Visual Arts Festival Damascus @ DEPO, Istanbul

June 14 – July 14, 2013

exhibition / video installation / installation / performance / round table

Madonna Adib, Amr Al Chalati, Akram Al Halabi, Sama Alshaibi, Basma Alsharif
Anonymous Syrian Exhibition, Artıkisler / Wastedworks Video Collective
Mouna Abo Assali, Collective No, Özden Demir, Róza El-Hassan, Barış Eviz
Sirine Fattouh, Foundland Collective, Paul Hage Boutros, Ipek Hamzaoglu
Khaled Jarrar, Nadia Kaabi-Linke, Katia Kameli, Christophe Katrib
Mazen Kerbaj, Elif Köse, Masasit Mati, Amina Menia, e. belit sağ
Maryam Samaan, Salah Saouli, Sharif Sehnaoui, Deniz Üster, Mayye Zayed
Programme

Exhibition, video installation, installation, performance, round table


Friday June 14

Opening, 6:30pm

Saturday June 15

Round tables, 5:00-7:00pm, 2nd Floor
“Artist-activist: social, political and collective practice in time of digital arts.”
Roza El-Hassan, artist and member of Syrian Voices collective (Syria/Hungary)
Ghalia Elsrakbi and Lauren Alexander, artists and representative of Foundland Collective (Syria and Cape Town/Netherlands)
Amina Menia, artist (Algeria)
Members of Artıkişler / Wastedworks Video Collective (Turkey)
Moderator: Charlotte Bank, researcher and curator

Sunday June 16

Workshop (in English and Arabic), 12:00-5:00pm, 2nd Floor / please confirm your attendance by mail to associationin@gmail.com
“Shoot your audience: activist film as a weapon.”
by Soudade Kadaan, director (Syria)

Performance, 9:00pm, ground floor
"Wormholes"
Mazen Kerbaj (inks and solvents) and Sharif Sehnaoui (acoustic guitar)
Launched in Damascus in 2010, the aim of the festival was to create a platform for meetings and debates focusing on contemporary visual practice in the Middle East and to encourage and facilitate exchange between young artists in Syria and the neighbouring Arab countries as well as their international peers. Thus, the program of the first edition comprised exhibitions, screenings, multi-media performances, lectures and talks.

When the Syrian uprising began in 2011, we were faced with the decision of either abandoning the project altogether or find another solution to continue our work. We opted for the second possibility and decided to change the format of the festival and let it become nomadic. We decided to approach different institutions and ask them to host us for a certain period, adapted to their programming and thus, the Visual Arts Festival Damascus was hosted by the International Film Festival Rotterdam in 2012, as part of the "Power Cut Middle East" program. In 2013 we are happy to present the third edition of the festival, the second in its current nomadic form, at DEPO in Istanbul.

A part of the program of the edition of 2012 was selected based on an open call for video works; in 2013, the entire program has been selected on the basis of a call for digital art works. We were happy to receive around 200 strong proposals from artists from the Arab countries and Turkey, of which we selected 30 works. The past years have been particularly turbulent, violent and stressful in most countries of the Arab world. These upheavals and the questions accompanying them have left their traces in the works of many artists of the region. The search for new definitions of social and geographical identities and roles, the need to create new notions of belonging and a general turn towards centering the human experience within artistic practice are themes discernible in these new productions. Many of the selected projects address important social issues and many have a distinctive activist character, expressed in the direct and frank language common to new online activist networks.

One of the most striking changes within the art scene in the Arab countries of the past few years is the change from art as a largely elitist practice (albeit often also socially engaged) towards a practice addressing and involving all social strata. This fact is closely related to the democratic character of online forums that have developed into important sites for artistic exchange since the beginning of the Arab revolutions.

It is our great pleasure to be able to offer a glimpse into this young, engaged and exciting art scene and to invite you to participate to the round tables and discussions with the artists proposed at DEPO during the two days following the opening and closed by an experimental audiovisual performance.

