

## MY WORK

*“It’s not only about dreaming, but also about enlarging our territory as artists, as filmmakers, and even as human beings.”*

### *Dust in the wind*

Photography and sculpture, 70 x 100 x 5 cm  
In collaboration with Factum Arte, Madrid, 2013  
*Dust in the wind* shows some of the film instants from the records of the photographers and cameramen who attended the launching of the rockets missed (nearly systematically) the decisive moment of the taking off.

**Sam Bardaouil, Till Fellrath** *What’s the story behind The Lebanese Rocket Society?*

**Khalil Joreige** While my sister, Tania Mehanna, was researching Lebanese history for a project she was working on around 2001, she came across multiple headlines about the Cedar rocket and related it to us. After some researches, we discovered more about the story of the rockets and of its instigator, Professor Manoug Manougian. To teach his students about propulsion, he went on with them to build and successfully launch 10 Cedar rockets over the next six years. As the project developed, it inspired national celebrations and garnered support of the Lebanese government, which provided financial and logistical support and supplied a permanent launch pad in Dbayeh. The Lebanese Rocket Society was born. Like many Lebanese, I knew nothing about these events upon first hearing about it. Yet, once I became aware of this forgotten slice of history, I began to notice traces of it. For instance, a postage stamp issued in 1964 to commemorate the 21st anniversary of Lebanon’s independence depicts the Cedar rocket whizzing by the moon. The stamps are readily available, yet few Lebanese know the story behind them.

Intrigued, we decided to investigate whether that rocket project might be interesting enough to explore it in depth. Searching through archives yielded disappointing results. Information was hard to come by to the extent that we were not even sure whether the episode warranted further

consideration. None of our friends or family remembered anything either. So, we put the idea aside and occupied ourselves with other projects over the next several years.

But, in 2009, we found ourselves dwelling on the notion dreams and aspirations, which prompted us to resume our investigation into The Lebanese Rocket Society. We were questioning the idea of “imaginaire” - what is left in our consciousness, our representation, backgrounds on which we can build a possible narrative, a field of knowledge, of meaning that allowed us to perceive certain representations. It doesn’t have to be true, it scrambled the distinction between fiction and documentary. In that context, the story of a young professor working with students to develop a successful scientific rocket program seemed to be exactly what we were looking for.

From today’s perspective, the confidence and optimism exuded by those young people stand out as the most striking aspect of the rocket project. Although Lebanon was never a serious contender in the space race, The Lebanese Rocket Society contributed to global research. Those students sought to keep pace with the world’s great powers. They were part of the contemporary moment, they felt contemporary in the sense of sharing the same time with the rest of the world.

The project caught the attention of countries of the region and of the United States and the USSR, who were vying to conquer space - especially when one rocket landed, without incident, in Cyprus!

The Lebanese Rocket Society disbanded in 1967 due to a confluence of factors and since then, it has faded from memory. But why? The dispersement of the Armenian community, of which Professor Manougian was apart, might have played a small role. The consequences of the civil wars also took with them a lot of archives and memories. But I think it is largely because that sense of possibility

that drove the experiment seems so foreign to the contemporary Lebanese experience.

Apart from the international pressure or the fear that the rockets were growing powerful enough to potentially be used for non-peaceful purposes, the project might have stopped also because a sense of disillusionment permeated in the aftermath of the Arab defeat. In a way, we can say that it vanished the vision (that might be utopian) of a progressive society that wanted to transform our region and the world. Our research on the space project is in a way a reflection on those “mythologies” that changed after the war of ’67.

**SB, TF** *How did this project come about formalistically? It comprises so many different components - how do they interrelate?*

**KJ** We set out to make a feature documentary film that evoked the story of The Lebanese Rocket Society. Interestingly, as we tracked down and filmed Professor Manougian and other key players, other stories started to unfold and the project expanded accordingly. We realized that this project, more than any other, is well suited to combining our art practice and filmmaking. As we delved deeper into the research, ideas for installations kept presenting themselves. For example, as we were editing our film, we paused over a segment on a historian, Missak Kelechian, who had related to us the story of young Armenian girls, survivors of the 1915 genocide, who made more than 3,000 carpets at an orphanage workshop in Lebanon. One of these carpets ended up on display in the Blue Room of President Coolidge’s White House, having been offered as a token of gratitude for American support of the orphanage. The story fascinated us and ultimately inspired us to make a carpet depicting the cedar rockets. The installation, *A carpet...*, also includes correspondence between President Coolidge and the orphanage’s director, as

