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✧ FICTION

38 THE FISHERMEN

Mario Jamal

Mario Jamal is a Lebanese Canadian writer interested in the anxieties of the unrealized, fallacies in everyday logic, and the blur between reality and imagination. He writes short works of fiction, poetry, and essays.

90 HUNTERS

Margo Berdeshevsky

Margo Berdeshevsky, born in New York city, often lives and writes now in Paris. She is the author of *Before the Drought* (Glass Lyre Press, 2017) a finalist for the National Poetry Series, *Between Soul & Stone, But a Passage in Wilderness* (Sheep Meadow Press,) and *Beautiful Soon Enough* (Fiction Collective Two.) She is a past recipient of the Robert H. Winner Award from the Poetry Society of America. Her work has appeared internationally, in *Plume*, *Poetry International*, *New Letters*, *The Kenyon Review*, and many other journals.

✧ NONFICTION

43 THE SEA TAKES UP RESIDENCE IN ALL PARTS OF THE CITY

Joy Amina Garnett

Joy Amina Garnett's artwork and writings have appeared in an eclectic array of publications, including *Evergreen Review*, *Ibraaz*, *Full Bled*, *Ping Pong*, *Edible Brooklyn*, and *The Artists' and Writers' Cookbook*. She is working on a memoir that draws on the life and work of her late grandfather, the Egyptian Romantic poet and bee scientist Ahmed Zaky Abushady

(1892–1955). She lives in Brooklyn, New York with her husband who is also an artist.

52 I DON'T LIKE BARS

Riwa Roukoz

Riwa Roukoz is a freelance writer and an English Literature student at AUB. She published her first poetry book *and* in 2017. She is the founder of Writers Beirut, a local community for aspiring, emerging and professional writers to connect, inspire and work in the city. In her writings, she explores Arab identity, queer existence, self-love, and self-discovery through traveling. She is also interested in researching themes of gender and sexuality in contemporary Middle Eastern literature.

✧ POETRY

18 LIKE WATER

Rana Elbowety

Rana Elbowety is an Egyptian PhD student of English literature and is currently assistant lecturer of literature at Misr International University in Cairo, Egypt. She is also a translator and creative writer working on her first novel and wrapping up a collection of poetry. Her latest publication is a piece of flash fiction published in *The University of Edinburgh Journal* (December 2018 issue).

20 THIS SEA, WROUGHT & TEMPESTUOUS

Philip Metres

Philip Metres is the author of ten books, including *Shrapnel Maps* (forthcoming 2020), *The Sound of Listening* (essays, 2018), *Sand Opera* (poems, 2015), *Pictures at an Exhibition* (poems, 2016), *I Burned at the Feast: Selected Poems of*

Arseny Tarkovsky (translations 2015), and others. His work has garnered a Lannan fellowship, two NEAs, six Ohio Arts Council Grants, the Hunt Prize, the Beatrice Hawley Award, two Arab American Book Awards and others. He is professor of English and director of the Peace, Justice, and Human Rights program at John Carroll University.

27 49. MY PETITION DENIED HALF A YEAR WITH NO VISA

Jeffrey Thomas Leong

Jeffrey Thomas Leong is an American poet and writer. For two decades, he worked as a public health administrator and attorney for the City of San Francisco. He earned his MFA in Writing from the Vermont College of Fine Arts, and while there, began a project to translate the Chinese wall poems at the Angel Island Immigration Station. His book of translations, *Wild Geese Sorrow*, was published by Calypso Editions in 2018. Jeff's new chapbook *Writ* from Eastwind Books of Berkeley fully imagines the Angel Island detainee experience. He lives with his wife and daughter near Oakland, California.

29 1. LEAVING BEHIND WIFE AND CHILD, I'VE EXPERIENCED HEAVY SEAS.

Translated from Chinese by Jeffrey Thomas Leong

31 CROSSING SONGS NO. 3

Translated from Chinese by Jeffrey Thomas Leong

33 BEIRUT-TRIPOLI HIGHWAY AT RUSH HOUR

Kathryn Silver-Hajo

Kathryn Silver-Hajo's writing is deeply influ-

enced by her years of living and working in Lebanon and ongoing engagement with the people, politics, attitudes, lifestyles, contradictions, and cuisines of the region. She has a BA in Middle Eastern Studies and speaks Arabic fluently. Kathryn completed a novel about a young woman coming of age during the Lebanese civil war and is working on a collection of short stories addressing the personal challenges facing women in both the Middle East and U.S.

34 PALESTINIAN TRIPTYCH

Paula Kaufman

Paula Kaufman is a West Virginia writer who can sometimes be found traveling around the world, teaching and learning. She likes running, sweets and trying to stay out of trouble. Her work can be found in *Quail Bell Magazine*, *Heartwood* and *Brittle Star*.

45 SEAMARE

Hamid Ouaychi

Hamid Ouaychi was born in Morocco. He studied French and Comparative Literatures at NYU and the Sorbonne (Paris III). After a career in information technology in the public sector, Hamid is working his way back to the craft of literature. He writes in French, English and Arabic.

46 OUR SEAS

Julija Gulbinovic

Julija Gulbinovic is a Lithuanian poet and literary translator who has been based in London since 2006. She began learning Arabic in 2011 after organising a poetry event "Palestine, Lebanon and Syria: Poetry and Political Protest" for "Shubak" festival, then very young, in London. Later, she lived, studied,

worked, walked and loved in the West Bank, Palestine. Arabic is now part of her family; she continues learning it and dreams to be able to translate in the future. One day, she would like to move to Jericho – below the sea.

56 Small

Yesim Özsoy, translated from Turkish by Bugra Giritlioglu (with the help of Daniel Scher)

Yeşim Özsoy, writer/director/performer, founded GalataPerform and initiated the New Text New Theater Project aimed at developing playwriting in Turkey. She has written, directed, and produced numerous plays, which have been translated into English, French, German, Catalan, Russian and Italian, and have earned her several awards. Her two poetry books are *Unseemly* and *Green Jinn*. Her latest play *Yüz Yılın Evi* (House of Hundred), a co-production with Germany's Maxim Gorki Theater and Switzerland's Theatre Neumarkt, was staged at the Edinburgh Festival Fringe in 2019 and selected by the Guardian as one of the ten must-sees from among 3500 candidates.

