Between images: here *and* elsewhere

| by *Ghada Sayegh*

"[…] What counts is on the contrary the *interstice* between images, between two images: a spacing which means that each image is plucked from the void and falls back into it. […] It is the method of BETWEEN, 'between two images', which does away with all cinema of the One. It is the method of AND, 'this and then that', which does away with all the cinema of Being= is. Between two actions, between two affections, between two per ceptions, be- tween two visual images, between two sound images, between the sound and the visual: make the indiscernible, that is the frontier, visible".[1]

The 1990s have marked a significant aesthetic turning point in the field of visual arts since the end of the Lebanese civil war (1975-1990). The questions raised in that period focused on the possibility of an image in a consensual political and media context but whose chaos fostered the emergence of a dynamic avant-garde that sought to carve out an alternative space. The creation of an image, however, is firstly carried out by questioning both the movement of dominant and uniform images as well as the pos-sibility of creating one's own image, which bestowed the works with an auto-reflexive position in which the elements that constituted it were constantly questioned: the disassembling and (re)assembling of images, sounds, ideas, all of which were inces-santly requestioned. This process calls to mind Jean-Luc Godard's pivotal film *Here and Elsewhere* (Ici et Ailleurs, 1974), co-directed with Anne-Marie Miéville, which marked the filmmaker's rupture with militant cinema, thus recognizing the impossibility of "be-

1. Deleuze, Gilles, Cinema 2, *The Time-Image*, translated by Hugh Tomlinson and Robert Galeta, University of Minnesota Press, 1989, p. 180.

coming one with words and images that express a truth of politics, politics as truth"[2]. It is this movement that seems to animate artistic creation in Lebanon after an overly mediatized war whose surplus of images invites us to carve out a space of reflection and critical thought. As such, both fixed and moving images are tackled in Raymond Bellour's concept[3] of the *between-images* whereby crossings and borders acquire an aesthetic as well as discursive scope.

The creative act in the post-war period took flight by pursuing the above configuration with a propensity for employing diverse mediums whilst experimenting with each one of those mediums, but also with their temporal rules and with modes of possible narratives. The hybridization of forms and apparatuses is part of the search of an aesthetic and a language that were susceptible of representing the history or histories of the war in Lebanon but also the specific temporality of the post-war period. That is how, for example, Joana Hadjithomas et Khalil Joreige's third installment of their project *Wonder Beirut* (1997-2006) entitled *Latent Images* and which consisted of printed but undeveloped film rolls whose content is inscribed on a notebook, reveals through this intermediary process the possibility to grasp History; or how Akram Zaatari's installation *Saida, June 6, 1982* (2006-2009), a photomontage of a hill being bombed that the artist attempts to render with images and sounds, shows the impossibility of capturing it; or how Lamia Joreige's installation *Replay* (2000), where the artist brings to the surface two images of the past from a documentary book on the war in Lebanon, explores their repetitive temporalities. Missing images, time lags and ruptures all characterize the works of these multidisciplinary artists and embody the difficulty of restoring an event and attaining a linear history.

Following this momentum, an expansive project by Lebanese-Canadian artist Jayce Salloum was born and consisted of multiplying images and sources, not to represent Lebanon but to question the possibility of representing it. Two films will result from this project in which the artist's thoughts overlap: *Up to the South* (1993, co-directed with Walid Raad) and *This is Not Beirut/ There was and there was not* (1994) as well as the installation *(Kan ya ma Kan) There was and there was not* (1988-1998). This article aims to question the process of disassembling and reassembling an image, from which critical thought can emerge, by situating it in an interstitial space, between the images. This impetus is found in Jayce Salloum's works as it is in Zaatari's documentary essay *All is well on the border* (1997), and Rabih Mroué's performance *Come in Sir, we will wait for you outside* (1998, co-written with Tony Chakar). The main idea here is to reflect on the media representation of Lebanon and more specifically to questions related to the Israeli occupation of South Lebanon (*Up to the South* and *All is well on the border*), but also to the Palestinian issue (*Come in sir, we will wait for you outside*) whilst marking a rupture with militant, consensual and uncritical discourse that seemingly dominate the country's media landscape, dividing Lebanon into two zones: the unoccupied zone,

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2. Bellour, Raymond, *L'Entre-Images, Photo. Cinéma. Vidéo*, Paris, Collection Les Essais, Editions de la Différence, 2002, p. 143. Translator's translation.
3. Ibid.

here, and the occupied zone, *elsewhere.*

Interstitial space

While the beginning of the post-war period in Lebanon was particularly concerned with the question of reconstruction, the South of Lebanon was still occupied by Israel[4]. Lebanon was then divided into two zones, the unoccupied and the occupied zones, with the upheld illusion of an existing national unity against the Israeli enemy. In a text on Zaatari's film *All is well on the border*, Rasha Salti evokes this consensus and highlights the missing representation of Southern Lebanon:

"The popular logic of this consensus argued that the civil war and the occupation of the south were two separate conflicts; the former should be concluded because the country needed to be rebuilt and rehabilitated, and the « war » could not drag the rest of the country into a confrontation with Israel. As long as the question of the occupied south was marginalized to near obscurity, this consensus generated and capitalized in indifference. In the pubic sphere, (…) the occupied south became a faraway geography whose physical attributes were blurred, demography silenced, and history abstracted. In other words, it became an "elsewhere". Were it not for recurring reports of Hezbollah's commando operations on news bulletins, the occupied zone might have lapsed entirely from awareness"[5].

