



CRITICS WITHOUT BORDERS NORDIC – MIDDLE EAST 2021

30 SEPTEMBER - 4 OCTOBER 2021
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PROGRAM

Thursday 30 Sep.	
17.00 - 18.00	First meeting & Orientation
Friday 1 Oct.	
10.30 - 11.00	Opening
11.00 - 12.30	Session 1 – What did we do last year? Film criticism work in the age of the pandemic
12.30 - 14.00	Lunch Break
14.00 - 15.30	Session 2 – Where do we stand? The role of a film critics in today's industry dynamics
Saturday 2 Oct.	
10.30 - 11.45	Session 3 – Criticism of the new age: dealing with the modern forms and waves of film criticism
13.00 - 14.00	Seminar – Independent Arab women filmmakers at the forefront: What lessons can be learnt?
14.00 - 15.30	Lunch Break
15.30 - 16.45	Session 4 – Can we be effective? The role of film critics in supporting democratization and changing stereotypes (East vs. West)
Sunday 3 Oct.	
10.00 - 11.15	Session 5 –Woman's Cinema, a discussion about the influence of female filmmakers globally and in the Arab world, and the role of critics in the case
11.30 - 13.30	“Woman: The Present and Future of Arab Cinema”, a Masterclass by Lebanese film critic Ibrahim Al-Ariss
13.30 - 15.00	Lunch Break
15.00 - 16.15	Session 6 - After the Storm.. Arab cinema and criticism 10 years after the “Arab Spring”
Monday 4 Oct.	
10.15 - 11.30	Closing Meeting
11.30 - 12.30	Closing reception and Certificates

CRITICS WITHOUT BORDERS NORDIC – MIDDLE EAST 2021

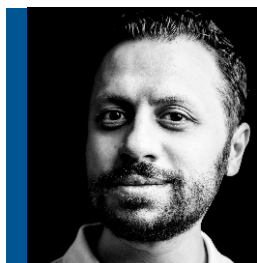


Critics Without Borders – the Nordic countries – the Middle East 2021

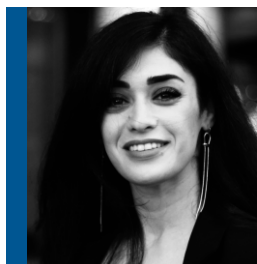
This year's edition of the Critics Without Borders workshop will gather film critics from the Nordic countries and the Middle East in Malmö between the 30th of September and the 4th of October. Over the course of five days, the critics will participate in both internal and public seminars, panel debates and masterclasses. Through the workshop, we seek to create a sustainable network of Nordic and Arab film critics and provide a platform for the exchange of knowledge and ideas, strengthening democracy and freedom of expression. The project aims to address and highlight the importance of film and film criticism. The film critic's task is to put the films and stories in an artistic, social and political context. It is also their task to provide critical recreations and create broad discussions about pressing topics. The previous editions of "Critics Without Borders" invited critics from three different geographical areas: the Arab world (2015), Egypt (2017) and the Maghreb region (2018). The 2021 edition will focus on critics coming from five Middle Eastern countries (Lebanon – Jordan – Palestine – Syria – Iraq). "Critics without Borders" will continue to support the discussion and networking between Arab critics and their counterparts from the Nordic countries (Sweden – Denmark – Norway – Finland – Iceland).



Mouhamad Keblawi – Project Manager. He is director, Producer, Founder and Head of Festival and Industry of Malmo Arab Film Festival. Expert producer, director in television and documentary film production. He has a broad experience in project management in media production and business development within the cultural and creative industries with particular focus on diversity. He is the General Manager of the festival. He also founded Arab Cinema in Sweden (ACIS), a company that works on distributing and promoting Arab films in Sweden.



