



**Women We Have  
Not Lost Yet  
and other stories  
from Aleppo**

Traveling Exhibition Info Kit



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**1. Exhibition in components 5**

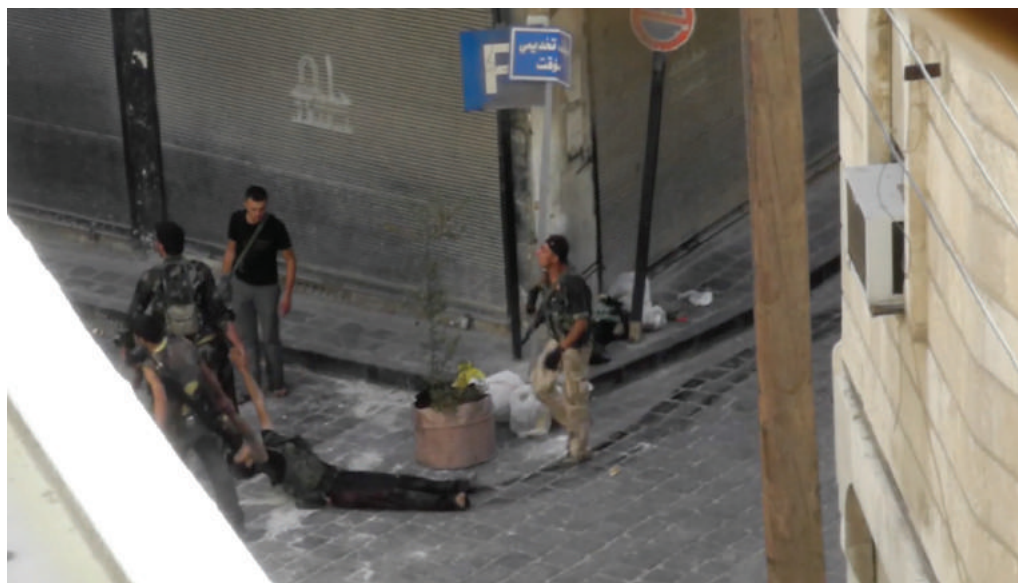
- A *Women We Have Not Lost Yet*
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Stills from 9 Days - From My Window in Aleppo

# Women We Have Not Lost Yet and other stories from Aleppo

Now in its fifth year, the Syrian conflict has killed hundreds of thousands of civilians and left half of the population displaced. Aleppo, the largest metropolis in the country and one of the oldest human settlements in the world, is at risk of disappearing. Ongoing battles between government forces, opposition rebels and radical Islamist militants have severely damaged the city's architectural fabric and will soon destroy what remains of its essence as a centre of intellectual activity and cross-cultural dialogue. The original number of inhabitants has shrunk from 2.7 million to an estimated 1.2 million in the Assad-controlled western zone and 200.000 in the east, as stated by the UN officials.

Issa Touma, a photographer, cultural animator and founder of Le Pont gallery, has devoted himself to preserving Aleppo's urban culture. In 2012, he initiated Art Camping. A collaborative programme in the form of workshops, it attempts to counter the violence of the conflict by encouraging young people from various religious and ethnic backgrounds to express themselves through art and culture.

## 1. Exhibition in components

*Women We Have Not Lost Yet and other stories from Aleppo* brings together Touma's visual work and some of the outcomes of Art Camping. As opposed to Western media that mainly report on refugees and IS, this exhibition draws attention to civilians who still live in the ruined city, struggling to hold on to hope amid the horrors of war. The exhibition takes visitors through different stages of the conflict, from the first days of the war in Aleppo in 2012 to the 'Great Attack' of the radical Islamist groups in late spring 2015. The subsequent works do not only give voice to different groups of civilians but also elevate the collaborative art projects to a powerful tool against aggression and a cross-border carrier of messages from Aleppo.

### A *Women We Have Not Lost Yet* (prints / installation / book)

The project portrays 15 young women deriving from different cultural and religious background, who took refuge in Le Pont gallery during the 'Great Attack' on Aleppo by radical Islamists in April 2015. The stories, recorded by Issa Touma on video and in photographs, are a cry for freedom from the women Syria has not lost yet – to death, exile or oppression.

Specification: 15x2 prints (80x107.2cm) on free standing metal stands (wooden feet)

Book: [http://issuu.com/xparadox/docs/women\\_we\\_have\\_not\\_lost\\_yet](http://issuu.com/xparadox/docs/women_we_have_not_lost_yet)

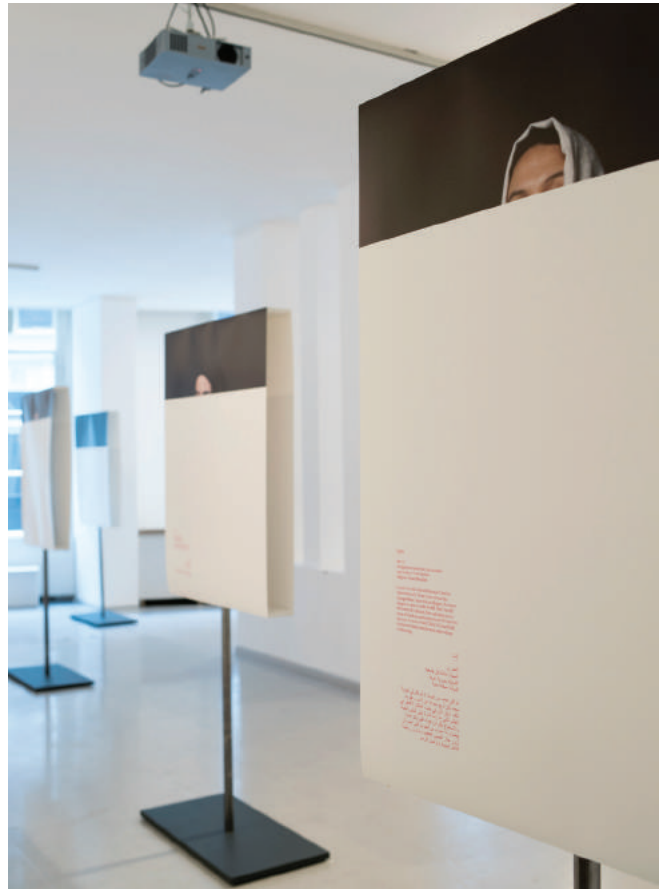
Author: Issa Touma

Design: Kummer & Herrman

Specification: 64pp, 24.5x33.5cm

Price: €25,- / €30,- (signed)

Order online via YdocStore: <http://www.ydocfoundation.org/women-we-have-not-lost-yet/>



*Women We Have Not Lost Yet*, 80x107.2cm prints on metal stands, Castrum Peregrini, Amsterdam

## **B 9 Days – From My Window in Aleppo (film)**

On 19 August 2012 Issa Touma grabbed his camera when he noticed young men from the Free Syrian Army building a sandbag barricade under the window of his apartment. The civil war reached Aleppo. Over the first nine days of the conflict, Touma captured its changing nature and dynamic, as T-shirt-wearing partisans gave way to the heavily armed militants of the al-Tawhid Brigade.

The film was directed and edited by Dutch filmmakers Floor van der Meulen and Thomas Vroege. **It is now in the official selection of the festival DOK Leipzig 2015 and it will be shown at the press conference of the Internationale Kurzfilmtage Winterthur 2015.**

Video: Issa Touma

Directed and edited by: Floor van der Meulen and Thomas Vroege

Co-production of: DeepFocus WebDocs and Paradox

Specification: 13'08" min, HD (1920x1080) digital movie with stereo sound, mostly Arabic spoken, subtitles in English / Dutch / Arabic

Trailer: <https://vimeo.com/xparadox/9days-trailer>

<http://decorrespondent.nl/3043/The-war-outside-the-kitchen-window/171582598-3479a2c5>

## **C Texture of the City (works on paper)**

In 2012 Issa founded Art Camping. A collaborative program in the form of workshops, it helps young people from various religious and ethnic backgrounds to express themselves through art and culture. Activities of Art Camping are hosted by Le Pont gallery founded by Touma in 1996. One of the first projects of Art Camping is the *Texture of the City*. The workshop's participants traced the cultural emblems of the city's historic centre that would prove Aleppo's past as a major stop on the Silk Road. Most of the paper and charcoal reliefs produced during the project are the last records of the selected sites, as more than 60% of the old city has been destroyed in the conflict.