The author's reflection therefore focuses on the possibility of representing a socio-political reality in a media space dominated by an unequivocal and conventional discourse but also stereotypical figures. These interrogations particularly focus on the representation of the occupied zone in Lebanon but also in the Western world in *Up to the South,* thus exploring the relationship between East and West. The disinformation seems to spread through the prism of a supposed objectivity of discourse that is linked to a Western history of ethnographical and anthropological documentary practices. The position of these artists appears to be similar to that of the "modern artist" evoked by Georges Didi-Huberman in his observations on Bertolt Brecht's works *Working Diaries* and *War Primer*: "There is no other objectivity than artistic objectivity. Only it can represent the state of things in a way that is true to the truth"[6]. As such, by subscribing to an "organized chaos', […] artists must therefore work to 'know what a document is' by multiplying the processes of confrontation, comparison, and documentary montage"[7]. To disassemble and reassemble news images, archival images, shot images, sounds, texts, slogans, works, to rattle familiar, consensual and stereotypical representations in order to obtain another image, an interstitial image.

A space to think between *here* AND *elsewhere*, an *unoccupied* zone AND an

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4. Southern Lebanon was occupied by Israel from 1978 to 2000. This "buffer zone" border that covers 10% of the territory was cut off from the rest of the country for more than twenty years. During the occupation, it regularly suffered from multiple bombings, invasions, incursions and killings from the Israeli army along with its auxiliary army, the South Lebanon Army.
5. Salti Rasha, The Unbearable Weightless of Indifference, in *Akram Zaatari, Earth of Endless Secrets*, Portikus, Galerie Sfeir-Semler, Beirut Art Center, Beirut, December 2009, p. 14.
6. Roth Joseph, cited by Didi-Huberman Georges, *Quand les images prennent position*. L'œil de l'histoire 1, Paris, Minuit, 2009, pp. 17-19.
7. Ibid, pp. 89-90.

occupied zone (Zaatari), *East* AND *West* (Salloum and Raad), *Palestine* AND *us* (Mroué), you, she, he…Rabih Mroué's performance *Come in Sir, we will wait for you outside,* whose title is influenced by Jean Genet's essay *Four hours in Shatila* evokes the massacres of the Palestinian camps Sabra and Shatila in 1982. The performance brings into question the witness, the actor, and the spectator's gazes in a manipulation and a confrontation of gazes that are constantly moving. This motion identifies the space *between* Palestine and ourselves, *between* the images, *between* the bodies on stage, and *between* the screens and the audience, placing them at a distance and consequently shattering the fantasies and myths of our understanding of reality and the unwavering support to slogans and dominant ideologies.

Learning to see, hear and conceive that "we are gradually being replaced by uninterrupted chains of images that are slaves to each other, each in its place, just like every one of us in the chain of events over which we lost all power"[8]. That is why we must undo these chains, reflect on the order and disorder of images and sounds, undo the gazes to see and to understand the distance between an object and its representation. This consideration thus takes shape in *Come in Sir, we will wait for you outside* with the proposed apparatus: on the Theatre de Beyrouth[9] stage, three television screens are placed facing the audience and under which are placed three VCRs. Three actors sit facing the screens and three cameras while turning their back to the audience, each holding a pile of VHS tapes. The actors' faces are visible on the three screens during a long three minute silence, which is then broken by a fourth actor who announces: "The idea for this performance is very simple: stay where you are and we'll bring Palestine to you". The actors then slip the VHS tapes into the VCRs and the screens project various images related to the history of Lebanon and Palestine[10], which they announce briefly, with a slight time lapse, until the scrolling accelerates and becomes illegible. "Television goes too fast. I refuse to understand", says the fourth actor.