Ahmed Shawky – Project Leader. He is an Egyptian film critic, programmer, screenwriting developer and the Middle East head of development of “Viu” streaming platform. Publishing weekly articles about cinema and entertainment industry. He has also published six books Egyptian cinema. Shawky is currently the secretary general of Egyptian film critics association (EFCA), A FIPRESCI board member and the vice president of the African film critics’ federation (FAAC). He worked as a programmer for many film festivals including Cairo, Mumbai, Tripoli among others. He acted as jury in various festivals such as Locarno, Malmo, Oran, Shanghai, Eurasia, Transylvania, Macao, Sofia, Oran and Tetouan.

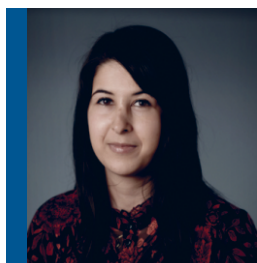


Batoul Ardat - Project Coordinator. She is a Palestinian talented actress based in Sweden. Batoul has been working with art and culture since 2010. After working for several years with MAFF as a jury coordinator, MAFF Market Forum assistant and Forum coordinator, she became MAFF Industry Days coordinator in 2020.

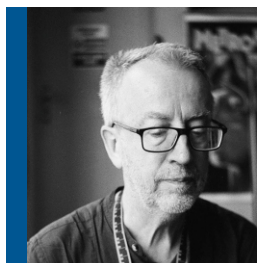
■ PARTICIPANTS



Ronnit Hasson, Sweden A freelance cultural journalist, artist, and filmmaker, Ronnit Hasson was born in Stockholm in 1973. She practiced acting, painting, and sculpture from early childhood. In 1995 after studying theater, film, and art, she started working in the film and television industry as a director, producer, and script developer. In 1999 she did a master's in Video Art at the Royal Institute of Art in Stockholm. Between 2006-2010 she studied Media and Communication, Journalism, Film Studies, Practical and Theoretical Philosophy, and Cultural Critique at Stockholm University and Södertörn University. Since 2001 she has been dividing her time between working as a journalist, film critic, producer, director and exhibiting photography and video art. Ronnit Hasson's film articles have been published in international magazines, and she has worked as a film critic at Expressen for ten years. She has also reviewed films on the Swedish radio channel, P4. Ronnit has been an award jury member of the foreign film section of the Swedish film prize Guldbaggen for four years and is currently a member of the Critics Awards jury of The Arab Cinema Center.



Rania M. Tawfik, Denmark/Iraq She is an Iraqi-Danish film director based in Copenhagen, Denmark. Rania holds a Master's degree in Film Studies from the University of Copenhagen and is a graduate from The National Film School of Denmark, Documentary Direction Department. Her graduation film "A light Breeze" was awarded BEST STUDENT FILM at Gulf Film Festival in Dubai. In 2012, Rania was chosen by CPH:DOX to co-direct a film with a fellow film director. The result was "From a Distance". The film was awarded THE JURY PRIZE at Baghdad International Film Festival. Rania has since directed a documentary series for the National Television of Denmark and worked as a guest teacher at The National Film School of Denmark. Recently, Rania has finished her latest film "An ode to Daddy" which granted her BEST DIRECTOR AWARD at Malmo Arab Film Festival. The film was supported by the Danish Film Institute and the National Television of Denmark DR3.



Peter Stuart Robinson, Norway/UK Peter Stuart Robinson, PhD, is Associate Professor of Political Science at UiT The Arctic University of Norway. He has a PhD in Political Science from UBC. His current research interests are in the cultural and urban dimensions of political change, especially regarding issues of mobility. He is also a film critic and analyst, contributing to the Norwegian internet film magazine Montagemagazine.no, and a member of FIPRESCI (The International Federation of Film Critics).