Frottages (rubblings) by participants of Art Camping

Specification: 15-25 A4 paper sheets, frames provided by venue (preferably dark wood/black alu), min. 30x40cm

## **D Mini Opera – A Postcard from Aleppo (video)**

In 2014 a composer Merlijn Twaalfhoven and writer Abdelkader Benali came to Issa with a plan for a music project. During a one-day workshop the Aleppian participants were asked to write about personal or memorable moments in their city on the back of a postcard. Their testimonies became the starting point for the *Mini Opera – A Postcard from Aleppo* composed by Twaalfhoven and Syrian musicians living in the Netherlands. The emotional story of Aleppo and its people premiered at Amsterdam's Concertgebouw on 27 June 2014.

Video recording: Saskia Habermann at Concertgebouw, Amsterdam

Libretto: Abdelkader Benali

Music and artistic concept: Merlijn Twaalfhoven in cooperation with Syrian musicians

Directional concept: Ola Mafaalani

Dramaturgy: Geert van Boxtel



Still from *Mini Opera: A Postcard from Aleppo*

Sarah Akili Zegers and Gharib performing the excerpts from the *Mini Opera - A Postcard from Aleppo* at the exhibition opening, Castrum Peregrini, Amsterdam

*Mini Opera: A Postcard from Aleppo* video projection, Castrum Peregrini, Amsterdam



Arabic-Dutch translation: Theo de Feyter & Co  
Dutch-English translation: Emiel Wienholts and Judith Kingston  
Majd Mardo – actor; Brigitte van Hagen – soprano; Arman Isleker – bass/baritone;  
Sarah Akili Zegers – vocals; Gharib – oud, nai, vocals; Mari Kamar – clarinet; Marianne Noordink – flute, nai; Modar Salameh – percussion; Naim Kassis – piano in Aleppo (via video); Sjaan Oomen – violin; Frederik Boits – viola; Lucas Dols – double bass

Postcard writers in Aleppo: Sham Sa'id, 7; Dr. Emad al-Sa'id, 55; Ammar Hammami, 55; Moe Tutunji, 21; Mohammed Dalati, 47; Gadidzja Ghazi, 29; Wisal Omri, 35; Moe Tutunji, 21; Fatiha Kamel, 13; Maya Rabu'a, 28; George Gordinian, 16; Armin, 52; Chaled Rayan Hamami, 9; Dzjina Ashdzji, Ta'ir Hizzi, 44; Miza Ghorozian, 12; Salah Saïs, 38; Dia Lagin, 25; Zein, 22; Leila Urfali, 65; Amami Asaf, 25; Huris, 45; Mudr al-Mala, 24

Specification: 31'08" min, HD (1920x1080) digital video with stereo sound, mostly Dutch spoken, subtitling in English

Trailer: [https://www.youtube.com/watch?v=h\\_o1fFlpjVw](https://www.youtube.com/watch?v=h_o1fFlpjVw)

Full performance: <https://www.youtube.com/watch?v=V0xEOZA1Ejo>

## 2. Authors

### **About Issa Touma**

Issa Touma (born 16 July 1962 in Tartus, Syria) is a photographer based in Aleppo. His work can be found in several international collections, including the Victoria & Albert Museum in London.

In 1992 he opened the Black and White Gallery, the first exhibition space dedicated to photography in the Middle East. After its closure in 1996, he founded Le Pont, an independent organisation and gallery that promotes freedom of expression and stimulates the local art scene through international events: the International Photo Festival (first held in 1997) and the International Women's Art Festival (launched in 1999). In 2012, shortly after the outbreak of the Syrian civil war, Le Pont initiated Art Camping for Syrian refugees and citizens of Aleppo. This unique collaborative project, whose participants come from different religious and ethnic backgrounds, attempts to foster resistance to political and religious radicalism through artistic interventions and cultural dialogue.

### **Paradox: explore and share**

Paradox is based in Edam (20 kilometers north of Amsterdam). The not for profit organisation develops projects around contemporary issues with documentary authors: photographers, filmmakers, visual artists, writers and researchers. Paradox does not programme its own exhibition space but collaborates with venues in the Netherlands and abroad.

Since 1993 Paradox has developed more than 60 distinctive activities, travelling to some 150 venues worldwide. Paradox was founded in 1993 with the aim of stimulating the development in (documentary) photography. To reach this, Paradox produces travelling exhibitions, organises symposia and publishes audiovisual, digital and printed publications. The recording of history as it is unfolding, and the interaction between social, economic and technical factors, with the changes in society which flow from these changes, are recurring aspects in both our thematic and monographic projects.



Opening of the *Women We Have Not Lost Yet and other stories from Aleppo*, 12 September 2015, Castrum Peregrini, Amsterdam

Within these projects we experiment explicitly with multimedia forms of presentation, and the interaction between different disciplines (photography, film, audio, writing) as well as platforms (exhibitions, websites, books, DVDs, tablet Apps and educational programmes). Our main goal is to reach a wide audience without losing the nuances that the addressed social issues require. This is the main reason behind our multiplatform strategy: one reaches a different audience with a diversity of platforms. But the synergy between different media as well as platforms also creates new experiences for an audience, raising questions in unexpected ways. Furthermore it challenges the notions and conventions around the presentation of (photographic) material leading to experiments mixing of old and new technology, media and platforms.

Paradox seeks partners in realizing these kind of projects, in particular publishers, designers and partner institutions in the Netherlands and abroad. Exhibitions are created in close collaboration with museums and as a result travel to a broad variety of institutions, both nationally and internationally. For past projects please have a look at the project page.

Paradox is supported by the Mondriaan Fund and other foundations and sponsors.

## 3. Media and public reception

*Women We Have Not Lost Yet and Other Stories from Aleppo* premiered on September 12 at Castrum Peregrini in Amsterdam during the Unseen Photo Fair. The stories told in the exhibition and the book that were launched together, received significant media recognition by, among others, Le Monde (FR), Vrij Nederland (NL), Groene Amsterdammer (NL), Canvas TV (BE), New Dawn (NL), LensCulture (US) and Vice (NL).

Le monde, June 2015

[http://mobile.lemonde.fr/festival/article/2015/06/25/en-syrie-l-art-comme-arme\\_4662006\\_4415198.html?xtref=acc\\_dir](http://mobile.lemonde.fr/festival/article/2015/06/25/en-syrie-l-art-comme-arme_4662006_4415198.html?xtref=acc_dir)

Vrij Nederland, September 2015

<http://www.vn.nl/issa-touma-ik-wil-de-barbarij-met-kunst-bestrijden/>

De Groene Amsterdammer, September 2015

<http://www.groene.nl/artikel/een-zachte-strijd>

Canvas, September 2015

<http://www.canvas.be/video/de-afspraak/najaar-2015/dinsdag-22-september-2015>

New Dawn, August 2015

<http://newdawnpaper.nl/interview/fotograferen-terwijl-je-leven-ervan-af-hangt>

LensCulture, August 2015

<https://www.lensculture.com/articles/issa-touma-women-we-have-not-lost-yet>

Vice, October 2015

<http://www.vice.com/nl/read/issa-touma-women-we-have-not-lost-yet-897>



# L'art comme arme

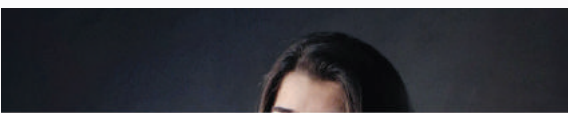
Avec les habitants d'une Alep dévastée, le photographe syrien Issa Touma multiplie les projets créatifs. Et alerte l'Europe en y organisant concerts et expositions



