic Department at Faculty of Fine Arts, Alexandria University. Starting with the traditional Media, Boraey done a number of remarkable paintings and drawings, In addition, he done many experiments with the digital media, short videos, sculptures, installations, photo-grams, ending with introducing all these experiments with a subjective critic researches. Boraey's work can be found in Canada, Belgium, Italy, Spain, Jordan, UAE, UK and Egypt.

Hana El Beblawy (Egypt)

Hana El Beblawy studied visual art and architecture at the American University in Cairo (AUC). She is a research-based visual artist who tackles the topics of memory, cognition and forgetting in her work and undertakes archival research to create artworks that question the evidence of history. She has been involved in the organization of the Downtown Contemporary Art Festival Cairo (D-Caf) and has collaborated with various

international artists and curators, including German curator Berit Schuck and Romanian artist Manual Pelmus. Her work was exhibited in the Roznama 5 exhibition (2016) organized by Medrar for Contemporary Art and she has taken part in various other group exhibitions for contemporary art in Egypt. In parallel to her art, El Beblawy works at Art D'Égypte in the field of art curation and management.

Hana El-Sagini (Egypt)

In her work, Visual Artist Hana El-Sagini continuously investigates the impact of loss, human memories and remembrance through time. Growing up in a family of artists from different disciplines, she was fortunate to be tutored by her father since childhood and later received independent studies in Barcelona. Both deeply influenced El-Sagini's art career as she continuously strives to explore, combine and merge different disciplines in her work

Hanna Wildow (Sweden)

Lives and works in Stockholm, Sweden, with a desire for interspaces, breakages and gaps. She searches for warped spaces and errant narratives through interdisciplinary works and performative inquiries; text, sound, printed matters, video and performances that often overlap in spatial installations.

Hamdi Attia (Egypt)

was born in Egypt, lives and works between Cairo and Chicago. His work examines the relationship between cartography, geography, the body, and power — using video, mapping, painting, and sculpture. Studied at the College of Arts in Cairo and received his MFA at the University of Pennsylvania.

Hantu (France)

(Weber+Delsaux) is a French artist-duo working on the subject of attachment to the territory and territorial identity fiction in the era of globalization. Their work concerns Performing Arts, by staging/setting in situation the body, observing identity and memory operations. Their performances in an anthropological and sociological approach lead them also in the Mentawai archipelago (Indonesia), on the Sámi island of Vardoe (Norway), in Finnmark during salmon and reindeer migrations, to visit the Innu of

Saguenay or the Lower North Shore of St Laurent (Natashquan ...) or the Inuit in Nunavik (Kuujjuaq and Kangiqsujuaq). Holder of the Chair of Contemporary French Studies (Canada 2016-17)... They have performed and exhibited in France (Palais de Tokyo, Maréchalerie-Versailles, Musée de la Chasse et de la Nature, Friche de la Belle de Mai, Nuit Blanche...), Luxembourg (MUDAM, 3CL), Indonésia (IKJ), Russia (St Pétersbourg Repine Institute), Portugal, GB, Canada, Norway, Taiwan, Japan...

Hazem El Mestikawy (Egypt/Switzerland)

born in Egypt 1965, BA of Art Education from Menia University, participated in several group and shows from 1989 till now, held several personal and solo exhibitions since 1991 till now in Egypt, Switzerland, Austria, Germany, Japan, Sharjah, Doha and Dubai. In 1998, he moved to live between Switzerland and Austria, until 2014 he moved back to Egypt between Cairo and Alexandria where he lives and works now.

Izabela Maria Uchman (Poland)

Izabela Maria Uchman is a Cairo-based Polish artist. She earned her master's degree with distinction from Academy of Fine Arts in Warsaw (2002). Fascinated by Arabic language and cultural connections, Uchman has participated in numerous projects exploring calligraphy as a tool of artistic expression.

Izumi Chiaraluce (Italy / Japan)

An artist from an Italian/Japanese background, who works in different media; drawing, painting, installation and short films. She has exhibited internationally in solo and group shows in museums and galleries including: Galerie du Jour Agnes b. Paris, Annina Nosei gallery New York, Macro Contemporary Art Museum Rome "Impronte", Mamco Contemporary Art Museum Geneva "yellow pages", Venice Biennale collateral exhibition "Poles apart poles together" Navy Museum Venice, Novosibirsk Museum Russia "temporary identities", "Geisai" Tokyo Big Sight Tokyo, Triennale Milan, CCCB Contemporary Culture Center Barcelona "Pandora's box", Hayward Touring/Focal point gallery UK "Outrageous Fortune", Palazzo delle Esposizioni Rome "quadratonomade", NTT data center Milan

Jay Yao (Philippines)

(b. 1980, Lives and Works in Manila, Philippines)

Jay Yao was raised with one foot in Vancouver, and the other in Manila. Yao did his thesis photography exhibit on Canadian-Asian identity at Hampshire College. After college, Yao moved to New York to further his skills as an artist focusing in photography. He currently spends the majority of his time in Metro-Manila. His works feature various terrains of local and international spaces that exhibit themes of identity in a modern society.

