

Fall 2018

Mohamad Hafez: Collateral Damage Wall Labels

Fairfield University Art Museum

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***Damascene Athan*, 2018**

Plaster, paint, found objects

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Plaster, paint, found objects

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Plaster, paint, found objects

His Majesty's Throne, 2017

Plaster, paint, found objects, rigid foam,
fabric, LED lights, antique picture frame

Hiraeth, 2017

Plaster, paint, rusted metal, found objects, rigid foam

***Why Have You Forsaken Us?!*, 2017**

Plaster, paint, found objects,
rigid foam, fabric

***Entasarna! We Have Won!*, 2016**

Mixed media, plaster, paint,
antique radio, found objects,
mp3 media player, rigid foam

Between Love and War, 2014

Mixed media, plaster, paint,
rusted metal, found objects

Baggage # 3, 2017

Plaster, paint, antique suitcase,
found objects, rusted metal, wood,
Persian carpet, dried plants

Baggage # 5, 2017

Plaster, paint, antique suitcase, found objects, rusted metal, wood

***Collateral Damage*, 2015**

Mixed media, plaster, paint, antique stereo cover case, found objects, rigid foam, mp3 media player

***Sea Garbage*, 2014**

Coal, wooden rings, antique boat, ash,
life jackets, found objects

***Internal Conflict*, 2014**

Mixed media, plaster, paint, found objects, fabric, antique toaster

***Mama...I don't know how
to swim, 2016***

Paper boats

These boats were made by refugee children who recently arrived in the United States. Many thanks to Ghena, Jana, Ayman, Shahem, Shumoou, Shaymaa and Shurouk.

***Faces of the Camp*, 2017**

Directed by Hala Al-Abed

“After a long experience in one of the Syrian camps, our little friends in the camp asked us to film them, so this video can bring them together before another camp separates them again.”

Director of Photography:
Abdallah Khattab

Screenwriting: Malik Fouad

Music: (Hunger) Tim Gill

Assistant Director: Amr Bayomi

Hala Al-Abed

Hala Al-Abed is a Syrian filmmaker and artist, who was born in 1993 in Damascus. She moved to Qatar in 2008, to continue her studies at Qatar University in mass communication and psychology. She works in a variety of media including graphic design, painting, photography and filmmaking.

Filmography:

Olive Returns (2016) – featured on
Al-Jazeera

Faces of the Camp (2017)

Me (2017)

Minimum (2017)

- Official selection in Cefalù Film Festival

The Deprived (2017)

- Official selection in Cefalù Film Festival
- Official selection for screening at ZUEFF (Zayed University Middle East Film Festival), nominated as one of the best selected films

On The Road (2018)

Memory For Fear (2018)

Waref Abu Quba

Waref Abu Quba is a Syrian filmmaker. He was born in the city of Al-Tall, which is 14 km from Damascus. He has a bachelor's degree in Graphic Art from the Faculty of Fine Arts - University of Damascus (2008). Since graduating, he has worked as a freelance filmmaker and motion graphic designer with major companies nationally and internationally. Early in 2014, he moved to Germany and he now lives in Darmstadt.

Filmography:

Four Acts for Syria (TBA)

Wadi Al Nasara (2016)

Staft, Licht & Bewegung

(City, Light & Movement) (2016)

Transition (2015)

H2O (2015)

In Damascus (2014)

Self-Imprisonment (2014)

To This Day (2013)

Silent Thoughts (2009)/

Remastered (2016)

Note by Fatima Al-Banawi:

People who first resist writing their story are often those who return to me surprised. They come back not only to place their story in the story collection box but also to tell me – and themselves – that the minute they surrendered to the process, the process took care of them. They almost always share with me a sense of relief.

I would say the self-acknowledgment writers give to themselves when surrendering to this process is the most courageous.

Because courage is to tell your story with a full heart, it is also the most loving.

Note by Fatima Al-Banawi:

In February 2017, as I was having a meeting at Flow Exhibition with my back to the story collection stands, my friend, a friend of the project, and co-founder of Medd Café, comes over and tells me:

“A girl just walked up the stairs and went immediately toward your stand. Then, as she began to write, I saw her weeping.”
This makes me curious.

“I didn’t know what to do!” he continues,
“She did not stop crying. It was very serene.”
“Is she still around?” I ask.

“No,” he says, “She came upstairs, located the stand, cried her eyes out while writing, and out she went.”

I am consumed with gratitude in moments like these.