57 SEA NOW

Duygu Kankaytsın, translated from Turkish by Bugra Giritlioglu (with the help of Daniel Scher)

Duygu Kankaytsın (Izmir) holds a BA and MA from Dokuz Eylül University in Performing Arts (Dramaturgy) and is currently pursuing her doctorate degree in the same department. Poetry books: *Hayatçağırın* (*Lifessummoner*, 2013), *Rağmen* (*Despite*, 2018). Compilation: *Sanatın Gölgedeki Kadınları* (*Women of Art in the Shadows*, with Ö. Belkıs, 2018). Kankaytsın's play *Jiyan* received the Suat Taşer Short Play Award (2014). She was a member of the Organization Committee during the 1st Women's Studies Symposium at DEKAUM.

Bugra Giritlioglu

Bugra Giritlioglu holds a BS (Cornell) and MS (MIT) in Materials Science & Engineering, and an MA in Ethnomusicology (Istanbul Technical University). He has taught world music at Boğaziçi University. In addition to his two books of original poetry (2016, 2019), his translations appear in *Asymptote*, *Chicago Review*, *Exchanges* (University of Iowa), *Mantis* (Stanford University), and *Middle Eastern Literatures*. His poems have been translated into Azerbaijani, Dutch, English, Georgian, Kurmanji, and Zazaki. An avid choir singer and amateur pianist and oboist, Giritlioglu has sung with many choirs in the USA, UK (BBC Symphony Chorus), Netherlands (Laurenscantorij), and Turkey.

58 THE SHINE DIES OVER THE MEADOW

Deema K. Shehabi

Deema K. Shehabi is a poet, writer, and editor. Deema is the author of *Thirteen Departures From the Moon* and co-editor with Beau Beausoleil of *Al-Mutanabbi Street Starts Here* (PM Press), for which she received the Northern California Book Award's NCBR Recognition Award. She is also co-author of *Diaspo/Renga* with Marilyn Hacker. Her two plays "Light not Touched by Fire" and "A Handful of White Petals" were performed by the Arabian Shakespeare Company's New Works Festival, and she is the winner of the Nazim Hikmet poetry competition in 2018.

65 GHAZAL: THIS WINTER

Marilyn Hacker

Marilyn Hacker is the author of thirteen books of poems, most recently *A Stranger's Mirror: New and Selected Poems 1994–2014* (Norton, 2015), and translator of sixteen collections from the French, including *Preludes and Fugues* by Emmanuel Moses (Oberlin, 2016) and Amina

Saïd's *The Present Tense of the World* (Black Widow Press, 2011). Her translations from the Arabic have appeared in *Prairie Schooner*, *Agni*, *A Public Space*, and *Words Without Borders*.

69 SALT BODIES

Loulwa Soweid

Loulwa Soweid is a Lebanese-American AUB alumnus, public-health practitioner, aspiring poet and writer, theater enthusiast, and avid advocate of sexual, reproductive and menstrual health. Her written pieces integrate both lived and imagined experiences as well as nonfiction and fictional events and phenomena and are constantly changing as she does; they are always personal and rooted in emotions she hopes readers can relate to.

72 THE INTROVERT HOUSE

Mimi Khalvati

Mimi Khalvati was born in Iran and has lived mostly in England since she was sent to boarding school at the age of six. She has published eight poetry collections with Carcanet, including *The Meanest Flower*, shortlisted for the T.S. Eliot Prize, and *Child: New and Selected Poems*, a Poetry Book Society Special Commendation. Her awards include a Cholmondeley Award, a major Arts Council of England award, and she is a Fellow of the Royal Society of Literature. Her poetry selections in this issue are from her forthcoming collection, *Afterwardness*, from Carcanet Press.

73 AFTERWARDNESS

Mimi Khalvati

77 IMAGINED ELEGY

Joumana Altallal

Joumana Altallal was born in Baghdad to Iraqi and Lebanese parents. Before being resettled in Charlottesville, Virginia, she lived as a child in Southern Lebanon. She is currently a first year M.F.A candidate in poetry at the University of Michigan and works with Citywide Poets to lead an after-school poetry program for high school students in Metro Detroit.

79 UNTITLED

Sa'id bin Ahmad translated from the Arabic by Nicholas Roberts

Nicholas Roberts is a Ph.D. Candidate in History at the University of Notre Dame, USA. He is writing his dissertation on Omani and East African history, focusing on Sa'id bin Sultan, the nephew of this poem's author, and his role in fomenting global capitalism in the Indian Ocean in the nineteenth century. Before Notre Dame, he earned his M.A. in History from Georgetown University. Nicholas is also at work on a compilation of Omani poetry, to be published with translations and historical context, tentatively titled *Breathing Long in Oman: Love Poems of the Sultanate*.

80 OR DID YOU EVER WONDER WHAT IT'S LIKE TO HAVE HOT FLASHES?

Hedy Habra

Hedy Habra has authored two poetry collections, *Under Brushstrokes*, finalist for the USA Best Book Award and the International Poetry Book Award, and *Tea in Heliopolis*, winner of the USA Best Book Award and finalist for the International Poetry Book Award. Her story collection, *Flying Carpets*, won the Arab American National Book Award's Honorable Mention and was a finalist for the Eric Hoffer Award. A fourteen-time nominee for the

Pushcart Prize and Best of the Net, her work appears in *Cimarron Review*, *The Bitter Oleander*, *Blue Fifth Review*, *Cider Press Review*, *Drunken Boat*, *Gargoyle*, *Nimrod*, *Poet Lore*, *World Literature Today* and *Verse Daily*. Her website is hedyhabra.com

83 SIX MAKESHIFT TREES AROUND A BATHTUB

Samira Negrouche, translated from Arabic by Marilyn Hacker

Samira Negrouche was born in Algiers where she still lives. She is a poet and translator, who trained as a doctor but has privileged her poetry over the practice of medicine for several years. She has frequently worked with visual artists and musicians, including the violinist Marianne Piketty and the theorbist Bruno Helstroffer. Her books include *A l'ombre de Grenade* (2003), *Le Jazz des oliviers* (2010), *Six arbres de fortune autour de ma baignoire* (2017) and *Quai 2/1* (2019) -- which arose from collaboration with the aforementioned musicians. Poems of hers, in Marilyn Hacker's translation, have appeared in journals including *Banipal*, *Pleiades*, *Upstreet* and *PN Review*; and in translation online on *Words Without Borders* and *Arab Lit*.

92 PLANTING

Sylvie Robinson

94 SAYAT-NOVA

Sylvie Robinson

Sylvie Robinson is a junior at AUB majoring in anthropology and sociology. She has been previously published by *Inklette Magazine* and the Academy of American Poetry and is a recipient of the 2018 Academy of American Poetry Prize.

95 KFAR AABIDA, 2016

Nur Turkmani

Nur Turkmani studied political science and literature in Beirut and London and now works as a research consultant on issues related to gender, Syrian refugees, and the labor market. She grew up in Ghana and currently lives in Beirut. Nur has been published in *Sukoon*, *ECLECTICA*, *Juxtapose (Forthcoming)*, and *Rusted Radishes*.