**MARIE ZAWISZA**  
L'es autres sont partis s'installer à l'étranger, ou alors ils ont dû fermer boutique. Lui est resté: Issa Touma est le dernier galeriste de Syrie. Ce photographe de 53 ans a fait le choix de maintenir ouverte sa galerie à Alep, en dépit de la guerre, voire en raison d'elle. «L'art est l'une des plus puissantes armes contre les fanatiques», lance-t-il. C'est sans doute la raison pour laquelle il veut partout le détenir. Actuellement en tournée en Europe, il vient de présenter à Graz, Autriche, une exposition de ses photographies: «Women We Have Not Lost Yet» («Les femmes que nous n'avons pas encore perdues»). Un ensemble de portraits de vingt femmes, premières victimes des islamistes. «Le 16 avril, ces derniers ont annoncé leur "grande attaque" sur Alep. Des hommes et des femmes sont venus se réfugier dans ma galerie où, allez savoir pourquoi, ils se sentaient plus en sécurité», explique Issa Touma. La plupart étaient des musulmans; ils redoutaient de perdre la vie, ou leur mode de vie, ils étaient perdus. Nous avons décidé de commencer des séances photographiques, comme pour un dernier message. Ma mère téléphonait toutes les heures pour me tenir informé de la situation près de chez nous. Les combats ont duré une semaine entière, pendant laquelle ces femmes ont partagé leurs rêves et leurs peurs.» Dans sa galerie ouverte sur le monde – elle s'appelle Le Pont –, Issa Touma tient sans doute de son aïeul. Car le galeriste est l'arrière-petit-fils de Yessayi Yaghoubian, héros de la résistance arménienne à l'armée ottomane. En 1915, cet homme a combattu sur le Musa Dagh jusqu'à ce que la marine française évacue les villageois encerclés – un roman de l'écrivain autrichien Franz Werfel (1890-1945) retraçant cette épopée. Les Quarante Jours du Musa Dagh, vient d'être réédité chez Albin Michel (894 p., 27 €). Sur sa page Facebook, quand la connexion Internet d'Alep l'a permis, Issa Touma a posté les témoignages vidéo de deux de ces jeunes femmes «que nous n'avons pas encore perdues». L'une s'appelle Sally. Elle confie son rêve d'avant-guerre: étudier l'archéologie en Italie. Depuis, elle a eu une jambe arrachée et évoque sa peur de perdre sa famille, ses amis, son pays et même sa tête, puisque Daech a déclaré que toute personne étudiant l'archéologie serait décapitée. L'autre porte le nom d'Hiba. Dans un sanglot, qu'elle tente de masquer par un sourire, elle exprime la nostalgie de sa terre aujourd'hui dévastée. «Nous sommes dans notre pays, et notre

musulmans, pro et antigouvernement. «Je suis un chrétien, mais je suis syrien avant tout», insiste celui qui défend l'identité «historiquement mixte» de sa terre. Simon Hamamjian, un architecte d'intérieur de 27 ans, se souvient des premiers ateliers: «Nous avons parlé de politique, souvent,

ment précieux de cet ordre mystique de l'islam qu'Issa Touma a réussi à approcher comme aucun Occidental n'aurait pu probablement le faire», observe Martin Barnes, conservateur au Victoria and Albert Museum, à Londres, au sujet de ces photographies qui font désormais partie des collec-



Zindan | Age 22 | Kurdish Syrian | Muslim



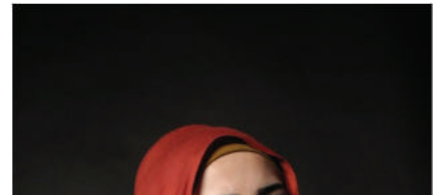
**STUDENT**  
«Woe mij en mijn verloofde zijn man en vrouw gebleef, ik verloor Aleppo als ze ons dwongen onze bewaartij te verranderen.»

31 Vrij Nederland 5 SEPTEMBER 2015

## DE GROENE AMSTERDAMMER

Cultuur fotografie Syrië

Fotografie – Women We Have Not Lost Yet  
Een zachte strijd



Hiba Allah | Age 24 | Arab Syrian | Sunni Muslim



INTERVIEW

FOTOGRAAF ISSA TOUMA blijft onveranderlijk geloven in de kracht van kunst, juist in het belegerde Aleppo, waar hij ondanks alles nog steeds woont, en waar hij met zijn werk ook de vrouwen een stem geeft.

## 'IK WIL DE BARBARIJ MET KUNST BESTRIJDEN'

**T**OEN ISSA TOUMA DRIE JAAR GELEDEN OP EEN ZOMERDAG TOEGAF zijn keukerfaam kook, had de strijd zijn straal bereikt. Zijn huis in Aleppo was in de frontlinie terechtgekomen van de gevechten tussen het Vrije Syrische Leger en de regeringstroepen. Touma, fotograaf en galeriehouder, filmde wat er in de Al-Said Allstraat gebeurde en leverde kort commentaar. «Ik hoop dat iemand dit ooit zal zien», zegt hij niet zonder gevoel voor dramatiek in de kerne film, opgedragen aan alle burgers van Aleppo, die recent uit dat materiaal werd samengesteld. «We zullen zien hoe het gaat aflopen.» Drie jaar en duizenden doden later is het nog steeds niet afgelopen. Maar de grootste stad in Syrië is in de tussentijd wel verdedigd, belegerd en voor een belangrijk deel verwoest. Het sprookjesachtig mooie oude centrum met de Omajjadenmoskee, de minaret uit de elfde eeuw en de prachtige Al-Madina soek ligt volgens de Unesco nu voor ministers zedig groeien in pain. Wat Touma op die ochtend in suggestie precies zag vanuit zijn raam, kon hij pas achteraf goed plaatsen. Toen de Syrische revolutie langzamerhand ontstond in een etnische, bloedige oorlog, realiseerde hij zich dat wat hij had gefilmd symbolisch was voor wat er de afgelopen jaren in Aleppo en de rest van Syrië is gebeurd. Aan het begin van de burgeropstand tegen het regime van president Assad – een revolutie die in het weleernde en bloeiende Aleppo later begon dan elders in Syrië – bleef het op veel plaatsen, ook op de universiteit van Aleppo, nog rustig en vreemdzaam. Maar in sommige straten verschenen wel jonge mannen die met zandzakken sleepten en checkpoints begonnen in te richten, ook in de straat van Issa Touma. «Mijn huizen en ik voelden ons niet bedreigd», die jongens waren weliswaar bewoerd, maar het leken geen religieuze fanatici. Het waren

TEKI MISCHA COHEN (100) ISSA TOUMA

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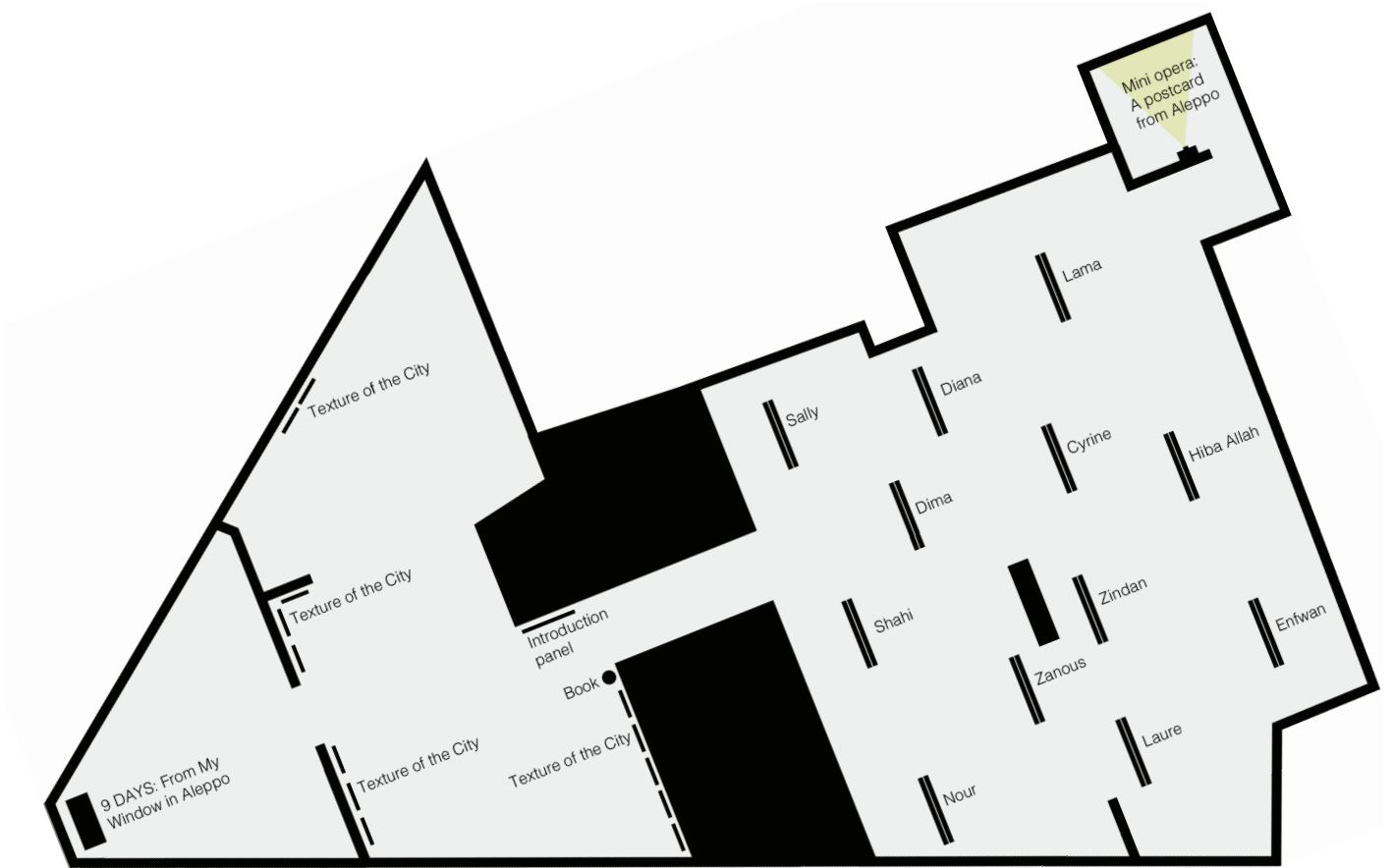


