## Art Cities of the Future 21st Century Avant-Gardes

PHAIDON

## Art Cities of the Future

21st Century Avant-Gardes



## Art Cities of the Future

21st Century Avant-Gardes



Preface 2-3

Much has changed since the publication of *Cream* (1998), *Fresh Cream* (2000), *Cream* 3 (2003), *Ice Cream* (2007) and *Creamier* (2010), biennials in book form that chronicled the most significant emerging art of the era, introducing now-established names and new ideas that today proliferate from Düsseldorf and Detroit to Dakar. Many artists, including Olafur Eliasson, Tacita Dean and Thomas Hirschhorn, who first found a broad international audience in the pages of these celebrated volumes, have become leading figures of their generation, selected by the most respected curatorial voices of our times.

To skim off the richest 'cream' of contemporary art today is a far more complex task. The art world is more of a world in every sense, with a larger population, a wider territory and a greater number of nationalities. Biennials have sprouted up in every corner of the globe as cheap airfares shrink the distances between them. Emerging technologies have opened up new lines of communication, while art fairs have multiplied into movable feasts, with regular stops on every continent. Historians now reconsider the roots of post-war Conceptual art along networked geographical lines (on either side of the Iron Curtain within Europe, in South America and Japan), and yet critical traffic in contemporary art clings to the major marketplaces and distributional centres of New York, Basel, London and Berlin, even as artists today make their homes and establish communities far beyond these capitals. The prevailing conversation about current modes of production, and the onslaught of cultural globalization, has yet to catch up.

Considering the limitations of an alphabetical list of 100 noteworthy contemporary artists, *Art Cities of the Future: 21st Century Avant-Gardes* wholly reinvents the formula, digging deeper into the source of creativity today and uncovering twelve distinct avant-gardes that have surfaced around the world in recent decades. Twelve international curators actively involved in the artistic centres of Beirut, Bogotá, Cluj, Delhi, Istanbul, Johannesburg, Lagos, San Juan, São Paulo, Seoul, Singapore and Vancouver have each selected eight artists (and collectives) to represent the avant-garde of their particular city. These artists are senior figures, some only known to a few outsiders, or newer faces commencing their careers; artists working in familiar mediums or inventing their own, but they all share two distinct qualities: a commitment to experimental art and a dedication to their local milieu.

Each chapter begins with an introduction to the title city, including a brief background on its artistic and political history in recent decades, and a taste of the conversations taking place there now. The subsequent artist profiles sketch a dynamic and intergenerational portrait of a set of colleagues working under common conditions, with concerns that range from the personal to the political to the global; expressed in a staggering diversity of styles, perspectives and approaches. Historically, the avantgarde has depended upon a productive exchange between artists active during a defined period, and often within a particular urban environment. The Russian Constructivists, Paris Surrealists, New York avant-garde and others shared formal or aesthetic concerns that were mediated by the day-to-day interactions of life lived in proximity to one another, leading to the famous notion that the avant-garde seeks to destroy the division between life and art; that its artists produce work from experience rather than through participation in stylistic trends. The plural form of this term, as it is used here, conjures the specificity and vigour of this mode of aesthetic and intellectual exchange, while alluding to the certainty that other avant-gardes, elsewhere, will eventually surpass those presented. But considering where – and how – the most exciting contemporary art is made today provides a refreshing and necessary reminder that the cultural references artists draw upon, and the art they ultimately produce, stretch far beyond the confines of art history.

Art Cities of the Future offers a focused and precise view of the vast contemporary art landscape, and a window onto the latest artistic developments unfolding around us, anticipating the foremost figures and artistic forms of tomorrow. More than ever, the ability to see across geographical borders is vital to understanding cutting-edge art, but neither can these boundaries be entirely forgotten. The role of each featured city as an enduring backdrop, source of stimulation or counterpoint to creative production becomes eminently clear in video installations featuring the dense modern architecture or industrial infrastructure of Delhi (Gigi Scaria, pp. 104-7; Rags Media Collective, pp. 102-3), in images of Beirut's battle-scarred resort hotels, contemplative and playful by turns (Ziad Antar, pp. 16-7; Marwa Arsanios, pp. 18-9), in the infectious 'tropical-povera' aesthetic of San Juan artists (Melvin Martínez, pp. 206-7; Jesus 'Bubu' Negron, pp. 208-9), and in the 'post-photoconceptual' inventions of a younger generation reacting to the Vancouver climate (Andrew Dadson, pp. 306-7; Isabelle Pauwels, pp. 312-3); exposing again and again the underlying realities that inform artistic development long before any work is exhibited in the customary art venues, from Documenta and Performa to the Istanbul Biennial.

