

## Information on Films and Artists:

### ***Moune Ô* (2021) - Maxime Jean-Baptiste**

17 mins, Creole with English subtitles

In '*Moune Ô*', Maxime Jean-Baptiste continues the research he started in *Nou Voix* (2018) concerning colonial memory, the Guyanese diaspora, and the staging of Black bodies. By questioning how "official" narratives are constructed, the film *Moune Ô* encourages a shift in perspective regarding the link between colonisation and extractivism.

**Maxime Jean-Baptiste** (1993° FR) is a director and performer based in Brussels and Paris. Having lived in the context of the Guyano-Antillean diaspora in France, a French mother and a Guyanese father, his work as an artist sees himself as an exploration of the complexity of Western colonial history by detecting the survival of past traumas in the present. Her audiovisual and performative work focuses on portraits (artists, dancers or members of her own family) using the form of reenactment to conceive the potentiality of a living and oralized memory. He obtained a Bachelor's degree in Visual Arts at the erg and a Master's degree in Media Arts at K.A.S.K. School of arts (Ghent, BE).

### ***This Wall Grows at the Root* (2016) - Sana Ghobbeh**

Performance, 45mins, English spoken, no subtitles

*This Wall Grows at the Root* is happening in front of the image of the monumental entrance gate of the University of Tehran. The later added fence surrounding the campus is the central element in all the chapters of this performance. The work takes the socio-political feature of this infrastructure into semi-fiction.

Iranian-born artist **Sana Ghobbeh** lives and works in Brussels. She studied Architecture in Tehran and received an MA in Fine Arts in Sweden. She was part of the advanced performance studies of a.pass in 2016.

### ***'When Things Occur'* (2017) - Oraib Toukan**

28mins, Arabic with English subtitles

*'When Things Occur'* is based on Skype conversations with Gaza inhabitants who were behind the images that were transmitted from screen to screen in the summer of 2014. The film probes the face of mourning and grief—its digital embodiment, transmission, and representation. It asks how the gaze gets channeled within the digital realm, and how empathy travels. What exactly is viewing suffering 'at a distance'? What is the behavior and political economy of the image of war? And who is the 'local' in the representation of war?

**Oraib Toukan** is an artist and EUME fellow at the Forum Transregionale Studien in Berlin. She holds a PhD in Fine Arts from Oxford University, Ruskin School of Art. Until Fall 2015, she was head of the Arts Division and Media Studies program at Bard College at Al Quds University, Palestine and was visiting faculty at the International Academy of Fine Arts in Ramallah. Between 2015 and 2017 she taught at the Ruskin School of Art's University of Oxford Graduate Teaching program. In Autumn 2018 she was Mercator fellow at the Cultures of Critique program at Leuphana University, Lüneburg. Toukan is author of *Sundry Modernism: Materials for a Study of Palestinian Modernism* (Sternberg Press, 2017), and the essay-film *When Things Occur* (2016). Her writings have ap-peared in a

num-ber of pu-bli-ca-ti-ons, collected works, and biennale readers. Since 2011 she has been analyzing, and remaking works from a found collection of film reels that once belonged to now-dissolved Soviet cultural centers in Jordan in 1990-1991.

***Odyssey'* (2018) - Sabine Groenewegen**

71 minutes, Dutch, English with English subtitles

Two undefined intelligences are intercepting earthly footage of humans living in an area known as the LowLands. The researchers exchange their findings through a visual feed, in an attempt to understand the occurrence of extraordinary apparitions. The onlookers' efforts to understand an enchanted human world are interrupted by another signal which imposes itself on the unfolding investigation, resulting in a play with the logic of the production of meaning. Through a combination of found footage, sci-fi and poetry, *Odyssey* interrogates the visual rhetoric of whiteness in the specific Dutch colonial project and evokes questions about the stories we are told, and our possibilities to disrupt them.

**Sabine Groenewegen** is an artist working with moving image, collage, and immersive experiences. She is currently exploring the ways in which the experiences of our ancestors are part of our present and future psychobiological reality.

**Samah Hijawi** is an artist, curator and researcher currently completing her PhD in Art Practice at ULB and the Academie Royale des Beaux-Arts de Bruxelles, in Belgium. In her multi-media works, she explores the aesthetics of representation in artworks that allude to the histories of Palestine, and in her project 'Aesthetic of the Political' she extends that question to the histories of coloniality. Her works have been shown at KANAL Centre Pompidou Brussels, A.M. Qattan Foundation, Ramallah; The Royal Museum of Fine Arts, Brussels; PS1 Gallery London, Nadine Art Space Brussels, The Hayward Gallery in London; BOZAR and Beursschouwburg in Brussels.