1 98WEEKS
On Publications, 2010–2013
Publications

98weeks (Marwa Arsanios and Mirene Arsanios) launched *On publication* as a research project that looks into several arts and culture publications produced in the Arab world starting from the 1930s. As the magazines became a testimonial to a certain artistic and intellectual life in the Arab world, the project reactivated this material by inviting writers, poets, artists and collectors to intervene or re-interpret issues from these collections. The project reflected upon the processes of modernization and ideals of modernity, which circulated in the region through translations, new layouts, aesthetics and language. *On publication* commissioned three publications that remain unpublished. Browsing copies are available in this exhibition.

2 ADAB AJNABI (Foreign Literature)
Publications, mockups, blue prints and hand-painted covers
Courtesy of Abboudi Abou Jaoude

Arab writers, designers and artists who produced the literary and visual culture of Dar Al Fata Al Arabi, moved across different publishing projects, much of which production was directed to young readers. These included Mohieddin Ellabbad who worked on the artistic direction of Dar Al Fata's series, following Kamal Boullata's first term with them. Ellabbad arrived in Beirut in May 1974, and by December managed to produce sixty-seven books. He returned in the second year to Cairo where he founded Alef Wahed design studio as well as The Arab Experimental Workshop for Children's Books. This yellow-cover children series was produced in 1980 and 1981 by Mohieddin Ellabbad, Sonallah Ibrahim and others, and aimed at translating selections of world literature. The series was published by Arab Institute for Research and Publishing and Ellabbad's workshop.

3 ADIB EL SHABAB
Departs His Isolation
Article and paper plane

Mahmoud Abdel-Razik 'Afifi, famously known as Adib al-Shabab, is an Egyptian writer and author who emerged as a cultural phenomenon in the mid-1980s. His name became widely known through his advertisements, which he himself displayed on the walls of the streets of Cairo and carried in Egyptian football stadiums. These ads bore his name, surnames, and the titles of his writings. Despite the reputation of the young author, Afifi's writings did not receive widespread or critical attention. His writings are known to be vulgar and shocking, a combination of love stories about cinema stars and of his views on sex, politics, and religion. He produced several books, some remain unpublished. Among the most prominent of his works are the following: Words on Cassava Paper (1982), This is my Quran (1990), Who Swims Against the Current with Me? (1990), Stories of Seduction (1996), Divinity and Sex (1997), and Abortion of Freedom (1998). The exhibition will produce one of the banners Adib al-Shabab made in the shape of a paper plane, as well as an investigation by journalists Ahmad al-Laithy and Ahmed al-Shamsy titled After 20 Years of Absence… Adib al-Shabab departs his isolation, published in Cairo Newspaper in 2017. The investigation required four years of research on and interviews with Adib al-Shabab. It was awarded the Journalism Achievement Award from the Egyptian Journalists Syndicate in 2018.

4 AL AMANAH SERIES
Episodes from a TV Serial, 120'

Produced in 1982, this Lebanese-Saudi TV production tells the story of a publisher named Khaled Fadhel, who inherited his father's publishing house. He is trying to catch up with his father's unfinished works, to keep up the ethics of publishing, and to stand up against unethical competition. Intermittently, a voice over presents advice on work ethics hailed from Islamic values. The series explained to the public the meaning and dangers of book piracy, new technologies, such as Telex that allowed publishers make faster communication, and how translation of books open new markets for publishers.
Written by Jalbahar Momtaz
Directed by Maurice Baghdassarian

5 ALI EYAL
No Part Of This Book May Be Reproduced, In Any Way, By Photocopying, Recording, Or Otherwise, Except With The Prior Written Consent Of The Publisher, 2019
Publications by author Batoul Hammoud and drawings by Ali Eyal, 1990.

"Emotional texts were published for the first time in the Blue Luggage Publishing House, which was located near the bedroom on the second floor. These publications also appeared in many publishing houses in the Old Inventory Area, and the backyard of the new big house. Some were in the trunk of a car that traveled 249 kilometers, from a small garden to the rustic iron door of Beirut Art Center, and, finally, to the center's walls. Batoul and Ali's project was complete, not in the sense that it was extraordinary or ideal, or even a form of entertainment, but it was their first self-publishing project around an emotional and political context and a great romantic fantasy that is almost excessive. The drawings do not necessarily refer to the existing texts. These illustrations were recently drawn by the artist from inside the fictional publishing houses and their traveling luggage. Some books and rare photographs of the writer were swallowed up by published newspapers, court papers, old books, and colorful bags. Nothing but these papers and publications remain."