Of course, the experience of confronting art first-hand is inimitable and there can be no substitute for viewing it full-scale, in its intended context. While the work contained in this volume is undoubtedly specific to the milieu in which it was cultivated, the compelling images, interventions and other projects speak to much wider audiences. Correspondences in motivation and formal execution cut transversally across different chapters; from the activation of performance art as a public tool by Inder Salim in Delhi (pp. 96–7), Jelili Atiku in Lagos (pp. 172–3) and Kemang Wa Lehulere in Johannesburg (pp. 162–3), to varied explorations of gender and sexuality by Alex Miritziu in Cluj (pp. 78–9) and Nilbar Güreş in Istanbul (pp. 130–3), to compelling examinations of contemporary precarity by Johanne Calle in Bogotá (pp. 44–5), Beatriz Santiago Muñoz in San Juan (pp. 214–15) and Part-time Suite in Seoul (pp. 262–3), as well as the reanimation of painting by Marina Rheingantz in São Paulo (pp. 236–7) and lan Woo in Singapore (pp. 290–1).

By consolidating information that would be impossible to gather without years of study and travel criss-crossing the globe, Art Cities of the Future provides a compact and rich resource that can be revisited time and time again. Lively, thought-provoking, comprehensive, and packed with more than 500 colour images, this book boldly widens the conventional trajectory, allowing us to see a future of diverse aesthetics and shared concerns, articulated in the common language of contemporary art.

Antawan I. Byrd is a doctoral student in modern and contemporary art history at Northwestern University with a focus on Africa and its Diasporas. From 2009–11 he was based in Lagos at the Centre for Contemporary Art as a Fulbright fellow and curatorial assistant, where he contributed to publication and exhibition projects including 'Moments of Beauty' (2011), the first retrospective of Nigerian photographer J.D. 'Okhai Ojeikere. He was a member of the editorial team for the 2012 Benin Biennial.

Duygu Demir is a programmer at SALT, Istanbul. She co-curated the inaugural exhibition at SALT Beyoğlu, 'Hüseyin Bahri Alptekin' (2011) and edited the companion publication *I am not a Studio Artist*. She helped organize 'Across the Slope: Ahmet Öğüt' (2011) and Hassan Khan's retrospective (2012) at SALT, co-curated 'I Decided Not to Save the World' at Tate Modern (2012) and edited *Cevdet Erek: Room of Rhythms 1* (2012). She contributes to *Art Asia Pacific*, *Art Unlimited*, *Broadsheet* and *Ibraaz*.

Hyun Jung is an art critic and independent curator based in Seoul. His essay 'Intimately Correct: Processes of Multiplicity and Autonomy' was published in the catalogue of the ninth Gwangju Biennial (2012). He organized the public art project 'E+Motion' in Sabuk-Gohan, Korea (2009), and the exhibition 'Bonjour, Mr. Courbet' at Junmiso in Seoul (2010). He received his doctorate from the University of Paris I, Panthéon-Sorbonne.

Geeta Kapur is a Delhi-based critic and curator. Her books include Contemporary Indian Artists (1978), When Was Modernism: Essays on Contemporary Cultural Practice in India (2000) and Ends and Means: Critical Inscriptions in Contemporary Art (2013). She curated 'Bombay/Mumbai' for 'Century City', Tate Modern (2001) and curated 'subTerrain', Haus der Kulturen der Welt, Berlin (2003). A founder-editor of Journal of Arts & Ideas and an advisor

to *Third Text* and *MARG*, she has been a visiting fellow at several universities and lectured worldwide.