96 ASHORE

Theodore Ell

Theodore Ell is an Australian writer living in Beirut. His poetry, non-fiction and translations have been published in Australia, the UK and Italy. He is an Honorary Lecturer at the Australian National University.

97 AN AFTERNOON BY THE SEA, OR, RESURRECTION

Mary Baine Campbell

Mary Baine Campbell is a poet and scholar of early modern travel writing, science and utopia. Her books include *The World, the Flesh, and Angels*; *Trouble*; *The Witness and the Other World*; and *Wonder and Science*. She is currently writing a book on early modern dreams and a new collection of poems. She will be Kennedy Professor of Renaissance Studies at Smith College this autumn (2019), and is a member at Brandeis University of the Mandel Seminar on Climate Change.

111 OCEAN BRIDE

Lisa Luxx

✧ INTERVIEW

101 CRACKING THE CODE: A CONVERSATION WITH LISA LUXX

Interview by Nourhane Kazak

Nourhane Kazak is the Assistant Fiction Editor at *Rusted Radishes*. She has recently obtained her MA in Literary Studies from the University of Exeter. She finds great delight in dismantling language and experimenting with its forms in an attempt to capture conscious experience most accurately in words. Nourhane also writes and performs poetry.

Lisa Luxx

Lisa Luxx is a queer poet, recording artist, essayist and activist of British Syrian heritage. Published in journals, newspapers and anthologies internationally, she has also been broadcast on channels such as BBC Radio 4, VICE TV, TEDx and has toured widely. She facilitates workshops across continents, teaching creative writing as survival technique. Luxx was winner of the Out-Spoken Prize for Performance Poetry 2018 and nominee for the Arts Foundation Fellowship in Poetry.

✧ GRAPHIC NARRATIVES

49 SEASONAL ALLERGIES

Rabab Charaffedine

Rabab Charafeddine graduated from the American University of Beirut with a degree in Graphic Design. For her final year project at university, she designed an Arabic typeface that she hopes to publish in the future. Rabab uses pen and paper to get through the in-between moments of life. She makes tiny self-portraits in her coffee cups and sometimes turns her sketches into a comic. Rabab was a

designer for *Rusted Radishes* in 2017. Currently she freelances and works at TypeTogether where she's surrounded by her true passion: type design and typography.

✧ PLAY

112 AVIATRIX

Olivia Furber

Olivia Furber is a theatre director and writer experienced in mixed media and multi-lingual performances. She received a collaborative MA in International Performance Research from the Universities of Helsinki, Warwick & Amsterdam and went on to take up a movement director traineeship at Opera North in 2015. She has directed & assistant directed work for York Theatre Royal, Ensemble52 & Theatre Hullabaloo. She is co-artistic director of ivo theatre for whom credits include: *In the Vice Like Grip of It* (co-produced by The Lowry, ARC & Theatre in the Mill), *Unofficial Translation* (TATE & Fuse Gallery) & *The Land's Heart Is Greater Than Its Map* (Meta Theater & The Albany).

✧ ARTWORK

19 SEE CHANGE

Heather Miller

Heather Miller graduated in 2011 from an MA in Photography at the London College of Communication. She lives and works in London as a Forensic Practitioner. Drawing on scientific and artistic practises, she enjoys subverting procedures, creating hybrids, and investigating things that don't quite add up. A first trip to Lebanon in March 2019 has fuelled

these enquiries. The sea, ever close by, felt like the perfect metaphor for that which could not be understood but respectfully observed.

27 WAVES

Hatem Imam

Hatem Imam is a visual artist and graphic designer. He holds a BFA in Graphic Design from the American University of Beirut (AUB), and an MA in Fine Arts from the University of Creative Arts in Canterbury, UK. He is the co-founder and creative director of Studio Safar, the editor-in-chief of *Journal Safar*, a co-founder of *Samandal* comics, and the artistic director of Annihaya record label. He has been teaching at the department of Architecture and Graphic Design at AUB since 2007.

28 MIGRATION

Marianne Shaker

In her artistic work, Marianne Shaker, Montreal based artist of Lebanese-Egyptian origins, has developed a sharp consciousness of cultural identity, and the complexity of human interrelationships. Shaker is inspired by majestic waters in nature, sources of life. Her work takes the form of images that follow one another, such as a timeless series in search of, or, to seize the passage of the ephemeral. The artist uses visual language of vibrant colours that releases great energy using pastel, paints, and digital images.

30 BOAT HOUSE

Racha Moussa

Racha Moussa is an AUB alumna (class of 2007). She is an economist and lives and works in Washington, DC. Her photos in this issue are from a trip to the coast just south of Nouakchott, Mauritania in the winter of 2016,

which is one of the least visited and remotest Arab countries, a place where all the vastness of the desert, ocean, and outer space converge.

32 THREE CHILDREN BALANCING ON TOTAL BARREL

Abdul Rahman Katanani

Abdul Rahman Katanani is a young Palestinian artist who was born in 1983 and lived all his life as a refugee in the Sabra and Shatila Camp in Lebanon. His artistic talents forcefully emerged in his early childhood years when he started to rigorously paint using the painful realities of the refugees' everyday living in the camp as his subject matter, using available resources as his medium. His work has been exhibited internationally, and he has completed several art residencies.

35 ANZALI PORT

Milad Karamooz

Milad Karamooz is a self-taught photographer living and working in Tehran. Growing up as a minority in a society which is deeply influenced by religion, tradition, and patriarchy has had a huge impact on his actions and social views. His work is a sort of manifestation for that. Throughout his works, he has always tried to challenge and criticize those social issues. Art is a tool for him to demonstrate and illustrate the pressure and pain which society had caused him.

36 DAVID ADJAYE'S TRASH

Dala Nasser

Dala Nasser (b.1990) is a Beirut based artist centering her practice on questions of material and process. Having received her BFA in Fine Arts from UCL in 2016, she was awarded the Boise Travel Scholarship at the Sursock

Museum in Beirut's 32nd Salon D'Automne Emerging Artist Prize. Her work was featured in Sharjah Biennial 13 ACT II at Beirut Art Center, and at Victoria Miro in London. She has exhibited work in the UK, USA, Canada, France, UAE, and Lebanon.

37 DAVID ADJAYE'S TRASH (DETAIL)

Dala Nasser

39 FISH

Amanj Amin

Amanj Amin lives and works in Erbil, Iraq. He is a painter and a digital artist and believes in the importance of Artistic expression in the formation of things and turning them into voluptuous appearance. He works with ARTE.