Commissioned in the context of How to Reappear at Beirut Art Center, 2019

6 ALI TAPTIK
Meridians, 2011
Digital prints and Books

When Can Yayinevi first published the Turkish translation of Henry Miller's "Tropic of Capricorn" in 1985. The book was found sexually offensive; it was consequently banned and its copies were destroyed. In 1988, and without the knowledge of Can Yayinevi and its translator, forty publishers from Turkey reprinted "Tropic of Capricorn" with the censored content covered with black tape. To manoeuvre censorship, the publishers included the court rulings related to its 1985 ban at the beginning of the new edition. Since the transcript of the court ruling included the censored passages and Turkish court decisions are public domain, it was legal to publish them. This work is an homage to Can Yayinevi, the forty publishers , and their poetic resistance in 1988.

7 ANONYMOUS
No longer missing
Publications

Replacement covers were made for books that had lost their covers. Their maker researches the possible covers that these books might have carried, and experiments with the calligraphy and font design of each. His bookshop in Amman supports communal exchange of books. He prefers to remain anonymous.

8 BARAKUNAN
Narrative Liberation Front - Bunker 001, 2019
Campaign Headquarters

As a house that explores myth-making, Barakunan's work is rooted in political and social discourse. It embraces the contemporary possibilities of publishing that facilitate time-based relevance and autonomous dissemination to its audience, namely, through self-publishing, social media, and audio-visual material. Although a political movement has tangible end goals and a corporate entity is profit-driven, both seek growth and require constant reinvention to speak to the times. Presenting primary (literature) and secondary (branding) content created from its inception to today, this installation transforms Barakunan from an indie publisher into a political movement.

Commissioned in the context of How to Reappear at Beirut Art Center, 2019

9 BENJAMIN GAYDOS AND MAIA ASSHAQ
Flint Magazine, 2015–
Publication

Flint Magazine is an unbound multimedia magazine in a box. The magazine combines print and digital/web-based content to explore the possibilities of what an international multimedia magazine can look like today. Taking cue from Roger Caillois and Marina Warner, Issues 1 & 2 (featured here) explore the rock as a medium for art, mysticism, place, and history. Flint Magazine was founded in 2015.

10 BERNHARD CELLA
NO-ISBN (Arabic edition 2019)
Installation of publications

Ten years ago, Bernhard Cella launched an open call for books without ISBN numbers for his exhibition at MoMA. With received books, he produced several installations, as well as an online platform and book register. The register, which included a total of 1,800 recent no-ISBN print publications, investigates extraordinary books that withdraw from the international book trade. In the Arab World edition of the project, a call for regional publications without ISBN illustrates the new and young trends of book production and the alternatives of electronic publishing and readership.

Commissioned in the context of How to Reappear at Beirut Art

11 BERNHARD CELLA
Manquants, 2010–
Textiles

The Manquants interpret the representation of stolen and missing objects. After many publications were unexpectedly stolen from his project display Salon for Art Book in Vienna in 2010, Cella's studio experiments have become impracticable. This project is a memoir of perseverance, of working through an unforeseen problem.

12 BON-GAH, 2004–
Publications, bags and flags

Bon-Gah is an artist-run space and independent publisher founded in 2004 in Tehran. Since 2012, Bon-Gah has hosted numerous art related events, primed a ground for collaborative projects and exchanges, and participated in book fairs such as Miss Read in Berlin and Fully Booked in Dubai. They are the organizers of Bon Art Fair (2018) and the Tehran Art Book Fair (2019).

13 BOUCHRA KHALILI
The Typographer, 2019
Video (b/w), 3'30'', silent

While Jean Genet was known to the world as an avant-garde writer, the only profession he was offered as an orphan and gifted student was typography. In France, typographers were essential in circulating revolutionary ideas among the working-class. Although his training in typography lasted for only a few weeks, Genet always paid great attention to the typesetting of his books, cultivating a fascination for typography as an essential component of literary practice. This short 16mm film transferred to video depicts a typographer typesetting the last sentence Genet wrote. Following Genet's last will, this sentence forms the epigraph of *Prisoner of Love*, providing an illumination of Genet's poetic art in retrospect.