Pablo Léon de la Barra is an independent curator and researcher with a PhD from the Architectural Association, London. He directed the first Tropical Biennial in San Juan (2011) and curated 'Bananas Is My Business: The South American Way'at Museu Carmen Miranda in Rio de Janeiro (2011), 'Incidents of Mirror Travel' at Museo Tamayo in Mexico City (2011), 'MicroclimaS' at Kunsthalle Zürich (2012) and 'Novo Museo Tropical' at Teorética in San José (2012), among other exhibitions. He has lectured internationally, written for numerous magazines and catalogues, and is editor of Centre for the Aesthetic Revolution (centrefortheaestheticrevolution.blogspot.com).

Kiki Mazzucchelli is an independent curator and writer working between London and São Paulo. She curated 'Mythologies/ Mitologias' at the Museum of Modern Art São Paulo (2013), 'Beyond the Avant-Garde/Bienal Naïfs do Brasil' (SESC Piracicaba, 2012) and the series of conversational radio programmes OIDARADIO for the 30th São Paulo Biennial (with Mobile Radio and Resonance.fm, 2012). She has written extensively on the work of Brazilian artists including Alexandre da Cunha, Carla Zaccagnini, Erika Verzutti, Marcius Galan and Paulo Nazareth.

Tracy Murinik is an independent writer and curator based in Johannesburg. She has published numerous essays and articles, and contributed to 10 Years 100 Artists: Art in a Democratic South Africa (2004) and Personal Affects: Power and Poetics in Contemporary South African Art (2004). A coordinator of the first and second Johannesburg Biennials, she has curated exhibitions for museums and galleries as well as private and corporate art collections. She is author of the documentary film series A Country Imagined (2009–10) and coeditor of WIDE ANGLE (2013), a volume on participatory photographic practice.

Jane Neal is an independent critic and curator who has focused on art from Eastern Europe since 2005. She is the former artistic director of the non-profit found-dation Calvert 22 in London, where she launched its programme of Russian and Eastern European contemporary art in 2009. She has curated numerous exhibitions including 'Nightfall: New Tendencies in Figurative Painting' at MODEM Centre for Contemporary Arts in Debrecen (2012) and Rudolfinum Gallery in Prague (2013). She contributes to *Art Review*, *Flash Art*, *Res and Tataia*, among others.

José Roca is Estrellita B. Brodsky Adjunct Curator of Latin American Art at Tate Modern and Artistic Director of FLORA ars+natura in Bogotá. He co-curated the first Poly/Graphic Triennial in San Juan (2004), 27th São Paulo Biennial (2006) and Encuentro Internacional Medellín (2007). He was artistic director of Philagrafika 2010 in Philadelphia and chief curator of the eighth Mercosul Biennial in Porto Alegre (2011). He has organized solo exhibitions of artists Antoni Muntadas, Oscar Muñoz, Eugenio Dittborn, Regina Silveira and Julio Alpuy, among others.

Reid Shier is the director of Presentation House Gallery in North Vancouver, Canada. He has curated numerous exhibitions including solo presentations of Annette Kelm (2012), Michael Morris (2012), Anne Collier (2008), On Kawara (2006) and Geoffrey Farmer (2006). He has edited the publications *Polaroids: Attila Richard Lukacs and Michael Morris* (2010), *Tim Lee: Remakes, Variations* (1741–2092) (2008) and *Stan Douglas: Every Building on 100 West Hastings* (2002). He is coeditor of the Lynn Valley publication series.