40 WHALE

Amanj Amin

50 WHERE WATER TOUCHES LAND

Heather M. O'Brien

Heather O'Brien is an artist living and working in Beirut, Lebanon. She received a BA from Loyola University in New Orleans, an MFA from California Institute of the arts, and was a participant in the general studies program at the International Center of Photography in New York. Heather is currently an assistant professor in the department of fine arts and art history at AUB, where she teaches courses in photography and film/video, with a focus on critical theory, studio practice, and history.

53 UNTITLED CERAMIC

Maryam Riazi

Maryam Riazi spent most her young adult life in the city of Shiraz. She is a self-taught ceramic artist. Maryam studied Fashion Design at Otis Parsons School of Design in Los Angeles and later on transferred and graduated from the Fashion Institute of Design and Merchandising. She has pursued other artistic interests in jewelry making, silversmithing, casting and weaving at various times in her life. She currently works as a ceramist and a design consultant in Los Angeles.

54 GENTLEMAN AT LEISURE

Jason Steel

Jason Steel holds a Masters from the Royal College of Art, London; was a recipient of the Diana, Princess of Wales Bursary; and has taught his groundbreaking methods of fashion practice around the world. In 2013, he arrived in Beirut to write and oversee the BA in Fashion Design at the Lebanese American University. His practice explores the complex nature of human emotion through memory, the decay of time and beauty, and what it means to be an outsider.

55 BRITS ABROAD: THE DECISION

Jason Steel

61 CIRQUE DU LIBAN

Ieva Saudargaitė

Ieva Saudargaitė Douaihi (b.1988, Lithuania) is a Lithuanian-Lebanese artist based in Beirut, who grew up between Lithuania, the United Arab Emirates and Lebanon. Ieva studied architecture at the Lebanese American University in Byblos and École Spéciale d'Ar-

chitecture in Paris. Usually site-specific, her practice spans different media and addresses the spatial and political context by examining the subject's physical and/or virtual materiality.

62 WONDERLAND 2

Beatriz Morales

Born (1981) and raised in Mexico City, Beatriz Morales developed her skills auto-didactically from an early age. The artist left her native country in 2001 to undertake formal studies in painting, pottery and fashion design. In her work, Morales combines an abstract expressionist approach with figurative and illustrative components, as well as a strong dimension of research into colour relationships. Beatriz Morales lives and works in Berlin.

64 ALL GOOD THINGS

Basir Mahmood

Basir Mahmood studied at Pakistan's premier art institution, the Beaconhouse National University (2006-10), and at the internationally renowned Rijksakademie van beeldende kunsten in Amsterdam (2014-16). His works have been exhibited widely across the globe. Most recently, Cinéma Galeries in Brussels presented the first major survey exhibition of his work. Mahmood has received accolades from around the world for his work. In 2019, he was listed as a finalist for Portugal's prestigious and highly competitive, Paulo Cunha e Silva Art Prize.

66 ALL DIVIDED EQUALLY 1 & 2

Basir Mahmood

68 DEAD SEA

Paris Petridis

Paris Petridis (PhD) is a photographer based in Salonica, Greece. Combing a variety of photographic genres (street photography, still life, landscape, architecture, portrait) and operational modes (snapshot scenes, tripod-based views), Petridis follows an essayistic logic composing images which relate the marks left by existence, by movement and by conflict, to a present that is anything but resolved. He was a resident at the Beirut Art Residence from Nov. 14 to Dec. 17. The submitted pictures come from this period.

70 VIRGIN

Faig Ahmed

Azerbaijani artist Faig Ahmed lives and works in his hometown of Baku. Since graduating from the Sculpture faculty at the Azerbaijan State Academy of Fine Art in 2004, Faig has been studying traditional Eastern rugs; disassembling their artistic qualities and symbolism to create his powerful contemporary sculptures. Ahmed has exhibited his works worldwide. In 2013, he was nominated for the Jameel Prize 3 at Victoria and Albert Museum in London. His works are in both private and public collections.

71 FUEL

Faig Ahmed

72 BEIRUT BLOCKS SERIES

Nathaniel Rackowe

Nathaniel Rackowe was born in 1975 and lives and works in London, UK. He graduated from the Slade with a M.F.A in sculpture in 2001. His work was featured worldwide in both solo and group exhibitions. Rackowe's works are in

notable public collections in Mexico, Miami, Peru, Paris, Australia, London and Zurich.

74 MOONSTRUCK BLOCKS

Blocksfinj by Chrystele Karam

Blocksfinj is the brainchild of Lebanese architect and AUB alumni Chrystèle Karam. Karam grew up with an inherited industrial culture revolving around the manufacturing process of "blocksfinj", the vernacular name of one foam unit (2x1x1m) and the starting point of all BLOCKSFINJ creations. Working closely with her chemical engineer foam-producing father at the factory in Lebanon, Karam solidifies her belief that local production could be both high quality and accessible at the same time, playful and functional, inventive, seductive and necessary.

75 LIQUID SERIES SCULPTURE

Mona Aghababae

Mona Aghababae (b.1982, Esfahan) is a visual artist living and working in Iran. Her work is in continuous communication with the objects from the everyday world and their dialogue with the body. She is also exploring the political and social potentials of the sculpture in her practice. She received her BA and MA in Applied Art from Art University of Tehran, Iran. Mona's works have been exhibited internationally, and she participated in different residencies in Germany, Denmark, US and Lebanon. Since 2014, she is also the co-founder and co-director of Va space for contemporary art in Esfahan.

76 AUGMENTED GEOMETRIES

Chloe Hojeily

Since embarking on her architectural jour-

ney at L'Académie Libanaise des Beaux-Arts, Chloé Hojeily has acquired the curiosity to reinterpret the image of buildings. By means of photography, she redefines and questions the various compositions that architecture has to offer. She tries to deface a landmark by omitting the idea and representing the mundane. Chloé experiments with the spatiality and materiality that make up an architecture, shifting between 2D and 3D perspectives and leading to a lasting search for geometry.

81 FLOATING HAIR

Samia Soubra

Born and raised in Beirut in 1998, Samia Soubra is currently studying Fine Arts and Graphic Design in the Lebanese American University. Her prior emphasis in Art was the practice of naturalistic portraiture. During university years, exploration and experimentation of different styles and forms of art and design has been the main practice. When a subject is found and placed then altered on any medium, the whole situation shifts to a new context that goes through beyond reality.