The Visual Arts Festival Damascus would like to thank our sponsors, Prince Claus Fund, the Danish Arts Council and Agial Gallery, Beirut for their support and DEPO for hosting us for one month of activities.

Charlotte Bank & Delphine Leccas
Curators
Madonna Adib

Tomorrow’s Farewell (Demain l'adieu)
2012, digital camera and computer animation, sound (French version with English subtitles), 2’

Love in time of war is a revolt: a revolt against fear, anger, perturbation, and the presence of death. The film has been written in the exploration of the complexity of how all these feelings intertwine and is visually interpreted to carry the echo of the experience of tumultuous times.

Born in Damascus (Syria), lives in Montreal (Canada)
Having graduated from the Faculty of fine arts in Damascus, Adib then received a BA degree in Film Animation from Concordia University - Mel Hoppenheim School of cinema. She works as a freelance editor and independent filmmaker.
“Calling things by their names. Just to remind ourselves that it exists by writing words or the names of what we see, no more.” Since the beginning of the revolution in Syria, Al Halabi is regularly posting pictures on social networks that are based on video found on internet, commented just by words. As a blind reaction in front of the horror, pictures disappear and allow just the place for the words to resonate as an echo in our minds.

Born in Majdal-Shams (Golan Heights), lives in Vienna (Austria).

Al Halabi graduated from the Faculty of fine arts in Damascus, then from the Academy of fine art Vienna. He has participated in several collective exhibitions in the Middle-East and in Europe.
Sama Alshaibi

Illumination (Noor)
2013, video, single channel, sound, 6’4

Re-tracing the mystical and historical importance of the desert, Alshaibi unearths its paradox as a metaphor and as a living presence, a place for establishing connection, disconnection and identity. The desert voices our search for meaning and connection within our own consciousness and with each other as interdependent peoples and nations from the region.

Born in Basra (Iraq), lives in Tucson (Arizona)
Having exhibited in over ten solo exhibitions, Sama Alshaibi has presented her multi-media artwork in numerous international institutions such as HilgerBROTKunsthalle (Vienna), the Arab World Institute (Paris), Bronx Museum (New York), Museum of Contemporary Art (Denver), MoMA (New York), and events such as the 24th Instants Video Festival (Mexico), Thessaloniki International Film Festival. Alshaibi is currently Associate Professor of Photography/Video Art at the University of Arizona.
Basma Alsharif

Father Than The Eye Can See
2012, video, single channel, sound (English version), loop, 13'
Production Sharjah Art Foundation and The Arab Fund for Arts and Culture

A woman recounts her story of the mass exodus of Palestinians from Jerusalem. The tale moves backwards in time and through various landscapes but the events are not being undone and the story has not been untold. “Farther Than The Eye Can See” is the tracing of a decaying experience told through words of a place that no longer exists.

Born in Kuwait, lives nomadically between Paris (France) and Chicago (USA).
Basma Alsharif regularly presents her work in international events and institutions such as the Arab World Institute (Paris), Manifesta 8, Sharjah Biennial where she received a Jury Prize, Video Brasil, Rotterdam Film Festival, Berlinale, Yamagata International Documentary Film Festival and the Palestine Film Festivals (London, Chicago, Boston and Ann Harbor).
Anonymous Syrian Exhibition

2011-2012, photograph, drawing, painting, etching printed on paper

For months now, the new generation of artists has been using internet and social networks, to testify of the reality of the situation in Syria, by posting videos, graphic designs, drawings, etchings, paintings and photos. Internet became then an important platform to distribute this production and to comment on the news, sometime with a particular sense of humor or even a twist of poetry.