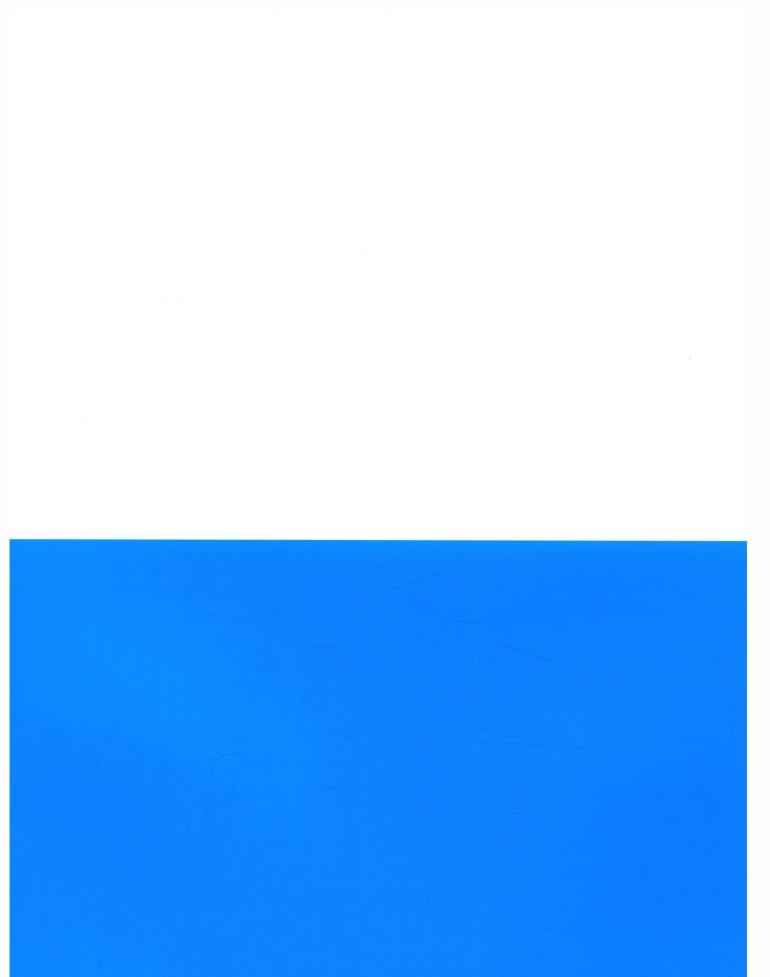
Eugene Tan is Director of the National Art Gallery, Singapore. He is former Director of the Institute of Contemporary Arts Singapore, co-curated the inaugural Singapore Biennial in 2006 and curated the Singapore Pavilion at the 51st Venice Biennale (2005). Recent thematic exhibitions

include 'Of Human Scale and Beyond: Experience and Transcendence' (2012), 'The Burden of Representation: Abstraction in Asia Today' (2010) and solo exhibitions of work by Charwei Tsai (2012), Lee Mingwei (2010), Jompet (2010) and Nipan Oranniwesna (2009). He has written for exhibition catalogues and publications including Art Asia Pacific, Art Review, Flash Art, Metropolis M and Modern Painters.

Kaelen Wilson-Goldie is a writer and critic based in Beirut. She is a contributing editor of *Bidoun*, writes a column for *Frieze*, contributes regularly to *Artforum* and covers contemporary art and culture for the Lebanese newspaper *The Daily Star*. She has written numerous essays for journals, anthologies and exhibition catalogues.

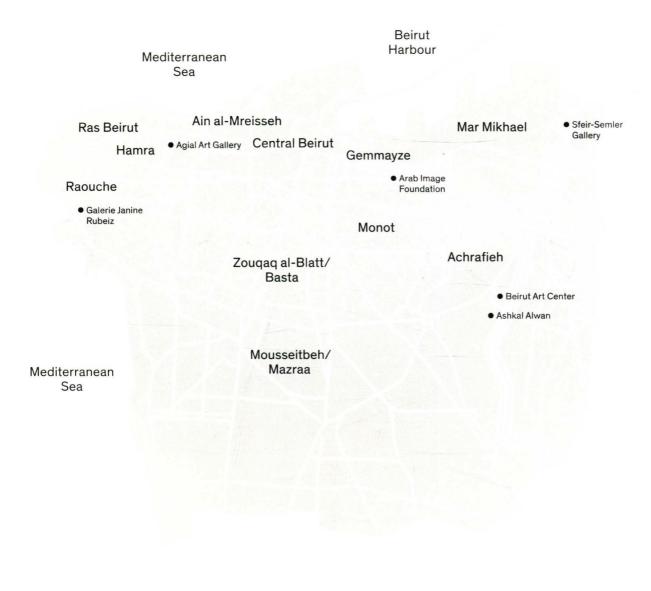
Beirut		Delhi	
by Kaelen Wilson-Goldie		by Geeta Kapur	
Ziad Antar	16	Anita Dube	94
Marwa Arsanios	18	Inder Salim	96
Ali Cherri	20	Amar Kanwar	98
Rabih Mroué	22	Sonia Khurana	100
Mounira Al Solh	24	Raqs Media Collective	102
Rayyane Tabet	28	Gigi Scaria	104
Raed Yassin	30	Mithu Sen	108
Akram Zaatari	32	Dayanita Singh	110
Bogotá		■ Istanbul	
by José Roca		by Duygu Demir	
Alberto Baraya	42	Halil Altındere	120
Johanna Calle	44	Aslı Çavuşoğlu	122
Antonio Caro	46	Cevdet Erek	124
María Elvira Escallón	48	Köken Ergun	126
Miler Lagos	50	Esra Ersen	128
Mateo López	52	Nilbar Güreş	130
José Alejandro Restrepo	56	Gülsün Karamustafa	134
Gabriel Sierra	58	Ahmet Öğüt	136
✓ Cluj		Johannesburg	
by Jane Neal		by Tracy Murinik	
Marius Bercea	68	Zander Blom	146
Mihuţ Boşcu Kafchin	70	Dineo Seshee Bopape	148
Răzvan Botiș	72	Nicholas Hlobo	152
Adrian Ghenie	74	Moshekwa Langa	154
Victor Man	76	Serge Alain Nitegeka	156
Alex Mirutziu	78	Tracey Rose	158
Ciprian Mureşan	80	Minnette Vári	160
Serban Savu	82	Kemang Wa Lehulere	162
os. ball dava	02	Training Wa Lendiere	102