14 BOUCHRA KHALILI
The Radical Ally, 2019
Publication

This publication operates as a visual and textual examination on Khalili's film "Twenty-Two Hours", focusing on Jean Genet's tour in the United States in 1970, in support of the Black Panthers. When Genet's application for a U.S visa was refused, he entered secretly the country from its Canadian border, and delivered his first speech in Cambridge, Massachusetts. Comprised of essays, interviews, and archival material from the Party's own newspaper (1967-80) as well as the repository of Genet's archives, this publication investigates Genet's conception of allyship: not speaking for, not speaking on behalf nor in-lieu of, but from the position of the witness.

15 DAR AL FATA AL ARABI, 1994-1974
Publications
Courtesy of Hasna Reda Mikdashi, Beirut

Dar Al Fata Al Arabi was founded in 1974 in Beirut; it specialized in the writing, printing, and publishing of books for children and youth. Its first works were published in 1974, when authors and artists were interested in the production of children's books from local cultures and Arab struggles, most notably the Palestinian cause, after being filled with optimism after the 1973 war. Dar Al Fata's publications gained wide popularity and, over the years, its production was supported by the collective research of a team of experts and practitioners in the fields of children's culture, educational services, and psycho-social development. The artist Kamal Boullata was commissioned to develop the general artistic direction of the series of Dar Al Fata and supervise the direction, while the artist Mohieddine Ellabbad participated in the completion of the artistic program in the second half of 1974. A Scientific Committee at the Planning Center of the PLO set up a plan to disseminate the scientific production of Dar Al Fatai. During the civil war, an office of the Dar was opened in Cairo, while thousands of editions were settled in private and public libraries in the Levant and the Maghreb region. In the aftermath of the Gulf War and the Oslo Accords, Dar Al Fata faced challenges in publishing, funding, and full-time administrative duties, resulting in its closure in 1994. This exhibition offers a semi-complete collection of Dar Al Fata publications.

16 DISPLAY DISTRIBUTE
LIGHT LOGISTICS, 2016–
Open call for courier of publications

Small publishers working in and around East and Southeast Asia face difficulties in distributing their work both domestically and abroad due to restrictions and lack of resources. To facilitate the wider circulation of these publications and periodicals from independent and semi-autonomous practitioners, LIGHT LOGISTICS has been operating since 2016 as an intimate network of reader-traveller-couriers who make use of their surplus carrying power to transport small amounts of printed matter in their personal luggage. Currently seeking transport from Hong Kong, Guangzhou and/or Shenzhen to Beirut. If you or someone you know would be interested in taking up this route, please send an e-mail to logistics@displaydistribute.com

17 FEHRAS PUBLISHING PRACTICES
Waiting Trajectory, 2017
Lecture Performance on 18 July 2019

The movement and circulation of publications along parts of the Hijaz railway can still be perceived from the train station in Damascus, which was built in 1908. Even after the construction of the railway stopped following the First World War, the station still operated until it was transformed into a library and book museum in recent years. The act of transformation and the shift of meaning turned the station into a mobile space for knowledge, not only encompassing the station itself but also the station's surroundings, where streets of book and paper traders, publishers and printers come together. Today, the area reflects the history of modern publishing in the region and the mechanisms for the circulation, appearance and disappearance of books. *Waiting Trajectory* reconstructs the station and its surroundings through three personal narratives that enter into dialogue with the music of Al Rahbani Brothers and Fairuz's musical play Al Mahata (The Station).