9 Days – From My Window in Aleppo on 55" TV screen, Castrum Peregrini, Amsterdam

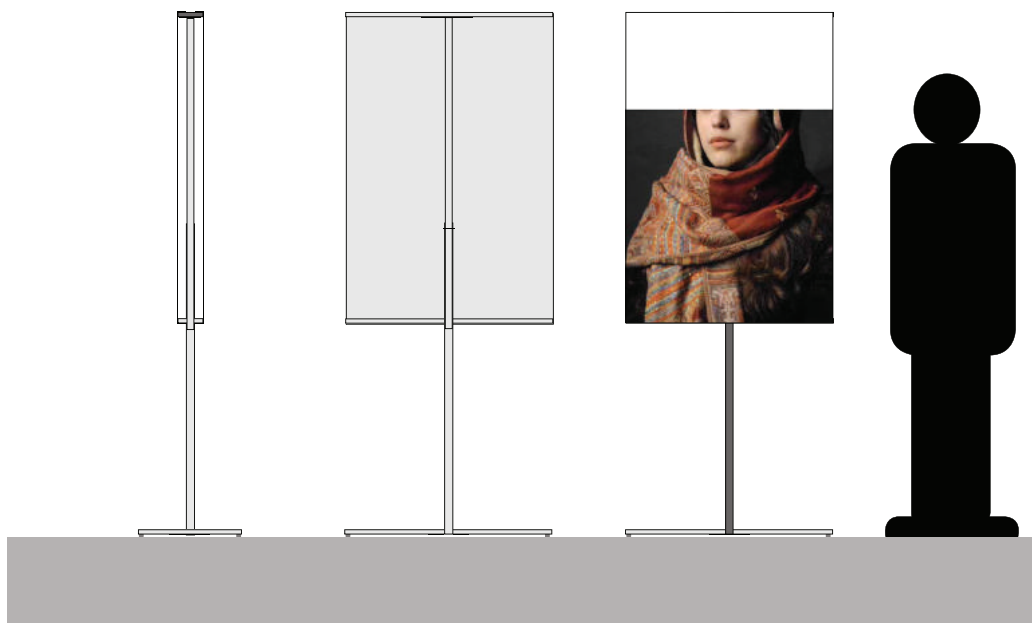
# 4. Equipment and pricing

	Material/ support	Spatial requirements	Video/audio players	Monitor/projector	Installation /man power	Taking down	Transport/ shipping	Fee (6 weeks) Additional/ less weeks: 8%	Remarks
<b>A</b>	<b>TYPE</b> <b>Women We Have Not Lost Yet</b> Issa Touma & Art Camping. Book coproduction of Paradox and André Frère Editions	Exhibition 15x2 prints (80x107.2cm) on free standing metal stands (wooden feet). Book: 24x32cm, 64pp. 50 books, included in fee (compulsory)	ca 150 m2 selling price book € 25		2 men, 1 day	2 men, 0.5 day		€ 3250*	use separate gloves for handling prints (archival) vs raw metal stands
<b>B</b>	<b>9 Days: From My Window in Aleppo</b> Issa Touma (footage). Floor van der Meulen & Thomas Vroege (editors) coproduction of Paradox and DeepFocus WebDocs	dimmed light or dark space	HD Medioplayer (SSD preferred) +set of active speakers or amplifier with speakers (stereo)	TV/monitor (16:9) ca 55" or LCD-projector (min XGA, pref HD) with screen ca 90x120				€ 2500 (+€2000 in combination with A)	not including equipment. Rental fee equipment +8%
<b>C</b>	<b>Textures of the City</b> Rubblings/frottages Art Camping	15-25 A4 paper sheets. To be framed by venue (preferably dark wood/black alu), min ca 30x40cm)	25-50 running meters		1 man, 1 day	1 man, 0.25 day		€ 750 (+€500 in combination with A)	additional language editions upon request
<b>D</b>	<b>Mini Opera: A postcard from Aleppo</b> Merlijn Veithoven (libretto: Abdelkader Benali)	31'08" min, HD (1920x1080) digital video with stereo sound, mostly Arabic spoken, subtitles in English / Dutch / Arabic	dimmed light or dark space	HD Medioplayer (SSD preferred) +set of active speakers or amplifier with speakers (stereo)	TV/monitor (16:9) ca 55" or LCD-projector (XGA, pref HD) with screen ca 90x120			€ 750 (+€500 in combination with A)	not including equipment. Rental fee equipment +8%
<b>E</b>	<b>5 text panels</b> intro text & colophon + 4 description panels for each component	foamboard							printed on site

\*Fee includes 50 books, that are offered on a 40% discount basis. Retail price is €25



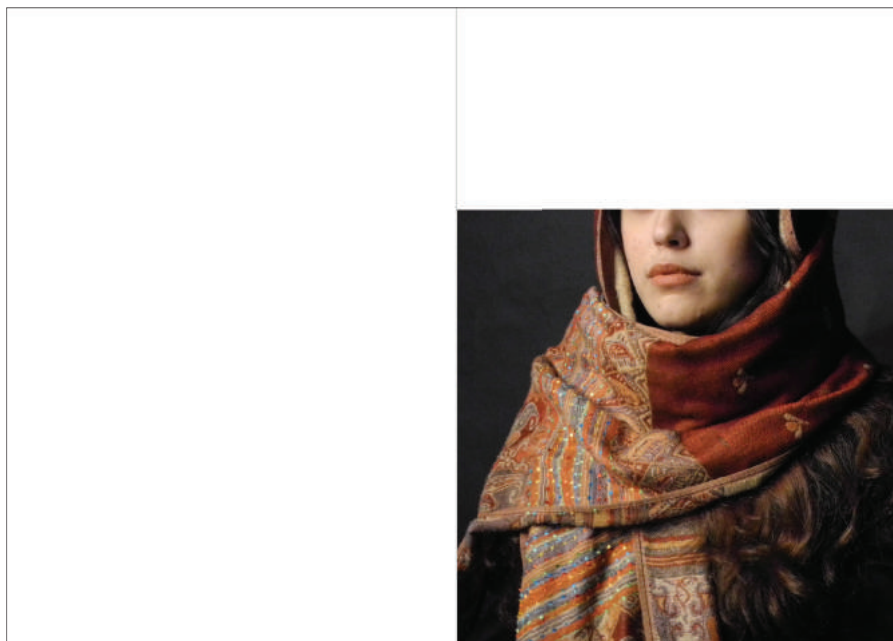
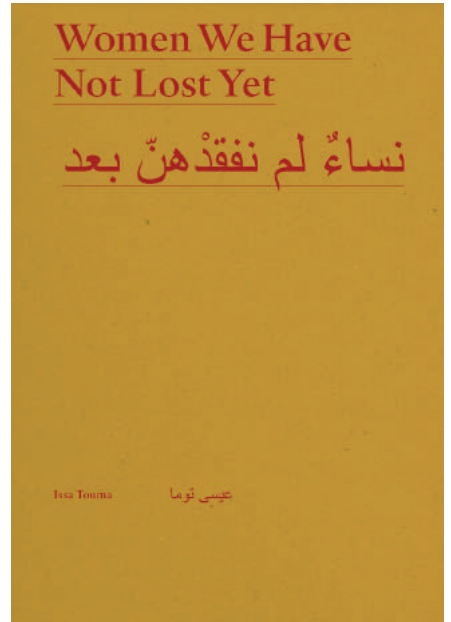
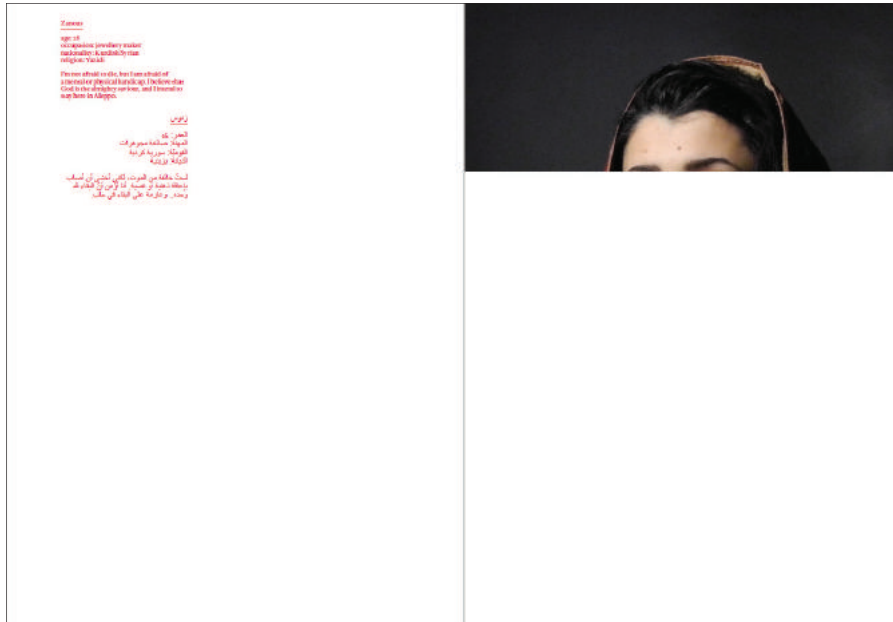
Installation plan, September 2015, Castrum Peregrini, Amsterdam



