the view from **here**

**artists // public policy**

ceu school of public policy annual conference

june 4 / 5 / 6 / 7 / 2016
Another Day Lost: 1906 and counting... by Syrian artist Issam Kourbaj
From Ai Wei Wei to Banksy, we can see art engaging policy and the political sphere. But in an increasingly connected world where cultural production is ever more easily disseminated, how can this engagement be most effective and meaningful? The CEU School of Public Policy’s 2016 annual conference focuses on a series of questions that are not often asked in the world of government or academia. How do artists engage with issues in public policy? How do artistic representations of issues change how they are perceived? Can artists promote wider public engagement in policymaking? How do artists challenge ideas in their societies and to what end? How does humor intersect with politics, censorship, and violence?

Focusing on Hungary, India, Mexico, Sudan, and Syria, we are seeking a truly global perspective on issues including democracy, drugs, migration, violence, and censorship.
Body Imaging by Abby Robinson

Precise office hours will be announced soon.

Body Imaging, an installation/performance/photography piece, affords a unique collaborative occasion to make photos of all types of bodies, allowing people to display as much/little exhibitionism as they wish in a protected, safe environment.

EXAMINATION: Only doctors & photographers examine people’s bodies at distances reserved for lovers. In my performative role as “photo practitioner,” I peer at people’s selected body parts at incredibly close range. The installation morphs a physician’s office into a photo studio where the real overlaps with the faux, the border between public and private becomes porous, investigation couples with intimacy, notions of service collide with exchange, and the humorous mingles with the serious.

PROCEDURE & TREATMENT: People in the waiting room fill out questionnaires, then enter the office to consult re which body part they’ve picked for imaging. Here preexisting conditions are a plus. Photos are taken in the studio with patients/participants involved in choosing the final image; photos are immediately printed, placed in VIP plastic badges, and given to patients/participants as mementos for their contribution.

Abby’s work - a collaboration that will capture the “student body” - will be installed at CEU in honor of Wolfgang Reinicke, the founding dean of the School of Public Policy who is stepping down from the post in July 2016.

Another Day Lost: 1906 and counting... by Issam Kourbaj, curated by Louisa MacMillan

Taking the title of a Fairouz song, Another Day Lost is a series of installations by Syrian-born, UK-based artist Issam Kourbaj, inspired by the refugee crisis and made out of discarded books, sheet music, aerial photography, maps, medicine packaging, and matches.

The overall appearance is that of a vast refugee “camp,” constructed from thousands of tiny paper and cardboard ‘tents’, many of which are marked with Kourbaj’s distinctive black lines (based on Arabic calligraphy and traditional mourning ribbons), and encircled with a ‘fence’ of matches.

The matches are burned daily and arranged in tally marks to count the days: one burnt match for every day since the beginning of the Syrian uprising (March 15, 2011). New matches also represent the uncertain future.

By repurposing discarded, commonplace materials, Kourbaj laments not only the loss of time, normality, and everyday life for Syrians everywhere, but also the poor quality of life experienced by his compatriots in their displacement.
PROGRAM / ART

Visit and participate in exhibitions at CEU from June 1-7.

Khartoon! by Khalid Albaïh

Nador u. 9, Octagon

Khartoon! is a social and political satire commentary on the Middle East region and the world. His stark, politically-charged images rose to prominence during the early stages of the Arab Spring protests in 2011. Posting his work in the public domain through social media, Albaïh quickly became an artist of the revolution. His work was shared across Arabia and around the world. Albaïh’s cartoons were seen online and made into stencils - to be reproduced on walls in Beirut, Cairo, Yemen, and across the Middle East by anonymous graffiti artists. Photographs of these stencils were shared extensively, spreading Albaïh’s work across the web in an emerging free space of protest. Albaïh’s work is currently used by revolutionary groups in his native Sudan and by political activists in Yemen, Lebanon, Tunisia, Syria, and Algeria.

The Many Faces of Withdrawal by Bryan Lewis Saunders

June 4-7

In August 2007 Bryan was prescribed Klonopin for anxiety and panic disorder. “The Many Faces of Withdrawal” (2016, mixed media works on paper) documents his slow and safe detoxification.