Lagos by Antawan I. Byrd		Seoul by Hyun Jung	
Jelili Atiku Andrew Esiebo Peju Layiwola Emeka Ogboh Abraham Oghobase Temitayo Ogunbiyi Charles Okereke Kainebi Osahenye	172 174 178 180 182 184 186 188	Hyun A Cho Hodeuk Kim Jooyoung Lee Jungho Oak Okin Collective Part-time Suite Jae Oon Rho Dongchun Yoon	250 252 256 258 260 262 264 266
San Juan by Pablo Léon de la Barra		Singapore by Eugene Tan	
Tony Cruz Pabón Radames 'Juni' Figueroa Karlo Andrei Ibarra Michael Linares Melvin Martínez Jesús 'Bubu' Negrón Chemi Rosado-Seijo Beatriz Santiago Muñoz	198 200 202 204 206 208 210 214	Song-Ming Ang Heman Chong Ho Tzu Nyen Charles Lim Donna Ong Vertical Submarine Ian Woo Zhao Renhui	276 278 280 284 286 288 290 292
São Paulo by Kiki Mazzucchelli		Vancouver by Reid Shier	
Marcelo Cidade Adriano Costa Valdirlei Dias Nunes Marcius Galan Runo Lagomarsino Marina Rheingantz Erika Verzutti Carla Zaccagnini	224 226 228 230 234 236 238 240	Raymond Boisjoly Rebecca Brewer Andrew Dadson Julia Feyrer Gareth Moore Isabelle Pauwels Kevin Schmidt Ron Tran	302 304 306 308 310 312 314 318
Footnotes Artist Biographies	321 324	Index	334



## Beirut by Kaelen Wilson-Goldie

Ziad Antar	16
Marwa Arsanios	18
Ali Cherri	20
Rabih Mroué	22
Mounira Al Solh	24
Rayyane Tabet	28
Raed Yassin	30
Akram Zaatari	32



- Agial Art Gallery
   63 Abdul Aziz Street
- Arab Image Foundation 337 Gouraud Street Zoghbi Building
- Beirut Art Center
   Jisr El Wati, Street 97, Building 13
- Galerie Janine Rubeiz
   Charles de Gaulle, 1st Avenue
   Majdalani Building
- Ashkal Alwan
   Home Workspace Program
   Jisr El Wati, Street 90, Building 110

1 km

 Sfeir-Semler Gallery Tannous Building, Street 56 Like other cities in the region, Beirut considers its contemporary art scene to have begun in the 1990s rather than the 1970s. Looking at the city in isolation, it's tempting to see this as a logical consequence of Lebanon's fifteen-year civil war coming to an end in or around 1990; that cultural production was horribly interrupted during the war years and then bravely resumed during the reconstruction era would make sense. But this isn't true. On the one hand, artists and their ilk continued to work throughout the conflict. On the other hand, Beirut never regained its prewar stature; it never returned to its golden age. What was lost during the war was lost for good.

