

**Omar Nagati** is a practicing architect and urban planner, and the co-founder of CLUSTER, an urban design and research platform downtown Cairo. A graduate of Cairo University, he studied at UBC, Vancouver and UC Berkeley with a specific focus on informal urbanism, and taught at a number local and international universities, most recently as a visiting professor at the University of Sheffield, UK.

Nagati adopts an interdisciplinary approach to questions of urban history and design, and engages in a comparative analysis of urbanization processes in the Global South. His work at CLUSTER has been the recipient of a number of awards including Cairo Design Award and Curry Stone Design Price, representing Egypt in a number of architecture and urban biennales in Venice, Lisbon, and Seoul.

Nagati is co-author with Beth Stryker of Archiving the City in Flux (2013) and Street Vendors and the Contestation of Public Space (2017), and co-editor of Learning from Cairo (2013), and Creative Cities: Reframing Downtown Cairo (2016), in addition to numerous research papers on Cairo and African cities.

His most recent publications are Grounded Urban Practices (GUPs) in Cairo and Amsterdam/Rotterdam (2018) and GUPs in Berlin (2020).

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**Leyla Dakhli** is a full-time historian in the French Center for National Research (CNRS), presently settled in the Marc Bloch Center in Berlin. Her work deals with the study of Arab intellectuals and social history of the South Mediterranean region, with a particular focus on the history of women and the question of exiled intellectuals and activists. She is the Principal Investigator of the ERC-funded program DREAM (Drafting and Enacting the revolution in the Arab Mediterranean).

She is a member of the editorial committee of the International Review of Social History (Amsterdam) and Le Mouvement social (Paris), and of the Scientific Committee of the MuCem (Musée des Civilisations de l'Europe et de la Méditerranée, Marseilles).

Her last publications include Histoire du Proche-Orient contemporain, Paris, La Découverte, 2015; Le Moyen-Orient (fin XIXe-XXe siècle), Éditions du Seuil "Points Histoire", nov. 2016; L'Esprit de la révolte. Archives et actualité des révolutions arabes, Éditions du Seuil, oct. 2020. With Amin Allal, Layla Baamara, Giulia Fabbiano, Cheminements révolutionnaires. Un an de mobilisations en Algérie (2019-2020), Paris, CNRS éditions, 2021.



**Laila Soliman** (born in 1981) is an independent Egyptian theatre director and playwright, living and working in Cairo. She studied at the German School (DSB, Cairo) and obtained her BA in theatre at the American University in Cairo and her MA at Dasarts (AHK) in Amsterdam.

Her work stems from an interest in the state of flux in the contemporary socio-political climate and its influence on individuals, relationships and power structures. It relies on collective memories and personal histories as ways of bridging the gap between the official versions of events and intimate, individual experiences.

Her performances have been shown in Egypt, Tunisia, Lebanon, Syria, India, South Africa and various countries in Europe. Amongst the most important works she directed are "The Retreating World" (2004), "Ghorba, images of alienation" (2006), "...At your service!" (2009), "Spring Awakening in the Tuktuk" (2010), "No Time for Art 0/1/2/3" (2011\_2013), "Hawa ELhorreya, Whims of Freedom" (2014), "The National Museum of the State Security System" (2015), "Zigzig" (2016), "Museum of Lungs" (2018), "Wanaset Yodit" (2020).

Laila Soliman's play "Egyptian Products" (2009) was published in the anthology Plays from the Arab World by Nick Hern Books and the Royal Court Theatre, London and her performance texts "A Diary in Scenes: And don't forget never to wear tampons at a revolution!" (2011) and "No Desert Roses" (2017) were published in Theater der Zeit magazine.



The duo of artists and filmmakers **Joana Hadjithomas & Khalil Joreige's** work creates thematic and formal links between photography, video, performance, installation, sculpture and cinema, documentary or fiction film.