82 2 AGAINST 1

Omar Khoury

Omar Khouri was born in London and raised in Lebanon. In 2002, he graduated from Massachusetts College of Art and Design in Boston with a BFA in illustration. In 2006, he founded *Samandal Comics Magazine*, the first experimental comics periodical in the Arab world. He won Best Arabic Comic book at the Algerian International Comic Book Festival (2010). Omar's work spans many art forms including painting, comics, animation, theatre, film, and music. He lives and works between Beirut and London.

88 **KAMAKURA 1 & 2**

Azza Hussein

Azza Hussein (b.1981, Beirut) is an illustrator and a visual artist working with performance, installation, painting, and any other media. Concealed anxieties, absurdity and political climates pervade her art practice. Her work obliquely and overtly references landscapes and displacement, a recurring interest. Azza obtained a Master of Arts in Computer Animation (2009) and a Master of Fine Arts in Painting (2005). She currently lives and works in Montreal.

93 **BEIRUT RIVER**

Beatriz Morales

98 **0 MATTER**

Christina Battikha

Christina Battikha has a Bachelor of Architecture from the American University of Beirut. “0 matter” is her thesis I research project for her B ARCH. She is interested in processes of de-materialization and the passing of time.

SEA CHANGE ✨ EDITOR'S NOTE

RIMA RANTISI

The first recorded instance of “sea change” was in Shakespeare’s *The Tempest*, when Ariel, a magical spirit, tauntingly sings about the apparent drowning of Prince Ferdinand’s father, King Alonso of Naples:

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell

In this original usage, the “sea-change” becomes “something rich and strange,” as bones become coral and eyes become pearls. Our colleague, Professor David Currell, explains that this metaphorical allusion “transforms a mental image of death into a glittering surface of strange richness...So ‘sea-change’ is sung by a magical being, which gives the phrase...a charge of *supernatural* power even as it evokes the *natural* element of the sea.”

The theme of this issue, “Sea Change,” as an extraordinary shift in perspective and an allusion to our environment, harkens back to its original rendering in *The Tempest*. In Lebanon, we have witnessed the literal environmental transformation of our sea over the past several years due to human interference and negligence as well as the capitalistic adventurism that has laid bricks on the sea. As an editorial team, we wanted to celebrate and mourn the sea, to acknowledge it for its enormous presence. In our call, we sought to discover the sea changes contributors want to see and witness rippling in their lives.

The most striking aspect of the collection of work in English here is that the sea is represented as a mass violent entity, “tempestuous” as Philip Metres calls it in his poem “The Sea, Wrought & Tempestuous,” that must also be trusted to swallow human sorrows, to take bodies in. On the first pages, you will find a clash between the clear turquoise imaginative of our seas and the seas heavy with emotional sewage, death, and waste. The idea that the sea is a dumping place – for our emotions, waste, bodies – resonates.

The sea’s undeniable allure and elements surface in between the ambiguous notions of the sea: “A sheet of sapphire,” as Mary Baine Campbell describes in her poem “An Afternoon by the Sea, or, Resurrection,” a poem inspired by a visit to Batroun. Or a place it “smells differently” in Julija Gulbinovic’s poem “Our Seas”: “the smell of apartments by that sea rust.” Or its texture as described in “Seamare” by Hamid Ouyachi: “The sea air blooms and stings like a man o’war.”

Then there are the distinctly hard surfaces that arise on the pages – gray/concrete/urban – in contrast, but they are in fact in direct contact with the sea because where there is sea in our capital, there is concrete. You can see the gray/concrete/urban in artwork by Nathaniel Rackowe, Chloe Hojeily, Blocksfinj, and our beautiful cover art which was conceptualized and created by our student design team.

We cannot speak of sea change without speaking of the men who depend on it to live. In “The Fisherman” by Mario Jamal, one fisherman asks another “What are you baiting with?” The answer is “Yesterday’s dollar.” Meanwhile, only the invocations of *zajal* poetry bring a swamp of fish to the corniche. The fishermen shortly after walk along its cold tiles and throw their lines over the edge. In Amanj Amin’s illustrations, “Fish” and “Whale,” earth, sea, sky, and creature all come together in one seamless space.

There are many other iterations of sea change in this section. Rabab Charafeddine alludes to the sea change that has yet to come in her graphic narrative “Allergies.” In “Cracking the Code: An interview with Lisa Luxx,” Lisa talks about “how to be a tide” within the greater shifts that encompass one’s life. Faig Ahmed reimagines the Oriental carpet and completely challenges our expectations of it. There are snapshots of emotional sea changes apparent in Riwa Roukoz’s “I Don’t Like Bars” and “The Shine Dies Over the Meadow,” by Deema K. Shehabi.

After seven years of publishing in English with occasional Arabic texts, we now have two sections in our commitment to Arabic literature alongside English. This marriage is one that changes the journal and its purpose immensely. It speaks to the multiplicity of our intellectual, literary, and artistic lives. We cannot turn back.

There is a lead up to transformations that is felt on a minute level, daily, invisibly like the formation of glass weathered by sea water. It usually takes about thirty years for dumped glass that is crushed, broken, shattered to become beautiful pieces, similar to jewels strewn along the shore. These transformations can only be seen after time, from a vantage point that asserts that the shore they end up on was the inevitable destination.

On October 17, a little over a month before the publishing of this issue, and precisely five days before the thirty-year anniversary of the Taif Agreement, which drew out the basis for ending the civil war and was a power-sharing plan meant to eventually dissolve the political sectarianism that had murdered the country, Lebanon’s sea change washed over the country. People filled all the squares from north to south demanding that this thirty-year tenure come to an end. Since that day, we have not left the squares. In Beirut, the reclamation of downtown feels like a right; it feels like a necessity in our bones. Everything we do today is in relationship to the square, the site of the sea change: the collective belief that we do have a say in our future as a country.

We have always considered *Rusted Radishes* a particular space for voices from Lebanon and the Arab region and its diaspora. The assumption is that there is a claiming of space alongside a cadre of writers and artists whose identity, subject matter, or life – their art – is rooted in this part of the world. This space that we have claimed as ours is small, and we feel a right to it, without arrogance, but simply to say *we are here and we have something to say*.

LIKE WATER

RANA ELBOWETY

Disenchantment lingered
gentle, unobtrusive
 meringue on taste buds
ephemeral, yet more sublime
than wars of unknown battalions
set up to call on death.

When invited, it dwells
in residues of ashen hopes
 cigarette smoke in a box
liquid, smooth, like silver
carving rivers of forgetfulness
in its wake, undivided.

It orbits uncharted territories
like electrons, a nucleus
 particles whirring, never collide
timeless, yet eternally gravitating
like water, sea in motion,
a green and blue that never stops.

It spreads on cold tiles
like maps of the multiverse
 millennia pile, stretch endlessly
a time-lapse pastiche of mute chaos,
no raging thoughts or feelings,
merely a bitter aftertaste.