José Carlos Teixeira (Portugal)

Born in Portugal, José Carlos Teixeira is a visual artist, filmmaker, and researcher living in the United States. His research-based work involves video, installation, text and related photography. Through performative and participatory structures, he examines notions of identity, exile and displacement, addressing the limits and overlapping of personal and socio-political territories, physical and psychological spaces. The relationship with, and the representation of Otherness occupy a central role in his ethical and aesthetic materializations. In his socially-engaged practice, at the intersection of art, politics, cinema and anthropology, Teixeira is concerned with generating an encounter and framing the moment without absolute control of the outcome. He is open to what the situation and the participants have to offer, and interested in creating moments where co-authorship might occur.

Karem Ibrahim (Egypt)

Egyptian artist, born in Cairo 1969. A graduate of Cairo Art Academy, UEL and the Slade School of Art in London, he has participated in numerous international art shows.

Karim El Hayawan (Egypt)

A Cairo-based photographer and interior architect. Cultivating a passion for street photography, El Hayawan is continuously inspired by his hometown, Cairo, relentlessly seeking images that define the complexities of the ever-expanding urban metropolis

Katarina Ljöfström (Sweden)

(b. 1970, Stockholm) Light, perception and how we choose to interpret the outside world is a recurring theme in Katarina Ljöfström's video works, three-dimensional works and in-

stallations, as well as her belief in the image's inherent ability to create meaning, without the use of language/text. This doesn't necessarily mean that Löffström isn't interested in language: quite the opposite. Where the image is often analyzed through language, Löffström is more interested in approaching language through images. It is mainly its inadequacy and intangible qualities that interest her; several of her works serve as constructions or frameworks for capturing the elusive and volatile aspects of life and language. Katarina Löffström has received an MFA from the University College of Arts, Crafts and Design in Stockholm and works primarily with video, digital animations, audio interactivity, and sculptural installations. Selected exhibitions: The 7th Busan International Video Festival, Busan Korea (2010); 13th Festival de cinema independent de Barcelona, Spain (2013); Something Else, OFF Biennale, Cairo, Egypt (2015).

Katharina Lökenhoff (Germany)

Based in Essen, Germany, investigating the social responsibility of the artist by crossing borders. Developing of an artspace to have an exchange through art as a kind of spiritual and social nourishment.

Kerstin Honeit (Germany)

Born in 1977 in Berlin, lives and works in Berlin. Honeit's work is mostly research based. She employs different media, such as performance, video and photography. One of her central elements is the study of hegemonic images and visual structures within medial productions. She negotiates personal stories, issues of gender, identity construction and stereotypes; time and again, disembodied voices in film-dubbing and lip-syncing are made the subject of her videos, installations and performances. Selected Exhibitions 2018, And what about your ‚Good Morning, New World?‘, CAA Art Museum, Hangzhou; A Strong Desire, PS120, Berlin; Architecture of Segregation / Swinger (Solo Show with Paetzung-Hertweck), Bärenzwinger, Berlin; Lesbian Visions, Schwules Museum, Berlin; We can't come from nothing – eight strategies of undoing borders and rethinking identities, Haohaus, Taipei

Laurence Bonvin (Switzerland)

Laurence Bonvin is a Swiss photographer and filmmaker currently based between Berlin and Switzerland. Her documentary based work is dealing with questions regarding the

future of cities, the architectures of power, informal economy and urban segregation. She is associated professor for photography at Ecal (University of Art and Design, Lausanne, Switzerland) since 2002.

Lamia Maria Abilama (Lebanon)

Lebanese-Brazilian photographer Lamia Maria Abillama grew up during the Lebanese Civil War (1975-90). She holds degrees in advanced legal and diplomacy studies from the Sorbonne and Tufts University. But she soon found that photography and the arts are her true calling. After graduating from New York's International Center for Photography in 2006, she embarked on several series of portraits that led to assignments from leading publications including the New York Magazine, Fortune and the New York Times. She also took finalist places at the London International Creative Competition, the Lucie Awards, New York Photo Awards and the International Photo Awards. Her work has been exhibited in Germany, France, Italy, the United States, Belgium, Brazil, Lebanon and Dubai. Abillama's work was selected as one of the leading ten works at the FotoFest 2010 Houston Biennial and among the 20 photographers to watch in 2013 by the British Journal of Photography. Her work is now part of the collection of the Museum of Fine Arts in Houston, of the Intrepid Sea, Air and Space Museum in New York, of the Museum für Kunst und Gewerbe in Hamburg and in private collections.

Lavar Munroe (Bahamas / US)

(b. Nassau, Bahamas 1982).

Munroe earned a BFA from Savannah College of Art and Design (2007). In 2010, He represented the Bahamas at the Liverpool Biennale. He earn a MFA from Washington University in St. Louis (2013), which was immediately followed by tenure at Skowhegan School of Painting and Sculpture (2013). He was awarded a Joan Mitchell Foundation Painting and Sculpture Grant (2013). In 2014, Munroe was awarded a Postdoctoral Fellowship at the University of North Carolina at Chapel Hill, where he was later recognized with the Postdoctoral Award of Research Excellence (2015). In 2015, he exhibited in the 56th Venice Biennale, curated by Okwui Enwezor. He then participated in the 12th Dakar biennale (2016), curated by Simon Njami. Munroe was the recipient of the Josef and Anni Albers Foundation: THREAD Senegal residency (2017). He was selected for Prospect New Orleans 4 (triennial) curated by Trevor Schoonmaker. Munroe is the

recipient of the Distinguished Alumni Award from Sam Fox School of Art and Design at Washington University in St. Louis (2017-18) and is currently an artist in residence at Headlands (2018). Munroe's work has been exhibited in institutions such as The Mildred Lane Kemper Art Museum, the Orlando Museum of Art, the National Art Gallery of the Bahamas, the Nasher Museum of Art, the Contemporary Art Museum of Raleigh, the SCAD Museum of Art, Museum of Contemporary African Diasporan Arts (MoCADA) and upcoming at the Museo Nazionale delle Arti del XXI Secolo (MAXXI), and The Meadows Museum, among others.