Their latest film, *Memory Box* (2021), has been selected at the Berlinale and was released in more than 40 countries. Their films also include *Ismyrna* (2016), *The Lebanese Rocket Society* (2012), *Je Veux Voir* (2008), *A Perfect Day* (2005). Several film retrospectives have been presented in renowned institutions such as Flaherty Seminar (New York), Torino Film Festival, International Film Festival of Gijon (Spain), Harvard Film Archive (Cambridge), Lincoln Center (New York), Locarno International Film Festival (Switzerland), MoMA (New York), Paris Cinema, Tate Modern (London), *Visions du réel* (Nyon), *la Rochelle* (France)...

As for their art practice, Joana Hadjithomas & Khalil Joreige have been awarded several prize amongst them the Marcel Duchamp Prize in 2017, for their project *Unconformities*. They have been exhibited in numerous museums and their artworks are part of many important public and private collections such as the Centre Pompidou, Jeu de Paume, Haus der Kunst (Munich); the V&A Museum, British Museum and Whitechapel Gallery; the Guggenheim, MIT Boston, the Hamburger Banhoff, the Sharjah Art Foundation and Home Works Forum, Beirut, as well as many biennales including Istanbul, Lyon, Sharjah, Kochi, Gwangju, Yinchuan, Venice and Taipei.





**Dorothee Munyaneza** is Rwandan and British and lives in Marseille.

Dorothee Munyaneza is a multi disciplinary artist and employs music, song, text and movement to deal with rupture as a dynamic force. Dorothee Munyaneza draws from real stories seizing body, memory and our times to create a space of resonance.

Dorothee Munyaneza sings since her childhood. She trains at the Jonas Foundation in London. She studies music and social sciences in Canterbury, where she becomes certain that music and sound are pivotal in her work.

In 2006, Dorothee Munyaneza meets François Verret and they collaborate on Sans Retour, Ice, Cabaret, and Do you remember, no I don't. Today Dorothee Munyaneza works with other artists and artisans such as Radouan Mriziga, Alain Mahé, Ko Murobushi, Nan Goldin, Stéphanie Coudert, Rachid Ouramdane, Alain Buffard, Maya Mihindou, Ben Lamar Gay.

In 2013 Dorothee Munyaneza creates her artistic company, Compagnie Kadidi. Her repertoire includes Samedi Détente (creation in November 2014 in Nîmes), Unwanted (creation in July 2017 at Festival d'Avignon) and Mailles (creation in October 2020 at Charleroi Danse Biennale).

In 2020 Dorothee Munyaneza translates into French Hopelessly Devoted by Kae Tempest (formerly known as Kate Tempest), as Les inconditionnelles published by L'Arche Éditeur. In 2021 Théâtre Des Bouffes du Nord invites Dorothee Munyaneza to direct Les inconditionnelles set to premiere in the autumn 2024.

Dorothee Munyaneza is artist associate at Théâtre National de la Danse de Chaillot in Paris and is artist in residence 2022-2024 at Camargo Foundation in Cassis.



**Delphine Leccas** is the co-founder of the non-profit organization AIN.

Artistic director of the film festival “Rencontres internationales des cinémas arabes” (Marseille, 2016-2020), she also curated several film programs including “Who Knows What Yesterday will bring?” (touring program, 2022-2023), “Unfortunately, it was Paradise” (Athens, 2020-2021), “Tribute to Med Hondo” (Marseille, 2021), “In the Heart of the Heart of another Country” (Athens-Beirut, 2016), as well as multidisciplinary events presented at the Institute of Islamic Cultures (Paris, 2014), The Biennial of Young Artists from Europe and the Mediterranean (Thessaloniki and Ancona, 2011-2013), The Macedonian Museum of Contemporary Art (Thessaloniki, 2011), IFFR-The International Film Festival Rotterdam (2012), DEPO (Istanbul, 2013), and ZKM (Karlsruhe, 2014).