18 ARTIST BOOKS

GINANE MAKKI BACHO
The Image of the World, The Image of the Picture, Recollection of Print, 1985
Face to Face: An Intimate Portrait of the Artist as Mother and Woman, 1987
Courtesy of Saleh Barakat

AREF EL RAYESS
The road to peace, 1978
Courtesy of Saleh Barakat

BURHAN KARKUTLI
VIVA LA REVOLUCION, 1980
Courtesy of Saleh Barakat

JAMIL MOLAEB
The End of Darkness, the Beginning of Dawn (woodcuts 1980-1982, Etchings 1970-72)
Close to Home, Lebanon 1978-79
The Civil War Notebook, 1975-76
Courtesy of Saleh Barakat

GHADAH AL KANDARI
Notebooks

19 GOLROKH NAFISI
Banned Publishing, 2019
Pamphlet

These illustrated stories are based on true events. Their protagonist is the collective Nasheran, who decided to publish and distribute forbidden texts and written statements, within constrained and limited resources. These stories and illustrations portrait the moment in which this collective, their friends, families and neighbors gathered in their households and worked with their own hands to publish and spread texts that were prohibited, yet sensitive and urgent. Nasheran was active in Summer 2009 in Tehran, Autumn 1987 in Riyadh, and Spring 1992 in Palermo.

Commissioned in the context of How to Reappear at Beirut Art Center, 2019

20 HALA BIZRI
History of the book in Lebanon - work in progress
Design by JANA TRABOULSI
Design and production assistance: George Hanna, Philippa Dahrouj, Lama Charif
Copy editor: Sarah Chahine
Binding: Est. Khalil El soueidy Books

In her ongoing research of publishing projects in the Levant, Hala Bizri not only returns to the earliest appearances of press in the region but also maps the emergence and movement of printers, ideas, and ideologies in these processes. Elements from the research findings are envisioned in an exhibition object designed by Jana Traboulsi.

Commissioned in the context of How to Reappear at Beirut Art

21 HUSSEIN NASSEREDDINE
The Complete Uncredited Works: Hanging Notes on the Red Castle, 2019
Ink on paper, pencil, carbon paper and sunlight
Lime and alchemical red ink

This work, part of the series *The Complete Uncredited Works*, deals with writings and poems that describe the architecture and spatiality of monuments. They are notes, or *mu'allaqat*, that assume the ability of poetry to change the face of architectural monuments, departing from a verse of Al-Mutanabbi, in which he describes "The Red Castle". Alongside the verse, all the pages which were not published about the poem and all the pages that remained entirely folded in the collections of anthologists –except for the few on which the sun imprinted what the poems could not show.

Commissioned in the context of How to Reappear at Beirut Art Center, 2019

22 HUSSEIN NASSEREDDINE
The Complete Uncredited Works:
The Image of the Face, 2018
Silkscreen on Leather

The covers of unknown works extrapolate the changes in installations and landmarks as a result of the disintegration of sources and poems that describe them. These transformations arise in the space between the two sides of the cover - a space whose rules are dictated by the unknown works in which its phantom hovers.

23 JABBOUR DOUAIHY
Genealogy of Printed in Beirut, 2019
Text

In his novel, Printed in Beirut (2016), Douaihy tells the story of Farid Abou Cha'r who comes to Beirut in hopes of publishing his book, only to face constant rejection by the publishers of the day. After taking a menial job at an old printing house, Cha'r's life takes a turn when his boss' wife secretly prints one copy of his manuscript. Later, it was discovered that the manuscript was printed on the same paper that was used to make counterfeit money by the print shop. For this exhibition, Douaihy creates a genealogy of the research process that fed his complex weaving of events.
Commissioned in the context of How to Reappear at Beirut Art Center, 2019

24 JAFFAT AL AQLAM
Zines

This independent platform establishes its digital existence through zines, open calls, workshops, and collaborative dialogue. Launched in Abu Dhabi in 2014, Jaffat El Aqlam has grown to become an open space for artists/designers, writers, musicians, poets, start-ups, and researchers to feature their work and contribute to the exploration of identities for those within and out of the MENA region. Jaffat El Aqlam is an Arabic phrase that loosely translates to 'Dried Out Pens', a name derived from the gradually disappearing use and consumption of traditional media. Jaffat El Aqlam utilized their online networks to bring together this selection of zines and personal publications from the Gulf.