Graphic Recordings by Benjamin Felis

June 6-7

Benjamin Felis and Jessica Kammerer will provide a graphic recording documenting the discussions and presentations that take place during the conference by translating it into pictures, keywords, and metaphors. This process will happen live on posters, wallpaper, and flipcharts providing an interesting perspective on events as they unfold, and a permanent record that will be mounted and displayed at SPP.
The Queens of Syria

The Queens of Syria tells the story of 60 women from Syria, all forced into exile in Jordan, who came together in autumn 2013 to create and perform their own version of the Trojan Women, the timeless ancient Greek tragedy about the plight of women in war. What followed was an extraordinary moment of cross-cultural contact across millennia, in which women born in 20th century Syria found a blazingly vivid mirror of their own experiences in the stories of a queen, princesses, and ordinary women like them, uprooted, enslaved, and bereaved by the Trojan War. The group has six weeks until they are to perform to an audience of hundreds. Not one of them has acted before...

Refreshments will be served following the film screening.

The Death of Aleppo

In late 2014 and early 2015, a group of Syrian filmmakers (whose names cannot be revealed for safety reasons) travelled to Aleppo amid the continued bombing to meet rebel fighters, ordinary citizens, families, and children who struggle to survive as their city crumbles around them.

As Syria’s civil war enters its fifth year, this poignant and vivid film captures the personal stories of those living in the prolonged conflict. The Death of Aleppo is a film that captures the scale of human suffering and destruction in the historic city, and also the resilience of its citizens who battle daily chaos and uncertainty at home.

Followed by a Q&A led by co-producer Dirar Khattab. Refreshments will be served.

7 Days in Syria

Newsweek Middle East editor, Janine di Giovanni, submitted a proposal to cover the war in Syria. The newspapers rejected her request, deeming the situation too dangerous. She decided to go anyway.

The conditions are extreme with constant shelling and bombardment, threat of sniper fire, and kidnappings. Only two weeks before the trip her friend, James Foley, was taken by three armed men and later executed. A few weeks after the trip, Steven Sotloff, who Janine speaks with while in Aleppo, is also captured and killed.

Journalists are targets, as Janine knows well. Yet, she and her crew put themselves in harm’s way to bear witness and make sure the world knows about the suffering of the Syrian people.

Followed by a Q&A led by producer Janine di Giovanni. Refreshments will be served.
War changes people, including 19-year-old Basset Saroot, who went from star goalkeeper for the Syrian national soccer team to peaceful advocate for Arab Spring reforms to armed insurgent. Return to Homs, which focuses on Basset and his ragtag group’s transformation and struggles, is a heart-stopping, often wrenching study of the brutal war President Bashar al-Assad’s regime has waged against the Syrian people — a war fought mostly out of camera range that has produced epic heroism and tragedy. Winner of Sundance’s 2014 World Cinema Grand Jury Prize for Documentary, this is an unprecedented view inside a conflict that many accuse the world of overlooking.

Followed by a Q&A led by writer and director Talal Derki. Refreshments will be served.
A Conversation with Iván Fischer

A conversation with world-renowned Hungarian conductor and composer Ivan Fischer about public policy and the arts.

War, Remembrance, and Resistance: A Lecture/Walking Tour of Szabadság Square

Led by Professor Zsófia Kata Vincze and including contributions from activists and others involved in the Szabadság Square protests. This square in the center of Pest has been a deeply controversial place since it was home to a Hapsburg era barracks in the 19th century. Now it contains a range of memorials that illustrate much about Hungarian history and its present politics. From the Soviet War Memorial to a bust of the Hungarian Regent Miklos Horthy, from a statue of Ronald Reagan to a bitterly contested new memorial about World War II, the city square is an astonishing concentration of the battles for Hungary’s history.

The tour will start from the Octagon in the Monument Building, Nador u. 9.

Opening Remarks by Wolfgang Reinicke

Censored. Why Do Governments Hate Artists?

A conversation between David Kaye, the United Nations UN Special Rapporteur on the promotion and protection of the right to freedom of opinion and expression, and Dunja Mijatovic, OSCE Representative on the Freedom of the Media.

Drugs, Violence, Migration, and Censorship: The View From Mexico

Five Mexican writers discuss how drugs, violence, migration, and censorship are changing their country.


Moderator: Julia Buxton
Exposing Blind Spots: Film and Advocacy in Hungary

This interactive panel will discuss the potential of film and multimedia to catalyze important social debates and help advocacy efforts, with a special focus on Hungary and the struggles brewing on the margins of Hungarian society: poverty, exclusion, and homelessness.

