

## الحمامة المدبوحة

عندما دخلت نجوى فؤاد قاعة الاحتفالات في شيراتون القاهرة وجدت العريس هو زوجها (سامي الزغبى) والعروس هي أحد صديقاتها، قررت أن تؤدي عملها و ترقص .. رقصت نجوى كالحمامة المدبوحة، لم يرى أحد من المدعوين دموعا على وجهها، بل انبهرو بحركاتها الجميلة. تكوين فني للقطه ميلودراميه اعتمد على عده وسائط وهي الصوت، الفيديو و العناصر المختلفه ( زجاجات كحول فارغه و الكثير من الجليتر المنتور). جاءت فكره التكوين الفني كجزء من روايه تاريخ وقصه المكان بشكل موازي، حيث تم عرض التكوين في المساحة التي تتوسط مكان الاقامه في المخيم. كانت المحاوله مشتركه لثلاثه تواريخ مهمه، حقبة فكتوريا ( إبراهيم رمضان) حالة نجوى فؤاد و اعاده تعريف الحرب (عامر أبو مطر)

تم بناء تكوين الحمامة المدبوحة ليترك أثر ال " After Party" من خلال تجميع زجاجات النبيذ المختلفه و وضعها على طاولة مع نثر كميات من الجليتر في الارض وعلى الزجاج والطاوله وعرض فيديو من استعراض لنجوى فؤاد في نفس حقبة الحادث الذي حدث في الشيراتون" استنادا على مقابلات مصوره مع الفنانة" و تم تشغيل صوت بكاء في الخلفيه لخلق حاله التساؤل و تفكيك الصوره المسطحه لنجوى فؤاد وهي ترقص. كانت الفكره الرئيسه خلق حاله ولحظه ميلودراميه لتوثيق حاله موازيه من حالات التاريخ المؤرخ للمكان.

### Parallel History

When Najwa Fouad entered the ballroom hall in Sheraton Cairo and found the bridegroom is her husband (Sami Zoghbi) and the bride is one of her friends, she decided to perform her work and dance .. Najwa danced and no body saw tears on her face. yet, they were impressed by her magnificent moves. This artistic installation was composed of several mediums: audio, video and objects (empty alcohol bottles and a lot of scattered glitter)The idea of this artistic installation came as part of narrating a parallel story of the place, as this place could be narrated in so many ways with different perspectives.

Therefore, based on a project from the year before that had been done by the participants which offered the story of the place and it was an audio broadcast, the time line of the place is divided into main phases. the first was the beginning of this place which was a palace that was owned by " Victoria" who used to have servants and maids in the palace before turning it into an hotel that hosted so many historical moments and infinite numbers oh hidden stories. This phase was illustrated by The visual artist " Ibrahim Ramadan" a participant who decided to take pictures of other participants all over the camp area as a way of recalling the moments from the past of the place. After The Victoria phase the hotel was been managed and owned by the Lebanese investor who was based in Cairo ( Sami Zoughbi), Sami was Nagwa Fouads husband. Nagwa the famous dancer was shocked one night after 8 years of marriage that she needs to perform at her husband second wedding, after that she discovered that she got divorced on papers. The composition of the installation was built to leaving the After Party effect by assembling various empty bottles and placing them on table with lots of glitter on the ground, on the glass and the table associated with a video of Nagwa foad dancing from the archive, the video was from the same era of the incident that took place in the Sheraton. the audio was a voice recorded cry sound that was played in the background in the exhibition space creating a case of condoning and dismantling the flat image of Najwa Fouad dancer. As a trial of creating

melodramatic moment to narrate a parallel history of the place. After that the place was owned by Kamal Jounblat as this is the high light of the Lebanese civic war. ( Amer Matrar ) a visual artist illustrated that phase as an alien war from the other world trying to visualizes his thoughts about war and explicitness of the place it self.

The three installations were exhibited in the central hall of the main building in the camp.