Linda Tedsdotter (Sweden)

Her artworks can be site-specific or related in some other way to the situation and the context they form part of. There is frequently an element of surprise in her work and also an element of deliberate manipulation or illusion that intends to intensify the presence and self-awareness of the viewer. It's ultimately through the body that the visitors get the concept of the artwork Tedsdotter is transferring us. Tedsdotter also work as an independent curator. Tedsdotter's works have been shown in several museums of modern art, festivals and galleries, such as the Kaohsiung International Arts Festival in Taiwan (China, 2003), the Museum of Contemporary Art in Zagreb (Croatia, 2004), Moderna Museet in Stockholm (Sweden, 2006) Palais de Tokyo in Paris (France 2013) and OFF Biennial Cairo (Egypt 2015).

Luiza Prado (Brazil)

Luiza Prado (b. 1988 Guaratingueta, Sao Paulo/BR) . Prado is a transdisciplinary artist. Her research is on artistic intercession in cognitive and neural system, specifically with the use of photography, noise and performance. She speculates the recovery of molecular memory and psychological treatments of traumas with the use of art, and the use of the same in experiments related to physics and electro-acoustic starting from the theory of the "camera obscura".

Mai Al Shazly (Egypt)

Mai Al Shazly is an Egyptian visual artist working with photography, video, and installation. Through her art practice, Mai focuses on the psychology of human behavior and it

relationship to surrounding environmental (e.g., city's size, urban density, location) and political issues (e.g., regimes stability and authority).

Manohar Chiluveru (India)

Born in 1970 in Warangal, India. His practice ranges from painting to sculpture, site specific installation, performance and video. The works of Chiluveru explore the relationship between individual identity, social relationships and, world changes. The loss of social cohesion is one of the possible effects of the fast social changes, which people are experiencing all over the world in these years. According to him, his very first artistic influence came from the Kakatiya temples and gateways in the region of Hyderabad, which were already mentioned in XIII century by the Venetian traveller Marco Polo in his book *Il Milione*. The discovery of historical European Avant-gardist artists of the first part of XX century, such as Pablo Picasso, Alberto Giacometti and Wassily Kandinsky, played an important role during his artistic training. Although his painting is direct and spontaneous, Chiluveru consciously tends to explore all the physical possibilities of paint, using indistinctly different styles and techniques. His site-specific installations and the life-size figurative sculptures generally explore the relationship between individual identity, social relationships and, world changes. Like primate cavemen lost on the edge of a transmuting world, the walking men of Chiluveru remember us the danger of living in a hyper-modernizing world.

Markus Öhrn (Sweden)

Born 1972 in Sweden. He lives and works in the small village of Niskanpää in northern Sweden and in Berlin. He graduated from Konstfack in Stockholm in 2008 and works with video, sound installations and performances. In his video installations, he often works with existing material, such as in the 49-hour, 13 minute-long film *Magic Bullet* that is a chronological montage of all the archived film scenes cut by Swedish film censors from 1911 to 2011. With the theatre groups *Nya Rampen* and *Institutet*, in his performances Markus Öhrn starkly explores the mechanisms of repression in a middle-class family. His first theatre performance *Conte d'Amour* was awarded the 1st price at the *Impulse Festival* 2011 in Germany. In 2015 Markus Öhrn started to work with place specific performances in series, e.g. the *Azdora* project, a Black Metal/Noise band with Italian housewives, or the performative advent calendar for *Volksbühne* in Berlin in December 2015.

Mariagrazia Pontorno (Italy)

She lives and works in Rome. Since 2004 she has taught Multimedia Installations at the Accademia di Belle Arti. She builds lifelike settings inspired by a poetic vision, spaces where the borders between fiction and reality are lyrically blurred. Her research focuses on the use of 3D animation, in order to create images that recall everyday life and the passage of time. The 3D medium is ideal to evoke visual paradox: all that seems to be familiar and suddenly becomes distant, extraneous, and uncanny. In her most recent works, the intersection between reality and fiction, archival material and digitally reconstructed images has become more complex. In her own words: "I am happy to live in this historical moment, which is so unpredictable and has been endlessly duplicated thanks to the digital reproducibility of images. You can genuinely find visual avant-gardes in the uninterrupted flux of news crowding information portals". Her work has been exhibited in Italian and international museums, including MAXXI in Rome, MACRO in Rome, the Biedermann Museum in Donaueschingen, the Stadtgalerie in Kiel, MLAC in Rome, Museo di Castel S.Elmo in Naples, Art Center di Thessaloniki, Museo RISO in Palermo, as well as in galleries and non-profit venues such as Monitor in Rome, Lithium Project in Naples, Murat 122 in Bari, ISCP in New York, HSF also in New York, Fondazione Noesi Studio Carrieri in Martina Franca, Passaggi Arte Contemporanea in Pisa, and Casa Musumeci Greco in Rome.

