

Leverhulme Goldsmiths Media Research Centre
Annual Symposium & Exhibition 27 November 2010
New Academic Building, Goldsmiths, University of London, SE14 6NW

Co-sponsored by Department of Media & Communications, Goldsmiths
and Screen Studies Group, University of London

Mediatizing Public Space

Urban public spaces today are saturated by media, perhaps more than ever before. These range from highly visible large LED screens in cities like Tokyo through the cassette sermons one hears in the streets of Cairo to the invisible, inaudible satellite surveillance systems that are everywhere. They include personal media like MP3 players and mobile phones, public information systems, commercial advertising, and more. How do these media shape, interconnect, or constitute physical public space, and how do they connect to virtual public spaces? How should we understand these phenomena? Is this simply a process of ever greater degradation of the public as direct face-to-face communication is replaced by ever more mediated and commercialized forms of communication among strangers? Or are new publics, new public processes, and new public spaces being constituted? And how should we understand public communication? Is it only a matter of rational discourse, or does it also concern emotion, affect, and fleeting perceptions? This symposium and exhibition puts a focus on the often overlooked quotidian urban experience. As media floods our everyday life, we hope to open up a better understanding of the desires, dilemmas, and disappointments of the contemporary urban subject.

09:00-09.45 Registration

09.45-10:00 Welcome (James Curran, Chris Berry)

10:00-11:00 Keynote: Prof. Beatriz Colomina (Princeton University)

Title: Multi-Screen Architecture

Abstract: We are surrounded today, everywhere, all the time, by arrays of multiple, simultaneous images. In the streets, airports, shopping centers, and gyms, but also on our computers, televisions, smart phones and i-pads. The idea of a single image commanding our attention has faded away. It seems as if we need to be distracted in order to concentrate. As if we—all of us living in this new kind of space, the space of information—could be diagnosed en masse with Attention Deficit Disorder. The state of distraction in the metropolis, described so eloquently by Walter Benjamin early in the twentieth century, seems to have been replaced by a new form of distraction, which is to say a new form of attention. Rather than wandering cinematically through the city, we now look in one direction and see many juxtaposed moving images, more than we can possibly synthesize or reduce to a single impression. Even when we sit in front of our computers on our ergonomically perfected chairs we stare with a fixed gaze at many simultaneously “open” windows through which different kinds of information stream towards us.

We hardly even notice it. It seems natural, as if we were simply breathing in the information.

Bio: Beatriz Colomina is Professor of Architecture and Founding Director of the Program in Media and Modernity at Princeton University. She is the author of *Domesticity at War* (ACTAR and MIT Press, 2007), *Doble exposición: Arquitectura a través del arte* (Akal, 2006), *Privacy and Publicity: Modern Architecture as Mass Media* (MIT Press, 1994) and *Sexuality and Space* (Princeton Architectural Press, 1992). Recently she curated the exhibition “Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X” at the Storefront for Art and Architecture in New York and the CCA in Montreal. The exhibition traveled to Documenta 12, the Architectural Association in London, Norsk Form in Oslo, the Contemporary Art Gallery in Vancouver, the Disseny Hub Barcelona and the Colegio de Arquitectos de Murcia (Spain). It is currently in the NAI Maastricht/Bureau Europe in Maastricht. Her next research project is "X-Ray Architecture: Illness as Metaphor."

11.00-11.30 Coffee & Tea Break

11.30-13.00 Panel 1 -- Mediatizing Publics

Chair: Janet Harbord (Queen Mary, University of London)

How does the use of media in public spaces imply, shape, invoke, and attempt to produce us as publics of various kinds?

Anne Cronin (Lancaster University)

Title: Publics and Publicity: Outdoor Advertising and Urban Space

Abstract: This presentation explores the relationship between contemporary UK urban space and outdoor advertising. The analysis is based on material gathered in an ethnographic study of media owning companies (eg JC Decaux, CBS Outdoor) and a photographic study of city spaces. I examine how the industry researches urban spaces and potential consumers, and I analyse how these research practices are folded into the placement and content of advertising billboards and panels. These commercial practices produce specific forms of ‘publicity’ and spatiality, but their impact extends beyond a straightforward commercialisation of public space.

Bio: Anne Cronin is Senior Lecturer in Sociology at Lancaster University. She has published *Advertising, Commercial Spaces and the Urban* (2010), *Consuming the Entrepreneurial City* (2008, co-ed K. Hetherington), *Advertising Myths* (2004), and *Advertising and Consumer Citizenship* (2000). She is just starting a project on friendship and urbanism.