And yet, on the level of artistic infrastructure, Beirut shares many attributes with cities such as Cairo and Istanbul, both of which have had their problems, though neither has ever collapsed so completely into violence. The push and pull of superiority and inferiority that exists between Cairo and Beirut is made laughable by their difference in scale. Compare Cairo's population of twenty million, for example, to Beirut's less than two million. For the most part, Istanbul still regards Beirut as an outpost of its former empire. (An irony, given that financing from the Ottoman Bank – to expand the port and extend the railway – transformed Beirut from a provincial backwater into a major Mediterranean metropolis.)

Perhaps the most comparable city in the region – not only in terms of size and scale but also in relation to its faded glamour and threadbare cosmopolitanism – is Alexandria. But where the essence of Alexandria was encapsulated by the sentimentality of C. P. Cavafy and Lawrence Durrell, Beirut inspired the style, verve and literary toughness of Don DeLillo (in *Mao II*) and J. G. Ballard (in the short story *War Fever*). Both writers stuck to the relatively safe terrain of the city's renowned chaos, digging up an important truth that is well known but rarely stated: Beirut is totally and utterly obsessed with itself. Perhaps for this reason, the city exerts an incredible weight on the artwork its residents have produced, particularly on the experimental end of the spectrum, where the material of the city has become at once medium, metaphor and generator of meaning.

Besides an interest in modernist ruins, very little remains to connect the artistic experience of post-war and prewar Beirut. Three women provide the exception. Nadine Begdache is the only gallerist in town with roots in the 1960s. In 1993 she opened Galerie Janine Rubeiz, named in tribute to her mother, who was the force behind the cultural centre Dar al-Fan, which opened in 1967 and staged legendary exhibitions alongside contentious encounters among literary, artistic, religious and political figures.

One of the artists who showed with Dar al-Fan was Etel Adnan, a poet, playwright, novelist and painter with a fondness for depicting mountains in her art and the sea in her writing. The author of one of the most important wartime novels, *Sitt Marie Rose* – about a woman kidnapped by militiamen and killed for her commitment to the Palestinian cause – Adnan's boundless love for Beirut is perfectly counterbalanced by her ruthless criticism of the place. 'What saves you from despair in Beirut is the very difficulty of living in it,' she writes in *Of Cities and Women: Letters to Fawwaz.* 

Now in her eighties, Adnan lives primarily in Paris, but she remains very active, and her work is still quite present in Beirut. She is also now beginning to earn the international recognition she deserves, as is her colleague Saloua Raouda Choucair, a sculptor in her nineties whose approach to abstraction makes her the Lygia Pape of Lebanon. (Though the intimacy of her stacked and interlocking 'poems' and 'duals' make her unique.)

That these two great but for decades overlooked artists are finally being honoured at home and abroad – their work has now attained critical import and art-historical weight – is directly due to the work of commercial gallerists such as Andrée Sfeir-Semler, who, in 2005, opened Beirut's first blue-chip gallery for international contemporary art with a strong minimalist and conceptual bent, and Saleh Barakat, who established the Agial Art Gallery in 1990, and whose affinities lie more firmly with modernism, or the one hundred years before the contemporary began in Beirut.

Beirut 12-13

But the new-found attention to Adnan and Choucair is also indirectly due to the work of a generation that began building a nimble, flexible and wholly independent infrastructure for the production, presentation and dissemination of new and often challenging work in the early to mid-1990s. Ashkal Alwan (the Lebanese Association for Plastic Arts) was founded in 1994 and has since produced a groundbreaking series of public projects in and around the city – in gardens, along the seaside Corniche and through the old cosmopolitan causeway that is Hamra Street. The Ayloul Festival, founded in 1997 but defunct since 2001, helped to initiate what the artist Walid Sadek has described as 'a search for places' in the post-war period.¹ Young and fearless artists with no hope or desire for commercial interest in their work began making art for the purpose of either reconfiguring 'the once-embattled terrain'² of the city, or for claiming some measure of responsibility for the preceding years of violence.

