The pomegranate and the sleeping ghoul
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Main Building
10 October 2017 - 11 January 2018
A she-snake? "Yes," she answered. "The male dropped himself into the water to make his wife fertile."

The filmmaker Issa Freij, in search of the haunted springs, embarked on a journey to explore the land where he was raised. Inhabited. The film is the memory of a landscape that despite its fragmentation cannot be silenced. With every movement, every memory, the film returns to the forest where it came from. "It is precisely this: the currents of power - this is the heart of my exploration..."

For this reason, the project is envisioned as a requiem, a poem for something that can never be lost - something from which the girl’s legs were cut off. "Explode! Here I am!"

True, women’s societal expectation according to the tales are questionable (virgin vs mother - men's societal expectation, according to the tales are not). Her interests lie in attempting to pose questions related to memory as read through the body, and names are all us. Nothing really ever dies. Here I want to quote from Marina Warner’s book "Once Upon a Time (Oxford University Press, 2014): "...and names are all us....Nothing really ever dies."

"...and their collective memory, the question of loss and fragmentation, and the recurring longing to reunite with the tales and resilience."

Varying in-progress selections of the project have been shown at the Venice Biennial (2015); at the BALTIC (2015); at the BALTIC (2015); at the BALTIC (2015); at the BALTIC (2015); at the BALTIC (2015).