



HAL
open science

Chapter 17: Complete Catalogue of Jocelyne Saab's Artistic Output

Mathilde Rouxel

► **To cite this version:**

Mathilde Rouxel. Chapter 17: Complete Catalogue of Jocelyne Saab's Artistic Output. ReFocus: The Films of Jocelyne Saab: Films, Artworks and Cultural Events for the Arab World, 2021, 10.3366/j.ctv1vtz8c3 . hal-03468384

HAL Id: hal-03468384

<https://hal.science/hal-03468384>

Submitted on 7 Dec 2021

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

“Chapter 17 : Complete Catalogue of Jocelyne Saab’s Artistic Output”

***Mathilde Rouxel* – pp.262-281**

in *ReFocus: The Films of Jocelyne Saab: Films, Artworks and Cultural Events for the Arab World*

Mathilde Rouxel, Stefanie Van de Peer (eds)

Series: [ReFocus: The International Directors Series](#)

Copyright Date: 2021

Published by: [Edinburgh University Press](#)

Pages: 304

<https://www.jstor.org/stable/10.3366/j.ctv1vtz8c3>

Chapter 17

Complete Catalogue of Jocelyne Saab's Artistic Output

Mathilde Rouxel

FILMS

The Lebanese House

Houses breathe with the lives of those who've lived in them.

Documentary, 1970, colour, Lebanon, 16mm, 30min.

Director: Jocelyne Saab, DOP: Hassan Naamani, Editor: TV Liban Canal 7, Production: TV Liban Canal 7. Unavailable.

Gaddafi, The Green March

The first convulsions of Libyan politics in 1973 and the country's tumultuous relationship with Egypt. Report on the hijacking of an airplane at Benghazi airport by the Japanese Red Army.

Documentary, 1973, colour, France, 16mm, 10 min.

Journalists: Jocelyne Saab, Jean-François Chauvel, DOP: Gérard Simon, editor: Magazine 52, Production: Rencontre, Pictures: Sygma, Copyright: INA France.

Gaddafi's Portrait, The Man Coming From The Desert

A detailed portrait of a young head of state, admirer of Nasser, during the first days of the construction of a modern state in Libya.

Documentary, 1973, colour, France, 16 mm, 60 min.

Director: Jocelyne Saab, Editor: Magazine 52, Production: Rencontre, Copyright: INA France.

Middle East: Israel

The fourth Israeli-Arab war is in its sixth day. Syria and Egypt join forces to launch a surprise attack on Israel on the day of Yom Kippur. Tsahal is forced to fight on two fronts: the Golan Heights to the north and the Suez Canal and Sinai to the south. The conflict has never been bloodier, the fighting never fiercer.

Documentary, 1973, colour, France, 16 mm, 26 min.

Journalists: Geneviève Chauvel ; Édouard Luntz ; Jocelyne Saab, DOP and Sound: Egyptian team, Editor: Magazine 52, Production: ORTF, Copyright: INA France.

The October War

In a village 100km from Cairo, the Israeli air force has targeted a factory producing electronic parts. But the bombs destroyed the village, killing 141 people. Witness reports and comments.

Documentary, 1973, colour, France, 16 mm, 8 min.

Director: Jocelyne Saab, DOP and Sound: Egyptian team, Editor: Magazine 52, Production: ORTF, Copyright: INA France.

Middle East: Egypt

The fourth Israeli-Arab war has been going on for more than 2 weeks. President Sadat orders the mobilisation of popular militias. The UN orders a cease-fire but Egypt is still in a state of war.

Documentary, 1973, colour, France, 16 mm, 8 min.

Director: Jocelyne Saab, DOP and Sound: Egyptian team, Editor: Magazine 52, Production: ORTF, Copyright: INA France.

War in the Orient: Egypt

The fourth Israeli-Arab war was finished a week ago. But the peace is fragile despite the arrival of the UN peacekeepers, and the local population is slow to accept the end of hostilities.

Documentary, 1973, colour, France, 16 mm, 8 min.

Director: Jocelyne Saab, DOP and Sound: Egyptian team, Editor: Magazine 52, Production: ORTF, Copyright: INA France.

Palestinians Keep Fighting

Although peace has been declared, the Palestinians continue to fight Israel for the liberation of their territories.

Documentary, 1973, colour, France, 16 mm, 10 min.

Director: Jocelyne Saab, DOP and Sound: Egyptian team, Editor: Magazine 52, Production: ORTF, Copyright: INA France.

Golan, The Frontline

This is the first report from the Syrian front line on the Golan Heights that the Israelis have just occupied.

Documentary, 1974, colour, France, 16 mm, 10 min.

Director: Jocelyne Saab, DOP and Sound: NBC team, Editor: Magazine 52, Production: ORTF, Copyright: INA France.

Iraq: War in Kurdistan

Baghdad worries about Kurdish demands for independence supported by Iraq's neighbour and long-term enemy, Iran. Chronicle of a civil war waged against Iraqi Kurdistan.