Mona Abaza (American University, Cairo)

Title: “Video clips and Public Spaces in Cairo: From the Pleasures of the ear to the pleasures of the eye.”

Abstract: Cairene older generation flâneurs might all agree, when nostalgic sentiments are revived, that what made this city a magical site was its public spaces known for its peaceful popular (*baladi*) coffee houses where men spent long hours chatting, playing backgammon while listening endlessly to the posthumous late singer Umm Kalthum. Until the early seventies, the city of Cairo was known for being the paradise of the ‘mélomanes’. Public popular life was typically depicted in working class men listening to the radio’s special channel of Umma Khalthum while working, chatting or simply gazing and eventually commenting at passersby in the coffee houses. Arabic music was to be heard everywhere in the streets. This form of enjoying music while playing or working entailed a clearly demarcated habitus and life style that went hand in hand with the perhaps monotonous (surely for the Western ear) and soothing tunes of Arabic music. During the post colonial period, the radio turned to be a crucial means not only for political mobilization but equally for raising cultural identity and consciousness amongst the masses.

Popular working class restaurants and coffee houses have in recent years replaced the radio with television. Then, most recently huge screens, larger than life, broadcasting satellite channels, among which some are constantly screening English and Arabic music and video clips, transformed the political and visual landscape of the Middle East. Mazzika and Rotana are today considered to be the most popular channels broadcasting Arabic music and video clips. By diffusing this new technology in the poor areas, popular cafes and public spaces like shopping malls and gardens, a kind of democratization of the image - it is argued - would be in the making. This however, still requires further research. One thing is clear, it has certainly altered the male gaze and behavior in public spaces.

My paper speculates about the new forms of the “sexualization of the city” (Bech 1998) through these images. It is possible to argue that the iconic video clips star, which rose during the past six or seven years has turned to be the Lebanese young singer Nancy Agram. She incorporates the new young and sexy Westernized and yet oriental femininity. Detailed video clips do tell the story how she has been fully reshaped and reinvented by cosmetic plastic surgery to look like, - but not quite - any American Hollywood star. Clearly much of these clips are about engendering desires about perfect Western looking, standardized beauties, oversexualized bodies, leisurely life style of abundance, gated communities, lavish cars and villas, mushrooming in the satellite cities of the Egyptian desert. These bodies are moving in an imagined, post-modern futuristic, sanitized and clean metropolis, which has little to do with the sea of slums, poverty and misery in which today’s Cairo is swimming. These images of half-naked aestheticized female bodies are circulating today in a society that is experiencing an overwhelming Islamicization of public spaces and symbols, as well as an over-religiosity in daily practices (This applies for both the Copts and the Muslims). To experience in popular quarters the confused male gaze of these clips, while the material conditions have been alarmingly deteriorating and the majority of women have been confronted with wearing the head scarf and face veil is a bewildering experience of brutal contradictions between dreams and reality.

Visually, these transplanted screens in poor, popular spaces are the ideal inspiration for schizophrenia. Here the completely covered real female bodies make such a fascinating contrast with the sexualized female images.

When I borrow the term of the “Sexualization of the City”, it is in the hope to try to make sense and perhaps draw some connections between the recent events of mass public raping of opposing female demonstrators in Downtown in 2005 perpetrated by thugs hired from the government, leading to successive mass raping in public spaces the years that followed, to the some 8 million males and females passed the age of 35 who remained single and “spinsters”, in a dominant culture that considers pre-marital sex a taboo. This essay will therefore speculate about the new forms of “sexualization” of public spaces. Once again, Bech’s idea that the visual has increasingly gained prominence in the “sexualization of the city” has been crucial to attempt to understand the new reconstructions of male fantasies. Here video clips might engender promises and inflated dreams that seem to be harder than ever to realize for the overwhelming silent majority.

Bio: Born in Egypt. BA (1982) in Political science at The American University in Cairo, Egypt. MA in Sociology University of Durham, UK, in 1986 and a PhD in 1990, University of Bielefeld. Currently visiting Professor of Islamology, department of Theology, Lund University for two years. Became in Professor 2009 and Chair of the Department of Sociology, Anthropology, Egyptology and Psychology at the American University in Cairo (2007-2009). She was a visiting scholar in Singapore at the Institute for South-east Asian Studies (ISEAS 1990-1992), Kuala Lumpur 1995-96, Paris (EHESS) 1994, Berlin (Fellow at the Wissenschaftskolleg 1996-97), Leiden (IIAS, 2002-2003), Wassenaar (NIAS, 2006-2007) and Bellagio (Rockefeller Foundation 2005).