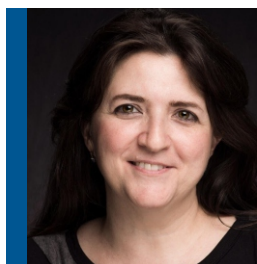
■ PARTICIPANTS



Nada Azhari Gillon, Syria/France A Syrian French critic mainly interested in French, Arab and Asian Cinema (Iranian, Indian...), she collaborates regularly with Arabic prestigious magazines and newspapers like Al-Hayat Newspaper (2000-2018), Al Jazeera Documentary (since 2011), Al-Araby Al-Jadeed Newspaper (since 2018) and Arab Cinema Magazine (was published in Beirut). Author of "Al Cinema al-irâniyya al-râhina ("Contemporary Iranian Cinema"), 2012. Member of The International Federation of Film Critics (FIPRESCI), Network for the Promotion of Asian Cinema (NETPAC), Union des Journalistes de Cinéma in FRANCE (UJC), Académie des Lumières in France. She covers cinema festivals for the press, participates in many Internationals juries (Vesoul, Warsaw, Istanbul, Algeria, El-Gouna, Dohuk, Bangalore, Kolkata, Kerala, Dhaka...), and advises some festivals in France and Asia about their programs of Arabic cinema.



Mohanad Salahat, Sweden/Palestine He is an independent Palestinian Swedish filmmaker, researcher journalist, and writer born in Nablus, West Bank in 1981. He moved to Jordan in 2001, where he studied law and worked as a journalist and editor with several Arabic newspapers, magazines, and Arabic media production companies. In 2006, he started working as a freelance researcher, field producer, and assistant director with Arabic production companies. His films are often screened on Al Jazeera Arabic and English, Al Jazeera Documentary, and at film festivals worldwide. From 2014 to 2016, Mohanad was co-owner of and a film director with the Swedish production company Laika Film & Television AB. He has written scripts for a number of fiction and documentary films and TV series. Mohanad works as a consultant with a number of media companies, organizations, and film festivals. Most recently he supported the production and media relations of Palestinian Film Days in Malmö (2018), Palestine Film Days (2018, 2020) Ramallah - Palestine, and Malmö Arab Film Festival (2017 & 2018). Also a preview jury for CALCUTTA INTERNATIONAL SHORT FILM FESTIVAL 2021 in India. He is currently working as an independent filmmaker, writer, and journalist in Europe and Arab countries, living between Turkey, Palestine, and Sweden.



Lama Tayara, Syria/France she is a Syrian writer and film critic, graduated from the high Institute of Dramatic Arts department of literature and criticism, she obtained her Ph.D. in Mass communication department (tv and cinema). She is working as an Advisor for a local United Nations Development Program, UNDP Damascus 2008-2009. She published many studies and books about Arab cinemas and drama including "Women in Syrian Cinema", also she published her articles in many Arabic honorable magazines such as "AL Arab newspaper", "Masrahona", "Alhilal". She prepares and presents Al Riwaq Podcast. She was a jury member in many film festivals such as Oran International Arabic Film Festival Muscat International Film Festival, Rabat International Festival of Film, and she was a Coordinator at the Arab Film Festival, Institute du monde arabe in Paris France, and Artistic Director of the Arab Department, JCA, Algeria.

PARTICIPANTS



Khaled Ramadan, Lebanon/Denmark Ramadan's art-house filmmaking, curating and theoretical writing has rewarded him with a specialization in cinematic visual analysis and aesthetic and conceptual framing. He has curated and co-organized projects like the European Rooming Biennial, Manifesta 8, Spain 2010; the Maldives Pavilion at the 55th Venice Biennale 2013; Made in Video Film Festival and MidEast Cut Film Festival, Denmark-Finland 2006-2009. Previously he has occupied positions as senior consultant at the Danish and the Maldivian Ministries of Cultures, and for the Nordic Institute for Contemporary Arts (NIFCA), Finland. Currently he is a guest lecturer at Lund University, Sweden; examiner under the Danish Ministry of Higher Education; and evaluator of Alto University professorship program, Finland. Author of *Peripheral Insider*, Copenhagen University Press, 2007. Co-editor of the book, *Journalism in Times of War*, by Al Jazeera Media Institute, Doha 2018.