Documentary, 1974, colour, France, 16 mm, 16 min.

Director: Jocelyne Saab, Journalist: René Lefort, Editor: Magazine 52, Production: ORTF, Copyright: INA France.

Palestinian Women

Palestinian women, the often-forgotten victims of the Israeli-Palestinian war, are given a voice by Jocelyne Saab.

Documentary, 1974, colour, France, 16 mm, 15 min.

Director: Jocelyne Saab, DOP: Hassan Naamani, Editor: Philippe Gosselet, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

The Rejection Front

When peace proves impossible, all means are justifiable in defence of a political cause.

That's what the suicide-commandos argue, operating on the frontier separating the Palestinian territories from the land they refuse to accept as Israel. Jocelyne Saab films these adolescents, between 16 and 20 years old, who train every day in a secret underground base to become suicide-commandos.

Documentary, 1975, couleur, France, 16 mm, 10 min.

Director: Jocelyne Saab, Journalist: Jocelyne Saab, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

New Crusader in the Orient

Portrait of a French mercenary working in Libya, hired by the Phalange to train the militias. War leaves its traces; and for some, who see death as part of the job, it's a vocation. Documentary, 1975, colour, Lebanon, 16 mm, 10 min.

Director: Jocelyne Saab, Journalist: Jörg Stocklin, DOP: Gérard Simon, Hassan Naamani, Sound: Marc Mourani, Michel Beruet, Editing: Philippe Gosselet, Marie-Jeanne de Susini, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

Lebanon in Turmoil

Months after the incident on 13 April 1975, during which Palestinian civilians were gunned down by Phalangist militia, the numbers are even more horrifying: 6,000 dead, 20,000 injured, daily kidnappings and a capital city half destroyed. This film, a unique document about the Lebanese civil war, goes back to the origins of the conflict as seen by a society that went to war singing and with their heads held high.

Length feature documentary, 1975, couleur, Lebanon, 16 mm, 75 min.

Director: Jocelyne Saab, Journalist: Jörg Stocklin, DOP: Gérard Simon, Hassan Naamani, Sound: Marc Mourani, Michel Beruet, Editing: Philippe Gosselet, Marie-Jeanne de Susini, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

Children of War

Days after the massacre of Quarantina in a predominantly Muslim shanty town in Beirut, Jocelyne Saab found and met children who'd escaped, and who were deeply traumatised by the horrific fighting they'd seen with their own eyes. Jocelyne gave the children crayons and encouraged them to draw while her camera turned. She made a bitter discovery: the only games the children engaged in were war games, and the war would quickly become a way of life for them as well.

Documentary, 1976, colour, France, 16/35 mm, 10 min.

Director: Jocelyne Saab, DOP: Hassan Naamani, Editor: Philippe Gosselet, Production: Antenne 2, Copyright: Nessim Ricardou-Saab.

South Lebanon, History of a Sieged Village

The cease-fire declared on 21 October 1976, gave the fedayeen the opportunity to reclaim this area, Fatah territory until it was abandoned in 1970, from the right-wing militia. But Syrians and Israelis joined together to neutralise this "autonomous force" of Palestinians and imposed a siege on two Lebanese frontier villages, Hanine and Kfarchouba, before attacking them.

Documentary, 1976, colour, France, 16 mm, 12 min.

Director: Jocelyne Saab, Commentary: Jocelyne Saab, Editor: Antenne 2 France, Production: ORTF, Copyright: Nessim Ricardou-Saab.

Beirut, Never Again

1976 marks the beginning of Beirut's Calvary. With a child's eyes the filmmaker follows for six months the daily destruction of the city's walls. Every morning, between 6 and 10am she roams around Beirut while the militia from both sides rest from their night of fighting.

Documentary, 1976, colour, Lebanon, 16/35 mm, 35 min.

Director: Jocelyne Saab, Commentary: Etel Adnan, DOP: Hassan Naamani, Jocelyne Saab, Editor: Philippe Gosselet, Voice-over (English version): Jocelyne Saab, Voice-over (French version) : Jörg Stocklin, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

For a Few Lives

Portrait of Raymond Eddé, candidate for the Presidential elections and fervent opponent of the religious war. During the 1975-1976 conflicts he and his team had actively searched for people killed in the war, whether they were Christian, Druze or Muslim.

Documentary, 1976, colour, Lebanon, 16 mm, 17 min.

Director: Jocelyne Saab, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

The Sahara is Not for Sale

This documentary from the heart of the desert shows the conflict between the Algerians and the Moroccans at El-Aiounet, the Saharan resistance on the Polisario Front.

Documentary, 1977, colour, France / Morocco / Algeria, 16 mm, 75 min.

Dir: Jocelyne Saab, DOP: Olivier Guenneau, Sound: Jean-Michel Brun, Editor: Philippe Gosselet, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

Egypt, The City of the Dead

In this portrait of Cairo, “mother of the world”, Jocelyne Saab searches for the city’s origins. While her own city, Beirut, is being torn to pieces, in the City of the Dead she finds the traces of a lifestyle and traditions that are also disappearing in the face of increased globalisation.