Marta Roberti (Italy)

She is a visual artist best known for her hand drawn video animations and drawing installations. She was educated in the University of Verona where she received her MA in Philosophy of the Language in 2002; she received a second MA in Cinema and Video at The Brera Art Academy in Milano 2007. She lived some years in Asia because of her interest in Eastern Philosophies and how Western identity arises from what it defines 'other' than itself: East, animal, nature, exotic and pre-history .Her major exhibitions: Scarabocchio, Kuandu Fine Arts Museum of Taipei Taiwan(2014), Portrait Portrait, Taipei Contemporary art center (2017), Regeneration, Museum of contemporary art in Rome (2012), Fine Art Italian Academies project for Venice Biennale (2011).

Marwa Abdallah (Egypt)

Marwa is a freelance photographer who is passionate about documentary and street photography. Giving the refugees a voice through photography to tell the world their stories has always been her dream. She started in 2015 by documenting the school life of African children refugees living in Cairo. In 2017, Marwa went to a refugee camp in Greece to document the stories of the refugees living there.

Mattias Norström (Sweden)

Mattias Norström is a visual artist and founder of a music and art festival and an art space in Dalarna, Sweden. Through video, sculpture, installation, performance and public art, his work explores the exchange between local craft traditions and contemporary culture within visual representation and perspectives on class. Through poetic language and humour, Norström's art composes thought-provoking and contrasting situations. There is a sense of immediacy in Norström's work, which is often site-specific and recurs to the rhetoric of humour. Norström studied Visual Arts at Valand Academy in Gothenburg, Sweden. He has exhibited internationally and in Sweden, in such venues as Sergels Torg/ Kulturhuset Stockholm (2017) and in Bohusläns Museum, Uddevalla, (2018). In 2016, ICIA Gothenburg commissioned a public artwork, *Du gamla, du fria*.

Mauro Bordin (Italy)

Mauro Bordin, is born in Padua, Italy. He's graduated at Accademia di Belle arti in Venice in 1992. He exhibited his artwork in the 54th Biennale of Venice, Italy. In 2001 he has a residence period during two years, at the Cité Internationale des Arts, in Paris. His work is an investigation into the relationship between man and environment. The conflict between the self and the other. Between the individual and society, between the life and death. His paintings are staged, sometimes dramatic, sometimes ironic of this conflict. My work explores processes of transformation—the transformation of raw materials into the stuff of art, the transformation of human beings wrought by travel in time and space, the transformation of past experiences refracted through the lens of memory and history. I have been particularly interested in how evocations of time and place and experiences of literal and metaphorical travel have the power to transform individual and collective identities. A recurring feature of my paintings, installations and mixed media pieces is the use of raw materials—sand, charcoal, wood, spices, sand and wax— chosen both for their

association with rural southern Egypt, where I grew up and for their suggestion of primitiveness. Moreover, such elements provide a fertile ground for probing the ways in which the transformation of raw materials into art both mirrors and diverges from the transformations wrought on humans by the effects of time and space. Art is one of the many places in which the natural history and human history intersects to produce new histories, new elements and new constellations of meaning.

Marco Raparelli (Italy)

is a visual artist, video maker and works with drawing, video and installation. He studied at the Academy of Fine Arts in Rome, video animation at Loughborough College of Art (UK) and painting at Accademie de Beaux Art, Brussels, lives and works in Rome. Among the many exhibitions in which he has participated we remember: "La scrittura degli Echi", MAXXI, Rome, curated by NERO for independent project by Hu Hanru, "There is no place like home", Rome (2014) Time being Time, Museum of contemporary Art of Banja Luka, Republic of Srpska, curated by Bjorn Hegardt (2014), "Cosa Succede" - A Line Describing a surface, Museion, Bozen, Curated by Frida Carazzato (2013), "Re-Generation", Museum Macro, Rome, curated by Maria Licata and Ilaria Gianni (2012), "Ceci nes't pas du cinema", cinema Massimo, Castello di Rivoli, Turin, curated by Marcella Beccarla and Marianna Vecellio (2011), "I just want to be loved", MAGA Gallarate (MI), curated by Gaby Scardi (2011), "When In Rome", IIC, Hammer Museum, LaxArt Los Angeles curated by Luca Lo Pinto (2011), "Mutiny seemed a probability", Fondazione Giuliani, Rome curated by Adrienne Drake, Flow, Kunstraum Kreuzberg in Bethanien, Berlin, curated by Bjorn Hegardt (2010), "Luoghi per eroi," Via Nuova Arte Contemporanea, Florence curated by Lorenzo Bruni (2008); "Screening," Haunch of Venison London (2008); "A,B,C,D,M,N,Z," Fondazione Bevilacqua La Masa Venice curated by Chiara Agnello (2008); "One of these things is not like the other thing," Galleria unosunove Roma curated by Raimundas Malasauskas (2008); "Sarah's Journey" Section of the 7th Bulgarian Biennial of Contemporary Art in Varna, Bulgaria curated by Lorenzo Bruni (2008). Solo shows include: "Pina ti amo Catania," galleria Ugo Ferranti, Rome (2005), "Il Futuro non e' piu quello di una volta," Galleria Umberto di Marino, Naples (2009), "Look mommy I scribbled", Exelettronica, Rome (2012), "Welcome to the Rest of your Life", galleria Umberto di Marino, Naples (2013).

Mohamed Elganouby (Egypt)

Mohamed Elganouby [Qena, Egypt, 1965]. He graduated from Faculty of Arts and Education, Minia University in 1988. His artworks have participated in several local exhibitions and international biennales starting from 1997 till the present, winning multiple prizes and awards.