well as archival images. Others works intervene directly in the film. Upon receiving an invitation to make something for the 2011 Sharjah Biennial, we decided to build a sculpture of the Cedar IV rocket. Today, in our part of the world, rockets are inevitably associated with missiles and the mere mention of the word conjures thoughts of war against Israel, but the terms "rocket" and "missile" are not synonyms. As Manoug Manougian proved by building rockets in the name of education and scientific advancement, a rocket can serve peaceful pursuits. When a rocket becomes synonymous with a missile, it means there is no room for multiple interpretations or ambiguity in peoples' minds and therefore society's capacity for nuance has been reduced. By building the rocket, we strove to reverse this trend. We wanted to push back against the shrinking of meaning, shrinking of our territory as artists, filmmakers, and even human beings. This is what we mean when we talk about the "imaginaire". The reconstitution of the rocket became part of the film. It is a kind of negotiation with the reality, the same process that we worked on in our previous film, *Je veux voir / I want to see* when we take Catherine Deneuve and Rabih Mroué and the whole crew of the film at the border between Israel and Lebanon to try to open a small road usually forbidden. Cinema and art can be a place of resistance, enlarge territories, they can open roads even symbolically, for a very short time. We have this faith. All the components of The Lebanese Rocket Society Project are integrated in one way or another. The film, for instance opens with the image of the President's album, contains footage of our sculpture whizzing through the city, and ends with a shot of the golden record, our audio-visual installation.

**SB, TF** *Why revisit this historical episode today? Why does any of this matter now?*

**KJ** This project deconstructs the mythologies of the 1960s by questioning our memory of this time period, our representations of it and of ourselves. Our work has always been rooted in the present moment, but we are interested by the question of what to do with the past and how this past structures our imaginary. Here for example, the fact that this project was totally erased from our memories is maybe due to the fact that it was linked to a way of projecting ourselves in the present, to dream that was altered by historical defeats and difficult moments in the region. Such a space adventure seems nearly inconceivable today, impossible even to imagine. This is what was interesting to us, this impossible representation... With this project, we wanted to reactivate something from the past in the present time and see how it will operate. We wanted to give physicality to this absent memory. What would happen if we built a life-sized sculpture of the rocket and transported through the streets of downtown Beirut to offer it to Haigazian University? How would people react? Would they realize that it was not a missile but a sculpture inspired by a scientific project? In the context of the University or the Sharjah Biennial, the sculpture is clearly a work of art, but what is it in the streets of Beirut? Amazingly, as we were developing the rocket, something began to stir across the Arab world as men and women took to the streets in Tunis, Egypt, Syria, Libya... Despite their fears, people were starting to dream again. This reinforced our sense that now was the right time to delve further into this project.

**SB, TF** *What role do archives play in your work?*  
**KJ** We live in a region and in an era where people are too nostalgic for the past, which they perceive as a lost golden age. I do not want to be apart of that. Some of our work involves the past, but the term

archives in this context is misleading because it implies we are working with something from the past in a storage box. I'm only interested in the past in terms of how it can allow me to live well in the present. In the preface of *The crisis of culture*, Hannah Arendt defines the notion of breach as the moment of rupture in which man, caught between past and future, is compelled to project himself into an uncertain future, and therefore into the possibility of starting something new, of inventing himself in uncertainty. We try to move in this breach between past, present and future. Like a game of reference and history crossings... In our project *Wonder Beirut* for example, we activated nostalgic postcards from the 60s and transform them in *Postcard of wars*. What interests us here is the writing and the rewriting of history, questioning this history, its missing parts. In the case of The Lebanese Rocket Society, it was very important to revisit the archives and transform it, to revisit the past in the present, to continue the gesture of the dreamers today, to reconfigure different temporalities. Facing absence, how to say this story in the present without nostalgia? We thought about a reenactment that wouldn't be a repetition, an illustration, but rather an experience consisting of introducing an element from the past into today's reality, what we call a reenactment. It is like a recognition of filiation, a tribute to those dreamers, an attempt to reconfigure and link itself to history, to reach for the possibility of conquering a new imaginary.