Documentary, 1977, colour, Lebanon, 16 mm, 35 min.

Director: Jocelyne Saab, DOP: Hassan Naamani, Sound: Juan Pablo Molestina, Editor: Philippe Gosselet, Music : Cheikh Imam, Lyrics: Ahmad Fouad Nagem, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

Letter From Beirut

Three years after the start of the civil war, the filmmaker returns to her city for several months. Living between this war-torn country and a country in peace, she tries to readapt to daily life in Beirut. Public transport in the city no longer exists, but the filmmaker gets an old bus up-and-running, provoking a disconcerting return to normality in this city at war: People climb onto the bus, which they see as a place of security.

Documentary, 1978, colour, Lebanon, 16 mm, 52 min.

Director: Jocelyne Saab, Commentary: Etel Adnan and Jocelyne Saab, DOP: Olivier Guenneau, Sound: Mohamed Awad, Editor: Philippe Gosselet, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

Iran, Utopia in Motion

The Iranian revolution leads to the Shah’s downfall and installation of the Islamic Republic. Avoiding the more sensational elements of the news, this film questions Iranian society as a whole to try to understand what this wave of change means for the Muslim world.

Documentary, 1980, colour, Lebanon, 16 mm, 52 min.

Director: Jocelyne Saab, Journalist: Rafic Boustani, DOP: Jocelyne Saab, Production: NHK, Copyright: Nessim Ricardou-Saab.

The Ship of Exile

After living clandestinely in Beirut to escape the Israeli forces, the head of the PLO, Yasser Arafat, leaves Lebanon aboard the Atlantis for a new exile in Greece and then Tunis. He talks about his destiny and the future of the PLO.

Documentary, 1982, colour, Lebanon, 16 mm, 12 min.

Director: Jocelyne Saab, Commentary: Jocelyne Saab, Production: TF1, Copyright: Nessim Ricardou-Saab.

Lebanese Hostages in Their City

Jocelyne Saab films the city of Beirut destroyed by the Israeli bombardments, revealing the extent of the destruction and the suffering of the victims.

Documentary, 1982, colour, Lebanon, 16 mm, 6 min.

Director: Jocelyne Saab, DOP: Hassan Naamani, Production: TF1, Copyright: INA France.

Lebanon Under the Shock

Reza, a photographer from the SIPA Agency, disguised himself as a stretcher bearer and was able to infiltrate the Palestinian refugee camps of Rashidiyyeh and al-Buss near Tyre and Saida in Lebanon, at the moment of the Israeli attack. The horrors that Reza witnessed, and that his photos revealed, left him deeply traumatised. Back in France, he speaks about it on camera to Jocelyne Saab. He describes a scene of collective denunciation and a round-up organised by the Israeli army in Saida.

Documentary, 1982, colour, Lebanon, 16 mm, 6 min.

Director: Jocelyne Saab, Journalist: Marc Leclerc, Production: TF1, Copyright: INA France.

Beirut, My City

In July 1982 the Israeli army laid siege to Beirut. Four years earlier Jocelyne Saab saw her 150-year old childhood home go up in flames. She asked herself: when did all this begin?

Every place becomes a historical site and every name a memory.

Documentary, 1982, colour, Lebanon, 16 mm, 37 min.

Director: Jocelyne Saab, Commentary : Roger Assaf, DOP: Jocelyne Saab, Assistant: Mirwan Khoury, Editing: Philippe Gosselet, Music: Rafic Boustani, with the participation of: Hassan Naamani, Jean-Marie Anglès, Dina Haidar, Boutros Rouhana, Mixing: Paul Bertault, Lab: AUDITEL, Production: Jocelyne Saab, Copyright: Nessim Ricardou-Saab-Saab.

A Suspended Life

Samar is a young girl born during the war. Forced to live as a nomad, she grew up among fighters, learning to live in a country at war. The daily challenges she faces in life contrast with her love of Egyptian romantic comedies, until one day a chance meeting with Karim brings these two parts of her life together. A love story at the heart of a war.

Fiction, 1985, colour, Lebanon / France, 35 mm, 90 min.

Director: Jocelyne Saab, Script: Gérard Brach, Translation: Tahar Ben Jelloun, DOP: Claude La Rue, Music: Siegfried Kessler, Actors: Jacques Weber, Hala Bassam, Juliet Berto, Production: Balcon Productions, Copyright: Nessim Ricardou-Saab.

The Architect of Luxor

The architect and philosopher, disciple of Hassan Fathi, explains how he built his mud-brick house, which brings together the infinitely small and the infinitely huge, as the Egyptians from the era of the Pharaohs did, in a harmony largely forgotten by the end of the 20th century, and which he tries to rediscover. He explains the project from the moulding of the very first mud brick to the philosophy of a concept of life: placing East and West under one single destiny.