Her research interests are religious and cultural networks between the Middle East and Southeast Asia, the Hadhrami diaspora in Southeast Asia and Consumer culture in Egypt.

Her books include: *Debates on Islam and Knowledge in Malaysia and Egypt, Shifting Worlds*, (Routledge Curzon Press, UK, 2002). *Islamic Education, Perceptions and Exchanges: Indonesian Students in Cairo*, (Cahier d'Archipel, 23. EHESS, Paris, 1994), *The Changing Image of Women in Rural Egypt*, (Cairo Papers in Social Science, The American University in Cairo, 1987), *The Changing Consumer Culture of Modern Egypt, Cairo's Urban Reshaping*, (Brill/AUC Press, 2006).

Chris Berry (Goldsmiths, University of London)

Title: “Walking Words: The Local Specificity of Shanghai’s Public Screen Culture”

Abstract: LED screens of varying sizes have proliferated in public space all over the world over the past decade and more. Potentially, the same technology is available to be taken up anywhere. So, are there any local patterns to the uptake of this technology? As part of a comparative study of London, Shanghai and Cairo, this paper explores public screen culture in Shanghai to argue that local specificity manifests itself in a variety of ways. First, and most important, a variety of uses of LED screens emerges according to the type of place in which they are installed. For example, the primary function of LED screens in transport hubs like the

Shanghai South Railway Station is to direct flows of people through the space; screens in the Shanghai Science and Technology Museum mediate the visitor's experience of the exhibits; and in the Wujiaochang retail hub they not only advertise products and stores but also act as part of a 'lightscape' that helps to attract visitors. This kind of localism is dictated by the genre of the site more than the culture, the city, or the national space in which it is located. On the other hand, Shanghai is also marked by very heavy usage of tickertape-style "walking word" (走字) screens and other text-based LED screens at the entrances to shops, residential quarters (小区), and even buses. I argue that this can be related to a much longer culture of using characters (字) as a way of civilizing and ordering public space as well as marking liminal spaces between inside and outside. This goes back at least as far as sticking up New Year couplets on doorways, but in the People's Republic, it includes the more recent blackboard culture, which can still be found at the entrances to those residential quarters that have not yet adopted LED screens. The paper argues that while this creates a genealogy, the changeover to LED screens is also part of a larger cultural transformation with the emergence of the market economy in the People's Republic and Shanghai's aspiration to "world city" status.

Bio: Chris Berry is the Professor of Film and Television Studies in the Department of Media and Communication at Goldsmiths, University of London. In the 1980s, he worked for China Film Import and Export Corporation in Beijing. Prior to his current appointment, he taught at La Trobe University in Melbourne and The University of California, Berkeley. Primary publications include: (with Mary Farquhar) *Cinema and the National: China on Screen* (Columbia University Press and Hong Kong University Press, 2006); *Postsocialist Cinema in Post-Mao China: the Cultural Revolution after the Cultural Revolution* (New York: Routledge, 2004); (edited with Kim Soyoun and Lynn Spigel), *Electronic Elsewheres: Media, Technology, and Social Space* (Minneapolis: University of Minnesota Press, 2010); and (edited with Nicola Liscutin and Jonathan D. Mackintosh), *Cultural Studies and Cultural Industries in Northeast Asia: What a Difference a Region Makes* (Hong Kong: Hong Kong University Press, 2009).

13.00-14.00 Lunch Break

14.00-15.30 Panel 2 -- Public Practices in Mediatized Spaces

Chair: Chris Berry (Goldsmiths, University of London)

How do individuals and groups respond to and engage with the mediatization of public spaces?

Helen Grace (Chinese University of Hong Kong)

Title: A Small Biography of the Image: Intimate Screens and Mobility

Abstract: In this presentation, I want to explore the world of the camera phone and its images – or, rather, one such image and others that are generated by it. The biography of this image brings together the production and consumption of mobile

media, in a way that is not often encountered, condensing questions of globalization, gender and labour.