Metal stand, design by Jeroen de Vries

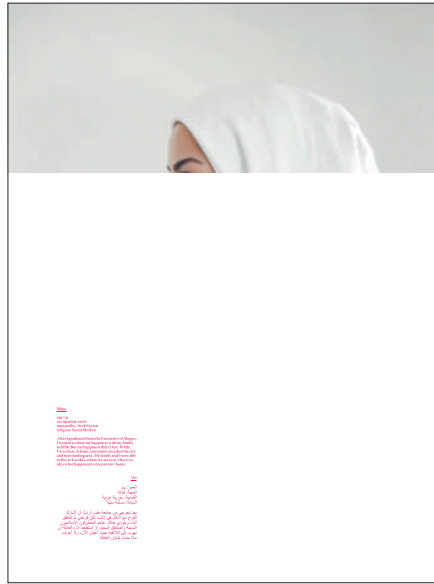
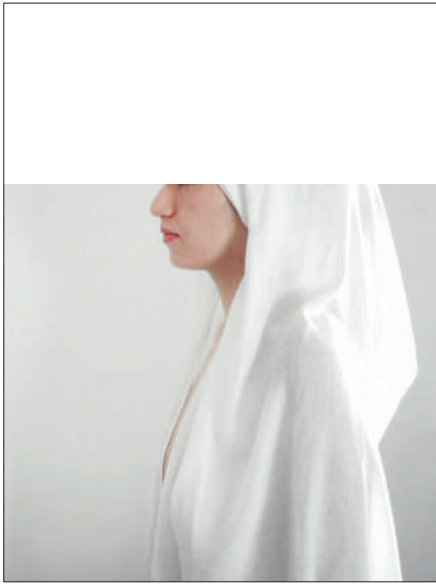
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## Book





## Women We Have Not Lost Yet (exhibition panels)



### Maya

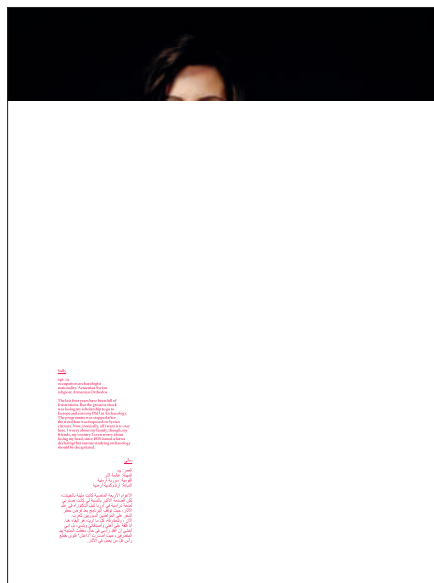
After I graduated from the University of Aleppo, I wanted to share my happiness with my family in Idlib. But my happiness didn't last. While I was there, Islamic extremists attacked the city and surrounding area. My family and I were able to flee to Latakia, where we are now. I have no idea what happened to my parents' home.

Age: 29

Occupation: Artist

Nationality: Arab Syrian

Religion: Sunni Muslim



### Sally

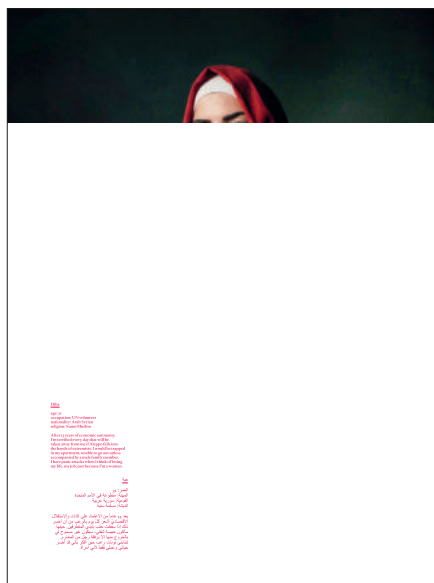
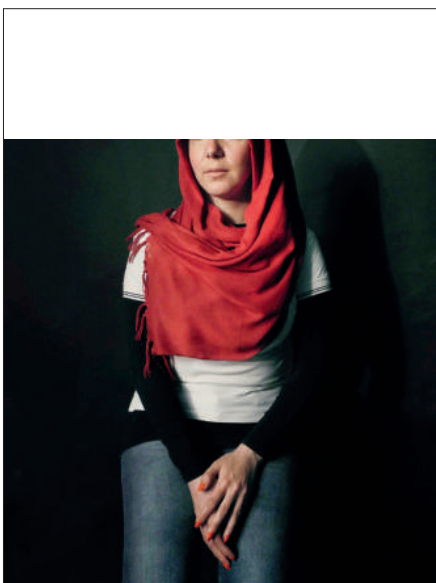
The last four years have been full of frustrations. But the greatest shock was losing my scholarship to go to Europe and earn my PhD in Archaeology. The programme was stopped after the travel ban was imposed on Syrian citizens. Now, ironically, all I want is to stay here. I worry about my family, though, my friends, my country. I even worry about losing my head, since ISIS issued a fatwa declaring that anyone studying archaeology should be decapitated.

Age: 29

Occupation: Archaeologist

Nationality: Armenian Syrian

Religion: Armenian Orthodox



### Hiba

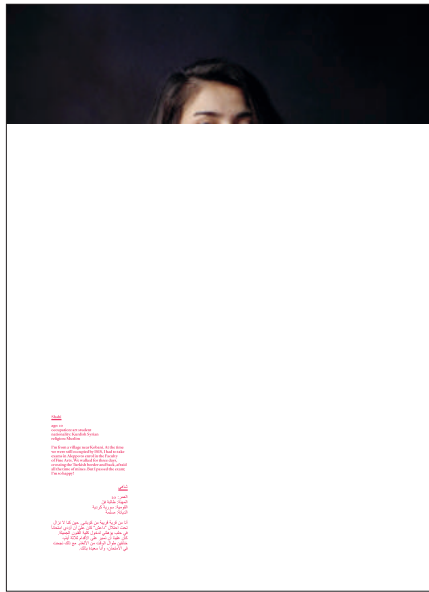
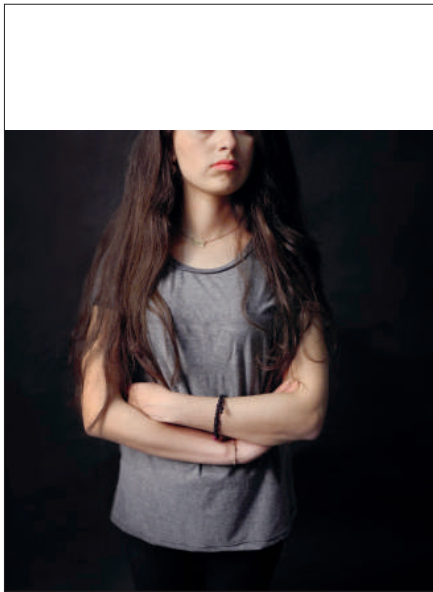
After 13 years of economic autonomy, I'm terrified every day that will be taken away from me if Aleppo falls into the hands of extremists. I would be trapped in my apartment, unable to go out unless accompanied by a male family member. I have panic attacks when I think of losing my life, my job, just because I'm a woman.