Documentary, 1986, colour, France, 16 mm, 18 min.

Director: Jocelyne Saab, DOP: Jérôme Ricardou-Saab, Sound: Marc Julien, Editor: Philippe Gosselet, Production: France 3, Copyright: Nessim Ricardou-Saab.

Phantoms of Alexandria

Alexandria, by turn Hellenistic, Greek, Roman, Copt... and then a petit Paris at the end of the 1930s. Inspired by the texts of Cavaffi and the writer Lawrence Durrell, this is a portrait of a city that has long been at the heart of the Arab world.

Documentary, 1986, colour, France, 16 mm, 17 min.

Director: Jocelyne Saab, DOP: Jérôme Ricardou-Saab, sound: Marc Julien, editor: Ann-Marie L'Hôte, production: France 3, Copyright: Nessim Ricardou-Saab.

Copts: The Pharaohs' Cross

A portrait of the Copts, the oldest Christian community in Egypt, of its links to ancient Egypt and, in the face of rising Islamic fundamentalism, its traditions and way of confronting this growing threat to its existence.

Documentary, 1986, colour, France, 16 mm, 16 min.

Director: Jocelyne Saab, DOP: Jérôme Ricardou-Saab, Sound: Marc Julien, Editor: Ann-Marie L'Hôte, Production: France 3, Copyright: Nessim Ricardou-Saab.

Allah's Love

Humiliated by the 1967 defeat, the Egyptian people look for ways to rebuild their sense of identity. Religion seems to point the way for them: Jocelyne Saab portrays the success of the Muslim Brotherhood and the increasingly rigid cultural values taking over Cairo at the end of the 1980s.

Documentary, 1986, colour, France, 16 mm, 17 min.

Director: Jocelyne Saab, DOP: Jérôme Ricardou-Saab, Sound: Marc Julien, Editor: Ann-Marie L'Hôte, Production: France 3, Copyright: Nessim Ricardou-Saab.

The Woman Killer

Portrait of a woman, Jocelyne Khoueiry, who, in 1976 during the Lebanese civil war, was the muse of the phalangist militia in Beirut. With her commando group of women she was also responsible for several bloody operations. Fifteen years later, stricken with remorse, she became a nun and founded a religious order.

Documentary, 1988, colour, France, 16 mm, 10 min.

Director: Jocelyne Saab, Editor: Canal+, Production: Canal+, Copyright: Nessim Ricardou-Saab.

Al'Alma', Bellydancers

Curvaceous and always dressed in sequins, the belly dancers – the Alma' – are present at weddings and circumcision parties. They are inspired by the belly dancing stars of the 1940s and 1950s: Samia Gama, Dahia Carioca, Naaima Aakef etc. Mainly lower-class, they come from every corner of Egypt and dream of becoming the queen of the Cairo dance palaces. Dina, star of the 1980s, made this dream come true...

Documentary, 1989, colour, Lebanon, Beta, 26 min.

Director: Jocelyne Saab, DOP: Hassan Naamani, Editor: Philippe Gosselet, Production: Balcon Productions, Copyright: Nessim Ricardou-Saab.

Fertilization in Video

Using laparoscopic instruments equipped with a camera, Jocelyne Saab films the IVF process as it takes place. Report on implant operations in a hospital.

Documentary, 1991, colour, France, Beta, 26 min.

Director: Jocelyne Saab, Production: Ministry of Research, Ministry of Foreign Affairs, France 2, CNC, Balcon Productions, Copyright: Nessim Ricardou-Saab.

Once Upon A Time in Beirut: Story of a Star

Celebrating their 20th birthdays, Yasmine and Leila decide to visit a renowned cinephile and collector, Mr. Farouk, to discover a Lebanon that they've never known. Searching for a past,

the film archive leads them on a path of memories and the two heroines immerse themselves in the universe of film that has, over 40 years, contributed to creating the international image of Beirut as a shining star. In the context of the war that has destroyed this city, the projection of the films (chosen from more than 250) that the two girls set up, returns to the city a taste of its own history, and a bit of hope for the future.

Docu-fiction, 1994, colour, Lebanon / France, 35 mm, 100 min.

Director: Jocelyne Saab, Script: Roland-Pierre and Philippe Paringaux, DOP: Roby Breidi, Editor: Dominique Auvray, Actors: Michèle Tyan, Myrna Makaron, Pierre Chamassian, Production: Arte Strasbourg, Hessischer Rundfunk, Balcon Production, Copyright: Nessim Ricardou-Saab.

The Lady of Saigon

Portrait of Dr Hoa, an extraordinary woman who was a minister in the South Vietnamese revolutionary government. Her life is a battle, and that battle is a pleasure. During the war she was at times imprisoned and at times a member of the resistance. She tells Jocelyne Saab about her experiences.

Documentary, 1998, colour, France, beta, 60 min.

Director: Jocelyne Saab, DOP: Patrick Blossier, Sound: Pierre Doussot, Production: ADR Production, Copyright: Nessim Ricardou-Saab.