As a producer, she has been involved in international events such as The Jameel Prize Exhibition organized by the British Museum (Damascus, 2010), Meeting Points organized by YATF (international, 2011-2014), Home Works organized by Ashkal Alwan (Beirut, 2015), documenta 14 (Athens, 2017) and more recently Desert X (Alula, 2022).



**Tamer El Said** is a filmmaker, writer, and producer living between Berlin and Cairo. With a filmography of 17 titles across documentaries, shorts, and feature films, he received many local and international awards.

In 2007, Tamer founded Zero Production in Cairo, to produce independent films in Egypt. Since then, Zero Production has produced and co-produced 12 titles, most of which premiered in prestigious festivals. He is also a founder of Cimatheque - Alternative Film Centre in Egypt, a multi-purpose space that offers facilities, training, and programming for the independent filmmaking community.

His first feature-length film, *In The Last Days Of The City*, was premiered in the Berlinale 2016, where it received the Caligari Film Prize. The film has been invited to over 220 festivals worldwide, receiving more than 15 international awards. The film has been released theatrically in 10 countries. *In the Last Days of the City* was listed by Film Comment magazine in New York as one of the best films in the world in the 2010s, and was named by Les Cahiers du Cinéma as the most beautiful Arab film of the decade.

In 2020, He made a short film titled *One Sunny Day in April* as part of the project 4 Walls in Berlin: 30 films at a distance in collaboration with 30 filmmakers, including Wim Wenders and Volker Heise. His recent short *As You Lay in Your Grave* was also released in October 2020 as part of the project Cinetracts' 20. The project invited 20 filmmakers from around the world, including Apichatpong Weerasethakul, Gabriel Mascaro, and others, to make 20 short films in response to the current socio-political zeitgeist.

El Said has mentored workshops related to his practice as a filmmaker in many international film and art spaces. He is currently teaching in the Film Program of the American University in Cairo





**Anissa Meddeb**, raised in Tunisia and Paris, Anissa Meddeb moved to New York to study fashion design at Parsons, the New School where she obtained her bachelor of fine arts with a focus in womenswear. During her studies, she did an exchange program at Central Saint Martins in London. Her senior thesis collection was sponsored and mentored by Jason Wu (December 2014) and nominated for the Hugo Boss Senior collection Prize (January 2015).

She gained professional experiences with prestigious designers such as A.P.C. in Paris, Marc Jacobs, ThreeAs-four and Outdoor Voices in New York.

In 2016, Anissa launched her label Anissa Aida..., Aïda being a tribute to her older sister who passed away in 2010. The brand is a mix and match of inspirations from Tunisia and Japan, both cultures rich in heritage and traditional craftsmanship.

Meddeb's looks invoke classic Arab silhouettes with an architectural edge. Dubbed "one to watch" by Fashion Scout London, her collections have been presented at fashion weeks in Paris, London, Berlin and Harbin, China. In 2018, Anissa was selected for the Design Entrepreneur Program at the Fashion Institute of Technology in New York, and won the Open My Med Prize of Maison Mode Méditerranée in Marseille, France. Recently, the designer has been selected to represent Tunisia at the «Bonne Arrivée» exhibition at the prestigious Musée des Arts décoratifs in Paris, that will take place in Septembre 2021, as part of the Africa 2020 events led by french président Emmanuel Macron.

Anissa Aida has stocked in Tunis, Paris, London, Berlin, New York and San Francisco.

ANISSA AIDA is a Slow Fashion ready to wear label producing limited editions of timeless, effortlessly chic pieces. Its aesthetic is Mediterranean minimalist. The cuts and silhouettes are melding together inspirations from the designer's Tunisian culture, as well as Japanese references. The label offers a modern spin on ancestral garments such as the kimono and caftan. The collections meet always between East and West, traditions and modernity.