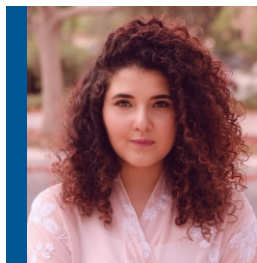


Kais Kasim, Iraq/Sweden He is an Iraqi journalist and film critic. He was born in Iraq, 1954. He studied Journalism in Czechoslovakia. Worked in Journalism and artistic sections, in Iraq since the mid-'70s. Kais is a member of International and Iraqi Journalists Syndicates. And also a member of the Network for the Promotion of Asian Cinema (Netpac). He co-founded Arabian Television at Gothenburg, Sweden (ATC). Kais managed the Local Arabian Radio at Gothenburg, Sweden. Supervised film content in "Al Asboyiaa" (The Weekly) magazine. He writes film criticism for major Arabic newspapers and magazines. And is also a consultant for Arab Film Festival (Rotterdam). Worked as an editor for Abu Dhabi Film Festival website. Participated in many Juries in Arab, and International festivals. Kais is an active contributor to film workshops, and panel sessions. He covers International and Arabic film festivals, regularly. He is a member of the Editorial Board of Arab Cinema magazine and a member of Arab Cinema Critics Award Jury.



Hoda Ibrahim, Lebanon France She is a Lebanese journalist based in Paris and has been working for more than twenty-five years in Radio Monte Carlo and France International and at Agence France-Presse. The agency covered the aspects of the Arab cultural movement, especially in the cinematic aspect. On the radio, it presented many cultural and cinematic programs. She is particularly active in the cinematic field. She organized several film events, participated in many juries in Europe and the Arab world, and moderated many seminars on Arab cinema. She has participated in covering dozens of Arab and international festivals. She is a member of the International Federation of Film Critics (Fipreski), the lumières prizes which rewards French films, the tropes of French-speaking films, and Arab critics' awards for Arab and European movies. She studied in Beirut and Paris in the fields of media, literature, and theater. She switched to working in French eight years ago.

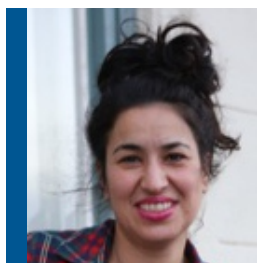
PARTICIPANTS



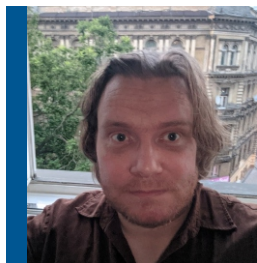
Hind Anabtawi, Jordan Hind is a Jordanian filmmaker based in Dubai with experience in writing and directing. She's currently working in TV and film production and has so far written, directed, and produced two short films that toured various film festivals around the world.



Harri Rõmpötti, Finland He has worked as a journalist and critic specialising in comics, cinema, music, literature, and contemporary circus since 1989.



Gülbeden Kulbay, Sweden/Turkey Turkish, Sweden-based multidisciplinary artist, Gülbeden Kulbay, has been working with Performance and Community-Art developing 15 years of experience in both fields. Working internationally with the theme she calls "Humanity," she creates body-based performances that take the viewer to expand into broader perspectives of what it can mean to be human living in a capitalistic society. By leading workshops where she teaches performance art methods for young people, she encourages our youth to be aware of the connection between mind, body, and soul to sustain sanity, physical intelligence, and strength. This passionate artist has experience in leading Community-art where the actions take place at indoor public spaces such as libraries and outdoor public spaces like center squares. The action and artwork are always made as a Community-art piece, inspired and shaped from the personal stories shared during a lengthy process. She is currently exhibiting at Färgfabriken in Stockholm, Sweden.



Ásgeir H Ingólfsson, Iceland he is an Icelandic journalist and poet, based in Prague. He has worked as a cultural journalist for various publications – print, online, TV, and radio – for a decade and a half, and is the editor of the cultural blog Culture Smuggling, located on Smygl.is. He has also published two volumes of poetry, Grim Fairy Tales and The Future. The latter is also available in English and he's active in the Prague poetry scene, regularly performing with Urban Space Epics, Object: Paradise, and Multilingual Poetry Open Mic. He has university degrees in creative writing, journalism, comparative literature, and teaching. He has also worked as an English teacher, bookstore clerk, night watchman, and translator.