Dunia, Kiss Me Not On The Eyes

Dunia is a meditation on female desire, a notoriously taboo subject in the Arab world, especially in the Egyptian society where the film takes place. Driven by the powerful eroticism of Arab poetry and music, the film talks about love and desire, through the experience of a young woman traditionally and strictly educated. The film leads to the trauma provoked by female genital mutilation.

Fiction, 2005, couleur, Egypt / France, 35 mm, 112 min.

Director: Jocelyne Saab, Script: Jocelyne Saab, DOP: Jacques Bouquin, Editor: Claude Reznic, Sound: Fawzi Thabet, Music: Jean-Pierre Mas, Patrick Leygonie, Actors: Hanan Turk, Mohamed Mounir, Fathy Abdel Wahab, Sawsan Badr, Youssef Ismail, Ayda Reyad, Khaled El Sawi, Production: Catherine Dussart, Jocelyne Saab, Copyright: Nessim Ricardou-Saab.

What's Going On ?

In Beirut, a writer, son of a tailor, cuts and sews his texts made-to-measure on well-known people from around the city. He meets Khoulood, a dancer, who helps him touch the heart of Beirut.

Fiction, 2009, colour, Lebanon, mono-HDTV, 80 min.

Director: Jocelyne Saab, Script: Jocelyne Saab, Joumana Haddad, DOP: Jacques Bouquin ; Editor: Catherine Poitevin, Music: Vladimir Kurumilian, Sound: James Galt, Actors: Khoulood Yassine, Nasri Sayegh, Raia Haïdar, Jalal Khoury, Ishtar Yasin Guitierrez, Joumana Haddad, Production: Collection d'Artiste, Copyright: Nessim Ricardou-Saab.

Imaginary Postcard

An imaginary postcard written to the Turkish writer Orhan Pamuk. Jocelyne Saab writes about her illness, about the fragility of her body, and the situation in the Middle East that is ravaged by war.

Art video, 2016, Turkey, digital, 6 min.

Director: Jocelyne Saab, DOP: Meryem Yavuz, Editor: Barbara Doussot, Production: Collection d'Artiste, Copyright: Nessim Ricardou-Saab.

One Dollar A Day

A silent art video about the life conditions of the Syrian refugees in Lebanon. The video is part of a wider art project, associated with black and white and painted photographs.

Art video, 2016, Liban/France, digital, 6 min.

Director: Jocelyne Saab, Text: Etel Adnan, DOP: Meryem Yavuz, Sound: Neset Ufuk Özdemir, Production: Collection d'Artiste, Copyright: Nessim Ricardou-Saab.

My Name is Mei Shigenobu

A delicate portrait of Mei Shigenobu, daughter of the founder of the Japanese Red Army in Beirut, Fusako Shigenobu.

Art video, 2018, Lebanon, digital, 6 min.

Director: Jocelyne Saab, AD: Mathilde Rouxel, DOP: Joe El-Hajj, Léa Najm, Editor: Barbara Dousot, Executive producer: Jad Dani Ali Hassan, Production: Collection d'Artiste, Copyright: Nessim Ricardou-Saab.

ARTWORKS

Sense, Icons and Sensitivity

Series of 100 photographs, 2007. A cycle of photographs arranged around two themes that invite the visitor to decipher the view that Arabs have of themselves, in particular the women and their often sexualised appearance.

The Opposite of Orientalism: Taking as a starting point Edward Saïd's reflections on a reversal of Orientalism, ("The deformed image that the West has of the Orient in order to better represent, define and dominate it"), Jocelyne Saab interrogates the fractures of meaning between East and West. She photographs Barbie, an icon, to symbolise the cliché of the Western woman, at the heart of an Arab world dominated by religion and traditionalist politics that are dangerous for the freedom of the body.

Soft Architecture: A collection of photographs that uses light to expose and interrogate the sensuality of the Orient. Photographing the fragility of Bedouin tents in the desert, Saab reveals a sensuality inherent to Arab culture, although it is often repressed and forgotten.

Strange Games and Bridges

With this installation, created in 2006 after renewed bombardments ravaged Beirut, Jocelyne Saab bears witness to both the recent conflict and the dramatic nature of the renaissance of the war in Lebanon. This came at a time when the country was putting the 1975-1991 war behind it, with great difficulty. She also challenges a vision of utopia through the regrowth of a garden in Beirut. She sees the city as her "childhood garden", a lost Eden, and its destruction questions the possibility of peace and a return to nature. Her installation allows the visitor to wander through an environment heavy with the weight of war, surrounded by archive images of her old documentaries on the war, and images shot in 2006 after the city's bridges had been destroyed by the Israel air bombardments.

Gender Café

Produced by MUCEM, Marseille (Museum of Euro-Mediterranean Civilisations), France, 2013. Copyright: Nessim Ricardou-Saab.