The performance thereby inscribes itself in a reflection that relates to the flow of televised images, highlighting the impossibility of seeing and listening. "Each time, the following image chases the one before and takes its place, all the while keeping a memory of it […]"[11]. The intention here is to create within an "uninterrupted chain" of images and sounds "over which we have lost all power", an interstice, a space for critical thought, which is the only possible way of transmitting and understanding the

8. Excerpt from the film *Ici et ailleurs* (1974) by Jean-Luc Godard.
9. The Théâtre de Beyrouth, which opened its doors in the 1960s, had a long and eventful life due to the multiple violent events that the capital went through. The birthplace of what we now call "the golden age of Lebanese theatre" during the pre-war period, it hosted sparse activities during the 15 years of civil war and was reopened in 1992 thanks to the "Founoun" association created by Elias Khoury and Hoda Sinno. The theater would later host in the 1990s a roster of international, Arab and local artists and became a significant artistic and intellectual space that was anchored in the city of Beirut: a space for creation, talks, and critical thought in political and economic context that was dominated by an unequivocal discourse. See Hanane Hajj Ali's *Théâtre de Beyrouth* (in Arabic), Beirut, Amers Editions, 2010.
10. The projected sequences that are announced by the actors mainly comprise the following: "Beirut in the 1960s"; "The demonstration that followed the Israeli operation in Beirut in 1973"; "The search" (images of a soldier searching for a Palestinian); "Jamal Abdel Nasser, the leader of Arab unity"; "The politics of broken bones" (images of Israeli soldiers breaking young Palestinians' bones); "The Palestinian revolution" […]; "The Sanayeh Garden, 1982" (images of Palestinian refugees in the Sanayeh garden during the Israeli invasion of 1982); "The Sioufi Garden, 1988" (images of four actors picnicking in Sioufi garden in 1988); […] "The massacres of Sabra and Shatila" […].
11. Excerpt from the film *Ici et ailleurs* (1974) by Jean-Luc Godard.

experience of the Nakba[12] and Sabra and Shatila. To understand that "the following image chases the one before it" is to also understand this chain of images and sounds, in their order and disorder, and where each distinct element is embodied by an actor. In *Here and Elsewhere*, five actors pin images on the wall that are accompanied by a title: "The will of the people"; "The armed struggle"; "Political work"; "Protracted war"; "To victory". In *Come in sir, we will wait for you outside*, four actors propose images and sounds to allow us to see what is at stake between them. It is on this border, this space between the images and between the actors' bodies on stage, that the possibility of seeing takes place, by an eruption and reversal of points of view. The performance is about doing away with a conformist and Manichean thought that relies on a binary conception of patriotism and resistance, separating the "hero" from the "traitor" and that offers no other space for critical reflection. "It is too easy and simple to divide the world in two […], to say that the rich are wrong and that the poor are right"[13]. The performance ends on these misappropriated militant slogans that appear one after the other on a blank screen, thus highlighting their contradictions:

"He who deals with Israel is a traitor
He who does not dream of an Arab Unity is a traitor
He who does not support the Islamic resistance is a traitor
He who is against the Reconstruction Project is a traitor
He who watches Israeli television is a traitor
He who does not support the national football team is a traitor
He who wears jeans is a traitor […]." [14]

Fragmentations

Up to the South (1990) by Jayce Salloum and Walid Raad also explores the interstitial space of the lexical field and connects to the representation of the South of Lebanon. In an effort to localize the subject and elaborate a challenging discursive space, the process consists of naming key terms related to the sociopolitical context of the occupied zone while questioning these denominations and their slippery meanings. Observing and revealing the experience of the war, but also the occupation and the resistance in Southern Lebanon, entails that we do away with dominant narratives and that we allow the emergence of an interstitial representation that defies any reifications. The interview, which punctuates the beginning and end of the film, places it in this dynamic and refuses outright any stereotypical designation, thus undermining the history of representation of the Arab world by the West:

"If I simply wanted to refuse I would not be doing this interview. But if I don't do this

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12. The Nakba is the tragedy of the Palestinian people's dispossession following the creation of the state of Israel and the war in 1948.
13. Excerpt from the film *Ici et ailleurs* (1974) by Jean-Luc Godard.
14. Excerpt from the performance *Come in Sir, we will wait for your outside.*

interview I cannot express this refusal. You put me in an uncomfortable position, because even this refusal you will use to your advantage. Excuse me, but your question is arrogant. This arrogance is consistent with the West's relations with the Arab world. Your question is actually an accusation. You are demanding that I behave well. I reject this demand. Your question relegates me as either terrorist or hero. Why do you simplify the issues"?[15]

Salloum and Raad proceed by exploring these discursive spaces located between the filmed subject/filming subject/spectator and between the source of transmission and reception. The nodal point of the film consists, firstly, of constantly re-questioning the position of the artists who are aware of their expatriate gazes: "We were placed or placed ourselves somewhere between being family members, visitors, tourists, resident tour guides and unwilling orientalists, never occupying any one position for too long, fluctuating peripatetically between the act of re-producing and the deconstruction of such an act and its object"[16]. This concerns the dismantling of fixed and stereotypical representations that refer to Lebanon as a "metaphor", whether it's for its "inhabitants" or "visitors", reifying itself as a mediatized representation saturated by images and accounts that prevent us from understanding this territory.