Masterclass

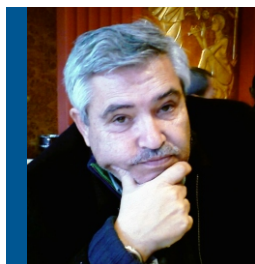
WOMAN: THE PRESENT AND FUTURE OF ARAB CINEMA

MASTERCLASS WITH FILM CRITIC IBRAHIM AL-ARISS



At the dawn of Arab cinema, women played a fundamental role, particularly in Egypt, with important figures such as Aziza Amir. However, women's position in Arab film was soon weakened, and remained so for decades; but then, towards the end of the 20th century, women filmmakers returned to the scene and regained their natural place behind the camera in a sudden renaissance, mostly thanks to new opportunities provided by a variety of Arab film festivals. From Palestine to Egypt, Lebanon to Morocco, and all the way to Saudi Arabia, new films and entire cinematic currents appeared, all by women.

However, just like in other parts of the world, films by women did not necessarily fit into the frame of feminist cinema. So, what is then the difference between women's cinema and feminist cinema in the Arab context? What is the particularity of these films made by women, which in most cases do not focus on issues such as gender conflict, but rather on the same range of issues that prominent male filmmakers deal with? In this masterclass, film critic Ibrahim Al-Ariss will attempt to find the answer to this question, among others, through outlining the most important stages in the development of cinema directed by Arab women during almost a century of Arab cinematic history. In doing so, he will show how it distinguishes itself from its male-directed counterpart.



Born in Beirut in 1946, **Ibrahim Al Ariss** is a film critic, journalist, cultural historian and translator. He studied film directing in Rome, screenwriting and criticism in London, and has been working in journalism since 1970. He currently heads the film department in London's al-Hayat newspaper, where he writes a daily column about human heritage and the history of world culture. In addition, he has translated around 40 books and papers about cinema, philosophy, economics, history and criticism from French, English and Italian.

His most significant works include: "A Journey in Arab Cinema", "Martin Scorsese: A Cinematic Biography", "Youssef Chahine: A Child's Perspective", "A Rebel's Grip", "Cinema: History and the World", "Arab Cinema: Its History, Its Future and Its Role in the Renaissance", "A Cinema of Humans: A Reading in the Life and Work of Selected Filmmakers", and, most recently, the "Cinema and Society in the Arab World" trilogy, summarizing the history of Arab cinema and its relationship with the societies of the region.

Film critic Ahmed Shawky moderates the dialogue.

Panel discussion

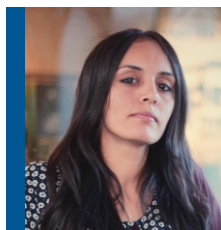
INDEPENDENT ARAB WOMEN FILMMAKERS AT THE FOREFRONT – WHAT LESSONS CAN BE LEARNT?



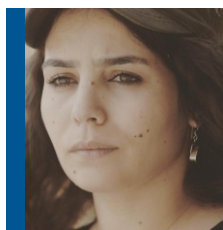
According to a recent study commissioned by the Doha Film Institute, more than a fourth of Arab independent filmmakers are women, a number that is significantly lower in the rest of the world, including Europe. Many of the most acclaimed, high-profile Arab directors today are women. When it comes to commercial Arab blockbusters, however, women directors are rarer to be found, just like in the rest of the global film industry.

This panel discussion will address the strides made by independent Arab women filmmakers in recent decades from several angles and look at the structural reasons behind both the relative success of Arab women directors and the obstacles that remain.

THE PARTICIPANTS



Director Maysoon Khaled



Director Asmae El Moudir

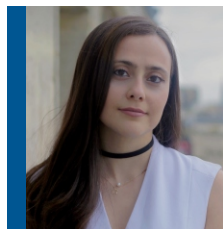
MODERATOR



Film critic Ahmed Shawky



Director Emna Najjar



Director Farah Shaer

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