Panelists: Laszló Bihari, Zsolt Csízi, and Vera Kovács

Moderator: Polina Georgescu

Syrian Music and Food

Mohamad Zatari and Ghassan Bouz will perform music inspired by Levantine, especially Aleppian, tunes during lunch.

War on Film

Filmmakers will discuss how the story of the Syrian revolution has been told on film.

Panelists: Talal Derki (Return to Homs), Charlotte Eagar (The Queens of Syria), Janine di Giovanni (7 Days in Syria), and Dirar Khattab (The Death of Aleppo)

Moderator: Lisa Wedeen

Democracy and Mockery

Can humor and mockery rouse a complacent public? What makes us laugh at politicians? Why do cartoons arouse such passions? How does humor function in violent places?

Panelists: Khalid Albaih, Gergely Kovács, Abby Robinson, and Lisa Wedeen

Moderator: Robert Templer

Wine, Women and ... Literature

Four women read from and discuss their work:

Charlotte Eagar
Reyna Grande
Meena Kandasamy
Valeria Luiselli

Moderator: Diego Rabasa
PROGRAM / PANELS

Tuesday, June 7 / Oktober 6 u. 7, SPP

9:00 - 10:30
Oktober Hall

Sudan: Democracy, Violence, and the Arts
Sudan has seen decades of conflict, military coups, Islamism, and a split into two countries. How have Sudanese artists and writers seen these changes and what do they see in the future for one of the most challenging political environments in Africa?

Panelists: Khalid Albaih, Ahmed Al-Shahi, and Reem Shawkat
Moderator: Daniel Large

11:00 - 12:30
Oktober Hall

From the Margins? Caste, Ethnicity, Displacement, and Art
Does art help those on the margins? How can they challenge their marginalization and the policies that keep them there? How does repression shape art and policy?

Panelists: Meena Kandasamy, Eszter Pásztor, and William Stirling
Moderator: Robert Templer

12:30 - 13:30
Room 101

Art, Refugees, and Syria
A lunchtime conversation between artist Issam Kourbaj and curator Louisa Macmillan.

13:30 - 15:00
Oktober Hall

Collaboration: Art Confronts Apathy
Collaboration has always been an important part of art. How do artists collaborate? What are the new ways in which they work with communities and what impact does that have?

Panelists: Valeria Luiselli, Arshia Sattar, Márta Schermann, William Stirling, and Éva Tornyánszki
Moderator: Eduardo Rabasa
### PROGRAM / PANELS

**Tuesday, June 7 / Oktober 6 u. 7, SPP**

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<th>Time</th>
<th>Panel</th>
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<tr>
<td>15:30 - 17:00</td>
<td><strong>Censorship and the Arts in Democracies: How to Push Back in India and Hungary</strong></td>
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<td>India and Hungary are both formally democracies but both are facing a crisis of censorship, and new artistic and intellectual controls. How can artists push back against the undermining of democracy?</td>
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<td>Panelists: Meena Kandasamy, Arshia Sattar, and Zsófia Kata Vincze</td>
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<td>Moderator: Sanjay Kumar</td>
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<td>18:00 - 20:00</td>
<td><strong>Drugs, Art, and Society</strong></td>
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<td>How do drugs affect art? How does drugs policy affect art? Does legalization change the way drugs are seen and used? What impact have drug policies had in countries like Mexico and Hungary?</td>
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<td>Panelists: Alvaro Enrigue, Reyna Grande, Viktor Kubiszyn, Eduardo Rabasa, and Bryan Lewis Saunders</td>
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<td>Moderator: Julia Buxton</td>
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<tr>
<td>20:00 - 20:15</td>
<td><strong>Closing Remarks by Julia Buxton</strong></td>
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*Oktober Hall*
BIOGRAPHIES

Khalid Albaih

@khalidalbaih is a Sudanese artist and political cartoonist. He was born in Bucharest, and currently lives and works in Doha, Qatar, where he has been based since 1990. He publishes his cartoons on social media under “Khartoon!,” a word play on cartoon and Khartoum, the capital of Sudan. His work has been exhibited in group exhibitions including “do it [in Arabic]” (Sharjah, 2016) and “RE:BELLION // RELIGION // RE:FORM - Artistic Action in Times of Crisis” (Zwickau, Germany, 2015) as well as solo exhibitions at the Arab American National Museum (Dearborn, Michigan, 2015), McGill University (Montreal, 2014), and Edge of Arabia (London, 2013).

https://www.facebook.com/KhalidAlbaih

Ahmed Al-Shahi

is a research fellow and, since 2003, co-founder of the Sudanese Programme at St Antony’s College. He is a social anthropologist whose research interests are economic and social development, sectarian politics, social differentiations, popular culture, and oral tradition. He has done extensive anthropological research in northern Sudan.