The label's mission is to preserve cultural heritage by reinterpreting local ancestral know hows. To do so ANISSA AIDA has been collaborating with artisans to hand weave unique silk fabrics that have become signature elements of the line. The designer also works with a leather atelier that carefully handcrafts her accessories. The color palette of Mediterranean villages inspires the color blue, recurring in every collection. Through unique, but wearable designs, Anissa Aida offers a minimalist dressing of versatile pieces for culturally sensitive active women. The idea is that they could wear these pieces for every aspect of their lives, from formal to work occasions and casual cool. Conscious about the impact the Fashion industry has on the environment, Anissa Aida values sustainable sourcing, collaborations with artisans and ethical employment practices for the production.





**Mustapha Benfodil** is an Algerian writer and journalist born in 1968 in Relizane (West of Algeria). He is a novelist, poet and playwright. His books include: "Zarta" ("The Deserter", Barzakh, 2000), "Les Bavardages du Seul" ("The Prophet of Algiers", Barzakh, 2003); "Archéologie du chaos [amoureux]" ("The Book of Chaos and Love"; Barzakh, 2007; Al Dante, France, 2012) and "Body Writing" (Barzakh, 2018; Macula, Paris, 2019). Moreover, Benfodil has written several plays : "Clandestinopolis" ("Clandestine Stories", published by L'Avant-scène Théâtre, Paris, 2008); "De mon hublot utérin je te salue humanité et te dis blablabla" ("The Mom and The Sea", 2009); Les Borgnes ("The One-Eyed Theory", 2011), Le Point de vue de la Mort (The Point of View of Death"; Al Dante, 2013) and Fièvres (Fevers, 2020).

In 2018, Mustapha Benfodil has published a poetry collection: "Cocktail Kafkaïne. Poésie noire" (Bristol - England -, Hesterglock Press; translated to english by Joe Ford). Many of his poems have been edited in different literary reviews.

As a journalist, Benfodil has covered various international events including the war in Iraq and he witnessed this experience in his book: "The Six Last Days of Baghdad" (Casbah Editions, 2003).

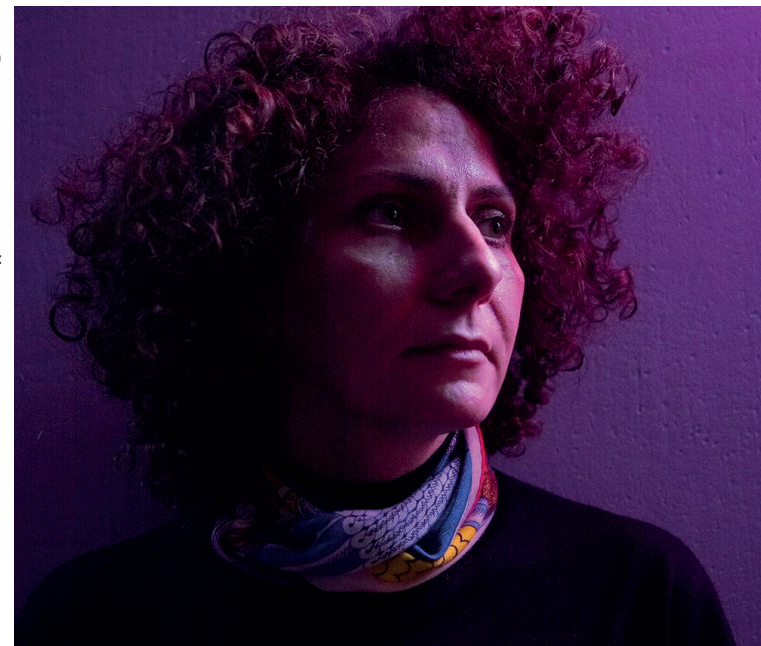
In 2012, he has been for six months in residency in Marseille as part of the "Marseille-Provence 2013" cultural programm and created "L'Antilivre" ("The counter-book"), simultaneously book, exhibition, multidisciplinary workshop and performance. He has performed L'AntiLivres in many festivals and biennials.