**SB, TF** *Your work plays with time in a very powerful way in terms of reactivating aspects of the past, but also in the sense that none of your work - perhaps except for the films - is ever really finished. You often go back and expand the project into new directions years later, to the extent that it is difficult to put a date on your work.*

**KJ** The question of time is essential. Since our work is so linked to our life, as we are changing, sometimes there are ideas embodied in past work that we want to revisit from a different vantage point. Furthermore, we are filmmakers and artists, but as researchers who must constantly grapple with newly discovered information - you can't just leave something out because you've moved on to another project. This explains why a lot of our work has two dates (i.e. 2000/2007, 1996/2006). When we made the film *Khiam* in 2000 it was impossible to go at that moment to the detention camp of Khiam, situated in the area occupied by Israel and its proxy militia, the army of South Lebanon. Much was heard about the camp, but no image was ever seen. It was impossible to represent the camp. Through the testimony of six freed detainees, the film is a kind of experimentation on the narrative, on the way the image, through speech, can be built progressively on the principles of evocation and of latency. The six former detainees recall the camp and narrate how they managed to survive and, more important, to resist, to produce a needle, a pencil, a string of beads, a chess game... When the camp was dismantled in May 2000, we went to Khiam. The camp was later turned into a museum. During the July 2006 war, the camp was totally destroyed. Nothing was left of it. We felt the need to go back to see the six former detainees we had filmed in 1999. The detention camp was no longer visible, turned into a heap of ruins. We asked the former detainees to react to the destruction of the camp in which they had been prisoners for so many years. Seven years later, they share with us their thoughts about memory. History, reconstitution, imagination and especially the idea to reconstruct Khiam as it had been. But is it possible to reconstruct a detention camp ? How can

## MY LIFE

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one preserve the traces? We needed to share this with them. Because we are interested in representations, imaginaries, building of histories, we are interested in the effect of time on certain of those issues, on some images. Like the work we did in 2009 called *Faces* where we see the result and traces of time on images of martyrs belonging to different parties, religions or creeds, in various regions of the country. Put up in high, hard to reach places, those posters are still there but the features, the names have disappeared, progressively erased by time and wear. The image disappears despite the promise of being a proof, a witness for the future. We photographed those images at various stages of their progressive disappearance. Then, with the help of a graphic designer and various drawers, we attempted to recover certain features, to accentuate others, to bring back the image, a trace, matter, a lasting image. But can the image come back? What is the power of an image? Does it resist time? What of the heroes of old wars in the face of heroes of new wars ? What is the memory of History ?

**SB, TF** *Finally, we can't help but wonder: how you meet Catherine Deneuve and got her to star in your film Je Veux Voir (2008)?*

**KJ** After the war of 2006, we were living a moment of rupture, we were full of despair and doubts when we met Tony Arnoux, a press attaché, who got stuck in Lebanon because the war broke out while he was visiting. We befriended each other and he offered to help in any way he could because he liked our work. We were really wondering what kind of cinema we would be able to produce after such a catastrophe, after such spectacular images as those broadcast on the TV during the war. We thought about a project with a body of cinema, of fiction, to try and find a new way of seeing, of showing wars and ruins. This body of fiction for us was Catherine Deneuve.

It was a crazy idea but we had nothing to loose, we wrote her a letter proposing her this strange experimentation. And Tony Arnoux gave it to her, because we had never met before. Amazingly, she responded that she was interested. We met in person and told her honestly that we had no script, no money, nothing. We explained that the condition of the shooting would be very difficult, that it was not totally safe, she was still interested by this experimental approach. Strangely, she immediately trusted us totally and we lived together an incredible adventure that tied us closely. This is how it happened!

**SB, TF** *Talk about not accepting reality!*

**KJ** We actually met when we were 12, but we weren't friends. We didn't start getting along until four years later when we re-met again in another place (we each had to move from place to place during the war, and sometimes our paths intersected). Upon that second meeting, we quickly became friends and we started dating two years later. Joana was studying political science in Lebanon and Khalil was studying philosophy in Paris, but when we were both about 19 years old we began to study comparative literature together. Neither of us ever studied art or cinema.

[*Joana interjects*] Actually, I only came to Paris intending to stay for 10 days. While I was there, it was in 1989, a war broke out in Lebanon and I was stuck there for 7 months. I thought it was a sign, so I tried to stay and had the chance to enroll in the literature department with Khalil. Life was telling me something.