That an image might have a biography of its own owes something to the contention that pictures are, in a sense, life-forms that place demands on us. (Mitchell, 2005) We may be attracted to them by their very spectacularity, but the image that interests us here is not one of those images that touch us in such a way. Rather, it is a highly ephemeral image, an image the existence and circulation of which appears to be neither completely accidental, nor entirely manipulated. It is an image that is discovered on a mobile phone at the end of its cycle of production and distribution and as it enters its cycle of consumption. At this point it acquires a viral quality and spreads rapidly for a time, but then disappears into the archives of rarely accessed blogsites, finally disappearing altogether, as server locations change and links are lost. But what, coincidentally, follows its circulation is an explosion of new demands among workers in China on a scale never seen before. Of course we are not claiming a causal link, but we can speculate on the place of the image in generating desires and demands, especially in the context of an effacement of labour, that ghost-like thing made invisible so that the commodity – or more accurately, the brand - can appear as a magical thing, a pristine object, pure, innocent and untouched by human hand before the new owner takes possession of it. Celia Lury (2009) has claimed that the brand might be regarded as an assemblage, and this paper will build on this concept of assemblage in a biopolitical sense, reflecting on the links between production/assembly, labour and information in global image circulation.

Bio: Helen Grace is an award-winning filmmaker, photographer and new media producer and her works are held in the collections of the National Gallery of Australia, the Art Gallery of New South Wales and in private collections internationally. Her most recent works include *IPO: Emotional Economies* (John Batten Gallery, Hong Kong, May 2009), *Train of Thought* (Kiasma Museum of Contemporary Art, Helsinki, 2006), *The Immortals* (Mori Gallery, Sydney, 2005), *Lounge* (Lewers Bequest and Penrith Regional Gallery, 2004) and *Dog* (2004).

She received her doctoral degree in the Power Institute of Fine Arts, University of Sydney and is the author of the CD-ROM, *Before Utopia: A Non-Official Pre-history of the Present* (Pluto Press/UWS, 2000). She co-authored *Home/World: Space, Community and Marginality in Sydney's West* (Pluto Press, 1997). She edited *Aesthesia and the Economy of the Senses* (UWS, 1996) and co-edited *Planet Diana: Cultural Studies and Global Mourning* (Research Centre in Inter-communal Studies, 1997). She has written widely on visual culture, on contemporary art, cinema, photography, new media and cultural studies.

She currently teaches in the Department of Cultural & Religious Studies, Chinese University of Hong Kong

Zlatan Krajina (Goldsmiths, University of London)

Title: Domesticating the Screen-Scenography: Situational Uses of Images and Technologies in the Tunnels of the London Underground

Abstract: Proposing a grounded spatial epistemology in studying everyday interactions with urban screens, I present findings of ethnographic research done in the London Underground. While the tunnels architecturally encourage moving straight, their surfaces, covered, almost entirely, with advertising screens, invite looking around. Contrary to the institutional imaginations of passengers as ‘captive audiences’, commuters routinely compensate for the lack of control switches through myriad ethno-methods of appropriating the screens to their situational ends. While seen merely as progressing through “scruffy”, “narrow” and “crowded” space (a price many must pay in order to move through their city efficiently), passengers silently make use of screen-images as representations of more pleasantly looking elsewhere, and screen-objects in avoiding eye-looks from others, focussing thoughts, or aesthetically assessing graphic design as social practice. I identify those habits as situational uses of urban screens and put them in conversation with some assumptions of phenomenological geography about experiential place-making, and de Certeau’s ideas about users’ ‘tactics’. I argue that everyday interactions with urban screens are predicated on dynamic negotiations of the sense of place through episodes of incidental media consumption that is always ‘enveloped’ in the circumstances of particular micro-social situations. Since, in the Underground’s tunnels, there is, experientially, more space with representations of other space, the passengers can, while interacting with the screens, temporarily “escape” not only the advertisers’ messages, but also the space covered with them. Perfecting those skills to the level of taken-for-granted habits allows the passengers to domesticate the ever-changing screen-scenography, while habituating the (underground) space in anticipation of reaching desired (overground) place.