25 KHALDOUN CHICHAKLI
Shops and vendors of the past, 1980s-1990s
Ink and pencil drawing on paper
Courtesy of Saleh Barakat

The presented works are a fragment of Chichakli's long and detailed artistic research on the traditional shops and vendors of Damascus. For the duration of 15 years, the artist produced over 500 drawings in the old markets of his city. Most of these illustrations were based on the memories of elder vendors about shops and services that do not exist anymore. The artist chose to draw directly on paper using a pen, without prior preparation or sketching, in order to make time to finish the series that would continue over a long time. His research presents meticulous studies of the architecture of shops, their signages, interior designs, merchandise, as well as sellers and buyers. In 2006, Chichakli published a limited edition book that included the drawings and detailed texts on the methods, limits, and particularities of his research.

26 MOAD MUSBAHI
paper nor me_xxi, a fatwa for the removal of suspicion, doubt and neglect when writing on european paper, 2019
Video 9"15"

This newly revised *fatwa* was first issued by Ibn Marzuq in 1409. The legal ruling addresses concerns about using paper manufactured in Europe as being *najis*–sacrilegious contaminant. In paper's ability to receive and connect, it operates as a motor for the circulation of people, ideas, and the logics that condition them. Reading it as a substrate with the potential for virtuality, the work seeks and illuminates this contested commodity.

Commissioned in the context of How to Reappear at Beirut Art Center, 2019

27 MOHAMED RABEI
Novels
Publications and documents

Writer and journalist Mohamed Rabei (1975-2008) chose to self-publish rather than deal with publishers. He designed, printed, and photocopied each of his novels in an edition of 50 and distributed them by hand amongst his circles. He also uploaded his novels to literary internet forums and digital libraries. Featured in this show are takeaway copies of four of his self-published novels: *Most of the nights that…* (1999), *The Pope* (2001), *Plot against Mrs Sonallah* (2002), *The secret people of Asmahan Aziz* (2007). Rabie had an unpublished novel titled *Soundtrack* (2000). Rabei's literary language was adamantly experimental and irreverent of social and literary norms. He passed away at the age of 32 in a domestic gas leak accident.

28 MOHSSIN HARRAKI
Tagant (Forest), 2016
Drawing, 42 x 31 cm

The Berber word Tagant, meaning the isolated, empty and deserted place that in time would become a forest, provided a beautiful solution to the lack of an equivalent expression in the French and Arabic languages.
For Harraki, filmmaker Ahmed Bouanani is one of the major witnesses of a non-official history. As with most Moroccans of his generation, Harraki was not familiar with Bouanani's work until later when he encountered his manuscripts, writings, and films. This drawing represents a plant-form similar to a forest, as it creates a genealogy of Bouanani's diverse cultural practices.

29 MOHSSIN HARRAKI
Pierre dans la Mare (Stone in the Pond), 2010
Concrete cast. Dimensions variable
Courtesy of the artist and Imane Fares Gallery

This work of forty concrete-cast books is a take on cultural and educational publications that would have made up the collective memory of Morocco. This project questions both cultural construction, post-colonial consequences, and collective imaginations.

30 MOTHANNA HUSSEIN
Untitled, 2019
Inkjet Prints

Mothanna Hussein uses social media to publish his commissioned and rejected experiments in graphic design, playing on color ,type, and appropriations of visual culture. These collages are some of the multi-stage treatments of pages from a newspaper he bought in Hong Kong. The collages are digital prints of scanned printed objects that do not exist in these stages or forms anymore.

31 NEDA FIRFOVA
Always Ready, 2013
Book and two postcards

Neda Firfova researches the disappearance of the thousands of cardboard books imported from China, which were used to create the ideological, visual backdrop in the mass games of communist Albania. The project focuses on the reproduction of singled-out book objects and the performances using them, and grows into a complex study of power styles. To the artist, these books have become meta-symbols of lost Eastern modernist knowledge. She uses them as reference symbols when critiquing the re-dress of the metabolist and brutalist architecture in her hometown of Skopje, Macedonia, during the 1960s and 1970s.

32 OMAR ZAKARIA
Al'amru Li (The Decision is Mine), 2018
Photograph

The Decision is Mine is a historical fiction that began in the author's attempt to reconstruct a historical event that happened in Lebanon in 1975, with the aim of criticizing history as a process for recounting the past. Though Zakaria's writing method is unclassifiable according to standard literary genres, his text would be considered a novel if it were to be published. After two years of work and as he came into with publishing houses, his family expressed their categorical refusal to publish the contents of the book because of their implication in the historical events in the text. The book did not reach any publishers, but Zakaria printed a unique copy. He considers the copy of the book to be personal and thus refuses to share but its image in this exhibition.