The artists selected for the exhibition are active on the web and regularly presenting their artworks to illustrate and comment the actuality of the country. 30 pictures taken from Facebook printed to illustrate the work of activists, anonymous individuals or groups, representative of the current Syrian art scene. The exhibition has been presented in Europe in institutions such as New Art Exchange Gallery (Nottingham), La Fabbrica del Vappore (Milan) and Museo di Palazzo Poggi (Bologna).
“Ankara Resistance” describes the resistance of the people in the Dikmen Valley in Ankara since 2007 against the urban transformation in their neighborhood, planned to be transformed as residences for the upper classes.

Based in Istanbul and Ankara (Turkey)
Artişler / Wastedworks is a collective founded in 2007 by video artists, activists and researchers. It’s a platform aiming to discuss, collect, collaborate, produce and exhibit projects that question socio-political issues in the fields of media and digital arts.
Mouna Abo Assali and Amr Al Chalati

Propaganda
2012, stop motion-video, loop, sound, 2’22

The video proposes a reflection about propaganda, stereotypes and the manipulative role played by the media.

Born in Damascus (Syrie), lives in Beirut (Lebanon)
Abo Assali, graduated from the Department of Visual Communication at the Arab International University in Damascus, has filmed and directed two short films.

Born in Damascus (Syria), lives in Dubai (UAE)
Al-Chalati, graduated from the Department of Visual Communication at Arab International University in Damascus, is an artist, specialized in three-dimensional design, graphic design and animation.
Collective No

No
2013, video, loop, sound (Arabic with English subtitles), 3'28

Collective No is a group of artists and activists who launched a page on Facebook in February 2012. Inspired by the drawing of the famous Palestinian cartoonist Naji Al-Ali (1936-1987), the video is a part of a series of multimedia works presented by the collective.

The collective proposes to Syrian people to express their opposition by sending their own picture and message using the body to form the word "لا" that means "no" in Arabic.
In Istanbul, every day, thousands of trucks carries debris created by demolition to the periphery of the city and fill the old coal mines with displaced stories. Thus, the memory is measured by kilogram per truck: total 31300 kilograms, net 17950.
Between fantasy and reality, Ali, a displaced man, commences a reconstruction.

Born and lives in Istanbul (Turkey).
Graduated on Architectural Design in Bilgi University, Özden Demir is the co-founder of Video Tezgahı which shoots urban and architecture videos. She’s currently working on cinema and architecture in her doctoral research in İTÜ.
Róza El-Hassan

Share
2013, interactive installation (chair, desktop, computer)

El-Hassan spends many hours in front of her computer, sometimes all day, sharing the strongest images, artworks and documentary webpages she’s receiving. Counting the days on her Facebook timeline is formally connected to On Kawara’s conceptualism, but it is first at all, an exercise of self-discipline. From individual posts, personal stories and mood, day after day, her timeline becomes a collective story, the memory of a national history that she invites us to share.

Born and lives in Budapest (Hungary).

Róza El-Hassan is a conceptual artist, who creates drawings, objects and performances, and often works as theoretician and initiates or curates projects. Her work has been exhibited during several retrospectives at Kunstmuseum (Basel) and Mücsarnok/Kunsthalle (Budapest) and in solo exhibitions at Drawing Center (New York), Museum of contemporary art (Budapest), Venice Biennale, Hungarian Pavillon and several collective exhibitions such as at Mumok (Vienna), Sharjah Biennial, Haus der Kulturen der Welt (Berlin), Jeu de Paume (Paris) or Sao Paulo Biennial.
Barış Eviz

Lost (Kayıp)
2012, video, sound, 3’37

Through the streets and the chaos of a big city, a man is in search of his identity.

Born in Kurtalan, lives in Batman (Turkey)
Graduated from History Teaching Department in Dicle University, Barış Eviz works as a teacher and has been leading the cultural organization B-art. He has participated in several events such as the 3rd Canakkale Biennale.
Sirine Fattouh

Love Talk Part II
2009, video, sound (Arabic with English subtitles), 4’41
With the support of Ashkal Alwan.