Mohamed Monaiseer (Egypt)

Mohamed Monaiseer is an artist giving body and form to immaterial phenomenon, from mysterious narratives to emotional triggers. His work layers science, spirituality and stories, as he draws inspiration from natural processes, alchemy, metaphysics, parapsychology, as well as oral histories. Painting and drawing with ink and acrylics on scraps of fabric, he includes found objects to present compelling, mysterious narratives in his displays. Much of his practice springs from a fascination with old things - artifacts and icons. The material plays an important role in Monaiseer's work, as he collects fabrics and items as tokens from the stories he comes across. His replication of an aged fabric from a burial shroud often serves as his canvas and allows him to transcend time. The old is resurrected and the new is made to age, bypassing the corrosive nature of time. He taps into the history of items, evoking iconography and their emotional triggers, and de-contextualizing them. Strings of familiar inscriptions devoid of meaning evoke runes and incantations that invite deciphering. The extensive handiwork is to the artist akin to rituals, with repetition turning them into meditations. An element of obsession and immersion is palpable in his work, which stems from the moment he identifies with a story and its elements, and his process that's similar to role playing.

Miler Lagos (Colombia) 1973, Bogotá

His work focuses mainly on sculpture, without being strictly defined by this art media. In his work, the use of matter is linked to the observation of nature and the cultural phenomena that take place there.

Nevine Farghaly (Egypt)

Holds a Bachelor's degree from the Faculty of Applied Arts (1997) as well as both a master's degree (2001) and a PhD (2007) from Helwan University where she is currently a professor. Farghaly focuses on producing sculptures that include figures and animals

as well as sculptures with interactive kinetic movement. She produces work on various scales, small works that include tens of intricate pieces are not too dissimilar from her larger often life size installations of metal parts. Farghaly has taken part in many exhibitions both in Egypt and abroad including the Venice Biennale in 2010, and the Peking Biennale in 2017.

Nicolás Fryd (Spain)

Nicolás Fryd. 1973. Artist. Facilitator of artistic development. Soul diver. Influenced by the power of plants.

Noha Nagui (Egypt)

Born 1970 in Alexandria, made several solo exhibitions such as “Cairo International Biennale” (1996), “Dakart International African Art Biennale” (2018), and “The Cashette group exhibition” (2018).

Nourhan Maayouf (Egypt)

Nourhan Maayouf (b.1990), a self-taught Egyptian visual artist using the medium of photography and video. She relies on self portraits and performances, her practise is focused on the topics of home and relationships. She has recently won Absa bank l'Atelier grand award in South Africa, topping one hundred African artists in contemporary art.

Peter Puype (Belgium)

Working inside the field of the arts (galleries, musea, biennale, etc) as well as in the public sphere. The post-global environment is commanding us to bring critical questions and remarks on nowadays society. Artists have to bring their work in confrontation with the audience (outside the protected world of 'the art scene'). Puype is questioning the flat consumerism, marketing, propaganda and how we get manipulated.

Pierre Bismuth (France)

Born 1963 in Paris, lives and works in Brussels. The artist employs artistic practice as a tool for examining our perception of reality as well as our relation to culture and it's productions. The underlying aim of his works is always the same - to destabilize pre-established codes of perception and to push the viewer to become critical and

incredulous even when presented with cultural objects whose meaning appears self-evident. Pierre Bismuth uses the same method in manipulating diverse materials, he creates unexpected shifts in the everyday meaning of things in order to provoke a change in perceptual habits, thus opening the space for an understanding of the world beyond its constructed meaning. He is best known for being among the authors of the story for *Eternal Sunshine of the Spotless Mind* (2004), for which he won an Academy Award for Best Original Screenplay in 2005 alongside Michel Gondry and Charlie Kaufman. Bismuth made his directorial debut with the 2016 feature film *Where is Rocky II?*

Pillar Saltini (Italy)

Award winning artist, Pilar Saltini, is born in Italy. She studied at Accademia di Belle arti in Milan and graduated at Ecole des Beaux arts in Paris. In 2011 she exhibited her artwork in the 54th Biennale of Venice, Italy. The observation of reality through the memory is at the center of her artistic demarche. She is painter, sculptor and embosser.

Poornima Jayasinghe (Sri Lanka)

She is currently working as head of Art at the British School in Colombo and she is a co-founder and a director of the Collective of Contemporary Artists (CoCA). The first pioneering art organization in Sri Lanka bringing forth Art forms, such as public-space, socially-engaged and sustainable art forms and practices connected with mind society, and environment. In much of her work she shifts the focus from the creator of the work of art to what once had been the viewer. For her, art work to come to live interaction between the art work and the audience is vital, at this point Making art becomes a process rather than an object and art is no more a noun it's a verb.