33 PLANE (Mario D'Souza with Pallavi Paul and Sahil Naik)
Plot for a book - unmade, loose and lost, 2019

Plane / Pla(i)n(e) is a curatorial surface for non-linear plots, simultaneous collapses, possibilities of a coincidence, deliberations, diversions, and stray material emerging from a series of artistic actions onto paper. The presentation employs plots from two books as transmissions of a series of actions the surface may conjure. It positions the books, which are in-progress, as vibratory surfaces where material is migrant, fugitive, constantly displaced to enable the emergence of new constructions upon evolving geographies. The pages are marked with images and texts, used, disused, and rejected, creating climates for these conversations to form, mutate, hibernate, or go extinct. The two books - *The Dreams of Cynthia* (Pallavi Paul) and *Modernist Facades for New Nations* (Sahil Naik) chronicle two planes - one of construction and the other of demolition.

34 RAAFAT MAJZOUB
with AbdulKader Mekkawi, Mahmoud Abu Lokmeh, 'Abu Khodr' & Tarek Majzoub
special thanks to Mohamad Majzoub & Tala Salman
Streetschool (prototype), 2019
Installation

This is the first proposal for streetschool initiated by The Khan, inviting people for mutual learning, and producing public landscapes to host this process. For this exhibition, Majzoub situates the "proposal" as a publication format in and of itself. Addressing stakeholders shaping the public realm, this prototype transforms the exhibition space into an arena for discussions on possibilities of creating new publics through systems of independent cultural production. Responding to scarcity impacting producers, as manufacturing costs are prioritized over labor costs, the artist shared exhibition fees equally with his collaborators, allocating no money for materials, creating the prototype "for free". *Everything—in your love*—becomes easy showing from the mezzanine reveals the process of making this streetschool.

Commissioned in the context of How to Reappear at Beirut Art Center, 2019

35 RAAFAT MAJZOUB
with AbdulKader Mekkawi, Mahmoud Abu Lokmeh, 'Abu Khodr' & Tarek Majzoub
Everything—in your love—becomes easy, 2019
Video

This video document dwells on the stimulating poetics in the fringes and interstices of group work, and the emotional labor that sustains independent projects. It highlights the generation of value from social interaction and the power of mutual aid in the production of alternative landscapes where new cultural practices can be prototyped, tested and adopted. The title of this video is a quote from a Whatsapp voice note (original Arabic: كل شي بحيلك يهون) sent to the artist by 'Abu Khodr', one of the collaborators on the streetschool prototype as part of a negotiation of the fairness of equal compensation to all members of the team.

Commissioned in the context of How to Reappear at Beirut Art Center, 2019

36 SACHA ABOU KHALIL
Printed in Beirut, 2017
Oil on canvas, 120 x 100 cm
Courtesy of Jabbour Douaihy

Two of the main characters in Jabbour Douaihy's novel, Printed in Beirut, appear in this work. This work is part of a series of paintings by Abou Khalil in which he reflects his readings of a selection of novels and their protagonists. While the characters are taken from literature, the figures he paints are all based on family and friends acting out the roles.

37 SHUBIGI RAO
Pulp: A short biography of the banished book (Vol I & II), 2013-
Publication

From her on-going multimedia project Pulp, Rao presents two published volumes out of a series of five, which will be published over a span of 10 years. In Short Biography of the Banished Book, Rao addresses issues of censorship, effacements, prohibitions and how notions of an authoritative book and of authorship function on those very same exclusions. The text responds to a rich variety of marginalizations through the very margins of the book itself.

38 SIMONE FATTAL
The Post-Apollo Press
Publications and documents

Artist Simone Fattal founded The Post-Apollo Press in 1982 in Sausalito, California. Specializing in poetry, experimental writing, and translation, The Post-Apollo Press became an important actor in the Bay Area publishing scene. This presentation of unpublished working documents from The Post-Apollo Press, gathered from the artist's own archive and from Berkley's Bancroft Library, reveals a rare insight into the history of this important publishing project that is little known in our region. The unpublished works are juxtaposed against all the press' publications of the time.