Heather Miller ✨ [SEE CHANGE](#) ✨ Photography

THIS SEA, WROUGHT & TEMPESTUOUS

PHILIP METRES

—for the refugees, lost in the crossing

1.

of after
 saying, *Arise*
 the boat not
 bodies
 not not the first such
 find
 cannot scribe

this is the transcript

2.

SHARE

their journey
 floating at sea
 we do not know
and cry against it
 communi
 not fall within
 in capacity

3.

bodies
 wearing
 journey
 and swaying swayed
 and turning up down
What meanest thou, O sleeper?
 and t urn ing
 this moment
 sha ken

4.

refu refu
 re fused
 respon
 what drove these
what shall we do unto thee
 cannot describe
that the sea may be calm unto us?
 these refu se



تغيير كالبجر ✨ الافتتاحية

رنا عيسى

لا، لم نتبأ بالثورة. أقصى ما تجرأنا على تخيله هو أننا لم نكن وحدنا الساخطين على النظام السياسي اللبناني. عندما اخترنا موضوع ملف هذه السنة، كنا نعرف أننا نرمي إلى التغيير. نريده جذرياً، شاسعاً وجباراً، مفتوح الأفق، خلّاباً ومغدقاً. نتحسّسه كالملح على أجسادنا، نتلوّن به كما بأشعة الشمس، تغييراً هائلاً بعطائه ومثيراً بوعوده. ثمّ حصل ما لم نكن قد خططنا له فسبقنا بحر التغيير وجرفنا إلى أقى الأمل. أعطانا ثقة بأننا قادرون على العمل سوياً من أجل غد أفضل. قد لا نكون قد تنبأنا بالثورة ولكننا كنا في إدارة تحرير «فجل مصدّي» نعي لخطورة البقاء في القوالب القديمة. كنا نعلم أن تعزيز المواد العربية في المجلة سيغدّي جذور الكتابة الإبداعية التي نريدها في بيروت. محظوظون نحن بإصدار العدد الثامن من «فجلتنا» في حُضمة هذا التغيير الذي يعصف بلبنان اليوم.

«التغيير كالبجر» هو عنوان العدد. وجدنا في غمر مياه البحر مجازاً يشبهنا، نحن أهل المتوسط، فنقلنا العبارة من الإنجليزية لوقع صورتها على مخيلتنا. تحوّلت العبارة في حلّتها العربية وتحزّرت من النمطية. العربية تسبخ علي العدد إبداعاً يربط بحرنا بقدرتنا على الثورة والتغيير المطلق الذي لا عودة عنه. نحن نخبر مكاننا في العالم اليوم، شارعاً غزيراً كالبجر، مملأ الساحات بالناس والشعارات والأناشيد والحب والشجاعة والحلم. محظوظون نحن لأنّ المجلة علمتنا الغوص في البحار. نحن نعمل مع طلابنا خارج الهرمية المعتادة في الأكاديميا. يكتبون معنا ولكنهم أيضاً يحزّرون وينتقون النصوص ويتناقشون مع الكتاب كقرّاءٍ وأندادٍ لهم.

ما يجمعنا كفريق عمل هو شغفنا بالأدب والفن وقناعتنا بأنّ الأدب هو مساحة لتخيّل المستحيل. نصت للواقع ونؤمن بأنّ وظيفة الأدب تكمن في تجريب المتخيّل والحثّ على تشكيل واقع مغاير. يعلّمنا التاريخ الثقافي للشعوب أنّ الخيال يسبق السياسة، فلا سبيل للتغيير السياسي بدون تمارين على التخيّل. نحزّر خيالنا فنستمرّ ونعيش. هنا تكمن قوّة الأدب والفن، وهنا تتشكل وظيفة الثقافة، وهنا مساحة الحرية المفتوحة أمامها. نعمل من أجل تغيير وجهة الأدب العربي كما عرفناه، وتوسيع حدوده من خلال أشكال وثيمات جديدة ومقاربات مغايرة. التغيير كالبجر، يعصف بالطروحات البالية لتتحوّل المجلة إلى موقع إبداعي فريد، قادر على ضمّ ذواتنا الراضة للنمطية.

في تاريخ النقد الحديث، جرى تكريس نصوص في نطاق ضيق ومختزل لوظيفة الأدب. وضع النقد حدود الأدب بعلاقته بالتأدّب والرّمه بالرصانة، فأصبح كل نص خارج عن أطر أعراف التهذيب والتطويع قليل الأدب. يكشف إنتقاؤنا للنصوص في «فجل مصدّي» هذا التوجّه السائد في الأدب، ويقوّضه. نبتعد عن الرصانة السلطوية المكرّسة، لأنّ فهمنا للأدب يحيلنا إلى اشتقاق الكلمة من المأدبة والتلذّد، الإشتقاق الذي يدلّ على قدرة الأدب على الإنصات إلى مستويات الأدب الحسية والمادية، فيضعها لنا على مائدة اللغة وألوانها المتنوعة. هكذا أصرّينا على ترجمة عنوان المجلة نفسه من الإنجليزية تجسيداً لهذا المنحى. فجلتنا صدئة، نكاد نشمّها وتتجدّر صورتها الحسية في مخيلتنا لُنصّر على أدب الحواس المتفلتة من الجسد. ليست فجلتنا صدئة فحسب، بل هي أيضاً مصداية لتؤكد على إلتزام المجلة بالعامية مستويّ لغويّاً مشروعاً وقادراً على إشعال المخيلة الأدبية.

نسعى في المجلة إلى التغلّب على الاغتراب من اللغة. نريد اللغة نافذةً على هواجسنا وحاضرنا. أردنا في هذا العدد أن نفتح اللغة على العالم ونوظّف الترجمة من العربية وإليها أداةً تستضيف الرفاق في الحقل الأدبي خارج الهويات الضيقة، وذلك من أجل توسيع مساحة المشاركة الأدبية وحماية اللغة الموروثة من الإنغلاق على الذات والتكرار القاتل. وكنا نراهن على أن القرّاء الذين تستقطبهم المجلة يشبهوننا في سعيهم إلى التغيير الشامل والعميق.