Bio: Zlatan Krajina is PhD Candidate in Media and Communications at Goldsmiths, University of London, supervised by Prof. David Morley. He studies taken-for-granted everyday encounters with electronically mediated others and elsewhere, featured on urban screens, as problematic situations, seeking to understand how passersby compensate for the lack of remote control for urban screens, on the micro, and what is the status of those activities, on the macro level of spatial habituation. A recent publication that draws on this work is “Exploring Urban Screens” in “Culture Unbound: Journal of Current Cultural Research” (2009) <<http://www.cultureunbound.ep.liu.se/v1/a24/>>. Zlatan holds an MA in Media and Communications from Goldsmiths (2007). He has worked at Croatian public service radiotelevision ("HRT") as radio and television news producer/presenter, and docu-drama author for nine years, on which work he has reflected in several earlier publications.

Rachel Moore (Goldsmiths, University of London)

Title: St Pancras: A new place?

Abstract: As is well known, the distinction between work and play blurs today with increasing intensity. The computer for example is the ‘place’ where we both work and amuse ourselves. At the same time our ability to be present in real places has been curtailed by the many impersonal activities required of us in order to get through an average day. Environments filled with chain stores, interactive machines and all manner of screen technology do little to mitigate the loss of the

chance and contingency that characterise our expectations when we leave our individual shelter to enter the public domain. A new train station stands out as a place that addresses this condition, and St Pancras' promotional material imagines it as a destination rather than a place of transit, 'a nice place to meet'. But it is still a place of transition, not just between one place and another, nor from the single individual to the multitude, but most fundamentally, between labour and leisure. This paper addresses the St Pancras station as a site for the anxieties contained in that distinction.

Bio: Rachel Moore teaches in the Media and Communications Department at Goldsmiths, University of London. She received a John Simon Guggenheim Fellowship for her current project, 'In the Film Archive of Natural-History' which investigates the use of old movies and footage in current artistic practice, a portion of which was published as 'Love Machines' in *Film Studies* no 4. She is the author of (*nostalgia*) 2006 Afterall/MIT Press, *Savage Theory, Cinema as Modern Magic* (Duke, 2000), as well as articles on Patrick Keiller (LUXonline), James Benning, and Kenneth Anger (*Afterall*). She is a member of the Leverhulme, *Spaces of Media* Project investigating the use of screens in urban spaces today.

15:30-16:00 Coffee & Tea Break

16:00-17:00 Roundtable: Screen Art in Public Spaces

Chaired by Sally Tallant, Head of Programmes, Serpentine Gallery

Participants: Marysia Lewandowska, Tamsin Dillon (Director of Art on the Underground), Catrien Schreuder

What is public art being asked to do in its various installations in Tube stations, newly regenerated sites, city squares and parks? We will hear representatives from the art world (Sally Tallant from the Serpentine Gallery) and artists whose work seeks to engage with public space in direct and specific ways (Marysia Lewandowska) discuss and demonstrate different approaches to urban screen artworks. How do particular artworks address particular spaces? Are artists the social workers of public space in a context of global takeover? When, where and how are such artworks commissioned? What do artists do by way of claiming public territory for a public?

Bio: **Sally Tallant** is Head of Programmes at the Serpentine Gallery, London. Her working practice is characterized by the creation of flexible platforms for presenting art work, and engaging publics, beyond the gallery. She has written about the necessity of a 'new institutionalism' for galleries, characterized by 'open-endedness and dialogue', leading to events-based and process-based work. These ideas have been pursued through her work with artists, communities and schools on the Edgware Road, conferences such as 'De-Schooling Society', and 'Park Nights', the open-air screening of films in the vicinity of the Serpentine Gallery.

Bio: **Marysia Lewandowska** is a Polish born artist based in London who, through her collaborative projects, has explored the public function of media archives,

collections and exhibitions in an age characterized by relentless privatization. She has been collaborating with Neil Cummings between 1995 and 2008. Research has played a central part in all her projects which include the book *The Value of Things* (Birkhauser/August 2000), *Give & Take* at the V & A Museum and *Capital* inaugurating *Contemporary Interventions* series at Tate Modern (2001). Their *Enthusiasm* project has been shown at the Whitechapel Gallery, London, Kunst Werke in Berlin and Tapies Foundation in Barcelona in 2005-2006. *Enthusiasm* explores, through amateur films made by Polish factory workers under socialism, the potential and relevance of working outside of "official" culture and its products. The film project *Screen Tests* was featured in the British Art Show 6 at several venues across Britain. *Social Cinema* events were made in collaboration with 51% Studios for the 2006 London Architecture Biennale. *Generosity Broadcasting House* was part of the *Protections* exhibition at Kunsthaus Graz. *Post-production* featured in the latest edition of *Manifesta7* in Bolzano. The film *Museum Futures: Distributed* was commissioned by Moderna Museet in Stockholm in 2008, and *Tender Museum* project, a sound and film installation, is part of the permanent collection of the Muzeum Sztuki in Lodz. Her most recent projects engage with legitimacy of conversation as a site of the unacknowledged knowledge, including *Women's Audio Archive* hosted by CCS Bard, NY and *Open Hearing* at the Women's Library, London. Intellectual Property is a subject of her most recent project *How Public is the Public Museum* currently at Moderna Museet in Stockholm Sep 2010 Jan 2011.