Raffaele Fiorella (Italy)

Raffaele Fiorella was born in 1979 in Barletta. It makes use of different media, moving between installation, video and sculpture, exploiting the potential of digital art. Poised between poetry and ordinary life, his work acts between reality and fiction, recreating places of memory and illusion that could be translated almost into land-escapes: escapes from places, from real spaces, to take refuge in another world, fantasized, remembered or even simply simulated. In 2017 he is present at Italian Reflections at the Italian Institute of Culture in Cairo. In the same year he was invited by Christian Caliandro to exhibit for

the Opera Viva Barriera project in Milan on a 6x3 advertising poster in Piazza Bottesini in Turin. In 2016, Unodiuno reports on serigraphy from an idea by Vincenzo Rusciano in Naples. In 2015 he exhibited at the Pino Pascali Museum Foundation in Polignano a Mare in Syntesis curated by Rosalba Branà. In the same year he took part in the artist's residence BoCSart in Cosenza, curated by Alberto Dambruoso. 2015 is also the year of his personal exhibition Menzogna at the Ninni Esposito Gallery in Bari, curated by Marianna Agliottone. 2014 opens with the personal Fuoriluogo, at the Gallery Nuvole Arte Contemporanea, Montesarchio (BN) and continues with Duel at the Fondazione Museo Pino Pascali curated by Antonio Frugis.

Rana Ashraf (Egypt)

Rana Ashraf is a self-taught visual artist, whose current work moves between illustration, text and analog photography. Combining illustration and texts comes as a playful new medium for her to map and articulate everyday intimate encounters with multiple recurrent & overlapping themes; themes such as strangeness, language, divinity, injustices, grounded-ness and growth. She aspires to develop projects that incorporate animation, sound and dance. (and more illustration and text).

Rasha Amin (Egypt)

Amin earned a BFA (Helwan University - Egypt) in 2003. She has been working as visual artist - Graphic designer, she daringly experiments with different approaches and techniques to develop new ways to making art.

Reena Saini Kallat (India)

was born in Delhi in 1973. Based in Mumbai, her artistic practice spanning drawing, photography, sculpture and video engages diverse materials, imbued with conceptual underpinnings. She has widely exhibited at Institutions across the world such as Museum of Modern Art (MOMA), New York; Tate Modern, London; Mori Art Museum, Tokyo; Manchester Museum, UK; Kennedy Centre, Washington; Vancouver Art Gallery, Canada; Saatchi Gallery, London; SESC Pompeia and SESC Belenzino in Sao Paulo; Goteborgs Konsthall, Sweden; Helsinki City Art Museum, Finland; Tel Aviv Museum of Art, Israel; National Museum of Contemporary Art, Seoul; Henie Onstad Kunstsenter, Oslo; Casa Asia, Madrid and Barcelona; ZKM Karlsruhe in Germany; Campbelltown Arts Centre, Sydney;

Hangar Bicocca, Milan; Museum of Contemporary Art, Shanghai; IVAM Museum, Spain; Busan MOMA; Kulturhuset, Stockholm; Kunsthaus Langenthal, Switzerland; Chicago Cultural Centre amongst many others.

Riyas Komu (India)

Riyas Komu is a multi-media artist and an activist working towards reviving art education and developing art infrastructure in India. His critically acclaimed political works have been exhibited extensively in India and abroad, which include several key works that focus especially on the political and cultural history of Kerala. His works takes energy from social movements and political actions and are part of the larger narrative of the making and unmaking of artistic influences in society and also reflects the current issues in global context, mainly violence, displacement and conflict.

Robert Montgomery (UK)

Robert Montgomery brings a poetic voice and public interventionists strategies to the tradition of contemporary text art, and works across diverse media: billboard pieces, solar powered light pieces, fire poems, woodcuts and watercolors. He was the British artist selected for the 2012 Kochi Biennale and the 2016 Yinchuan Biennale. A monograph on his work was published by Distanz in 2015. Along with the architects Allied Works he was a shortlisted finalist for the UK National Holocaust Memorial in 2017 with the scheme exhibited at the V&A Museum in London.

Rodeina Fouad (Egypt)

Rodeina Fouad is a visual artists from Egypt, creating projects based on multi-media installations. Her art work arises from conceptual and research-based practices. Her work focuses mainly on archival, philosophical, historical and political issues. She's studied Visual Arts and Political Science at the American University in Cairo.

Romina De Novellis (Italy)

an italian performance artist, works and lives in Paris. Artistic work is on the concept of her body in terms of public processions or tableaux vivants, installed in urban spaces and followed by the gaze of passers-by. Through her body, her aim is to show and denounced

the social, political and cultural situation in the Mediterranean area, especially in the precarious human conditions that exist on the margins of society (related to migrants, lgbtq, women, employment, wide social networks, and family). Women, Saints, Daughters, Icons of everyday life, the protagonists of Romina De Novellis's work originate from her studies in anthropology and ethnomusicology.

Roxy Farhat (Sweden)

Roxy Farhat is a visual artist and director that mainly works with performance and video as mediums. Her work takes feminist and queer-feminist questions into account often in the light of contemporary popular culture. Farhat's practice involves collaborations with other creative, within themes such as social and political issues of gender, race, and migration. Roxy Farhat's artistic language draws from political messages and propaganda to commercial culture and kitsch, generating an expression that echoes absurdity, humor and sharp critique. Farhat studied Visual Art at University College of Arts, Crafts and Design, in Stockholm. She has performed and exhibited throughout Sweden. HUR, a documentary art film created in collaboration with immigrant youth activists, premiered at Southbank Centre, London (2017) and was commissioned by the Swedish Public Art Agency.