Questioning the human vulnerability towards external conditions in regard to time and distance, Sirine Fattouh’s work presents a weightlifting athlete who, starting from his passion for sport and his relationship to the body and beauty, recounts his encounter with his wife and his definition for seduction.

Born in Beirut, lives between Paris (France) and Beirut (Lebanon).
Sirine Fattouh graduated from the École Nationale Supérieure d’Arts of Paris-Cergy and is also a PhD candidate in Arts at the University Paris 1 Pantheon-Sorbonne. She has exhibited her work in group shows and solo exhibitions such as Beirut Art Center, National Museum of Carthage (Tunisia) and Edge of Arabia (London).
Foundland Collective

Simba, The last Prince of Ba'ath Country
2012, video installation, double-sided video projection, sound, shelves, publication, 23'22/4'49

The publication was developed from a carefully selected set of propaganda images gathered from Facebook but originally created and distributed by the anonymous Photoshop makers of the Syrian Electronic army. These propaganda images have been traced on Google till their original sources. By combining the images, informational texts and a fictional interview with an image maker, the installation aims to formulate an impression and curiosity for the myth created by the “enemy” but also tries to understand the complex and sometimes surprising use and appropriation of found, digital imagery.

Based in Amsterdam
The collective was co-founded in 2009 by Ghalia Elsrakbi (Damascus, Syria) and Lauren Alexander (Cape Town, South Africa). Working on political environment, in the last year the collective’s focus has shifted to considering virtual environments (such as Facebook and YouTube) as public space environments with a political functioning, particularly in the Middle East. Their artistic medium is chosen in a project-based way (workshop, installation, publication) considering the audience and context to be a very important part of their work.
Three people are shooting with a gun. The picture neither reveals their identities nor what they are aiming at. The intensity and mystery of the image versus the sad poetic music leaves the viewer in a wondering state. The video debates a question without settling it.

Born in Beirut, lives between Gothenburg (Sweden) and Beirut (Lebanon).
Paul Hage Boutros finished his MFA at Valand School of Fine Arts and became a laureate for the UNESCO-Aschberg Bursary residency program at the National Art Studio (Seoul). His works were exhibited at Beirut Art Center, Rotterdam International Film Festival, SPLIT Film Festival, Rencontres Internationales Film Festival, and Swedenborg International Short Film Festival.
Ipek Hamzaoğlu

We Only Dream of Places
2012, 16mm film installation, loop, 3'

*We Only Dream of Places* brings out the problematic of access to the Turkish history after the alphabet reform in 1928. This piece tries to relate the sense of loss through untranslatability of language, in history and memory related to image and place.

Born and lives in Istanbul (Turkey).
While studying in Central Saint Martins, Ipek Hamzaoglu develops her practice around the body of knowledge and theory that has been written around national identity, documentary, archives and representation as well as boundaries of fact and fiction.
Khaled Jarrar

I.Soldier
2010, video, loop, 4'

A collective harmony is an important concept in the army. Observing the training of soldiers gave the artist the opportunity to discover the weaknesses of their individuality that reflects itself in spontaneous behavior that is far from any military order. He observed, re-observed them and photographed them until he penetrated into the individuality of each one.

Born in Jenin, lives in Ramallah (Palestine).
Working with photography, video, and performance, Jarrar participated in numerous events such as Art Basel, Sharjah Biennial, Barbican Art Centre (London), Queens Museum of Art (New York), London Film Festival. He is known for his symbolic and political intervention in Palestine such as check point exhibitions, Palestinian stamp or permanent Palestinian residency card.
No
2012, 2 channel video installation, sound (English), 4‘19
Co-produced by Liverpool Biennial and Kamel Lazaar Foundation.
Commissioned by the Liverpool Biennial 2012.