Six 4-minute short films, each filmed in countries around the Mediterranean, dealing with expressions of gender, the body, sexuality and identity. Six interviews with artists or people talking about these thorny issues create a geographical impression of the suffering body, subject to violence, repression and inhibition.

Gender Café I: The Table of Walid Aouni, the Green Mad Man, interview with Walid Aouni, choreographer, in Cairo, digital, 4 min.

Walid Aouni was director of the Cairo Opera Ballet for twenty years. Student of Béjart, he created within the Opera the first troupe of contemporary dance in Egypt. He created engaged shows in Cairo, giving the body all its protesting power, at the heart of performances of flamboyant expressionism. Jocelyne Saab pays homage to his work.

Gender Café II: The Table of the Painter of the Pharaohs and the Dancers, interview with painter Adel Siwi in Cairo, digital, 4 min.

Adel Siwi is an Egyptian painter who is worried about the progress of fundamentalism in his country. In the aftermath of the revolution, while in the street, women were abused and their bodies beaten. Jocelyne Saab returns to the work of an artist who painted dancers' bodies, and who believes in art as a tool of resistance.

Gender Café III: Table of the Magazine on the Body, interview with Joumana Haddad in Beirut, digital, 3 min.

Joumana Haddad is a writer committed to the freedom of women to dispose of their bodies as they please, and the freedom of citizens to know and act on their rights. With her magazine *Jasad*, she wanted to give back to the body its aesthetic power, at a time when it was under threat, to once again become a symbol of depravity and dishonor according to a certain conservative morality.

Gender Café IV: The Table of the Golden Ocras, interview with Cuneyt Cebenoyan and Melek Ozman in Istanbul, digital, 5 min.

The competition of the Golden Ocras is a feared event in Istanbul: it rewards the films considered to be the most macho of the year. It is organised each year by an association that promotes gender equality in Turkey.

Gender Café V: The Table of Dance and Pride, interview with Alexandre Paulikevitch in Beirut, digital, 4 min.

The artist and activist Alexandre Paulikevitch is presented by Jocelyne Saab. An innovative dancer, he does not hesitate to use his personal experience of homophobic violence to make his shows vibrate. An activist for the LGBTQI cause, he denounces the legal situation in Lebanon, the limitations and oppression LGBTQI people are experiencing.

Gender Café VI: The Table of Exigency, interview with Wassyla Tamzali in Algiers, digital, 4 min.

Wassyla Tamzali closely followed images of the uprisings that, in 2011, caused a wave of revolutionary movements from Tunisia, and which reached most Arab countries. She witnessed the power of women, ready to use their bodies to express their revolt, and others who experienced immeasurable violence. Feminist activist, former lawyer at the court of Algiers and observer for UNESCO, she offers to Saab her analysis of the situation.

One Dollar A Day

Series of photographs taken in the Syrian refugee camps of the Bekaa plain, Lebanon, 2015 (untitled photographs) and a video.

3 Flex prints painted with gold and 22 black and white prints 60 x 42 cm with and without watercolor; art video, 2016, Liban, digital, 6 min.

Poetry is everywhere, even in the refugee camps where absolute misery reigns. In front of old plastic posters and billboards, advertising in giant format the big icons of luxury and consumerism, that make up their shelters, refugee children stand like kings. Symbols of life at the heart of war, fragility and death, Jocelyne Saab shows these children as precious notes of hope in the heart of a dehumanised world.

Director: Jocelyne Saab, Text: Etel Adnan, DOP: Meryem Yavuz, Sound: Neset Ufuk Özdemir, Production: Collection d'Artiste, Copyright: Nessim Ricardou-Saab.

Zones de guerre (War Zones)

Book of photographs, 25 x 19,3 cm, 176 p., December 2018, Editions de l'Oeil, France.

Photographs: Jocelyne Saab, Texts: Elias Sanbar, Etel Adnan, Edited by: Nicole Brenez.

ISBN: 978-2-35137-255-5

Jocelyne Saab's photographic oeuvre documents five decades of conflicts in the Third World in general and in the Middle East in particular – a history she captures in the full breadth and diversity of its dimensions, injuries, disappearances and rebirths. Her work provides an exceptional panorama of the recent history (in Lebanon, Libya, Egypt, Iran, Western Sahara, Kurdistan, Vietnam...), while revealing the penetrating and loving gaze of a committed artist.