Gábor Berkó

was born in 1990 in Budapest. He began learning piano at the age of eight. Later he began attending his first classical music composition, electric music composition, and jazz piano classes. After graduating in 2012 from the Bartók Béla Conservatory’s jazz piano faculty, he continued his electric and classical music composition studies at the Franz Liszt Academy of Music, where he will graduate in June 2016. His compositions are inspired and influenced by repetitive music, experimental music, jazz, and diverse contemporary popular music styles. In October 2015 Gábor composed a classical chamber music piece, dedicated to The Aleppo Project at the School of Public Policy at Central European University.

Laszló Bihari

is a journalist, filmmaker, and founder of the Green Spider media lab – a documentary filmmakers group that gives voice to issues and actors in civil society in Hungary and beyond. His works focus on a variety of social issues, such as poverty and marginalization of Roma communities in Hungary. Before founding Green Spider in 2009, for over 15 years Laszló’s journalistic pieces covered experimental art scene and grassroots activism on the fringes of Hungarian society. He is currently working on his first feature-length documentary The City Is For All (expected 2017), which is the result of an intensive three-year-long immersion in the life of The City Is For All movement (A Varos Mindenkie, AVM) and its struggles.
BIOGRAPHIES

Ghassan Bouz is a self-taught Lebanese percussionist. He has performed in Lebanon and the Arab world with some of the most accomplished artists in the region. His love for Arab music shines through his playing and adds a unique blend to modern contemporary western music. Ghassan is experienced in several genres of music including Arab, Rock, Salsa, Fusion, and Jazz. His main instruments are darbouka, bendir, djembe, cajon, and congas. He has collaborated with the Anton Pann Ensemble, Teodora Enache, Daniele di Bonaventura, Ilham Madfai, Basel Rajoub, Theodosios Spassov, Roots Revival, and other artists in the Arab world and in Romania.

Julia Buxton is the associate dean for academic affairs and programs and a professor of comparative politics at the School of Public Policy. A specialist on Latin America and the region's evolving political, economic, and security architecture, she is an expert on Venezuela. Julia has thematic expertise on democratization and transition processes, post conflict recovery (SSR: Security Sector Reform; DDR: Demobilization, Disarmament and Reintegration) and conflict analysis, including conflict sensitive design and policy implementation, as well as gender and gender sensitive design. Julia has published on a number of topics including the drug trade. She has a particular interest in the impact of narcotic drugs and counter narcotics policies on development, peace building, poverty, and human rights.

Zsolt Csízi was born in 1970 in the eastern Hungarian city of Miskolc, a former industrial stronghold. He was trained as a crane and heavy machinery operator and worked at the Miskolc steelworks factory until its closure in 2008. He lost housing in 2009 and lived in a self-built shack in a Budapest slum for almost four years. In 2013, The City Is For All (AVM) helped Zsolt apply for and receive social housing. He has been an activist for AVM ever since. He is also a member of AVM’s Advocacy Working Group that works to help individuals and families living in homeless shelters. Zsolt is a regular speaker at protests and to the media on issues related to homelessness and social housing in Hungary.

Talal Derki is a director, producer, and screenwriter. He studied film directing at the Stavrako High Institute of Cinematographic Art and Television in Athens. He has directed numerous Arab TV programs and TV films and received awards for some of his short films and documentaries. His feature documentary, Return to Homs, which he wrote and directed, won the Sundance Film Festival’s World Cinema Grand Jury Prize in 2014.
BIOGRAPHIES

Janine di Giovanni

is Middle East Editor of Newsweek and contributing editor of Vanity Fair. She has written several books: Ghosts by Daylight: A Memoir of War and Love (Bloomsbury/ Knopf 2011); The Race at the End of the World: Essays from the Edge (Bloomsbury 2006); Against the Stranger (Viking/Penguin 1993), about the effect of occupations during the first intifada on both Palestinians and Israelis; The Quick and The Dead, about the siege of Sarajevo; and the introduction to Zlata’s Diary, about a child growing up in Sarajevo. Her works have been anthologized widely, including in The Best American Magazine Writing 2000. Her latest book is The Morning They Came For Us: Dispatches From Syria (Liveright 2016). Janine is also the star and producer of 7 Days in Syria.

