

Autumn is a
second spring...

بين تشرين وتشرين...

صور بعدسة مروان طحطح
سينوغرافيا بتوقيع مونیکا بورغمان سليم وأيمن نحلة

Photos by Marwan Tahtah
Scenography by Monika Borgmann-Slim & Ayman Nahle

Messages began flooding photographer Marwan Tahtah's phone in the late afternoon of Thursday, October 17, 2019. But like many Lebanese, he had experienced a lot in Lebanon and in his mind it was not particularly significant news that some youngsters had erected a roadblock here, or that others had started burning tires there. He therefore went about the rest of his day and headed home. However, as the messages continued unabated into the night, his curiosity increased, and around midnight he decided to take his scooter and check out what was going on. Once in the vicinity of the Ring, the bridge that connects east and west Beirut, he caught sight of the unfolding scenes of protests, and it is at that moment that he took his first photograph of what came to be known as the "October 17 Revolution."

Throughout the coming days and weeks, Marwan continued to follow the protests—mainly in Beirut and its surroundings—and captured his visions of events. As a photojournalist, some of the pictures he took were published in various media outlets, and as a photographer, additional images were shared across his social media platforms.

For anyone closely monitoring the developments around the Revolution and the flow of photographs documenting its scenes, either as an activist or as a mere observer, it is not difficult to notice that Tahtah's photographs differ from the many others in circulation. It is not that his pictures are the most graphic in terms of reporting, nor the most exhaustive in terms of documentation, nor the most sensational in terms of impact. However, they are notable because they are, in a way, contrary to these extremes. While conveying the tensions and anxieties of the "October 17" dynamics, his photographs do so in a graceful and sometimes distant way, both in the literal and figurative sense. One is inclined to imagine Tahtah not as an aggressive ambusher, rushing to fulfill his mission and return to safety, but as a serene sharpshooter, moving confidently through the fray and prescient of what will unfurl in front of him.

Grounded in its conviction that even pressing issues and rapidly developing events require thoughtful contemplation via mediated approaches, UMAMD&R sought to carve out a window for reflection on the dizzying events Lebanon has experienced in the past year, despite the ongoing multi-layered environment of frustration. While brainstorming, Tahtah's photographs naturally came to mind when thinking back on the events of last fall, and the initial version of this installation was conceived as a conventional photo exhibition. However, while selecting photographs to exhibit, the idea emerged of immersing the exhibition within replicas of the cement screens that have mushroomed in Beirut and other Lebanese cities post-October 17. The photographs were then overlaid on 3D metal fixtures, remapping THE HANGAR, UMAMD&R's exhibition space, into a series of literal nested windows of images, encouraging the viewers to enter confessional booth-like spaces to reflect on and within the scenes depicted.

When it came to giving a title to this work, an Arabic weather lore was raised, one which states that a summer can usually be found within the fall season, as a way of describing fall as a versatile and surprise-laden season. While considering this Lebanese colloquial proverb *bayn tishreen wa tishreen sayf tani...*, literally meaning "between October and November, a second summer is to spring," Camus' famous observation *autumn is a second spring when every leaf is a flower* came to mind. Thus, the title for this exhibit was born, albeit with the caveat that even when not every leaf is a flower, autumn is never devoid of sun glitters!

THE HANGAR

Villa SLIM – Haret Hreik

Daily, Wednesday to Saturday, 4:00 - 8:00 pm.

By appointment, call: +961 1 553 605

or email: info@umam-dr.org

THE HANGAR takes into account all needed precautionary COVID-19 measures

على المُنتَصَفِ مِنْ لَيْلِ الْخَمِيسِ ١٧ تَشْرِينَ الْأَوَّلِ، أَوْ قَرِيبٍ مِنْهُ، لَبَّى مَرْوَانَ طَحْطَحَ نِدَاءَ الرِّسَالِ الْهَاتِفِيَّةِ الَّتِي تَوَالَّتْ عَلَى هَاتِفِهِ مِنْذَ ذَلِكَ الْيَوْمِ، وَانطَلَقَ، عَلَى مَتْنِ دَرَاغَتِهِ النَّارِيَّةِ، يَسْتَطَلِعُ «شَوْ عَمَّ يَصِير!».