EVENTS

The Lebanese Film Library, 1993

In 1993, at the end of the war, Jocelyne Saab embarked on a vast project to set up a Lebanese Film Library in Beirut. Aware of the necessary work of commemoration to be carried out at the end of conflicts, she believed that cinema, and the images of Beirut that it had recorded since the arrival of the cinematograph in Lebanon, can offer elements of memory. Under the name “Mille et une images” [“One Thousand and One Images”] this project aimed to gather all the films shot in or evoking Beirut since the start of cinema. Through a journey of more than four hundred films, the filmmaker was able to go from the first Arab films shot in Lebanon, notably by Egyptian filmmakers or by Frenchmen in the 1930s, to American spy films that depicted Beirut against the backdrop of a Middle East under tension, or to more recent productions made during the war, between 1975 and 1990. This enormous cinephilic archival task, partially funded by the French Ministry of Culture and ARTE France, earned her the Order of the Knights of Arts and Letters (l’ordre des Chevaliers des Arts et des Lettres) following the handing over of about fifteen restored films to the Lebanese Ministry of Culture. The objective of this collection was the foundation, in the long term, of a Lebanese Film Library. The project did not come into being in this form, but screening cycles were organised at the Institut du Monde Arabe / Arab World Institute in Paris, at the Carthage Film Days in Tunis and at the Casino du Liban in Tabarjah. Over the next decade, these restored films travelled around the world to represent Lebanon on screen, and brought to life a rich filmography freshly unearthed, rethinking the memory of a nation with a fragmented identity.

Cultural Resistance International Film Festival (C.R.I.F.F.L.), 2013-2014-2015

In 2013, as violence resumed in Lebanon as a consequence of the outbreak of the Syrian civil war in 2012, Jocelyne Saab tried to find new ways to resist violence. Embarrassed by the absence of Asian films in Lebanese cinemas, she launched the programme of a festival of “cultural resistance” films, which she sought to screen throughout Lebanon, without distinction of class, community or language. The three editions of the festival have allowed the Lebanese to see films from all over Asia and the Mediterranean, in places as diverse as Beirut, Zahleh, Saida, Tripoli and Tyre, in multiplexes as well as in cinemas still undergoing restoration, closed during the war and reopened shortly before the festival.

Lebanese International Biennale for Cinema and the Arts (Biennale Libanaise Internationale pour le Cinéma et les Arts – B.L.I.C.A.), 2017

This event is the second event organised by Jocelyne Saab’s “Cultural Resistance Association.” Initially, Saab aimed to launch this biennale in the Rachid Karame Fair in Tripoli, which had been designed in the 1960s by the famous architect Oscar Niemeyer, but its construction had been interrupted in 1975 because of the civil conflict. The grandeur of the place has inspired Saab’s desire to establish a major artistic event that would complete the festival in its next editions. Unfortunately, the negotiations engaged by Jocelyne Saab with Tripolitan political representatives were never finalised. Interested in holding the Biennale within its walls, the Modern and Contemporary Art Museum (MaCaM) in Alita (Byblos) took care of the competition and launched the first BLICA in 2017, under the patronage of Jocelyne Saab.

UNFINISHED PROJECTS

This list does not claim to be exhaustive. It relates only to the drafts found in Jocelyne Saab's archives. This archive is currently being digitised and organised by the Association of Jocelyne Saab's Friends. At the end of this digitisation and preservation effort, copyright holder Nessim Ricardou-Saab will deposit the original paper archive with the French Cinematheque.

Les Amours contrariés de l'Orient et de l'Occident [The Thwarted Loves of the East and the West] (undated, late 1970s and early 1980s, in Lebanon): plans for a documentary series in four episodes retracing the history of the Middle East since the Ottomans.

Documentation, film presentation file. Written by Jocelyne Saab and Jonathan Randal, Directed by Jocelyne Saab.

L'Arrière-quartier [The Back-Quarter] (undated, late 1980s): fiction project on the story of a Christian family living in West Beirut during the Lebanese civil war.

Presentation file, full script. Author: Jocelyne Saab, Screenplay: Jocelyne Saab, Sélim Turquie, Rewritten by Boris Hannoyer, Dialogues: Abido Bacha, Mohamad Kalach, in collaboration with Marc Mourani, Assistant: Shirine Tannous, Thanks to Rafic Boustani and Joseph Tarrab.

Le Temple de la tortue [The Temple of the Turtle] (1989): sci-fi feature film project. In a city at war, victim of deadly radiation for fifteen years, a group of orphaned children hide to protect themselves in the underground of their kingdom. A tsunami is announced. However, the children refuse to leave the city, despite insistent attempts by adults to "save" them. Notes, research documents, exchanges of letters with funding institutions, presentation file.

Histoire de Fatehpur Sikri [Story of Fatehpur Sikri] (undated): a fictional documentary project on the history of Fatehpur Sikri, a city in the Indian state of Uttar Pradesh with multiple religious communities.

Presentation file of the film. Written by Rose Vincent, Directed by Jocelyne Saab.

L'Oeil et le miracle du laser [The Eye and the Miracle of the Laser] (1994): documentary project on the principle of fertilization in video on the operation of myopia.

Presentation file. Written by Jocelyne Saab, Directed by Jocelyne Saab.

L'Homme de parole [A Man of His Word] (1996)

Presentation file. Adaptation of Nazir Hamad's novel *A Man of his Word*. Written by Jocelyne Saab and Randall Holden, Directed by Jocelyne Saab.

Vietnam, notre amour [Vietnam, Our Love] (undated, second half of the 1990s): fiction project telling the story of Doctor Hoa and her husband.