The thinking process engaged in *Up to the South* (1993) operates as a field of experimentation on the representation of the South of Lebanon by incorporating itself in a larger project linked to the history of representations of the Middle East. The interstitial space is located both in the film as well as the thought that encompasses it, thus rendering Lebanon as a territory to question. This project thus pursues issues that were raised in the experimental documentary *Introduction to the End of an Argument/Speaking for Oneself…Speaking for Others…*(1990), co-directed by Jayce Salloum and the Palestinian filmmaker Elia Suleiman. The film is composed of a complex montage of hybrid images that represent the Middle East, which are culled from Western news bulletins and Hollywood fiction films. The syntax aims to think critically on and to problematize the pejorative and stereotypical media representations of Arabs and the Middle East in the West[17]. The fragmentation of meaning thus challenges the official narratives offering these images that are conveyed as reality itself. By doing so, it permanently displaces points of view and places the space of rupture and distance at the center of this articulation. For Jayce Salloum, this discursive experimentation takes precedence over any attempt to represent the region:

"Before one could make any more representations of / from the Middle East, we had to confront the representations that existed previously forming the dominant images and stereotypes that we were up against. We had to carve out a space, arresting/ deconstructing the imagery and ideology, decolonizing and recontextualizing it to provide

16. Hankwitz Molly, (2002) Occupied Territories: Mapping the Transgressions of Cultural Terrain (Jayce Salloum Interview) in *Framework: The Journal of Cinema and Media*: Vol. 43: Issue.2, Article 6, available via : http://digitalcommons.wayne.edu/framework/vol43/iss2/6, p. 99.
17. See Westmoreland R. Mark, Post-Orientalist Aesthetics: Experimental Film and Video in Lebanon in *Invisible Culture, An Electronic Journal for Visual Culture*, Issue no.13: After Post-Colonialism? available via : http://www.rochester.edu/.in_visible_culture/Issue_13_/westmoreland/index.html, p. 41.

a rupture, a rift for other voices and projects to emerge or exist".[18]

If *This is Not Beirut / There was and there was not,* produced in collaboration with Walid Raad, centers on the representation of Beirut through Western media, the film is also punctuated by dialogues between these two collaborators, questioning not only their own positions as Lebanese expatriates and the possible representation of Beirut by its inhabitants but also the whole project. What does it mean to be Lebanese? How does a nation define itself? Is it related to the place we live in? How can their own gaze be pertinent if they feel like they are "coming from another planet"? How can their approach to create a film on Lebanon or the South be legitimate? *This is Not Beirut* thus hints at the creation of *Up to the South* by rendering any approach to subject or place as suspicious and skeptical. Furthermore, the title of the film does not reveal a localization but a peripheral access. Raad and Salloum consequently place all images and discourses related to the South of Lebanon in an interstitial space, not in relation to *what*, as in what do they contain, but to *how*, how do we show them whilst dismantling them? "Everyone can talk about the South, but how?" says one of the first people to be interviewed in *Up to the South*. To this end, the film encompasses a multitude of accounts and subjectivities that deal with the occupation, resistance, detention, torture, collaboration and that fluctuate on the spaces that separate them. The abundance of interviews reveals an attempt to approach the designated subject, the South, while highlighting at the same time the gap that separates it from the possibility of understanding. To witness, transmit, and translate a traumatic experience, but also war and torture, is only possible when the impossibility of accessing it is emphasized, when we situate ourselves in this interstitial space.

The multiplicity of interviews in *Up to the South* does not call in this sense for a comprehension or understanding of a subject but allows access, through their disjunctions and disarticulations, to critical thought. All of the film's sequences are constantly interrupted by black frames, whether it is from a sequence to another, an image to another or within the same sequence. As such, the artists reveal the technical manipulation, editing, blocks of images and separate sounds, bringing us closer to the recounted experiences in order to better distance us from them, and therefore breaking the possibility of a coherent and unified conception of the discursive and territorial space.

The specificities of the resistance and its representations are also at the center of *All is well on the border* (1997) by Akram Zaatari, which explores, dissects and deconstructs the narrative structures and codes of representation linked to the war's experiences and the occupation. The film's apparatus calls into question the process of documentation and representation of these experiences as well as the narrative modes that explore notions of patriotism, heroism, resistance and suffering. If at first glance the film seems to return to reality through the accounts of the south's displaced and the former prisoners in the Israeli detention centers, then the formulation of the

18. Salloum Jayce, in Hankwitz Molly, « Occupied Territories: Mapping the Transgressions of Cultural Terrain (Jayce Salloum Interview) », *op.cit*., p.91.

discourse, the fabrication of images and the editing that disjoints and adjoins them produces a slippage on the porous borders between the real and the fictitious. The manipulation in the film operates on various levels, from the montage itself, which confronts these systems of heterogeneous images by revealing their distance, to the sequences themselves in which the artist's tampering is made evident (visible graininess of archive sequences, freeze frames or fast forwarding of the video). Any attempt that aims at representing the real undergoes a maneuver, which reveals a constant linkage with fiction.

