

## Srebrenica in 33 Pictures

★★★★★

**The Hangar**  
*Until May 14*

A mother's face contorts with grief. Children stand behind rolls of barbed wire, waiting for international troops to let them into a makeshift camp. If these documentary photographs of Europe's worst massacre since World War II have a universal feel, it's in keeping with the mission of Umam Documentary and Research organisation, which uses its hangar space in Haret Hreik as a gallery with a difference. 'We choose art for its artistic merit but it also has to be connected with the themes of our work, violence and memory', says Umam's Monika Borgmann-Slim. That those themes have a resonance in Lebanon is no accident

either. 'It's important to put these things in context. Seeing how other countries with these experiences are dealing with them allows us to talk in a direct or indirect way about problems here', she says.

This collection of the work of five international and five Bosnian photo-journalists, gathered by the Heinrich Boll Foundation last year to mark the tenth anniversary of the massacre, toured Washington, Berlin and other capitals before coming here. Their varied approaches bring home the scale of the massacre, when about 7,000-8,000 people, mainly men and boys, were killed in just a few days in July 1995. Next to queues of refugees and captured moments of anguish or relaxation in an improvised camp, Muhamed Mujkic's sparse woods with a

lonely coat hanging in a tree are bleak and understated – only from the title, 'The Search for Bodies', do we know what happened here. Zijah Gafic focused on the clinical process of identifying the dead – shelves of remains in a makeshift mortuary, neat rows of identical, numbered coffins, then the shock of a montage of personal effects showing human frailty: a penguin lighter stuffed into a pocket one fateful day; broken spectacles; crumpled money. Simon Norfolk shows the random nature of the brutality that can descend on a place by showing the ordinariness of Srebrenica's landscapes – snow scenes and basketball hoops, only worth photographing because they happened to be at that place, at that time. *Lucy Fielder Umam D&R. The Hangar, Haret Hreik, 01 553604. Open Mon-Sun, 4pm-9pm.*



**Ordinary landscape** *Unimaginable events*

Time Out Beirut, May 2006