Age: 31

Occupation: UN volunteer

Nationality: Arab Syrian

Religion: Sunni Muslim



**Shahi**

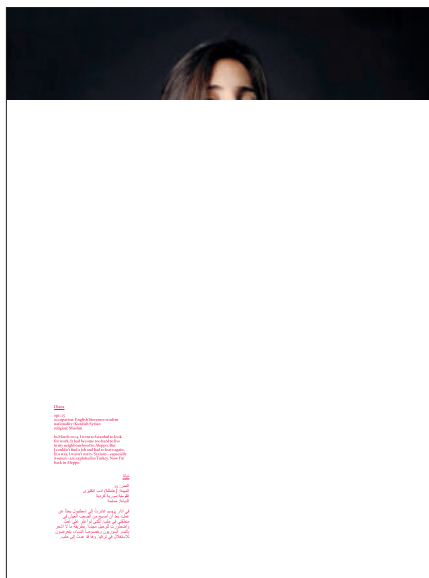
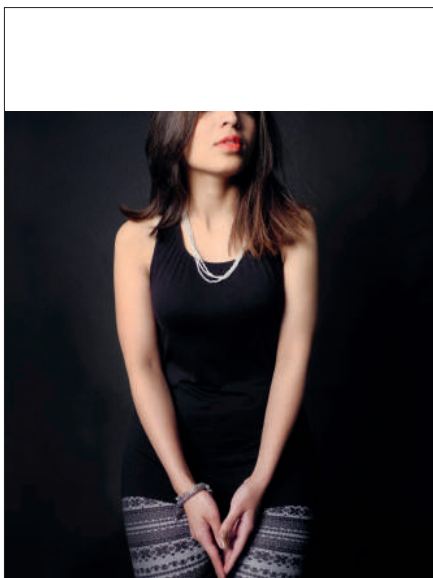
I'm from a village near Kobani. At the time we were still occupied by ISIS, I had to take exams in Aleppo to enrol in the Faculty of Fine Arts. We walked for three days, crossing the Turkish border and back, afraid all the time of mines. But I passed the exam; I'm so happy!

Age: 20

Occupation: Art student

Nationality: Kurdish Syrian

Religion: Muslim



**Diana**

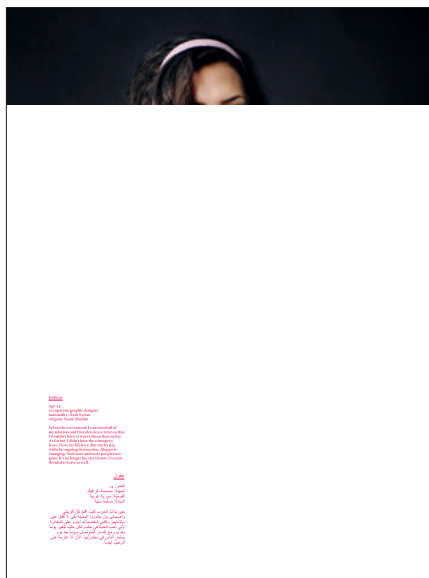
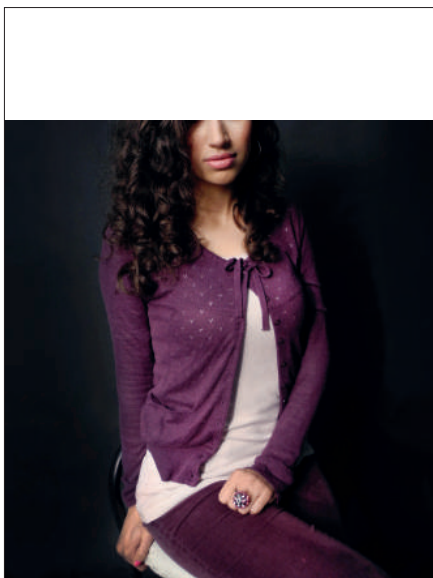
In March 2014, I went to Istanbul to look for work. It had become too hard to live in my neighbourhood in Aleppo. But I couldn't find a job and had to leave again. In a way, I wasn't sorry. Syrians – especially women – are exploited in Turkey. Now I'm back in Aleppo.

Age: 25

Occupation: English literature student

Nationality: Kurdish Syrian

Religion: Muslim



**Enfwan**

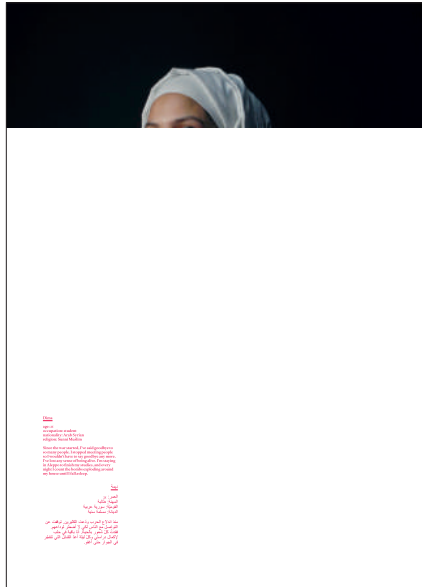
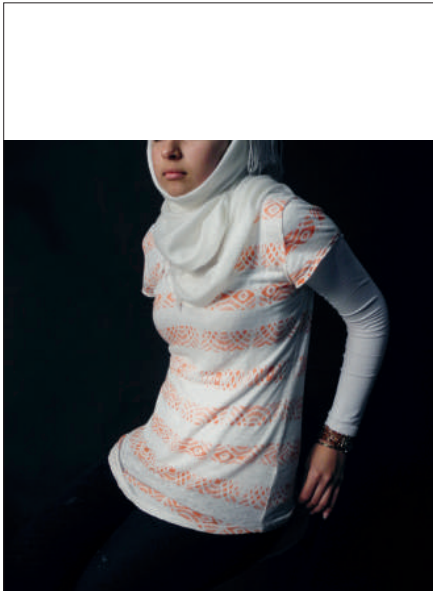
When the war started, I convinced all of my relatives and friends to leave town so that I wouldn't have to worry about their safety. As for me, I didn't have the courage to leave. I love my life here. But day by day, with the on-going destruction, Aleppo is changing. And more and more people have gone. It's no longer the city I know. I've now decided to leave as well.

Age: 24

Occupation: Graphic designer

Nationality: Arab Syrian

Religion: Sunni Muslim



**Dima**

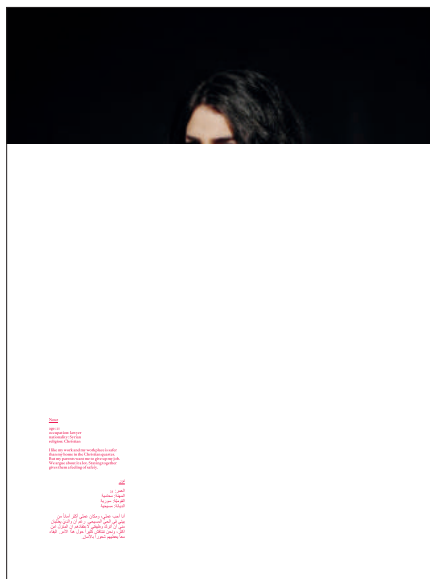
Since the war started, I've said goodbye to so many people. I stopped meeting people so I wouldn't have to say goodbye any more. I've lost any sense of being alive. I'm staying in Aleppo to finish my studies, and every night I count the bombs exploding around my house until I fall asleep.

Age: 21

Occupation: Student

Nationality: Arab Syrian

Religion: Sunni Muslim



**Nour**

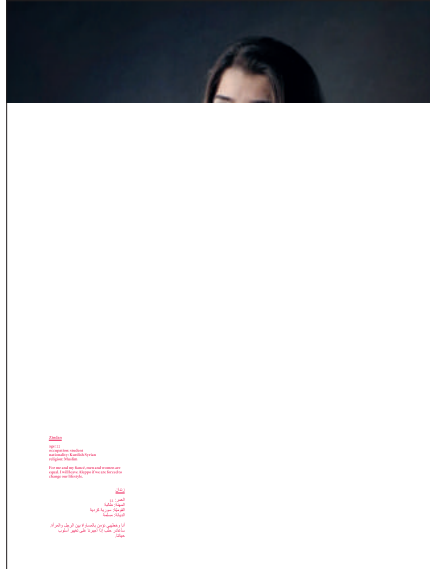
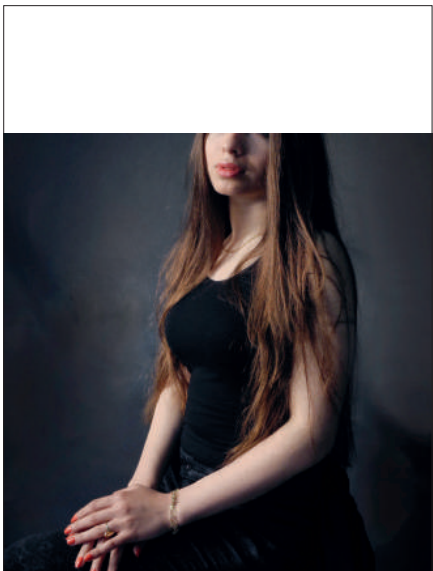
I like my work and my workplace is safer than my home in the Christian quarter. But my parents want me to give up my job. We argue about it a lot. Staying together gives them a feeling of safety.