39 SONALLAH IBRAHIM
Notes from a publishing house in a political prison, 2018
Sound minutes and photographs

Between 1959 and 1964, Sonallah Ibrahim meticulously recorded details of his time in a political prison in Egypt. He used these notes as the base of many of his later writings. In this recorded interview from June 2018, we learn about the prisoners' libraries hidden under cell floor tiles, the inmate librarian responsible for the inventory, and the makeshift book fair organized by the prisoners.

40 AL TATAWUR (EVOLUTION), 1940
Annotated Publications

The Egyptian Art and Liberty group was founded in 1938 by a group of prominent artists and writers including George Henein, Ramses Younan and Anwar Kamel. In January 1940, the group launched their magazine al Tatawur which propagated the surrealists' artistic, cultural and political allegiances – advocating constant change, progressive art and literature, as well as vocally opposing conservative societal norms, and economic usurpation of the working classes. Tatawur published 7 issues before closing in September 1940.

41 THE STATE, 2013–2012
Publications

The State was a publishing practice based in Dubai, U.A.E. It investigated South-South reorientations, alternative futurisms, transgressive cultural criticism, the transition from analogue to digital, and the sensuous architecture of the "printernet."

42 Maher Sherif
Yadawia, 1992-
Publications

Maher Sherif started the Yadawia independent publishing project in 1992 in Alexandria. Each book is a hand-written, illustrated and bound book in editions that range from 50 to 300. The carefulness and beauty of his editions attract both writers and readers. Since the 1970s, Sherif has continued to be an active member and co-founder of several independent publishing projects in Egypt that arose in response to the hegemony of state publishing.

43 YAY-POP
YAY-POP Annotated, 2019
Produced by Onagöre feat. Merve Ünsal, commissioned by the 4th Istanbul Design Biennial
Laser prints, marker on semi-transparent paper

In addition to thinking about larger questions together on what it means to be a publisher, YAY-POP aimed to investigate the boundaries of publishing, its economy, dependencies, and affinities. YAY-POP was also an attempt to document the process of Onagöre's self-education on publishing. The publication was not only interested in print media, but also in music, video games, and typeface publishing. 'YAY-POP Annotations' is produced by the publications editors and editorial assistant to critically annotate the table of contents and the colophon after four months of publications finalization. YAY-POP can be downloaded for free at http://yay-pop.onagore.com.

44 ZAHIA RAHMANI
Seismography of Struggle - Towards a Global History of Critical and Cultural Journals, 2017
59" video and sound installation

Seismography of Struggle is an inventory of non-European critical and cultural journals, including those from the African, Indian, Caribbean, Asian, and South American diaspora, produced in the wake of the revolutionary movements of the late-18th century up to the watershed year of 1989.
Included here are sound and visual works that reflect populations that have experienced colonialism, practices of slavery, apartheid, and genocide, as well asworks by others who experienced violent dictatorships and brutal political and cultural convulsions.

The installation was originally produced by INHA, curatorship of Zahia Rahmani.

45 ZAMAN
Textes, images and documents, 1979-2010-

ZAMAN is an annual independent and non-academic research journal on Arab, Asian, and African transnational and postcolonial art histories. It has risen from the ashes of an earlier journal. While issues #1 and #2 were produced in 1979 and 1980 by a group of Iranian intellectuals exiled mainly in France, issue #3 marks its rebirth in the spring of 2010. Its new theoretical agenda is made of comparative studies, speculative archaeology and geographical constellations. In 2014, it began to function as a laboratory of ideas and encounters for the projects published under ZAMAN BOOKS.