Charlotte Eagar

is a film-maker and foreign correspondent, magazine journalist, novelist, and co-founder of the Syrian Trojan Women Project, a drama therapy and strategic communications project for Syrian refugees. Charlotte is an executive producer of The Queens of Syria, a documentary about the original Syria Trojan Women production, directed by Yasmin Fedda, which won Best Director in the Arab World at its premiere at the Abu Dhabi Film Festival in November 2014, produced by Georgina Paget of Refuge Productions. She is currently working with her husband William Stirling - co-writer and co-producer of the Syria Trojan Women Project - on a feature film version of the Trojan Women, directed by DR Hood (Wreckers, 2013) and produced by Georgina Paget of Refuge Productions.

Alvaro Enrigue

is the author of four novels and two books of short stories. He has been translated into multiple languages, including German, English, and French. He is from Mexico, lives in New York and is married to the writer Valeria Luiselli. In 1996, Alvaro was awarded the prestigious Joaquin Mortiz Prize for his first novel, La muerte de un instalador (Death of an Installation Artist). Since then it has been reprinted five times, and in 2012 it was selected as one of the key novels of the Mexican 20th century, and anthologized by Mexico’s largest publishing house, Fondo de Cultura Economica. His books Vidas perpendiculares (Perpendicular Lives) and Hipotermia (Hypothermia) have also been widely acclaimed. His most recent novel Sudden Death was published by Riverhead Books in 2016.

Iván Fischer

is the founder and music director of the Budapest Festival Orchestra, as well as the music director of the Konzerthaus and Konzerthausorchester Berlin. The founder of the Hungarian Mahler Society and patron of the British Kodály Academy, Iván has received numerous awards and distinctions including: the Golden Medal Award from the President of the Republic of Hungary; the Crystal Award from the World Economic Forum for his services in promoting international cultural relations; the Kossuth Prize, Hungary’s most prestigious arts award; the Royal Philharmonic Society Music Award; Hungary’s Prima Primissima Prize; the Dutch Ovatie Prize, and the the Abu Dhabi Festival Award.
BIOGRAPHIES

Polina Georgescu has academic expertise in the social and political affairs of Central and Eastern Europe and a decade of professional experience in organizational management, often working at the intersections between East and West, academia, and civil society. Since 2013, she has been assisting the founding dean of the School of Public Policy at CEU with the school-building process. Prior to that she managed projects in the field of international development. Polina is passionate about visual media forms that can catalyze debates about “life-in-transition” in her native Eastern Europe. Since 2014, she has been involved in filmmaking and developing the Green Spider Media Lab, a Budapest-based NGO. Polina earned an MA in International Relations from University College London.

Reyna Grande is a novelist and the author of Across a Hundred Mountains and Dancing with Butterflies. Reyna grew up in poverty in Iguala, Guerrero and was left behind for eight years when her father, and later her mother, headed to the U.S. in search of work. Reyna herself went to the U.S. as an undocumented child immigrant via an illegal border crossing. She faced many trials and tribulations in becoming the first in her family to obtain a college degree. She attended Pasadena City College and later transferred to University of California, Santa Cruz, where she obtained a BA degree in literature/creative writing. She later received her MFA in creative writing from Antioch University. She has been honored with an American Book Award, the El Premio Aztlan Literary Award, and the Luis Leal Award for Distinction in Chicano/Latino Literature.

Meena Kandasamy is a writer and activist whose work focuses on feminism and caste annihilation. She has published three poetry collections: Touch, Ms Militancy, and #ThisPoemWillProvokeYou and has performed her work around the world. The Gypsy Goddess, her postmodernist anti-novel about the 1968 Kilvenmani massacre of 44 Dalit laborers in Tanjore, was chosen as Independent’s debut of the year 2014. She has been a writer-in-residence at the University of Iowa’s International Writing Program (2009) and a British Council Charles Wallace Fellow (2011) at the University of Kent, Canterbury, UK. Her present project is a site-responsive work Love in the Time of Caste.