كَانَ «الرِينْغ» وَمُحِيطُهُ أَوْلَى الْمَحَطَّاتِ الَّتِي اسْتَوْقَفَهُ مَا تَشْهَدُهُ فَتَرَجَّلَ عَنْ دَرَاغَتِهِ، وَالتَّقَطَّ أَوْلَى الصُّورِ الَّتِي وَثَّقَتْ «الثَّوْرَةَ» مُنَيَّلَةً بِتَوْقِيْعِهِ. لَمْ تَنْتَهُ تِلْكَ اللَّيْلَةُ عِنْدَمَا أَصْبَحَ صَبَاحَ الْيَوْمِ التَّالِي، وَلَا انْقَطَعَ مَرْوَانَ، الْيَوْمَ تَلَوَ الْآخَرَ، وَالصُّورَةَ تَلَوَ الْآخَرَى، عَنْ تَدْوِينِ يَوْمِيَّاتِهِ، وَيَوْمِيَّاتِ الْمَدِينَةِ الَّتِي يَعْرِفُهَا، وَيَعْرِفُ مِرَاجِعَهَا، عَنْ ظَهْرِ قَلْبٍ.

أَتِيحُ لِبَعْضِ هَذِهِ الْيَوْمِيَّاتِ أَنْ تُنَشَرَ بِوَصْفِهَا «صُورًا صَحَافِيَّةً»، وَأَتِيحُ لِبَعْضِ آخَرَ أَنْ يُنَشَرَ، عَلَى مَنَابِرِ مَرْوَانَ طَحْطَحَ الْإِلِكْتُرُونِيَّةِ، بِوَصْفِهِ اخْتِيَارَاتٍ شَخْصِيَّةٍ؛ وَعَلَى مَرِّ الْأَيَّامِ وَتَسَلُّسِلِ النَّشْرِ، لَمْ يَكُنْ مِنَ الصَّعْبِ عَلَى عَيْنِ تَرْئُوبٍ إِلَى مَا يَجْرِي مِنْ حَوْلِهَا بِأَمِّ الْعَيْنِ، وَتَرَى إِلَيْهِ أَيْضًا بَعْدَسَاتِ الْمُصَوِّرِينَ وَالْمُصَوِّرَاتِ أَنْ تَمَيَّزَ صُورَ طَحْطَحَ، وَأَنْ تُفَرِّدَ لَهَا فِي ذَاكِرَتِهَا مَحَلًّا عَلَى حِدَةٍ.

وَلَيْسَ ذَلِكَ لِأَنَّ هَذِهِ الصُّورَ أَوْصَفُ مِنْ سِوَاهَا لَوْقَائِحَ مَا بَدَأَ فِي ١٧ تَشْرِينَ، أَوْ أَحْصَرَ لِتَفَاصِيلِهَا، أَوْ أَوْعَى لِدَقَائِقِهَا، أَوْ غَيَّرَ ذَلِكَ مِمَّا قَدْ تَمَدَّحَ بِهِ صُورُ «مِرَاسِلِ مِيدَانٍ» — بَلْ يَكَاذُ الْعَكْسُ أَنْ يَكُونَ هُوَ الصَّحِيحُ! فَمِنْ مَنَاقِبِ الصُّورِ الَّتِي اسْتَخْلَصَتْهَا عَدَسَةُ مَرْوَانَ طَحْطَحَ أَنَّهَا — رَغْمَ التِّصَاقِهَا أحيانًا بِوَقَائِحَ مُعَيَّنَةٍ حَدَّ نَزُولِهَا مِنْزِلَةَ الشَّاهِدِ الْعَدْلِ عَلَى وَقُوعِهَا — مِنْ مَنَاقِبِهَا أَنَّهَا لَا تُوجِي، مِنْ قَرِيبٍ أَوْ بَعِيدٍ، بِاللُّهَاتِ وَرَاءَ هَذَا الْمَشْهَدِ أَوْ ذَاكَ، أَوْ هَذِهِ الْوَاقِعَةَ أَوْ تِلْكَ، أَوْ بِحَبْسِ الْأَنْفَاسِ، أَوْ بِمَا يَسْتَدِلُّ مِنْهُ أَنَّ الْمَصُورَ سَعَى إِلَى «التَّقَاطِطِ» مَا يَعْبُرُ أَمَامَهُ عَلَى مَعْنَى النَّشْلِ، أَوْ جَهْدٍ لِتَشْبِيهِهِ عَلَى سَبِيلِ وَضْعِ الْيَدِ... بَلْ كَأَنِّي بِهَا، بِصُورِ مَرْوَانَ طَحْطَحَ، لَا تَأْتِي مِنْ شَيْءٍ سِوَى أَنَّهَا تُدْرَجُ فِي نِصَابِ بَصْرِيٍّ مَا تَعَلَّمُ سَلْفًا، بَلْ عِلْمُ الْيَقِينِ، أَنَّهُ مُقْبِلٌ أَنْ يَقَعُ... وَمَا هَذَا فِي مُرَدِّحِ «ثَوْرَةَ» بِالْأَمْرِ الْقَلِيلِ!