When a group of my friends begin exchanging the incident, all wanting to know which of the stories is hers, I insist:

“The collection box remains closed!”

This usually happens. We are tempted to select one story out of a whole box of them because we have seen its writer weeping. But we forget that this story could be anyone’s. The point is to connect with all, regardless if we had access to people in their moments of vulnerability or not.

Note by Fatima Al-Banawi:

All my life, I learned about one anonymous thing and that is 'Leilat Al-Qadr.' The most spiritual night in the Islamic year. It occurs during the month of Ramadan. Although we often estimate that it occurs on the 27th of the month, no one really knows. And so people continue to pray, connect, and seek forgiveness on every night, just in case 'Leilat Al-Qadr' happens to be that night.

The stories I collect are anonymous primarily for this reason; a connection that goes beyond a person, a signature, a moment, or an initial. Rather, it is a connection that is made on every occasion in which we encounter people or ourselves; it is not only your story, his, hers, or mine, but a human story that brings us all together at any given time.

Note by Fatima Al-Banawi:

Allow me to stare at your story, perhaps that through your titled lines, your sided scribbles, or your perfected margins, I may be able to see you. Allow me to see you, so that when I do, our eyes could meet.

***In Damascus* - قشمد ي ف, 2014**

Directed by Waref Abu Quba

Winner:

Outstanding Cinematography in the Autumn Shorts Film Festival, Somerset, Kentucky USA - 2015.

Official Selection:

- ZEBRA Poetry Film Festival
Münster|Berlin - 2016
- Arab Film Festival, San Francisco, CA
- 2016
- 9th Annual Houston Palestine Film
Festival - 2015
- Autumn Shorts Film Festival,
Somerset, Kentucky USA - 2015
- KARAWANFEST - Il Sorriso del
Cinema Migrante - IV Edizione.
Rome, Italy - 2015
- Transmissions 3: A Festival of
Independent Cinema, New Delhi,
India - 2015

This film is about Damascus, Syria, an 11,000-years-old city, the most ancient and precious of cities. It is set to the poetry of the Palestinian poet and author Mahmoud Darwish.

Each of the film's chapters is scored by a musician from a different country — Abel Okugawa from the U.S., Syrian-Palestinian composer Suad Bushnaq from Canada, and Markus Nestele from Germany.

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Fatima Al-Banawi

Fatima Al-Banawi is a social artist, actor, and storyteller from Saudi Arabia. She creates her artwork through a direct engagement with people and their personal life stories. Fatima began inviting people in her hometown, Jeddah, to share their personal stories with her in 2015 when she founded *The Other Story*, and has been using them as the basis of her live performance and video art series ever since. Her work travels between local and international audiences in hopes that sharing these testimonies offers a portrait of Saudi society at its most intimate. From "I Am You" to "A Blink of an Eye" and from "Amours Saoudiennes" to "Sitting Next to Me," Fatima's work has been inspired Marina Abramović and Sophie Calle, and she was honored to have been called the Sophie Calle of Saudi Arabia by members of the Ministry of Foreign Affairs in Paris.

Her passion for social development and dialogue led her to co-found the Theatre of the Oppressed Jeddah Chapter in 2010 and staged one of its plays at Harvard University. Fatima holds a Bachelor's degree in Counseling Psychology from Effat University and a Masters in Theological Studies from Harvard. In 2016, Fatima was internationally recognized for her debut in the award winning Saudi feature film, *Barakah Meets Barakah*, and has since felt an incentive to reshape the public narrative about Saudi society, and a call to realizing our shared humanity through her acting.

Fatima Al-Banawi

A Blink of an Eye

Video Installation

Original Stories from *The Other Story*
Narrator & Performer: Fatima Al-Banawi

What really makes an ordinary story worth sharing? It is perhaps the moments that happen at a blink of an eye and change our discourse. "A Blink of an Eye" presents five different stories handwritten anonymously for *The Other Story* in Jeddah, Saudi Arabia. As Fatima Al-Banawi personally embodies the stories' characters, she weaves in the lives of these five strangers in a manner that makes them unite at a moment in time.

The Other Story (founded by Fatima Al-Banawi in 2015) invites people to share their anonymous, handwritten, and one-page-long real life stories, on the spot, and reproduces them in art form.

With special thanks to Director: Ali Al-Sumayin and Director of Photography: Moath Al-Thaheri for their unconditional support and dedication to this pursuit of human connection.