David Kaye was appointed UN Special Rapporteur on the promotion and protection of the right to freedom of opinion and expression in August 2014. David is clinical professor of law at the University of California, Irvine, School of Law. He teaches international human rights law and international humanitarian law and directs a clinic in international justice. His research and writing focus on accountability for serious human rights abuses and the law governing use of force. He has collaborated with local and national governments and major international NGOs as well as those at the grassroots, international organizations, and academic institutions around the world.
BIOGRAPHIES

Dirar Khattab

began working as a journalist in 2009, reporting from Syria on anti-regime demonstrations. In 2012, he moved to Turkey to work for Halab (Aleppo) News TV. In 2013, he began to work on TV news reports and documentaries. With others, he made three documentaries: Death in Saidnaya, which revealed for the first time the events of the infamous massacre at Saidnaya Prison in 2008, Death of Aleppo, which shows how life changed in the city during the years of war in Syria, and Revolutionary Angels, which tells the stories of Syrian doctors who chose to stay and work in Syria. In summer 2015, Dirar arrived in Germany after a strenuous one-month journey. He hopes to study documentary filmmaking in Germany until he can return to Syria.

Issam Kourbaj

was born in Syria, and studied in Damascus, St. Petersburg, and London. Since 1990 he has been based in Cambridge, UK, where he is a Lector in Art at Christ’s College. His work has been widely exhibited, and is in many private and public collections including the British Museum. Since 2011, Kourbaj has been making works based upon the worsening crisis in his home country including Excavating the Present, Unearthed, and The dark side of the “unknown” ray. His current project, Another Day Lost, was inspired by aerial imagery of Syrian refugee camps and is made out of discarded books, sheet music, aerial photography, maps, medicine packaging, and burnt matches. It has previously been exhibited in London, New York, Philadelphia, and Dubai.

Gergely Kovács

is a former street artist and one of the leaders of the Two-Tailed Dog Party in Hungary.

Vera Kovács

is a social policy expert and activist. She is a member of The City Is For All (AVM) and the head of its Street-to-Flat Association whose aim is to help as many homeless people as possible to obtain social housing. Vera has been actively engaged in social activism and research for 12 years and is currently doing her PhD research on issues related to housing for vulnerable groups. She has also published several articles on social issues.
BIOGRAPHIES

Viktor Kubiszyn
studied film theory, film history, Hungarian linguistics and literature, as well as aesthetics, at the Faculty of Humanities of Eötvös Loránd University, Budapest between 1998 and 2006. His articles, film reviews, reports, interviews, and essays have been published since 2002 in prominent Hungarian journals and Internet sites (Beszélő, Litera, Filmvilág, Film.hu, etc.), and collected in his first book, published in 2011 as Filmfiesskönyv (Film-trip-book). His first autobiographical novel, Drognapló (Drug Diary), a documentary novel, was also published in 2011. Since then he has written two more novels: Foglaltház (Junkie Squat) in 2012; his latest book, Oroszrulett (Russian Roulette) was published in 2015. Viktor also participates in drug prevention programs.

Sanjay Kumar
teaches Academic Writing in the Departments of Gender Studies, Nationalism Studies, and Legal Studies, and for the School of Public Policy. He has a PhD in English from the Indian Institute of Technology (IIT) Delhi (2010). He has taught in India at the National Institute of Technology (NIT) and Indian Institute of Management (IIM). Before joining CEU, he taught at Selye Janos University, Slovakia and International Business School (IBS) and Corvinus University, Budapest. He was the director of studies for OSF’s pre-academic summer school Thailand in 2015. Sanjay is a freelance contributor for India’s newspaper, The Hindu, on theater and culture and founded the CEU South and South East Asian Studies (SASEAS) research group.

Daniel Large
is an assistant professor at the School of Public Policy. A fellow of the Rift Valley Institute, Dan is project director of its digital Sudan Open Archive (www.sudanarchive.net). His publications include Sudan Looks East: China, India and the Politics of Asian Alternatives (Oxford: James Currey, 2011), co-edited with Luke Patey.