This is Not Beirut

How do we write on Beirut, how do we read Beirut, and how do we represent Beirut? By incorporating the impossibility of being able to do so. The documentary essay *This is Not Beirut/ There was and there was not* experiments, through its title and content, with possible representations of the city while contesting them at the same time. Would it be possible to spend a month in Lebanon, to understand it and then transmit this knowledge through an anthropological approach, while its inhabitants cannot grasp what is going on? That is the question that the film itself poses and is formulated on screen by Walid Raad. The question involves interrogations on the image's ability to capture the real, to reveal the difficulties of mediation and to explore the possible image of Beirut in the aftermath of the civil war, after more than fifteen years of international excessive media coverage. We see, in the first half of the video, an outpouring of images and appellations that are intended to represent this territory to better deconstruct it.

In the following sequence, which is preceded by the title "…notes…", a conversation takes place between Jayce Salloum and Walid Raad on the history of Lebanon. Raad draws a graph on paper of the different sectarian factions or groups following their alliances or oppositions, their rapport to the resistance against Israel, while also questioning the possibility of belonging to a specific group or a nation. This motional drawing of Lebanon's history, blackened with scratches and incomprehensible junctions, reveals the impossibility of an intelligible and legible representation of so-called history. The latter can only be read during the moment of writing. This same approach to history was applied to the installation *(Kan ya ma Kan)/ There was and there was not* (1995-2000), in which the accumulation of material and diverse documents collected during a decade of research are transposed by Salloum and displayed in a studio that tackles the history of Lebanon. Multiple archives, arrangement of objects, photographs, looped videos, texts, documents, geographical maps, archival material[19] are mixed and fitted together to question our concepts of history and research methodologies. The viewer takes part in the process since he/she must make reading choices and carry out the

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19. The installation (*Kan ya ma Kan*)/ There was and there was not comprises, among other films, *Introduction to the End of an Argument/Speaking for Oneself…Speaking for Others…*(1990), *Up to the South* and *This is not Beirut / There was and there was not* as well as a multitude of documents linked to the films and the project.

construction of a gaze. The visitor/viewer of the installation is then confronted, as he/she is for *This is Not Beirut*, with a dialectic montage, a multitude of subjectivities, and images that can only be read in the course of their decipherment. These two works do not summon in this sense an understanding or a construction of knowledge but their problematization. An access to the history of Lebanon as well as an understanding of the city of Beirut can only be made possible by a rupture of both points of view and the gaze, which is located, here again, between the images, in an interstitial space. The figure of the archive here is questioned, adapted, and tested in a vast terrain where dislocations and overlaps express, following Atlas's model, "the desire to reconfigure memory by refusing to fix memories — images from the past — in a tidy, or worse, definitive narrative"[20].

The space of rupture indefinitely revives all of the perceived images and ideas. Like *Up to the South*, the video *This is Not Beirut* is displayed as if it were scattered blocks, incessantly interrupted by black leaders with regard to the image, while the sound interrupts all enunciation. To attempt to reveal an image of Lebanon and Beirut, in the aftermath of the war, is to accumulate and deconstruct a surplus of representations. The "dialectic of disassembling and re-assembling, of decomposition and recomposition"[21] allows us to access knowledge born out of the space between the images "in a perception of differences that editing makes possible"[22]. However, knowledge is distinct from comprehension and this process aims to mark the distance that separates us from the subject we seek to understand. This editing process is itself critical of the uniformity of representations in the media that claim to adhere to a journalistic objectivity and which supposedly allow us to attain real facts and an understanding of the territory.

Rift between object and representation

The dislocation of the act of representation also aims to mark the distance and rift of the event, dividing it between here and elsewhere. As Akram Zaatari reveals in *All is well on the border:*

"[…] the sound of a shell fired from a military tank is deliberately heard a few seconds after we see its image. I wanted to include that scene as an indication to the distance integral to the occupied zone (…). I wanted to accentuate the presence of this distance, because the viewer is neither inside the event nor inside the occupied zone."[23]

The gap that integrates the entire discursive and representational space of the examined art works puts the viewer at a distance from the images of war, thus reminding us of the image's incapacity to grasp and represent such an experience. "A photograph