Age: 21

Occupation: Lawyer

Nationality: Syrian

Religion: Christian



**Zindan**

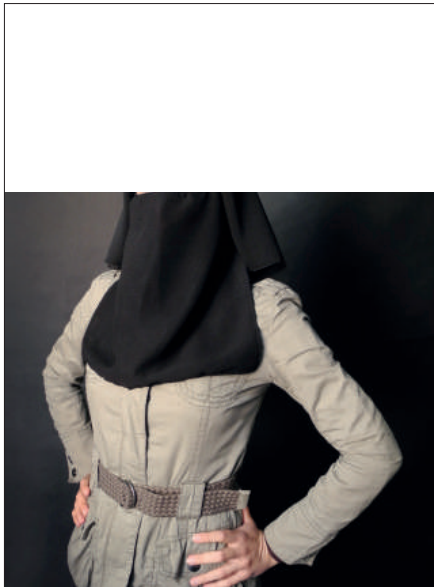
For me and my fiancé, men and women are equal. I will leave Aleppo if we are forced to change our lifestyle.

Age: 22

Occupation: Student

Nationality: Kurdish Syrian

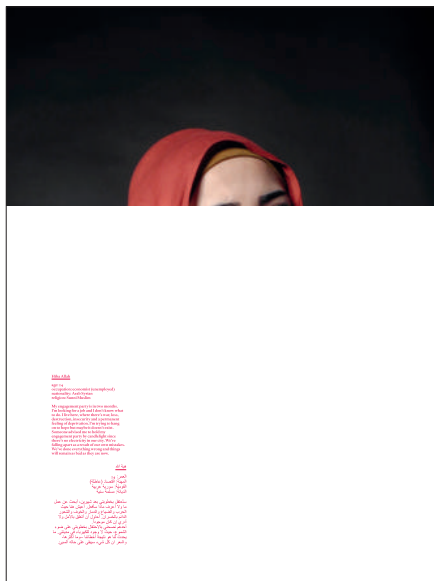
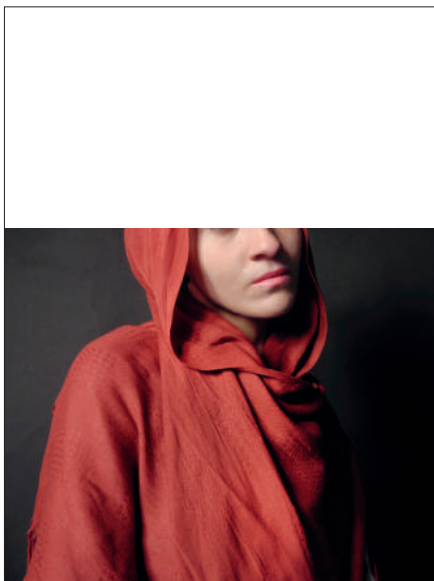
Religion: Muslim



**Laure**

I grew up in a very mixed society. Most of my friends were Muslims. They were very open and I never felt that my relationships with them put me in any danger. Today, that changed. All my Sunni friends and even Christians fled Aleppo. They were so frightened of the future. I keep thinking: if the Sunnis are scared of the fanatics entering the city, what am I, a Christian and half Armenian, doing here? I'm certain I'll end up a veiled woman in the hands of extremists.

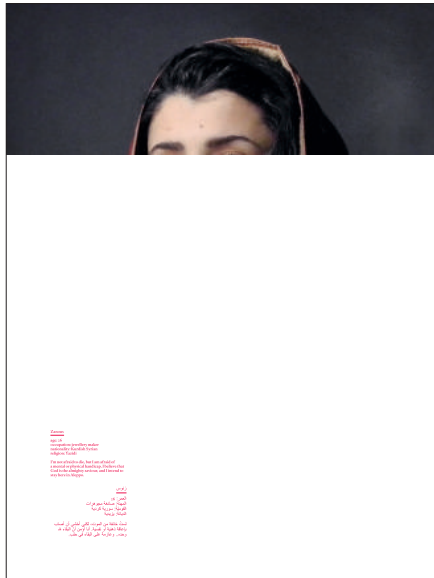
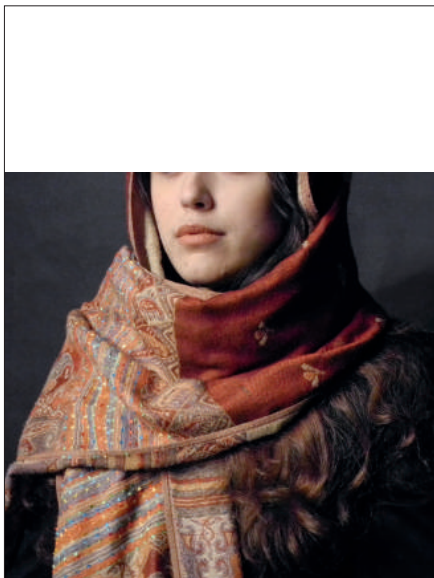
Age: 29  
Occupation: Photographer  
Nationality: Armenian Syrian  
Religion: Armenian Orthodox



**Hiba Allah**

My engagement party is in two months. I'm looking for a job and I don't know what to do. I live here, where there's war, loss, destruction, insecurity and a permanent feeling of deprivation. I'm trying to hang on to hope but maybe it doesn't exist. Someone advised me to hold my engagement party by candlelight since there's no electricity in our city. We're falling apart as a result of our own mistakes. We've done everything wrong and things will remain as bad as they are now.

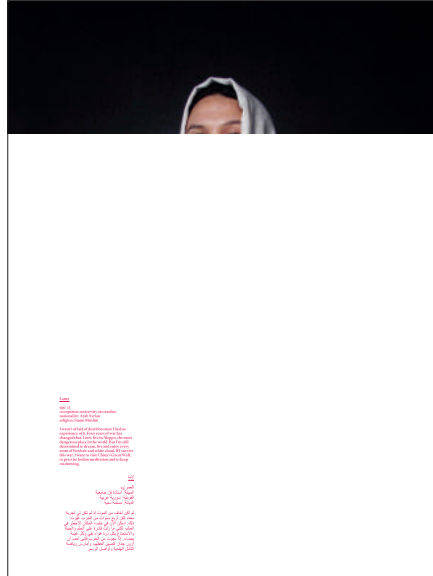
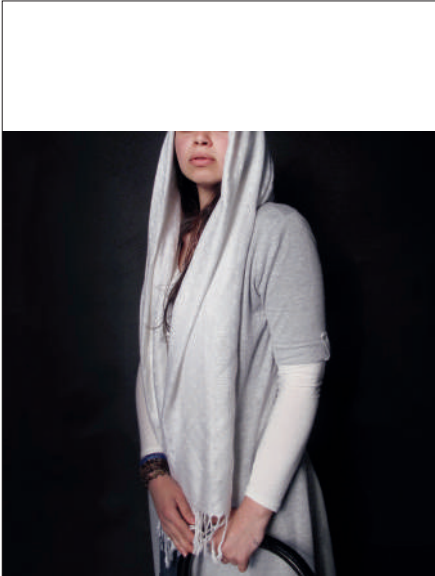
Age: 24  
Occupation: Economist (unemployed)  
Nationality: Arab Syrian  
Religion: Sunni Muslim



**Zanous**

I'm not afraid to die, but I am afraid of a mental or physical handicap. I believe that God is the almighty saviour, and I intend to stay here in Aleppo.