In 2021, the author has written his fifth novel: "Bibliotopia". The novel should be published in early 2023 by éditions Barzakh in Algiers and Macula in Paris.

In 2020, Mustapha Benfodil has won the Prix Mohammed Dib for his novel, "Body Writing". In 2008, he was awarded the "Omar Ouartilani" international prize for the Best Journalist by El Khabar Newspaper.



**Ala Younis** is an artist, with curatorial, film and publishing projects. Using objects, film and printed matter, Younis often seeks instances where historical and political events collapse into personal ones. Her work also looks into how the archive plays on predilections and how its lacunas and mishaps manipulate the imagination. She holds a BSc. in Architecture from University of Jordan and MRes in Visual Cultures from Goldsmiths, University of London. She is a recipient of the Bellagio Creative Arts Fellowship, as well as two art prizes from Cairo Youth Salon (2005) and Jordanian Artists Association (2005). Her work was presented in solo shows in Amman, Cairo, Dubai, London, New York, Prague, Sharjah, and Seville, and in the Istanbul, Venice, Gwangju, Ural, and Orléans biennials. Younis curated Kuwait's first Pavilion at the Venice Biennale (2013), "Museum of Manufactured Response to Absence" (2012-4), and "Out of Place" at Tate Modern and Darat al Funun (2011). She is co-head of Berlinale's Forum Expanded, member of the Academy of Arts of the World (Cologne), and co-Artistic Director of Singapore Biennale 2022. In 2012, she co-founded Kayfa ta, a publishing initiative that researches and publishes on independent publishing efforts. She is currently a research scholar at al Mawrid Arab Center for the Study of Art at New York University Abu Dhabi.



**Marwa Arsanios** is an artist, filmmaker and researcher whose work can take the form of installation, performance and moving image. She reconsiders the political development of the second half of the twentieth century from a contemporary perspective, focusing on gender relations, collectivism, urbanism and industrialization. Her research work includes many disciplines and is deployed in numerous collaborative projects.

Several solo exhibitions have been dedicated to her work: Contemporary Arts Center, Cincinnati (2021); Skuc Gallery, Ljubljana (2018); Beirut Art Center (2017); Hammer Museum, Los Angeles (2016); Witte de With, Rotterdam (2016); Kunsthalle Lissabon, Lisbon (2015); and Art in General, New York (2015).

Her work has also been featured in numerous group exhibitions including recently : 3rd Autostrada Biennale, Pristina (2021); 11th Berlin Biennale (2020); The Renaissance, Chicago (2020); 2nd Lahore Biennale (2020); Kunsthalle Wien, Vienna (2019); 1st Sharjah Architecture Triennial (2019); SF Moma, San Francisco (2019); 1st Warsaw Biennial (2019); 14th Sharjah Biennale (2019).

Her films have been screened at Cinéma du Réel, Paris (2021); Rotterdam Film Festival (2021); EMAF, Osnabrück (2021); Film Fest, Hamburg (2020); State of Concept, Athens (2020); FID Marseille (2019); tiff, Toronto (2019); RIDM, Montreal (2019); Berwick Film & Media Arts Festival (2019); Walker Art Center, Minneapolis (2017); Centre Georges Pompidou, Paris (2011, 2017); Berlin International Film Festival (2010, 2015); and e-flux storefront, New York (2009).



She received the Georges de Beauregard International Prize at FID Marseille (2019), the Special Prize of the Pinchuk Future Generation Art Prize (2012), and was nominated for the Paulo Cunha e Silva Art Prize (2017) and the Han Nefkens Foundation Award (2014). She was awarded the Akademie Schloss Solitude scholarship in Stuttgart in 2014 and the Tokyo Wonder Site, Tokyo Arts and Space in 2010. She is a co-founder of the 98weeks Research Project.