20. Didi-Huberman Georges, *Atlas ou le gai savoir inquiet, L'œil de l'histoire, 3*, Minuit, Paris, 2011, p. 21.
21. Didi-Huberman Georges, *Quand les images prennent position. L'œil de l'histoire, 1, op.cit.*, p. 70.
22. Ibid, p. 69.
23. Zaatari, Akram, cited by Salti, Rasha « The Unbearable Weightless of Indifference », *op.cit.*, p. 19.

has two dimensions, so does a television screen; neither can be walked through […] A photograph doesn't show the flies nor the thick white smell of death. Neither does it show how you must jump over bodies as you walk along from one corpse to the next"[24]. The reference to Jean Genet's *Four hours in Shatila* lurks beneath the surface of Rabih Mroué's *Come in Sir, we will wait for you outside*, whose title and excerpts are taken from the essay. When each of the three screens show images of Sabra and Shatila, the Holocaust, and the Armenian genocide, the actors assert, one after the other:

Actor 4: Sabra and Shatila!
Actor 1: No smell!
Actor 4: The Holocaust!
Actor 2: No smell!
Actor 4: The Armenians!
Actor 3: No smell![25]

Mroué's entire performance reveals a rift between the object and its representation. As such, while showing the image of a *fedayi*, the actors yell: "This is not a fedayi!"; the same took place for an image of a Palestinian, then a man. "This is not a pipe" read the caption of René Magritte's famous painting *The Treachery of Images* (1929). Words, images, sounds, all narratives and representations fail to show. It is possible to understand the experience of the war, of a massacre or a genocide only when we emphasize the distance, the interstitial space. The works of Jayce Salloum, Walid Raad, Rabih Mroué and Akram Zaatari thus explore, dissect and subtly highlight an unrepresentable border, which is paradoxically the only space where the possibility of an image, an interstitial image can be found. The innovative way of asking *how* things are going that has emerged since the 1990s in Lebanon seems all the more pertinent today, in the age where the hypermediatization of conflicts and new technologies invite artists and viewers to constantly re-question their gaze.

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24. Genet, Jean, "Four Hours in Shatila", translated by Daniel R. Dupecher and Martha Perrigau, *Journal of Palestine Studies, Vol. 12, No. 3* (Spring, 1983), p. 5.
25. Excerpt from the performance *Come in Sir, we will wait for you outside* (1998) by Rabih Mroué. The reference to Genet's essay and the impossibility of the image to capture the smell of death is also mentioned in the following sentences recited in a neutral tone by one of the actors: «A photograph has two dimensions. A photograph cannot be penetrated by a human being. A photograph does not capture smells. A photograph does not say how many times we must jump over bodies as you walk along from one corpse to the next. A photograph prevents us from seeing. A photograph prevents us from hearing. Stay where you are, Palestine excites you and you do not see it".