Valeria Luiselli
is the Mexican author of the book of essays Sidewalks, the internationally acclaimed novel Faces in the Crowd, which won the Los Angeles Times Book Prize for first fiction, and the novel The Story of My Teeth. Her books have been translated into many languages, and her work has appeared in publications such as The New York Times, Granta, McSweeney’s, and The New Yorker. In 2014 she was the recipient of the National Book Foundation “5 under 35” award.
Louisa Macmillan
is an independent curator, writer, and specialist in modern and contemporary Middle Eastern art. She has lived, worked, and travelled extensively in the Middle East. She worked as a volunteer and curator in the Department of the Middle East at the British Museum (2008-12). In 2011, she became the Eisler Curator of modern and contemporary Middle Eastern art. Since 2012, she has worked directly with many UK-based Middle Eastern artists including Issam Kourbaj. In 2014, she co-curated his solo exhibition *Unearthed* at P21 Gallery, London. In 2015–16, she has been curating *Another Day Lost*, a series of installations by Issam Kourbaj, inspired by and based on Syrian refugee camps, and previously exhibited in London, New York, Philadelphia, and Dubai.

Dunja Mijatovic
is the OSCE Representative on Freedom of the Media, and a founder of the Communications Regulatory Agency of Bosnia and Herzegovina. In 2007 she was elected chair of the European Platform of Regulatory Agencies. She also chaired the Council of Europe’s Group of Specialists on freedom of expression and information in times of crisis. Dunja is an expert in human rights, communications and media strategy, and regulatory and media policy. She has extensive knowledge of institution-building in transitional states and many years of experience on issues related to journalists’ safety and new media, including digitalization, convergence, and the Internet.

Eszter Pasztor
is a Budapest-based interpreter and project manager of Bódvalenke Fresco Village, a small and impoverished village in northern Hungary. Almost 90% of its inhabitants are Roma. The villagers have used art to escape poverty inviting Roma painters to paint frescoes on the walls of their houses. Roma artists from throughout Europe have contributed to the project.

Diego Rabasa
is senior editor at the publishing house Sexto Piso that he co-founded with his brother Eduardo and friends Felipe Rosete and Santiago Tobon in 2002. He has commented extensively on cultural issues on television (channel 22), radio (*El Fin del Mundo* program, *Reactor* 105.7 FM, *Entre Líneas*), and in various print media, such as *The Guardian*, *Letras Libres*, *Chilango*, *Life & Style*, *Milenio*, and *Reforma*, to name just a few.
BIOGRAPHIES

Eduardo Rabasa

co-founded the publishing house Sexto Piso with his brother Diego and friends Felipe Rosete and Santiago Tobon in 2002. He is also the author of the novel *La suma de los ceros*. He studied political science at Mexico’s National University (UNAM), where he graduated with a thesis on the concept of power in the work of George Orwell. He writes a weekly column for the national newspaper *Milenio*, and has translated books by authors such as Morris Berman, George Orwell, and Somerset Maugham. He was selected among the best 20 young Mexican contemporary authors in the project *México20*.

Wolfgang Reinicke

is the founding dean of the School of Public Policy, launched at Central European University in September 2011. He is also president of the Global Public Policy Institute (GPPi) and a non-resident senior fellow in the Foreign Policy Studies program at the Brookings Institution in Washington, DC. His areas of expertise include global governance, global finance, international economic institutions, public-private partnerships, and global public policy networks as well as EU-US relations. His numerous publications include *Global Public Policy: Governing without Government?* (Brookings Institution Press 1998) and *Critical Choices: The United Nations, Networks, and the Future of Global Governance* (with Francis Deng, Thorsten Benner, Jan Martin Witte, IDRC Publishers 2000).

Abby Robinson

is an artist and professor at the School of Visual Arts in New York. Her work has focused on South Asia, Vietnam, and China as well as on the relationship between health, photography, and the body. Abby has been the recipient of fellowships at Yaddo, MacDowell, and the Virginia Center for the Creative artist colonies along with artist-in-residencies at Light Works (Syracuse, NY), Altos de Chavon (Dominican Republic), and Three Shadows (Beijing). She is the author of *The Dick and Jane*, and has written for *Asian Art News* and *South Asian Popular Culture*. Her photographs have appeared in *The New Yorker*, *The New York Times*, and *Photographers International*.

Arshia Sattar

obtained her PhD in South Asian Languages and Civilizations from the University of Chicago in 1990. Her abridged translations of the epic Sanskrit texts, *Kathasaritsagara* and Valmiki’s *Ramayana* have been published by Penguin Books. Her book reviews and articles appear regularly in *The Times of India*, *The Illustrated Weekly of India*, and the *Indian Review of Books*. She has also worked with documentary film and theater. Most recently, she taught Indian Studies at the Mahindra United World College of India in Pune for five years. She currently works as a freelance writer and researcher. She was previously the programming director at OpenSpace, an NGO committed to promoting awareness of issues such as globalization.
is an American artist. His practice spans a broad range of media including drawing, painting, performance, video, installation, poetry, and literature. Although his works are not easily defined by their materials or styles, themes of consciousness and psychology are central. Concept and function take precedence over material concerns and aesthetics while Bryan aims to create useful new methods and tools for understanding and improving the quality of life for himself and others.