Showing a choir of Tunisian citizens inside an Anglican Church in Tunis and a chanting mouth, the installation presents the asymmetrical conversation between a crowd, without power despite their numbers, and the individual but impersonal voice of authority. The work focuses on the rigorous VISA process that many must go through in order to enter the UK and draws a parallel between these contemporary regulations and the Holy Inquisition.

Born in Tunis, lives between Tunis (Tunisia) and Berlin (Germany).
Nadia Kaabi-Linke’s practice can be read as a kind of documentary sculpture, creating an indexical relationship with the world and people around her. She has participated in group exhibitions at Museum of Modern Art (New York), Nam June Paik Art Center (Seoul), Liverpool Biennial, Herbert F Johnson Museum (Ithaca, NY), the 54th Venice Biennial, and Sharjah Biennial. Her works are part of several public and private collections including the MoMA collection.
Soudade Kadaan

Shoot your audience: activist film as a weapon.
Workshop (in English and Arabic)/ please confirm your attendance by mail to associationin@gmail.com

Starting from the screening of pictures realized during the past years in Syria, Soudade Kadaan will propose a discussion on different categories of activist films followed by a workshop using short films (maximum 5min), rushes and interviews brought by the participants.

Born in Paris (France), lives in Beirut (Lebanon).
Soudade Kadaan has directed and produced documentary films for Aljazeera Documentary Channel, UNDP, UNHCR and UNICEF. Her films have screened at several venues nationally and internationally and have received international awards such as the Martine Filippi award, URTI Grand Prix for Author’s Documentaries, Monte Carlo TV festival, the PriMed (CMCA, Marseille), TRT International Documentary Film award (Turkey) and the Muhr Arab Documentary award (Dubai International Film Festival). Currently, she is working on her first feature fiction film.
Katia Kameli

Untitled
2011, video, 2’22

Filmed in Algiers during the Arab Spring, the video refers to the situation of women in the Arab world and questions the idea of revolution. Here, it is a silent revolution, where the mute banners carry no slogans. Cardboard boxes strewn along a pavement are seen to form a peculiar assemblage. From this fragile architecture, a woman emerges who is soon joined by other women.

Born in Clermont-Ferrand, lives in Paris (France). Kameli’s work is closely linked to her personal experience of dual identities, exploring multiplicity and the ‘in-between’. Through video, photography, installation and drawing, she investigates intercultural spaces, intersecting identities and their construction. Her work has been shown internationally, such as Centre Georges Pompidou (Paris), French Cinematheque, Manifesta 8, Seville Biennale, Bamako Encounters, and Marrakech and Dakar Biennale.
Christophe Katrib

Messages from an Alien
2012, video, sound (English), 10’15

In a poetic and meditative story, “Messages from an Alien” conveys the inner thoughts of an extra-terrestrial who lands in a rural idyllic town on planet Earth. Images of his home planet intertwine with this new environment as he wonders around trying to make contact. Could the town’s many sculptures prove to be his only interlocutors?

Born in Clamart (France), lives in Beirut (Lebanon). Multi-media artist and musician, Christophe Katrib has been part of several collective exhibitions, artist workshops, residencies, and film screenings in Lebanon and abroad. Christophe is a Fulbright scholarship recipient and is set to pursue a 2-year MFA in visual arts in the USA starting Fall 2013.
Mazen Kerbaj and Sharif Sehnaoui

Wormholes
Improvised performance, live music and visual, 45'

"Wormholes" is an ongoing audio-visual project by Mazen Kerbaj (inks and solvents) and Sharif Sehnaoui (acoustic guitar). Performed live and in total improvisation mode, it's an attempt to alter a specific segment within time and space, hoping to open a corridor between two artistic disciplines, allowing them to give each other meaning. It is in many ways the outcome of over 12 years of artistic collaboration and understanding.

Born and lives in Beirut (Lebanon).
Sharif Sehnaoui is a free improvising guitarist. He has performed his music worldwide and played in many festivals such as Soundfield (Chicago), Mulhouse Music Festival; Club Transmediale (Berlin), Skanu Mesz (Riga) or Musikprotokoll (Graz). Along with Mazen Kerbaj he created the "Irtijal" festival contributing to the emergence of an unprecedented experimental music scene in Lebanon.