Marysia is a Professor of Art in the Public Realm at Konstfack in Stockholm where she established *Timeline: Artists' Film and Video Archive*. More info: For more information: www.marysialewandowska.com, www.enthusiastsarchive.net www.womensaudioarchive.org

Bio: Tamsin Dillon is Director of Art on the Underground.

As a curator and project manager with over twenty years experience of commissioning and presenting exhibitions, projects and publications in a range of contexts, she is committed to an innovative and challenging practice; developing opportunities for artists to create new work, and for diverse audiences to experience art in contexts both within and beyond the confines of the museum and gallery.

Since 2003 Tamsin has worked to develop Art on the Underground; a programme that offers opportunities for artists to make new work in response to a unique place: London Underground. The programme offers millions of people travelling each day an encounter with art as part of their journey experience.

Previously, Tamsin was Curator at Chisenhale Gallery, London from 2000 to 2002 and prior to that worked in a range of institutions and contexts including Whitechapel Gallery, London; Capp Street Project, San Francisco; Chelsea & Westminster Hospital London and Norbury Park in Surrey.

Tamsin has taught and lectured at a range of educational institutions including the Royal College of Art, Chelsea College of Art, Camberwell College of Art and Middlesex University in London as well as other regional UK institutions.

Tamsin currently sits on the London Regional Council for Arts Council England. She is a member of the Board of Trustees for Turner Contemporary, a new contemporary art gallery opening in 2011 in Margate, England. She is also a member of the Commissioning Group for the Fourth Plinth in Trafalgar Square, London.

Bio: **Catrien Schreuder** is an art historian, specialized in new media arts since the 1960s. She published on video art, early performance art and feminist art since the 1960s. In 2009 she finished an extensive research project on video art in public space, resulting in the book 'Pixels and Places' that has been published in February 2010 by NAI Publishers, Rotterdam. Besides being an independent researcher and publicist, she is currently working as a senior member of the Education and Interpretation department of the Museum Boijmans Van Beuningen in Rotterdam.

17:00 Wine Reception

Exhibition

The exhibition accompanying the symposium will feature work from two of the projects in the Leverhulme Media Research Programme at Goldsmiths: Tracking the Image, Mapping the Screen; and The Mediatized View.

The Tracking the Image, Mapping the Screen contribution to the exhibition explores our own research on the uses, effects, and appropriations of urban screens in Cairo, Shanghai, and London. It is accompanied by photography and videos by artists **Wenhao Yu (Shanghai), Mahmoud Hamdy (Cairo).**

Bio: Wenhao Yu is based in Shanghai, China. His works have been exhibited nationally and internationally, with venues including the Noorderlicht Photogallery in Denmark, the Cinedans International Film, Dance and Media Festival in The Netherlands, and Pingyao International Photo Festival in China. Wenhao holds an MA in photography from University for Creative Arts (former Kent Institute of Art and Design), UK; and a BA in photography from Beijing Film Academy, China. He teaches as Jiaotong University in Shanghai.

Bio: Born in 1977, in Egypt. After studying Graphics & Animation at the Faculty of Fine Arts in Cairo, he co-founded the File Club Studio - a Cairo-based progressive boutique design studio. Mahmoud works with video, image, graphics & site-specific installations. He has participated in a number of workshops and exhibitions. He attended the Pro H F+F School for Media Art & Design, Zurich, Switzerland 2005-2006, through Pro Helvetia Cairo's artist-in-residency program. His work has been shown, nominated and awarded in a number of international festivals and exhibitions. Since 2000 he collaborates with artists from Germany, Switzerland, as well as Egypt. In 2009 he joined Dalton Maag's team, a font foundry based in London. He is managing Dalton Maag's Cairo office where his main focus is designing modern and contemporary Arabic typeface.