Ryts Monet (Italy)

Lives and works in Vienna. He studied at the University IUAV of Venice, where he graduated in Visual Arts. He took part in national and international art residency programs, such as FAR, Fondazione Antonio Ratti, Como (2016), RAVI, Residences Ateliers Vivegnis International, Liège (2016); BijlmAir, a residency program established by CBK, Flat Station and Stedelijk Museum Bureau, Amsterdam, (2015); Institute of Contemporary Art and International Cultural Exchange, Tokyo Wonder Site, Tokyo (2013); Fondazione Bevilacqua La Masa, Venice (2012); Fondazione Spinola Banna per l'Arte, Torino (2012). He was finalist in various national art prizes and in 2013 he won Premio Celeste, in the section Sculpture, Installation and Performance, with the work Black Flag Revival

Sandrine Pelletier (Switzerland)

Sandrine Pelletier lives and works between Switzerland and Egypt. For more than 15 years, her work has been inspired both by youth and the expression of raw energies (telluric forces, inertia and pressure, explosion and gravity). In her approach, revolt and ruin are a metaphor for each other and disruption is the synthesis and main focus of her research.

Saks Afridi (Pakistan)

Saks Afridi is a multi-disciplinary artist, born in Pakistan and raised in several countries; currently living and working in New York City. His art practice is two-fold: collaborative and personal. His personal work investigates the predicaments and perplexities of the life of an 'Insider Outsider'. This is the practice of achieving a sense of belonging while being out of place, finding happiness in a state of temporary permanence, and re-contextualizing existing historical and cultural narratives with the contemporary. His collaborative work has tackled themes around human rights, Islamophobia, drone warfare and social justice in general.

Sara Enrico (Italy)

Lives and works in Turin. Her work has been presented in institutions, galleries and independent spaces, including: Marsèlleria, New York; Galleria Doris Ghetta, Ortisei; PAV Parco Arte Vivente, Torino; TILE project space, Milano; Parco Archeologico di Ostia Antica; Galleria Tiziana di Caro, Napoli; Fonderia Artistica Battaglia, Milano; Les Instants Chavirés, Montreuil; Fondazione Sandretto Re Rebaudengo, Torino; Museo dell'Alto Garda, Riva del Garda; Galleria d'arte moderna e contemporanea, Torino; Fondazione Antonio Ratti, Como; Peep Hole, Milano. In 2018 she awarded New York Prize, supported by Italian Ministry of Foreign Affairs and International Cooperation and the Italian Ministry of Cultural Heritage and Activities and Tourism, the Italian Cultural Institute and the Italian Academy at Columbia University in New York, and she has been in residence at International Studio & Curatorial Program in New York. Sara Enrico is a co-founder of Laboratorio del Dubbio, a collaborative platform for artists, researchers and writers conceived in seven chapters in 2016. She has been member of Progetto Diogene, an international residency program (2008-2012).

Sara Niroobakhsh (Iran/Canada)

Iranian-born Canadian-based artist Sara Niroobakhsh, has worked as a professor in Tehran, and is internationally established for her performative and visual concepts that expose the feminine psyche. The inner dialogue of a woman's duty vs. desire is found in all of the art work including paintings, video arts, installations and performances.

Serj (Italy)

Was born in May 1985 in Bergamo (Italy), where he studied painting at Liceo Artistico Statale Giacomo e Pio Manzù. In 2005 he moved to Rome where he attended the painting course at the Academy of Fine Arts, from which he graduated with honours in 2009. His work takes shape through a progressive methodological analysis, both formal and linguistic. Installations, drawings, sound, videos, photography, sculptures converge with his theoretical research based on the concept of "the artwork as a machine having the dual function of matrix and result. The artist as a developer of paradigmatic machines". Since 2015 he lives and works between Berlin and Rome. He has exposed at Arma17, Funkhaus Berlin, Berlin, Germany; MAXXI (The Independent), Rome; Save Festival, Moscow, Russia; Operativa Arte Contemporanea Rome, Italy and in several other exhibitions.

Shayma Idris (Sudan)

Shayma Idris, is a freelance photographer and a dentist by profession. With the help of her mobile phone camera, she keeps on documenting her everyday life. She is an "Everyday Cairo" contributor, "Everyday Khartoum" founder and African photojournalist database member.

Sheherazade Lhadj Mohand (Belgium)

Sheherazade LHADJ MOHAND lives and works in Brussels, Belgium. After a brief stint at the Institut Saint-Luc in Brussels, she decides to dedicate herself to painting. Lhadj Mohand is currently studying painting at the Ecole des Arts of Braine-l'Alleud Belgium. She participates since 2014 in various group exhibitions. In 201 Lhadj Mohand exhibits at the 13th Biennial of Dakar in Senegal, "A new humanity" and at the Institute of the Arab World of Paris "An open eye on the Arab world". In October 2018 she is invited in residence

in Casablanca, Morocco, by the association Arkane and participates in the fourth edition of the exhibition "ArkaneAfrika".

Sherif El-Azma (Egypt)

(Born 1975, Manchester, U.K) is an artist living and working in Cairo, Egypt. Since 1997, his works range from single channel videos, installation , lecture performance and sculpture. He has exhibited in a range of venues in both the middle east and Europe. Exhibitions include the Townhouse gallery in Cairo, Ashkal Alwan in beirut, Gropius Bau Museum in Berlin, World Wide Video Festival in the Netherlands, TATE modern Gallery in London, Hau Theatre in Berlin, National Film Theatre in London amongst others. His works mainly deal with rediscovering representational languages through the deconstruction, and reforming' readdress of obvious formal discourses from the canons of historic representation, contemporary media, pseudo - science and specific moments in pop culture.