46 ZAMAN BOOKS & CURATING
Mohamed Melehi Design Studio 1965–1985
Installation

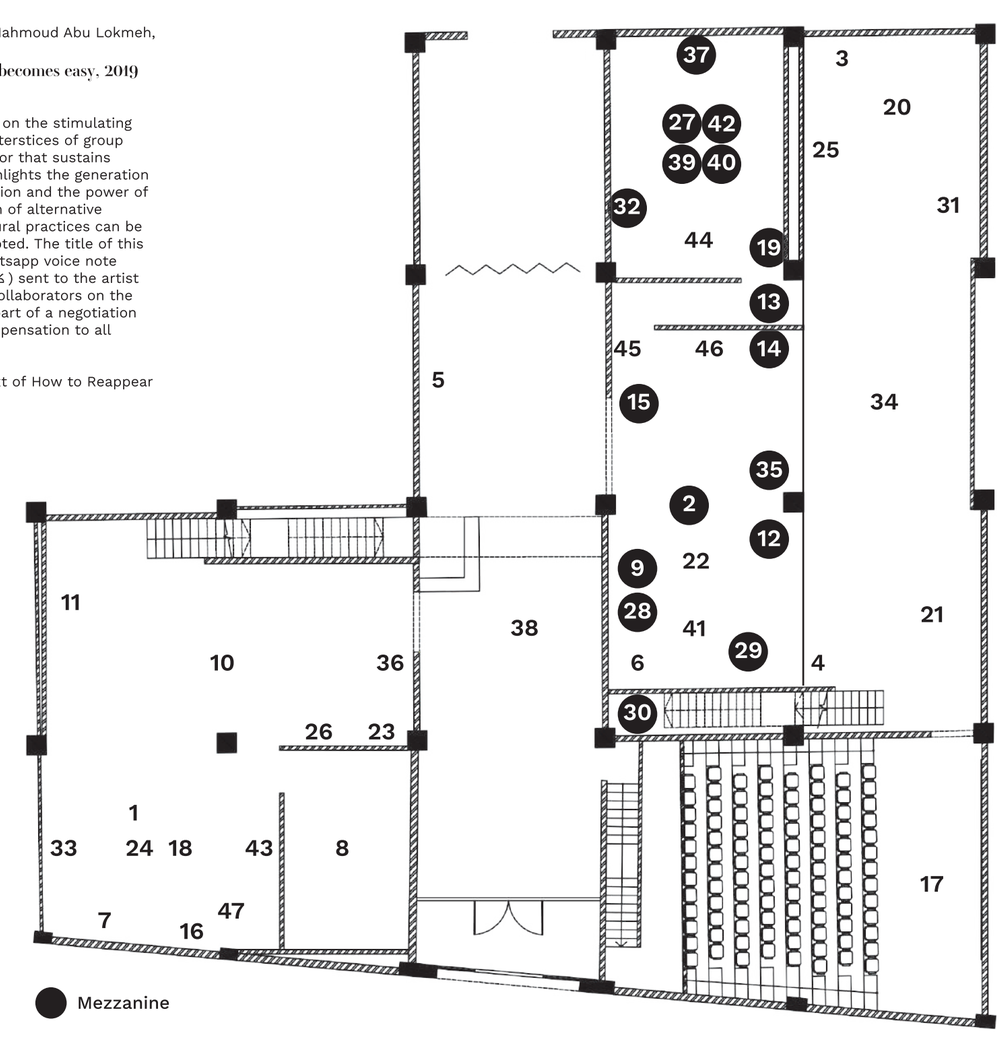
As a cultural activist close to the postcolonial Left, Moroccan artist Mohamed Melehi became an influential editor and graphic designer.His work includes creating the iconic design of the journal Souffles (1966-1969), founded by Abdellatif Laâbi; founding and directing the journal Intégral (1972-1977) alongside Toni Maraini; and co-founding Shoof publishing in 1974.
Zaman Books, under the direction of curator Morad Montazami, have collected documents, posters, and publications to illustrate Melehi's influence on the North African art movements and the impact of his publications on the socio-political landscape.

47 ZIGG, 2019
Publications

Zigg was an itinerant roundtable, media project–a busy body, too–about sex from a Gulf-based, or learned, vantage point. It explored how sex is ecologically and environmentally conditioned. Zigg departs from thinking about sex as 'determined' on a spectrum that is articulated through frameworks of individualistic autonomy and achieved through the consumption of commodities that are invented and designated for various sexual expressions. It is sexual deviance by envisioning sex as an intellectual, self-published practice.

How to Reappear: Through the quivering leaves of independent publishing

Published by Kayfa ta (Maha Maamoun and Ala Younis)

17 July - 21 September 2019

BEIRUT ART CENTER
مركز بيروت للفن