While we were studying literature, Khalil continued pursuing photography. The convergence of these two disciplines ended up launching our career. When we discovered midtown Beirut in 1988, we started photographing everything in sight - we took thousands of photos. Although we'd grown up close

to the city center, we hardly knew what it looked like since it had been closed off for so long. And of a sudden, we could go there. It was still dangerous at the time but our fascination drew us closer and closer.

After several years of taking images, we studied our own images in the effort to build knowledge - this is where our phrase "archeology of the gaze" comes from. We also wrote short stories about them, since they had a narrative component. Finally, we presented them in our first solo exhibition, which took place at the Institut du Monde Arabe in Paris in 1997. It was staged as a play, with a prologue, several acts, and an epilogue.

So, storytelling, literature, and links between images and texts have always been present in our artistic practice and it eventually led us to cinema. A friend accidentally sent our photos and stories to a script competition and we were selected and very soon we were invited to make our first feature film.

**SB, TF** *So neither of you planned to become artists or filmmakers? You had no idea what you were going to do in life?*

**KJ** The civil war ended officially in 1990 and we sensed that people wanted to move on quickly and bury the experience. The war was seen as a bad accident, there was this idea that we had to move past it. After witnessing so much violence, this abrupt shift was very strange. We were not comfortable with the notion that there was nothing more to talk about, so we began questioning our environment. We were also afraid it could start again.

At the time, there was an over-production of images. Everyone had a camera, TV channels were proliferating, we were drowning in images, which prompted us to approach them critically. Simultaneously, lot of nostalgic images from the 1960s started to circulate, which lead us to question

what kind of images we could believe in. We struggled but failed to make these images ours, so we started to produce our own images. We were driven by the necessity of producing images we could believe in the aftermath of the Lebanese civil wars.

**SB, TF** *What moments proved essential to the experience of living through this war for you?*  
**KJ** It was complex moments. We were constantly being displaced. We had to change schools a dozen times because we were always moving. It was unstable. We struggled to build new friendships and social networks over again and again. This influenced our relationship to time as well. You don't make plans during a war. You are stuck in the present and you think in the short term. Being children, and later teenagers, also gave us a distinct vantage point. I remember watching the war unfold on TV when I was around 6. Those images made a big impression on me, as did the anxiety I sensed in my parents. My dad kept me home from school. At home, since there was no electricity, I entertained myself by reading and writing. I think this played a role in shaping the person I've become. Also, since talk of the war was inescapable, we became politicized very young. Even as children, we debated politics with our friends. It heightened my awareness of what was going on around me. The experience of daily life becomes very strong when you fear for the safety of family members, when your house is shelled... But I never really wanted to talk about the war as something traumatic or think of myself as a victim, I wanted to do something else with it.

**SB, TF** *How did your respective families react to you becoming artists / filmmakers?*  
**KJ** We had to fight against our families' wishes and expectations to become artists. We each

respectively endured the usual piques about how artists make no money, etc. Since we both also taught, our families tended to present us to their friends as professors rather than as artists, although that is not how we perceived ourselves. They didn't understand first our desire to be artists. Ultimately though, they learned to accept it because they love us. It was harder for Khalil than for me because, as a girl, I had less pressure to establish a "respectable" career. My mom never worked and neither of my parents expected me to achieve anything professionally. On the other hand, Khalil's family are judges and lawyers on his father's side, so it was assumed he would follow suit. It took him ages to admit to himself, and finally to his family, that he would not become a lawyer. Our greatest challenge in this respect was fighting for the freedom to become anything we wanted while not knowing what we wanted to become. Ultimately what we really wanted was to create our own rules, our own non-definitions...

**SB, TF** *Is it possible to define what your art is? Are you on a formalistic quest?*  
**KJ** We generally see ourselves as researchers and also as storytellers. We are filmmakers and we are artists. We pursue both practices in parallel. Our work, no matter what form it takes, is always related to our personal lives, our present. The subject is not autobiographical, yet in its totality, it is inextricably linked to our lives. For us there is no boundary between art and life - we live together, we work together, we think together, we write together, we take photographs together... We don't loathe definitions and categorizations, but we do try to blur the boundaries between documentary, fiction and art. We believe in a certain power of images and representations. We have this faith, be it a little bit utopian. This point is probably what pushed us to start out practice.