Sophia Lökenhoff (Germany)

(born 1989 in Essen) is a fine art student at Brunswick University of Art. Her artistic work is based on sculptural installations, drawings, photographs, costumes and performance art. Sophia Lökenhoff is working with her Alter Ego BA BA IAGA for which she creates magical prothesis and spherically settings in which the witch can perform her magic. What happens in between? What the relation between images, bodies and things is and how do they affect each other and time and space. Her artistic work is always a try to make the invisible visible.

Stefania Fabrizi (Italy)

lives and works in Rome. Personal and collective exhibitions Palazzo Esposizioni (RM) - Tokyo Museum - Parlamento Europeo Bruxelles - Museo del Corso (RM) - M.Khalil Museum, Cairo.Arte Italiana per il XXI secolo, Ministero degli Affari Esteri, (RM) -V. M. Hall, Calcutta - Artiste in Italia nel XX secolo (LC) - 2005: Quadriennale d'arte (RM) -Artisti Italiani e Cinesi a confronto, Padiglione Italia, Expo Shanghai. - Padiglione Biennale e Italia 54 .- Workshop Istituto di Cultura Italiano a Tripoli - Bienal Fin del Mundo, Buenos Aires - Museo Bilotti (RM) -Istituto Italiano diCultura al Cairo.

Stefano Cagol (Italy)

Italian artist Stefano Cagol faces global issues and hyper-objects, intersecting politics, ethics, science, history, ecology, forcing the limits of the engagement of public and institutions, including a transnational traveling process, playing in the public space. Among his recent participations: the Maldives Pavilion at the 55th Venice Biennale.

Theresa Traore Dahlberg (Sweden)

A visual artist and filmmaker that formulates and mediates engaging complex, narratives through sculpture, photography, and film. Her films narrate stories in the expanded field of documentary including themes such as representation of the other, by questioning how individuals, events and places are perceived, interpreted and understood. The artist pays attention to production, working conditions, workers identities and fates of life, creating art that reflects the complexity of class, women's roles, and post-colonialism. Traore Dahlberg studied 16mm experimental film at The New School, in New York and at The Stockholm Academy of Dramatic Arts. Later, Visual Art at The Royal Institute of Art in Stockholm. Traore Dahlberg has exhibited in such venues as Zeller van Almsick, Vienna, Austria (2018) and at Uppsala konstmuseum, Sweden (2018). Her film *The Ambassador's wife* (2018) was awarded the Tempo Documentary Short Award and shown at the Toronto Film festival (2018).

Tomasz Wendland (Poland)

An artist, curator and professor at the Academy of Arts in Szczecin in Poland. In 2008 he founded Mediations Biennale Poznan. His works have been exhibited in several museums and art festivals around the world

Valerie Oka (Ivory Coast)

A leading artist and designer, Valerie mixes different media in her creations: performances, installations, drawings, paintings, sculptures, furniture. She has also held various institutional positions, including President of the UNESCO Culture Commission for Côte d'Ivoire, President of the National Jury of Clap Ivoire in 2014, Vice President of the Pan-African Cultural Congress of the African Union since 2015, and Member of the Jury at FESPACO 2017. UNESCO is hosting her new virtual reality media installation "la Carte n'est pas le territoire".

Vinicius Couto (Brazil)

A creative director, stylist, artist and has found in performance a tool to expose his place of speech in the intention of awakening in the other new formats of reflection and understanding on the subject. At the center of his work is the question of the imaginary built upon non-normative bodies. In cinema, theater, fashion and the visual arts, he seeks to combat the daily reproductions of violence of which his (our) body is subject.

Youssef Limoud (Egypt)

Graduated from the College of Fine Arts, Cairo, 1987, and studied at the Art Academy in Düsseldorf in 1990 -1991. The artist is specially interested in the idea of the transformation of material. His work, in general, deals with the ephemeral, the passing reality, the sense of time, and the decay of things through time. Recently he won the main prize of the Dakar biennial, 2016. Limoud is also an essayist and writes about art for a number of periodicals and newspaper. Limoud lives and works between Basel and Cairo.

Zaina El-Said (Egypt)

A Jordan based collage artist, with major interest in mythology and ancient cultures. El-Said held solo and group exhibitions throughout the Middle East, Europe and Russia.

Zhala Rifat (Sweden)

A musician that works artistically across music and art. The musician 'Zhala' launched her genre-bending cosmic pop fused, with Kurdish Halparke music and dance moves. In videos, such as first self-titled album at Robyn's Konichiwa Records in 2015 and met with critical acclaim for its Holy Bubbles (2015), shot and directed in Los Angeles by Tony Karlsson, Zhala investigates the mechanisms that steer celebrity culture, fame, and constructions of identity. Zhala's practice involves collaborations with artists and directors such as Goldin+Senneby and Roxy Farhat. Zhala has performed extensively internationally in such art venues such as Momentum Moss, Norway (2015) and within the Goldin+Senneby exhibition at Tensta konsthall in Stockholm, Sweden (2016). Currently, Zhala will perform at 2018 edition of Athens Biennale in Greece

Yoko Ono (Japan / US)

Japanese Ono Yoko, in full Yoko Ono Lennon, (born February 18, 1933, Tokyo, Japan), Japanese artist and musician who was an influential practitioner of conceptual and performance art in the 1960s. In 1989 the Whitney Museum of American Art in New York City presented a retrospective of her work. Another retrospective, "Yes Yoko Ono," opened

***"BUT, WHAT IF IT DID
NOT HAPPEN?"***

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