نتلذّد في هذا العدد بنص لسونيلا موباى مستوحىّ من قصص ألف ليلة وليلة ومكتوب بلغة عربية وسطى تمزج الفصح بالعامي. فمن خلال هذه الخرافة الحديثة، نغوص في عالم ساحر عبارته منمّقة وشهوانيته شرهة لنتمتّع بقصة عن التحوّل الذي يذوّب الثنائية الجندرية فينتج شخصيات كويريّة براّقة وأنيقة في طرافتها وخفّة دهما. ولكنّ مأدبة الأدب لا تحوي نصوصاً حلوة الطعم فحسب، فللمرارة أيضاً مكانتها الجمالية وفرادة أسلوبها، كما يرينا فصلّ من رواية مرتقبة لهلال شومان عن علاقة حب تراجيدية بين رجلين شرق أوسطيين في برلين. لا يخفي الفصل أي تفصيل من عمق الغربة عن الذات وصعوبة العلاقات الإنسانية

في زمننا الحاضر. فتعود وحشة الغربة في ترجمة علا العبد الله لربيع علم الدين، تحديداً في التحرّر من قسوة الأهل الذين قطعوا العلاقة مع ابن(ت)هم المتحولة، وذلك في نص قصصي قصير غني بالتفاصيل اليومية والحنين الغاضب. في هذه القصص تتشكل موجة التغيير لتجرف كل ما تعوّدنا عليه في الأدب العربي، خصوصاً على صعيد الواقعية الإجتماعية كنمط أدبي مسيطر. ينقلب هذا النوع ليسترجع الحكاية الشفهية، ولكن أيضاً كي يقارب مفهوم التمثيل الأدبي من خلال وصف تفاصيل عارية ودقيقة تستحضر واقعية فائضة أو «هايبر ريل» أدبي غير مكترث بالسرديات الكبيرة. أما في ترجمة سيلفيا حلو لكافوه أكبر، فنجد أنفسنا أمام الجسد العاري والخاضع للتعذيب على أيدي مؤسسة قمعية، فيما ترفض بطلّة القصيدة السماح للكراهية بالغوص في أسبارها. لا يخفى على القارئة أيضاً الاختبار الواضح للحواس في تكتيف التفاصيل التي تصف البحر وكورنيش المنارة عند محمد عيسى، كما في شاعرية السرد عند سارة صفي الدين وهي تصف علاقة حب في بداياتها مع بيروت المدينة التي تتداخل سماتها بهيئة رجل تلامس الكاتبة خطوطه فتعبّر ولو بخجل عن رغبة الجسد التي تغدّي الكتابة وتفتحها على اللدّة.

ننقل التزامنا بالأدب بما هو محاكاة للجسد في نصوص عن البحر نفسه، لنخرجه أيضاً من سطوة المجاز فيصبح حيزاً للمغامرة والحلم بحياة أفضل. ففي نصوص جفري لونغ من جزيرة أنجيل، السجن الذي أوى الصينيين المهاجرين إلى أميركا، نجد البحر يلوح بحلم الحرية ويعبّر عن الوحدة الخائفة ولوعة الفقدان. يتجلى هذا الدور أكثر لدى فيليب مترس وفنان الكوميكس ميجو حيث يحو البحر في عمليهما الجسد، فيغرق المهاجرون مثقلين بحكاياتهم. يذكّرنا البحر بجبروته، وأيضاً بسعة حضنه، في كوميكس ستيفاني ماضي وهي تلتقط تفاصيل يوميات صياد سمك بيروتي.

يؤمن الكتاب المشاركون جميعاً بقدرة الأدب على التغيير. يكتبون عن المسكوت عنه ويتلاعبون باللغة وبالأشكال الأدبية. يغطّون ثيمات معاصرة في نصوص تقتحم الواقع وتسعى إلى التأثير على صيرورته. فمجلتنا تضمّ كتاباً وفنانين في مراحل مختلفة من مسيرتهم، منهم المكرّس ومنهم من يكتب للمرة الأولى. نفتخر في المجلة بهذا التنوّع ونعتبره مصدر إلهام وشكلاً من أشكال التغيير الذي نرجوه في بلدنا. الفجلة تتّسع للجميع، وتشتترط قيماً أدبية تحافظ على قيمة المغاير ومشروعية الاختلاف وتجريباً حقيقياً في أشكال التعبير والقول.

على البحر نمشي مردّدين «علّي صوتك ... علّي... علّي | بكرا الثورة تشيل ما تخلي».

TABRIZ CEMETERY ٤٦

Sajed Haqshenas

Sajed Haqshenas is a young photographer from Sanandaj, Iran. He is interested in producing social documentaries, and is currently studying photography at Tehran Payam Noor University.

PLASTICITY ٥٩

Sandra Ghosn

Sandra Ghosn was born in Lebanon in 1983. She moved to France in 2018, and participated in collective exhibitions such as Beirut Strip Extended at Pulp Festival (2018). She published a book Les Crocs Electriques (2017) and has worked with art residencies such as OPENAIR European Capital of Culture, Pilsen (2015) or Mustarinda, Hyrinsalmi (2014). Sandra won the Mahmoud Kahil award/Graphic Illustration (2019). She is currently working on her next book and preparing for an exhibition to be held in Paris.

BUILT SEA 3 ١٦

Lina Hassoun

Lina Hassoun is a Russian/Lebanese interior architect. She grew up in Moscow, then moved to Beirut where she now lives and works as a university teacher. Her passion for photography started with a photography course at the university. Since then, she has showcased her work in several exhibitions such as the AUB art galleries, JABAL, Beirut Art Fair, and has been a top-ten for the Byblos Bank Award twice. She is currently finishing her Ph.D. dissertation on engaged art in Lebanon.

UNTITLED ٣٦

Nour Mouslim

Nour Mouslim was born and raised in Lebanon. She is currently studying Fashion Design at the Lebanese American University.

EXIT OF FARHAD AND SHIRIN 5 ٤٢

Babek Kazemi

Babek Kazemi is a self-taught photographer born in Ahvaz, Iran in 1983. In 2012, he was awarded the Magic of Persian residency at the Delfina Foundation in London. Kazemi explores the history of the province of Khuzestan where he grew up. His work has been featured at the Maraya Art Centre, The Museum of Contemporary Arts Tehran, The Museum of War in Tehran and in the private collection of Sheikh of Sharjah in UAE. He lives and works in Tehran.

✦ أدب قصصي

١٧ بيروت البحر

محمد عيسى

محمد عيسى طالب في الجامعة الأميركية في بيروت حيث يدرس الهندسة الكهربائية والكمبيوتر. لديه شغف للأدب العربي الحديث.