Presentation file, research notes. Written by Jocelyne Saab and Philippe Franchini, Directed by Jocelyne Saab, Produced by Catherine Dussart Production.

Portrait d'Hanoi or Comment inventer la modernité [Portrait of Hanoi or How to Invent Modernity] (undated, late 1990s): documentary project. Portrait of the city of Hanoi, ravaged by the war that raged in Vietnam for twenty years.

Presentation file of the film. Written and directed by Jocelyne Saab, Produced by Catherine Dussart Production.

Mustafa Kemal (1997): documentary project on the Turkish Head of State Mustafa Kemal. Research notes, documentation, exchange of letters with the production, script, presentation file. Written by Jocelyne Saab and Delphine Moreau, Directed by Jocelyne Saab, Produced by ADR Production.

Joumana (1998): a documentary project constructing the unveiling of the amnesia and terrible past of Jocelyne Saab's childhood friend, Joumana, filmed in interaction with four young adults in their twenties who are there to question her. Joumana was the wife of an ambassador, who was involved in extreme right-wing militias at the beginning of the Lebanese war. He was shot dead in Spain by a bomb dropped on the embassy where they lived. Joumana's physical memory of the attack is a large scar on her neck. Notes, interview transcripts, research documents, presentation file. Written by Jocelyne Saab and France Saint-Léger, Directed by Jocelyne Saab, Produced by Catherine Dussart Productions.

Abu Simbel. La Nuit du solstice d'été ou Le Rayon d'amour [Abu Simbel. The Night of the Summer Solstice or The Ray of Love] (undated, early 2000s): fiction documentary project on Ramses II and Nefertari.

Paris Amoureux [Paris In Love] (2002): experimental project in four short films of strolls in the city of Paris. Presentation file, research notes, edited pilot. Written by Jocelyne Saab and Francis Lacloche, Directed by Jocelyne Saab.

Les Masques [Masks] (2008): series of photographic portraits. In southern Egypt, men and women have their faces coated with clay. Classified and calibrated series.

Le Rouge et le blanc [The Red and the White] (2009): fiction project. Love story between two characters, set in a parking lot in Beirut. Presentation file of the film. Script: Jocelyne Saab and Catherine Arnaud, Director: Jocelyne Saab.

Landscape from Beirut Cairo to Romeo and Juliet's Town: My Architectural cities love (2011). Fiction-documentary project on Jocelyne Saab's two favorites cities, Cairo and Beirut. Cairo was to be embodied by a woman called Dunia and Beirut by Ishtar Yasin. The film was to be a tribute to architecture. Presentation file. Screenplay: Jocelyne Saab and Ishtar Yasin, Director: Jocelyne Saab.

Salwa la Turque [Salwa the Turkish] (2011): fiction project about the exodus of a Turkish family to Colombia after the dismantling of the Ottoman Empire. Notes, beginning of screenplay. Written by Jocelyne Saab, Directed by Jocelyne Saab, with Ishtar Yasin as actress.

Untitled (2011): A biopic project about the destiny of two women in 1930s Egypt: Egyptian singer Asmahan and the Lebanese Druze university student Nazirah Zeineddine living in Cairo.

La Mère du monde [The Mother of the World] (undated, early 2010s): a documentary project on oriental dancers.

Être femme en Méditerranée [To Be a Woman in the Mediterranean] (2012): documentary project on men who dance and teach oriental dance.

Presentation file of the film. Written by Jocelyne Saab, Directed by Jocelyne Saab.

Untitled (2013): film project made with Jocelyne Saab's students in Saint-Joseph University in 2013 about the Egyptian filmmaker Henri Barakat and his films.

Notes, synopsis, transcripts of interviews, rushes. Production: Institute of Scenic and Audiovisual Studies of the Saint-Joseph University of Beirut.

Cet objet flottant du désir [This Floating Object of Desire] (2013): project for an exhibition of Egyptian cinema posters.

Note of intent, digital files of the posters.

L'Honneur de Faten Hamama [The Honour of Faten Hamama] (2014): biopic project on Egyptian film producer Assia Dagher, Lebanese by birth and a woman of excellence in Egypt in the 1930s, as seen through the eyes of actress Faten Hamama.

Notes, different screenplay versions, various documentation, presentation file. Written by Jocelyne Saab, Directed by Jocelyne Saab.

Shigenobu, mère et fille [Shigenobu: Mother and Daughter] (2018): hybrid documentary project on the fate of Mei Shigenobu, long-hidden daughter of Fusako Shigenobu, founder of the international branch of the Japanese Red Army who arrived in Lebanon to support the Palestinian struggle.

Notes, archives, exchange of emails about the film, research documents, several versions of the script, presentation file, filmed archives. Script: Jocelyne Saab with the collaboration of Mathilde Rouxel, Writing consultants: Yomota Inuhiko, Miriam Heard, Direction: Jocelyne Saab, Editing: Barbara Doussot, with the support of Wakamatsu productions.