For example, the work we made on missing people was very linked with our life. There is still in Lebanon, even 20 years after the official end of the war, more than 17 000 missing persons. Khalil's uncle, Alfred Junior Kettaneh, is one of them. He was kidnapped in 1985 and we never heard of him after that. What happened to him, to them ? Are they still alive? If not, where are their bodies? No traces of them. This lead us to make films like *Ashes* and *A perfect day* and installations as *Lasting Images* or *180 seconds of Lasting Images*, based on a super 8 mm film taken by Khalil's uncle and never send by him to be developed. This is the way we work, very close to the events, the encounters that we have and that we follow. We're not afraid of the fragility, on the contrary, we search for it. Our film *Je veux voir / I want to see* was born after the terrible war of 2006 between Israel and Lebanon. We asked ourselves: which images are we going to produce? What to show, what to see? We decided to ask those questions in a direct manner. To take an actress that represents cinema, a body of fiction, Catherine Deneuve, and an artist of our generation of artists, Rabih Mroué, to invoke through them history, to question it. Like a chemical experience, a real encounter. We don't like to control, to secure everything. Each time we make a film, we write scripts and distribute them to the production team, but we do not show them to the actors. We don't want to give them too much instruction. Instead, we create set ups in which interesting things can potentially occur, and then we wait to see what happens. One of our documentary films, *The Lost Film*, for example, came about by accident when we received an email from the French cultural center in Yemen, saying that someone had stolen a copy of our first feature film, *Around the Pink House* (1999). It was like hearing a call, a sign that pushed us to go to

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Yemen and made an enquiry around that lost film. We don't have strategies, we follow a research, interests, signs. For us, art and cinema are both experiences that you have to improve. It should develop around some encounter. In our art and films, we leave a lot of space to the other. From the start, with our first installation, *The Circle of Confusion*, we hope a participation of the viewer to share an experience, an adventure, our interrogations.

**SB, TF** *Have you experienced any defining moments, turning points in your artistic career or events that otherwise impacted you?*  
**KJ** Yes, different ones. When I was pregnant with our daughter (1999-2000), I was on bed-rest for 5 months in Beirut, which proved to be, after all, an interesting experience. Khalil bought me a small camera because it was difficult for me to write. So I began filming my body, the room where I lay, my neighbors through the window à la Alfred Hitchcock's *Rear Window*, whatever was around me... I created a visual diary. Filming while lying down lent it an interesting, horizontal perspective. Since nothing really happened, every small thing became an event that seemed interesting. Our notion of time changed. Realizing this has influenced our work as filmmakers and artists. We became increasingly fascinated by minute details, for instance how Joana's body was evolving. From then on our work has become much more personal. Another defining moment in our lives as artists was the period of the 90s when we started working in Lebanon. The artistic scene was flourishing and creative energy abounded. Beirut was a very interesting place to be. There was no real market for contemporary art. No gallery was waiting for us to finish anything. We were totally free to make a short film, then to write a script, then to take pictures, or to do whatever we pleased without worrying about

marketing our work. Things are different today but we're happy to have been able to live this at a certain moment of our artistic lives. The war of 2006 also changed something in us. It caused a rupture in the way we produced images. We had to rethink our practice. We had to go out from the latency we were working on, to reveal certain images.

**SB, TF** *As a married couple that also works together, your arrangement is rather unique. How would you describe working together? What's the process like?*  
**KJ** After all these years, the inner workings of our collaboration are still a mystery to us. We only abide by one rule, established upon completing our first film, which is never to make concessions to one another. For example, if Joana likes a shot that fails to convince me, I refuse to include it. And vice versa. Instead of compromising our vision, we fight it out. It is more about sharing what type of images move us each day. And this inevitably leads us down new paths. Our professional collaboration is intrinsically tied to our shared life. There is no boundary between work and life for us because we are so excited by what we do. We live together, we search together. We are constantly discovering. We share everything. Our work is an obsession. We don't have hobbies. We rarely go on vacation. If we didn't work together, who knows if we would still be together. It is not so easy to love someone for over 25 years! Our collaboration keeps it going. All the time we are evolving, discussing, fighting! This is the way it happened. We grow together.

**SB, TF** *How have you changed over the past 15 years? Are you the same artists/filmmakers/researchers now?*  
**KJ** Of course not! We're evolving all the time. What has remained constant is our preoccupation with

images, particularly how we problematize our relationship to the image. Questioning the images around us remains our primary concern. And we keep on telling stories and giving these stories different and multiple forms. We try to find our own way between art and film, trying to preserve the freedom and the possibility to follow our interest, our encounters and concerns.