Born in Zabbougha and lives in Beirut (Lebanon).
Both musician and visual artist, Mazen Kerbaj published more than a dozen books and many short stories and drawings (L'Association, Dar el Adab, Internazionale, Le Monde Diplomatique). He is also one of the founders of the Lebanese free improvisation scene that organizes the annual "Irtijal" festival in Beirut. His work was exhibited both in solo and in collective exhibitions and for the past 10 years. Mazen Kerbaj has played and toured in solo and with various groups in the Middle East, all around Europe, and in the USA.
Elif Köse

Time, Space, Nature, Death (Zaman, Mekan, Doga, Ölüm)
2012, Digital printing on Dekota, 60x90cm

Close to abstract painting, the large scale pictures bring us on the edge of the city and its architecture.

Born in Adana, lives in Mersin (Turkey).
Elif Köse is a student in fine art at Mersin University. She has presented her work in several collective exhibitions.
Masasit Mati

Top Goon-Diaries of a little dictator
Episode 1: Beeshu's nightmares, 2011, 6’44
Episode 2: Who wants to kill a million?, 2011, 6’26
Episode 12: Peaceful, Peaceful, 2012, 5’12
sound (Arabic with English subtitles)

Top Goon-Diaries of a little dictator is web-based series composed of more than 30 short episodes of finger puppet theatre. Each episode expresses with black satire the artists’ collective’s criticism of the Syrian regime and its violence towards the population.

Based in several Middle Eastern countries, including Syria
The creative collective of ten young Syrian artists, actors and activists calls itself Masasit Mati, named after the straw used to drink Mati tea, a popular herbal tea in Syria, which is widely enjoyed in the country.
From 1953 to 1957, the Deputy-Mayor of Algiers Jacques Chevallier appointed the architect Fernand Pouillon to undertake building projects: social housing for the benefit of poor Algerians. At the same time as the launch of this “housing battle”, another battle breaks out, a far more fierce one: the Algerian War. Even if the images, realised by Chevallier’s collaborator, do not show this context, they depict the making of what would transform the face of the capital city.

Born and lives in Algiers (Algeria).

Working across installation, sculpture, photography, and drawing, Menia’s work actively questions our relation to architectural and historical spaces. She has shown her work nationally and internationally, including Museum of Modern Art (Algiers), Cornerhouse (Manchester), Museum of Contemporary Art (Leon), National Museum of Carthage, Royal Hibernian Academy (Dublin) and Sharjah and Pontevedra Biennale.
You loved her (sevdin onu)
2012-2013, video, sound (Turkish with English subtitles), 4'27

Women get killed by their (ex-)lovers, (ex-)husbands, or other men in their families on a daily basis in Turkey. The voice that speaks to these ‘loving ones’ is not simply something foreign to them; it is something ‘familiar’. This video is an attempt to peek at this voice, and the curious casual representations of this violence on TV.

The first day of Superman (supermen'in ilk günü)
2012, video, sound, 6'38

In Amsterdam’s Dam Square a man is struggling to close the gap between who he is and who he is supposed to be on that spot, he is trying to meet somewhere in between. We witness a 6 minutes of his transformation.

Born in Nazilli (Turkey), lives in Amsterdam (Netherlands)
e. belit sağ is a video and visual artist and performer and co-initiator of video-activist groups in Turkey such as VideA and Karahaber. Her work is primarily concerned with identity, politics, memory, and feeds strongly on popular culture.
Maryam Samaan

City in Love (La Ville amoureuse)

2013, video, sound, 3'50

A poetic video punctuated by Georges Perec's text “The Man Who Sleeps” that carries us along in a romantic and nostalgic ballad.