Around the same time, the photographers Fouad Elkoury and Samer Mohdad started the Arab Image Foundation with a young video artist named Akram Zaatari, who had wanted to become a filmmaker, studied architecture to please his family, and found a job in the television industry and a mentor in Mohamed Soueid. The latter was, by all accounts, Beirut's first video artist, although he never decamped to the art world from the field of documentary film. Ask Soueid today if he considers himself an artist and he will emphatically tell you no. But his heartfelt, essayistic films about love, loss and the former left – as well as his criticism in Beirut's daily newspapers – exert considerable influence to this day on the likes of Ghassan Salhab, Mahmoud Hojeij, Rania Stephan, Ziad Antar, Ali Cherri and more.

Since 1997, the Arab Image Foundation has gathered together more than five hundred thousand photographs and related materials. The composition of the collection was driven almost entirely by artists, and the foundation soon attracted the collaboration of Walid Raad, Jalal Toufic, Lamia Joreige, Joana Hadjithomas and Khalil Joreige, Yto Barrada (from Tangiers), Lara Baladi (from Cairo) and many others. On the discursive side of things, Walid Sadek — who, with the artist Ziad Abillama, penned a 1994 manifesto proposing what contemporary art practice in Beirut should be — began a series of informal weekly discussion sessions with the writer Bilal Khbeiz and the poet Fadi El Abdallah. Nearly all of the aforementioned artists passed through those Tuesday evening meetings. The group fell apart in 2005, after what has been described as a collective explosion of egos that left many friendships in tatters.

In 2002, Ashkal Alwan turned the logic of those informal meetings inside out and began organizing the very open and very public Home Works Forum for Cultural Practices – the closest thing Beirut has to an international biennial, though in many ways better. Home Works happens roughly every few years, or whenever the situation in the city, the country and the wider region allows. After another war in 2006, Ashkal Alwan created Video Works, a production programme for young and emerging artists to test out ideas in a context that has become familiar: the need, desire, obsession or folly to respond to current events as they are unfolding, in art.

After a decade of nonprofit organizations driving the contemporary art scene with many projects but few concrete spaces, the artist Lamia Joreige teamed up with Sandra Dagher, who had just closed the gallery-cum-community centre Espace SD, to open the Beirut Art Center. Galleries, project spaces and other non-profit venues for exhibitions, screenings and performances soon followed. Then in 2011 Ashkal Alwan's director Christine Tohme orchestrated the most ambitious overhaul of her organization to date, opening a modular, experimental art school called Home Workspace in a vast former factory space behind the Beirut Art Center.

By 2012 Beirut had more commercial and non-commercial art spaces than ever before; the layers and complexities of the scene had achieved considerably more density than anything that could be remembered from the so-called golden age. What's more, while the scene may still be factional – and sometimes insidiously reflective of Lebanon's sad, sectarian political system – it has come to accommodate generations of practitioners who rebel, betray and rediscover one another. Many contemporary artists have had their curiosity sparked by the modernists who came before them.

- ↑ Aerial view of Beirut, facing north
- ↓ Saloua Raouda Choucair, Poem of Nine Verses, 1966–68, 29 × 22 × 7 cm
- Sallerist Nadine Begdache at Janine Rubeiz
- ↓ Ashkal Alwan exterior
- → Home Workspace Program critique session, 2011











Beirut 14 – 15

If Beirut's contemporary period came late, then its modernist period was long and requires a great deal more study. Countless political thinkers and policy analysts have likened Lebanon to a laboratory for democracy (and its failures) in the region. Beirut, however, self-absorbed as ever, is something else. 'Beirut was, and is, a very real place, whose playfulness and love of show and spectacle fail to conceal its inner seriousness', wrote journalist Samir Kassir, the city's most probing historian, who was killed in a car bomb blast in 2005. '[Its] value must ultimately be weighed in relation to its place in the history of mentalities and in the history of ideas. For Beirut stands out among the cities of its age not only for having helped to formulate the history of Arab modernity, but also, and still more importantly, for having helped make it a living thing – even if, in doing so, Beirut lured itself into a dead end.'<sup>3</sup>

- → Walid Sadek, We Do Not Leave Hamra, for Ashkal Alwan, 2000
- 'Etel Adnan: Paintings and Drawings', installation view at Sfeir-Semler, 2005
- ↓ en route to Sfeir-Semler Gallery
- ↓ The Arab Image Foundation, from Akram Zaatari's On Photography, People and Modern Times, 2010