وَإِذْ كَانَ يُلِحُّ عَلَى «أُمِّ» أَنْ تُسْتَعَادَ هَذِهِ «الْأَيَّامُ الْبُنَانِيَّةُ» الَّتِي بُورُخُ لِبِدَايَتِهَا فِي ١٧ تَشْرِينَ الْأَوَّلِ ٢٠١٩، وَنُصِبَ الْعَيْنِ مِنْ هَذِهِ الِاسْتِعَادَةِ الرَّوِّيَّةِ فِي اسْتِبْصَارِهَا، فَلَا مَا يُدْهِشُ أَنْ اقْتَرَحَتْ عَلَى مَرْوَانَ طَحْطَحَ أَنْ يُتِيحَ فِي «الْهَنْغَارِ»، عَلَى النَّحْوِ الَّذِي يَرْتَبِي، مَا يَتَيَسَّرُ مِنْ صَفْحَاتِ يَوْمِيَّاتِهِ... وَهُوَ مَا وَاظَفَ عَلَيْهِ.

وَمِنْ حَدِيثٍ إِلَى حَدِيثٍ، وَمِنْ جَوْلَةٍ إِلَى أُخْرَى عَلَى الْعَشْرَاتِ مِنَ الصُّورِ الْمُخْرَنْةِ فِي مَلْفَاتِهِ، تَبَلُّورَتْ فِكْرُهُ «بَيْنَ تَشْرِينَ وَتَشْرِينَ...» — وَلَا إِسْرَافَ فِي الْقَوْلِ إِنَّ مِنْ آيَاتِ تَبَلُّورِهَا مَا تَوَارَدَتْهُ الْأَفْكَارُ مِنْ أَنْ يُعْنُونَ «الْمَعْرُضَ» بِهَذَا الْعُنْوَانِ، وَمَا تَوَارَدَتْهُ كَذَلِكَ مِنْ أَنَّهُ لَا مَا يَصِفُ تِلْكَ الْأَيَّامُ الْبُنَانِيَّةَ الْمَاضِيَّةَ قَدَمًا بِأَفْصَحَ مِنْ سَوَاتِرِ الْأَسْمَنْتِ («الْمُسْلَحِ») الَّتِي شَطَرَتْ الْمَدِينَةَ فُسْطَاطِينَ لَا رَحِمَ بَيْنَهُمَا: أَهْلَ الْمَدِينَةِ وَأَصْحَابَ الْمِتَارِيْسِ!

الهنغار

فيلا سليم – حارة حريك

يوميًا، من الأربعاء إلى السبت، بين الرابعة عصرًا والثامنة مساءً

خارج هذه الأيام والساعات، لطفاً الاتصال: +961 1 553 605

أو المكاتبة: info@umam-dr.org

يراعي الهنغار خلال استقباله زوار المعرض الضوابط التي يفرض كوفيد-19 الالتزام بها