Mártta Schermann has worked with various theater companies as an actress and also a director for 25 years. Recently she has worked more and more with documentary and verbatim theater. She is also very involved with contemporary music and dance. Mártta has organized performances in unique locations such as a botanical garden, a thermal bath, a market, and a hospital with professional artists and also members of the public including migrants, homeless people, Roma, doctors, orphans, and child prostitutes. In this way, she is able to engage her audience with compelling social problems.

Reem Shawkat is a freelance journalist based in Sudan who is interested in human rights, development, politics, and gender issues. She has a BA in journalism and mass communications with a minor in sociology from the American University in Cairo. She is also a Sudanese blogger who writes on issues ranging from feminism to religion in the lives of Sudanese workers.

William Stirling is an award-winning filmmaker and communications consultant. As well as co-producing the Syria Trojan Women and future Syria Trojan Women projects, he also co-wrote and co-directed Something’s Got To Change, and co-produced and co-wrote the award-winning short film Scooterman. He also works as a communications consultant for the London-based NGO Rugby Portobello Trust and other organizations.

Robert Templer is the director of the Center for Conflict, Negotiation and Recovery at the School of Public Policy. As director of the Asia Program at the International Crisis Group (2001-12), he established more than a dozen research programs across the region. He led a Crisis Group team that investigated war crimes in Sri Lanka and headed the organization’s research on Myanmar. He has worked in more than 20 countries in Asia focusing primarily on post-conflict policing, corruption, and constitutional development. He is the author of Shadows and Wind: A View of Modern Vietnam (Abacus, 1999) and has written extensively for publications around the world.
**Éva Tornyánszki**

is a design manager and head of research and education at Design Terminal. She is also design manager and founder of Kultúrgorilla, a design management group, focusing on design projects at the crossroads of liveable city and ecological-economic sustainability. Éva has been co-curator and manager of numerous exhibitions and projects related to Budapest Design Week, architecture, design, media, and networking. She holds an MA in design management from Moholy-Nagy University of Art and Design Budapest.

**Zsófia Kata Vincze**

teaches in the Department of Ethnology at Eötvös Loránd University in Budapest. She was born in Kolozsvár (Klausenburg), Romania, and graduated from Babes Bolyai University. She received her PhD in Contemporary Jewish Studies in 2006 at the Eötvös Loránd University, Ethnology Department. She has also studied and done field work in Israel, Spain, and South Africa. She co-authored *Dialogues on Teaching Critical Literature* (2003) and authored *Tradition, Memory, Identity. The Foundation Myth of Exodus* (2004) and *Visszatérők a tradícióhoz* [Return to Tradition] (2009). She has also published several articles on medieval literature, ethnology, and cultural anthropology.

**Lisa Wedeen**

is the Mary R. Morton Professor of Political Science and the College and the Co-Director of the Chicago Center for Contemporary Theory at the University of Chicago. Her publications include *Ambiguities of Domination: Politics, Rhetoric and Symbols in Contemporary Syria* (1999), *Peripheral Visions: Publics, Power, and Performance in Yemen* (2008), and *Ideology and Humor in Dark Times. Notes from Syria* (2013). She is the recipient of the David Collier Mid-Career Achievement Award and an NSF fellowship. She is currently working on a book about ideology, neoliberal autocracy, and generational change in present-day Syria.

**Mohamad Zatari**

Born in Aleppo, Syria, Mohamad Zatari is a classical Arab oud soloist. He has composed pieces of music and soundtracks for short movies, performed in Syria and Romania, and collaborated with prominent musicians and singers such as Abeer Nehme. Mohamad has mastered both the classical and contemporary Arab music repertoire as well as the traditional styles of the Turkish and Iraqi schools.

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The School of Public Policy at Central European University is, in the words of its founder, George Soros, a “new kind of global institution dealing with global problems” through multi-disciplinary study of public policy, innovative teaching and research, as well as meaningful engagement with policy practice. We are a global institution committed to creating a community of purpose beyond power.

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