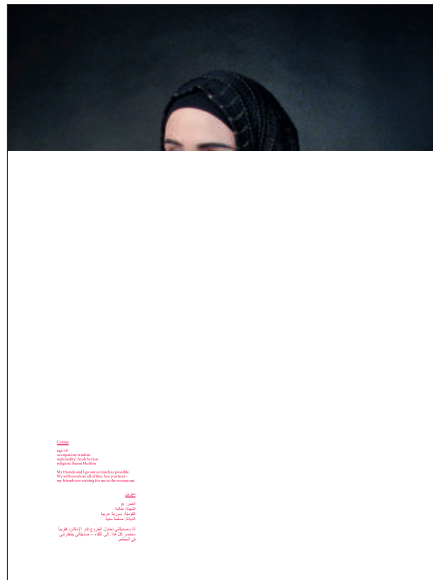
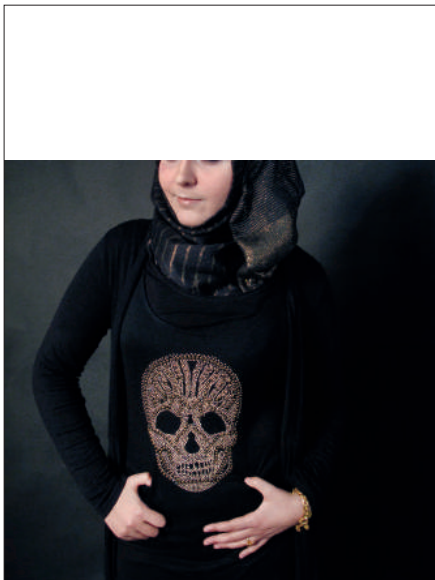
Age: 26  
Occupation: Jewellery maker  
Nationality: Kurdish Syrian  
Religion: Yazidi



**Lama**

I wasn't afraid of death because I had no experience of it. Four years of war has changed that. I now live in Aleppo, the most dangerous place in the world. But I'm still determined to dream, live and enjoy every atom of fresh air and white cloud. If I survive this war, I want to visit China's Great Wall, to practise Indian meditation and to keep on drawing.

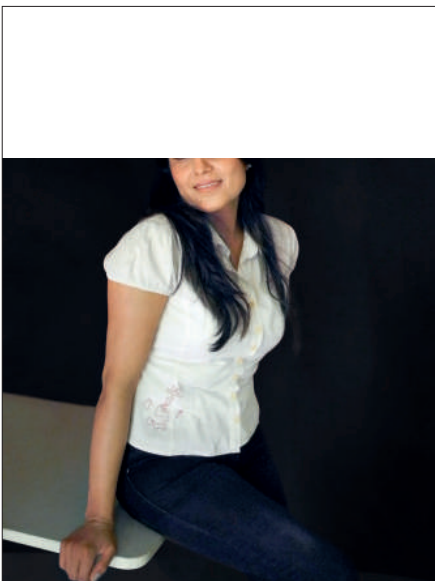
Age: 25  
 Occupation: University art teacher  
 Nationality: Arab Syrian  
 Religion: Sunni Muslim



**Cyrine**

My friends and I go out as much as possible. We will soon lose all of this. See you later – my friends are waiting for me at the restaurant.

Age: 18  
 Occupation: Student  
 Nationality: Arab Syrian  
 Religion: Sunni Muslim

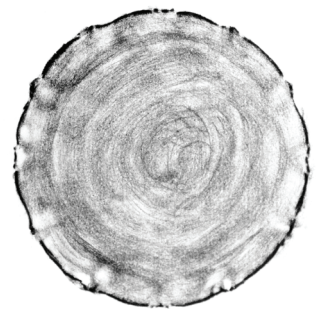
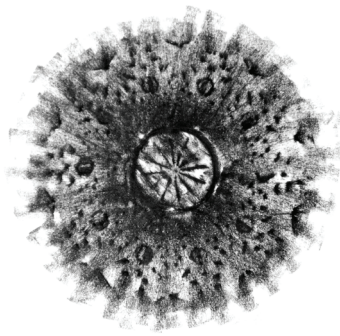
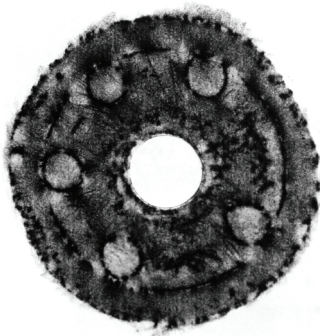
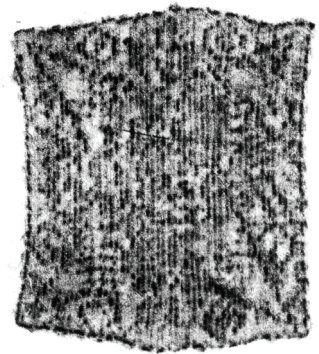
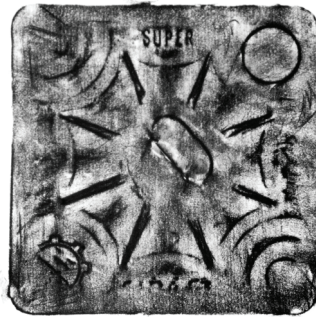
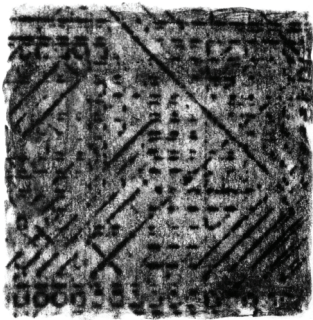
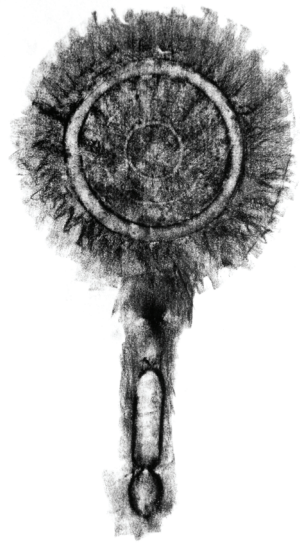
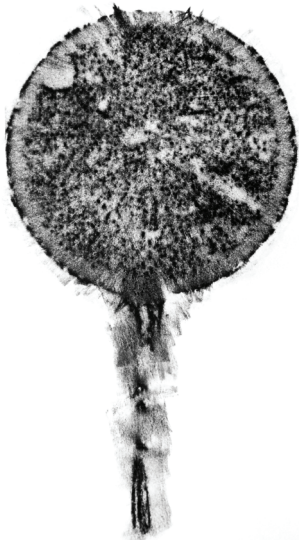


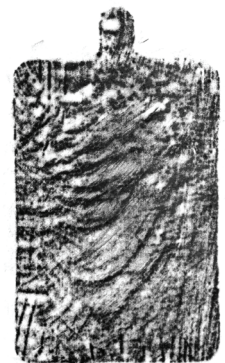
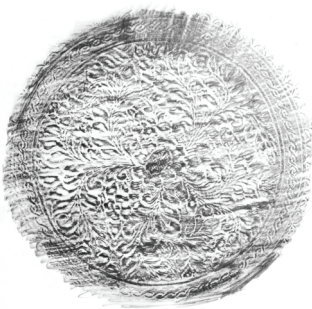
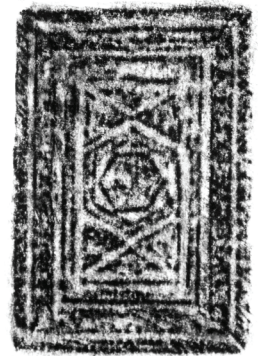
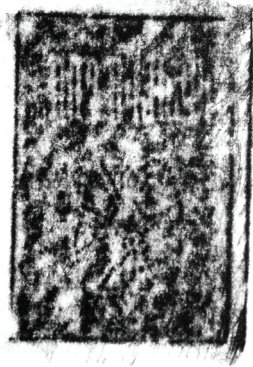
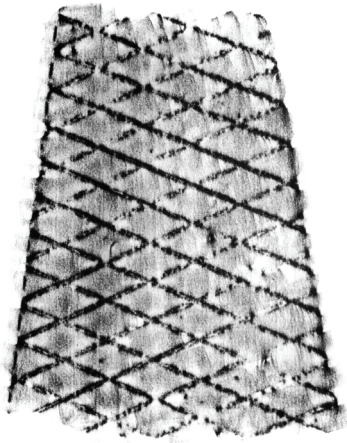
**Angela**

I studied pharmacy in Russia; it has been awful not being able to dispense medicine to people who need it so badly. In 2012-2013, medicine was particularly hard to find. I couldn't stay in Aleppo. After three years of war, I moved back to my village, away from the stench of the dying city.

Age: 35  
 Occupation: Pharmacist  
 Nationality: Kurdish Syrian  
 Religion: Muslim

*Textures of the City (frottages)*







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