Born in Damascus, lives in Rennes (France)

Having graduated from the Higher Institute of Theatrical Arts in Damascus (scenography) then from the European College of Fine Arts in Rennes, Maryam Samaan received a master's degree in Performing Arts from the University of Paris III. She regularly presents her work during events organized in support of the Syrian revolution.
The year 1958 in Lebanon was marked by a crisis that lasted six months and made the deepgoing rifts in the society clear. During the operation termed "Operation Blue Bat", 14,000 US-marines land on the coast of Beirut. The war was not only fought with weapons but also through representational ritual. The result was a particular iconography that still today bears witness to the importance of self-representation in times of armed conflict.

Born in Beirut, lives between Beirut (Lebanon) and Berlin (Germany).
Salah Saouli received a Master degree from the University of Arts in Berlin, the First Award of "Blickachse 2006" (Germany) and the Honour Award of the Third Sharjah Biennale. Among others, his work has been shown at European Media Art Festival (Osnabrück), International Film Festival Rotterdam, Luleaa Art Biennial, Darat Al-Funun (Amman), and at Liverpool Regional Museum (Australia).
Narrating myths from an unknown future, Uster invokes vaguely familiar rituals from Anatolian folklore, intertwined with Middle Asian Shamanism and Islamic mythology. She then remolds these in the post-industrial landscape of Glasgow; where kinetics permeates her sculptures and films, with an aesthetic that is at once Victorian and sci-fi.

Born in Istanbul (Turkey), lives in Glasgow (UK).
An undergraduate from Mimar Sinan Fine Arts University, Deniz Üster received an MA in Visual Arts and Communication Design from Sabanci University, Istanbul and a MFA from The Glasgow School of Art. She was selected to represent Turkey for the Henkel Art Award. She has presented her work in several solo and collective exhibitions such as Elgiz Contemporary Art Museum (Istanbul), Ara Gallery (Seoul), Saatchi Gallery (London), The Briggait (Glasgow) and Künstlerhaus Bethanian (Berlin).
Mayye Zayed

Iskenderia

2012, video, sound (Arabic, Greek and English with English subtitles) 8'
Production: Wellesley College.


Born and lives in Alexandria (Egypt).
An independent filmmaker and video artist, Mayye Zayed was granted a Fulbright scholarship to study cinema and media studies in Wellesley College in USA. Since her involvement in Ibrahim El Batout’s feature film "Hawi", she has been working on several short films and documentaries as a DOP, editor, producer and director.
Charlotte Bank
Lives and works between Berlin and Geneva.
Art historian and curator, Charlotte Bank’s work is focused on modern and contemporary art from the Middle East with a special emphasis on the independent contemporary art scene since 2000 in its global context. A researcher at the University of Geneva, she also curates exhibitions and video and film programs across Europe and the Middle East. In 2012 she launched the “FORUM for new Arab art” in Berlin, a project that is conceived as a series of events focusing on recent artistic production from the Arab countries and diaspora.
Charlotte Bank publishes regularly, both in online and print media

Delphine Leccas
Born in Paris, lives nomadically.
Curator and cultural programmer, based in Damascus from 1998 till 2011, Delphine Leccas is the co-founding member of AIN association, created to support contemporary art. As the responsible for the cultural program of the French Cultural Centre (CCF) in Damascus, she created then maintained the first photography and video international festival in Damascus: “Les Journées de la Photographie” (2001-2007) and worked as an independent curator from 2008 onwards.
Notably, she was co-curator of “Mediterranea 16” (2013) and was involved in a number of programs during the cultural year “Damascus Arab Capital of Culture” (2008), a project called “Music on the Road: a visual journey” (2010), and several exhibitions with AIN.
In 2013 she directed a publication on Syrian artists: “Syrie, l’art en armes” (La Martinière Edition, Paris).
DEPO
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From June 14 till July 14, 2013
every day except Monday
from 11 am till 7pm