**SB, TF** *Do you consider yourselves activists to some extent?*  
**KJ** An art activist maybe! But an activist seeks an efficient strategy to achieve a goal, be it through art or otherwise. I am exactly the opposite. I don't know what my message is, I don't know to whom I'm telling it, and I don't know which medium I will use when I start a project. We are not activists, but we are engaged. We explore specific situations in order to try to understand the larger picture. Context is very important. I only consider us activists in the sense that I want to confront reality and to that end, I try to push the boundaries, the limits with the help of cinema and art. Yes I believe that through them, we can make changes, transform situations, extend meanings, encounter, resist, build territories of cinema and art to share.

(Based on a conversation that took place in New York in February 2013.)

**Joana Hadjithomas and Khalil Joreige**  
Joana Hadjithomas and Khalil Joreige met as children in their native Lebanon and, after overcoming their initial mutual dislike, forged a bond over their obsession with images. A quest to make sense of the inundating images of destruction in Lebanon after the civil war kickstarted their career as artists and filmmakers. Within the context of Lebanon's conflicts and political turmoils, their photographic work, feature films, and documentaries question the believability of images and emphasize the subjectivity of time and memory. Living between Paris and Beirut, the husband-and-wife duo draws no distinction between their professional and private lives because, at their core, both see themselves as searcher. Very engaged in their social and political environment, they have been teaching for more than 15 years, are part of the curricular committee of the Homework Academy of Ashkal Alwan, have created the production company Abbout along with Georges Schoucair and are board member of Metropolis art cinema.



## Joana Hadjithomas and Khalil Joreige

*The Lebanese Rocket Society - A Tribute to Dreamers* (2011-2013) is an ongoing project that explores Lebanon's remarkably successful, yet completely forgotten, space endeavors of the 1960s. In the early 1960s, a group of students from the Haigazian University led by their mathematics professor, Manoug Manougian, designed and launched rockets to study and understand space exploration.

Although the program was successful, it came to a sudden end in 1967 and was erased from the collective memory. It comprises the feature documentary *Lebanese Rocket Society: The Strange Tale of the Lebanese Space Race* (2012), a series of installations incorporating elements of performance, documentary, archiving, photography, sculpture, and more. The project is a continuation of their incessant quest to question images of Lebanon with all their historical and personal associations.

*The Lebanese Rocket Society - A Tribute to Dreamers* consists of multiple components:

The film: *Lebanese Rocket Society: The Strange Tale of the Lebanese Space Race* (2012), feature documentary film.

Through testimonies and archive documents, the film retraces this adventure and attempts to revive the past in the present as a tribute to dreamers.

The Art project: *Cedar IV, A Reconstitution* steel and corian sculpture, 800 x 120 x 100 cm  
Coproduced by the Sharjah Biennial SB10, 2011  
A full-scale reproduction of the 8-meter long Cedar

IV rocket, which soared to a range of 600 km and a height of 200 km when it was launched by The Lebanese Rocket Society in 1963.

*The President's Album*

32 digital prints mounted on wood, each one folded into 32 parts 800 x 120 cm each  
Coproduced by the Sharjah Biennial SB 10, 2011  
An installation comprising 32 identical photographs reveals two images across 32 separate segments.

*The Golden Record, Sounds of Earth and of Lebanon*

Video and sound installation, 19 minutes  
Coproduced by the Biennale de Lyon, 2011  
This installation references the golden records carried by American spaceships, *Voyager 1* and *2* in the 1970s to transmit the sounds of life on earth to potential extra-terrestrials.

*Restaged*, from *The Lebanese Rocket Society*  
C-prints 100 x 72 cm, 2012

A photographic series depicting the reenactment of transporting the Cedar IV rocket through the streets of Beirut.

*A Carpet*, from *The Lebanese Rocket Society - A Tribute to Dreamers*

Hand made rug, wool, 555 x 280 cm  
Co-produced by Marseille Provence, 2013  
This carpet depicts the Cedar IV rocket stamp issued to commemorate Lebanon's independence in 1964.

**Joana Hadjithomas  
and Khalil Joreige**  
*The Lebanese Rocket Society:  
The President's Album*, 2011  
Installation view, 32 digital  
prints mounted on wood, each  
one folded into 32 parts  
80 x 120 cm each  
Courtesy of the artists