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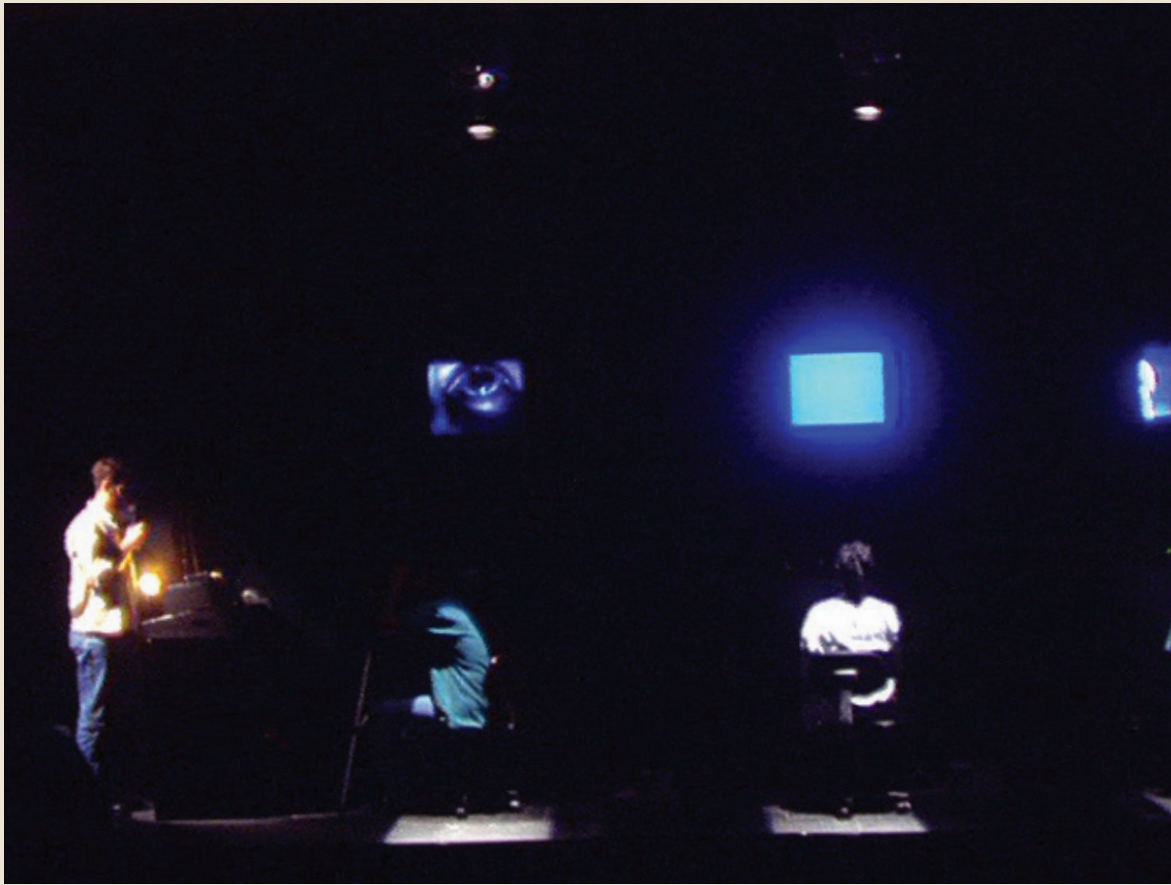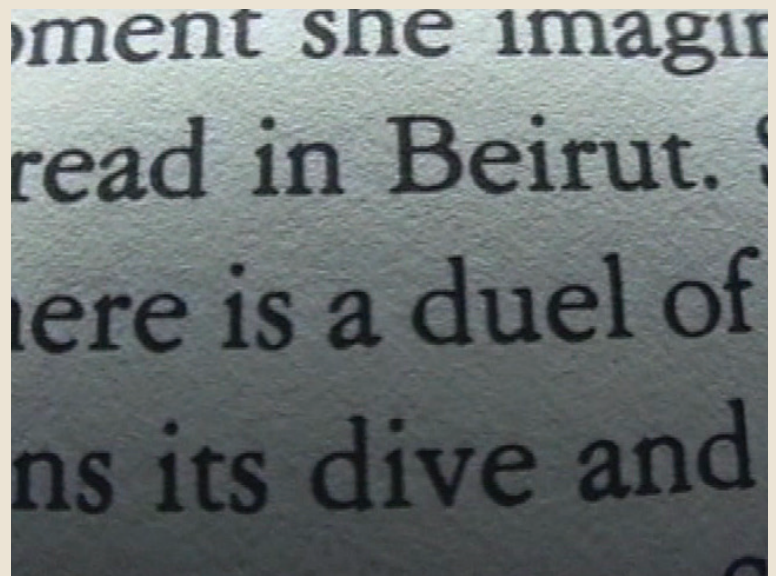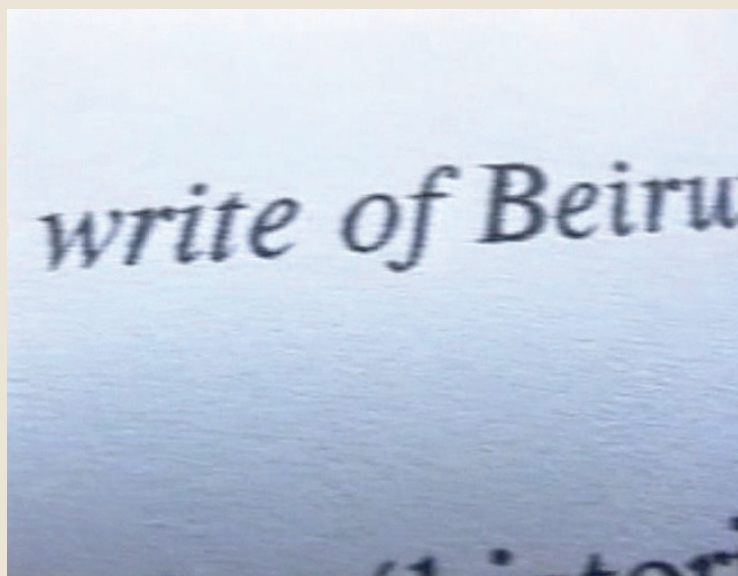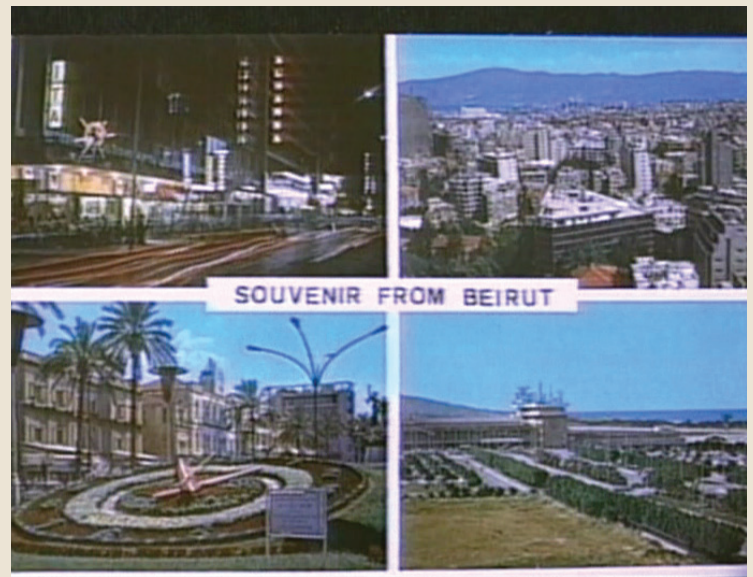
1.2 | Rabih Mroué
Come In Sir, We Are Waiting For You Outside, 1998
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Your question relegates me as either terrorist or hero.
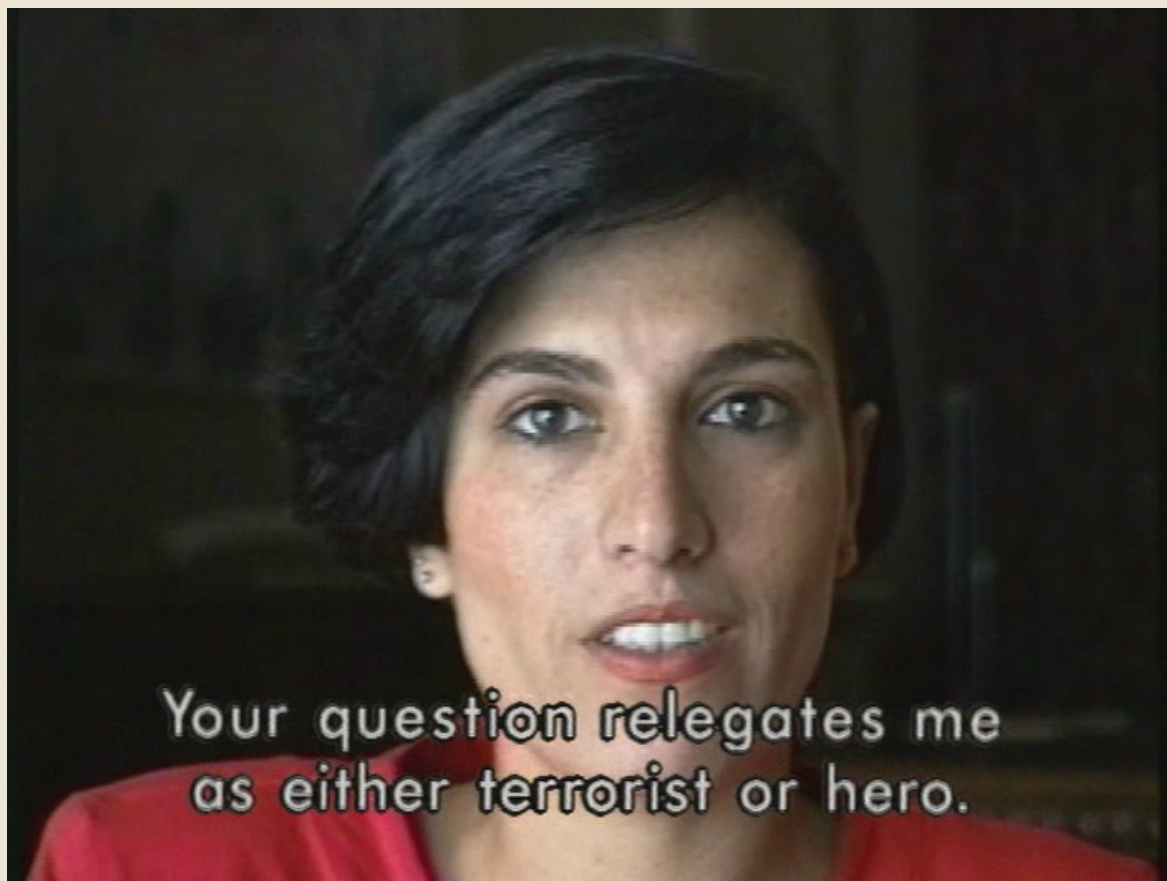
3 | Jayce Salloum & Walid Raad
Up to the South, 1993
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4 | Akram Zaatari
All is well on the border, 1997
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5-10 | Jayce Salloum
This Is Not Beirut (There Was and There Was Not), 1994
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11.12 | Jayce Salloum
(Kan ya ma Kan) There was and there was not (redux/fragments), 1988-1998
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1.2 | Rabih Mroué
Come In Sir, We Are Waiting For You Outside, 1998
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