٢٦ فريد الأطرش في العتمة

بكرية صائب

٣٥ حزن في قلبي

هلال شومان

ولد هلال شومان في بيروت عام ١٩٨٢. إنه كاتب وروائي لبناني وقد أنتج أربع روايات حتى اليوم، هي: ما رواه النوم (٢٠٠٨)، نابوليتانا (٢٠١٠)، ليمبو بيروت (٢٠١٢)، وقد ترجمت إلى اللغة الانجليزية، كان غداً (٢٠١٦). وهو يعمل على كتابة روايته الخامسة بعنوان حزن في قلبي. يمكن متابعة أعماله عبرالموقع الإلكتروني: <http://www.hilalchouman.com>

٤٨ اسمعني يا رضا

سارة صفي الدين

سارة صفي الدين طالبة في الجامعة الأميركية في بيروت حيث تدرس علم التغذية وفي الجامعة اللبنانية في مجال السينما والتلفزيون. إنها مهتمة بانتاج الأفلام القصيرة ومطالعة الأدب العربي المعاصر.

٥٦ ألف ليلة ونهار

سونيلا موباياي

سونيلا موباياي نالت شهادة الدكتوراه في الأدب العربي من جامعة نيو يورك حيث تخصصت في التقاطعات بين الشعر العربي الكلاسيكي والحديث. قامت بترجمة القصص القصيرة والقصائد بين العربية والانجليزية والأردية ونشرت أعمالها في مجلة بانيبال، بيروت ٣٩، جدلية، وغيرها.

✦ قصائد

٣٤ PISCES

آية شعيتو

آية شعيتو تتابع دراسة الدكتوراه في علم النفس العيادي متخصصة في دراسات الصدمة الانفرادية والجماعية في جامعة براون حيث تشغل منصب بحثي في الطب النفسي. نشأت في بيروت وانتقلت إلى نيو يورك عام ٢٠١٢ وتقيم حالياً في بوسطن.

٤٥ ميراث

كافوه أكبر ترجمت من الانجليزية بقلم سلفيا الحلو

سلفيا الحلو فنانة وكاتبة تقيم في لندن. ظهرت في العديد من إنتاجات المسرح السلوفاكي البديل STOKA. كما شاركت بتأليف وقامت بإنتاج الفيلم القصير كندرة (٢٠١٦). لقد قامت بترجمة القصيدة «Heritage» للشاعر الايراني-الأميركي كافوه أكبر.

✦ قصص قصيرة

٨ قطيعة

ربيع علم الدين ترجمته من الانجليزية عُلا عبدالله

عُلا عبد الله من البحرين، تخرجت مؤخراً من الجامعة الأمريكية في بيروت. وهي حاصلة على الإجازة على اختصاص الإدارة العامة وعلى تخصص في القانون الدولي. قامت بنشر ورقة بحثية في مجال السياسة العامة. تقتصر خبرتها في الترجمة على التقارير الفنية والتقييمات السياسية مع عددٍ من المنظمات الغير حكومية في لبنان والبحرين. هذه إحدى محاولاتها الأولى في الترجمة الأدبية.عُلا تعتبر نفسها هاوية فيما يتعلق باهتمامها وحماسها بجميع أشكال الفن، بما في ذلك الكلمة المكتوبة.

Rabih Alameddine is the author of the novels *Koolaid's*, *I, the Divine*, *The Hakawati*, *An Unnecessary Woman*, the story collection *The Perv*, and most recently, *The Angel of History*. He divides his time between San Francisco and Beirut.

٢٨ قصيدة في مدح الطمث

لوسيل كليفتون ترجمت من الانجليزية بقلم هبة أحمد

هبة أحمد تعمل مترجم حر، وهي حاصلة على درجة البكالوريوس في اللغة الإنجليزية وآدابها ودبلوم مهني في الترجمة التحريرية من جامعة المنصورة بمصر ودبلوم في الترجمة القانونية وترجمة الأمم المتحدة من كلية التعليم المستمر بالجامعة الأمريكية بالقاهرة، وهي تعمل حالياً على نيل درجة الماجستير في الأدب الإنجليزي (تخصص الدراما) من جامعة المنصورة.

✦ قصص مصوّرة

١٢ بحر النسيان

ميجو رولز

ميجو مخرج، مؤلف، ورسام قصص مصورة migo@migorolzz.com

ولد في القاهرة عام ١٩٨٨، ودرس اخراج بالولايات المتحدة الامريكية. عمل بمجلة "توك توك"، "السمندل"، مخبر٦١٩، ومجلة "كلمات بلا حدود" بالولايات المتحدة، وعدد من المجلات الأخرى. صمم الاخراج الفني لعدد من الكتب والمجلات وحصلت مجلة "قالك فين" على جائزة افضل مطبوعة دورية لعام ٢٠١٦ شارك ميجو في عدة معارض دولية، واتم اخراج فيلم رسوم متحركة قصير (العار) ٢٠١٧ نشر على الBBC Arabic حصل على جائزة افضل قصة مصورة قصيرة مهرجان كايروكوميكس في دورته الأولى عن قصة "الملائكة تنام في البحر".

١٨ عدنان عود

ستييفاني ماضي

Stephany Madi is a graphic designer and food enthusiast. Throughout her studies, she developed a particular interest in the intersection of design and branding with food and all things culinary. After receiving her Bachelor of Fine Arts in Graphic Design from the American Uni-

versity of Beirut, Stephany moved back to Dubai and worked in advertising for a year. She has recently delved into the world of illustration and storytelling and her most recent project is a visual diary on Instagram (@stephysituations). You can now find her in New York City, where she is pursuing a Master's degree in Digital Communication Design at Parsons School of Design.

٢٩ موج

جورج خوري (جاد)

رَسام وناقد شرائط مصوّرة لبناني. نشر عدة ألبومات وسلسلة من الشرائط المصورة في الصحف اليومية منذ ثمانينيات القرن الماضي وحائز على جوائز عدّة في هذا المجال. كتب العديد من المقالات والمراجعات التاريخية حول الشرائط المصورة في العالم العربي. يتولّى رئاسة قسم الرسوم المتحركة في تلفزيون المستقبل منذ انطلاقه في العام ١٩٩٣، كما يدرّس في الجامعة اللبنانية الأميركية في بيروت.

٥٠ تحت بيروت

سارة ساروفيم

@sarahsaroufim

٦٤ كل هذا لك

عثمان سلمي

رسام ومصمم جرافيكي، درس في معهد الفنون الجميلة في تونس. كرّس وقته للرسوم المتحرّكة في استديو خاص بالتحريك. شغل منصب شريك مدير قسم الابتكار في وكالة اتصالات. كتب العديد من المؤلّفات للشباب التونسي ورسم في مجلّات بالخارج مثل F/I/M/P والسمندل في لبنان والإنترناتزيونال وبوبولي في إيطاليا مجلة رخّ. هذا فضلا عن كتابته ملصقات مسرحية.حصل على جائزة محمود كحيل لسنة ٢٠١٦ في فئة الشرائط المصوّرة.