

# *Sand In The Eyes*

## A non-academic lecture by RABIH MROUÉ

**Performance**  
22 June 2018, 8 p.m.  
Hanseatenweg (studio)

Rabih Mroué explores the image politics of Islamist recruiting videos. These videos are characterized by formats and image styles that correspond with popular viewing habits among youth growing up in Europe, while deliberately testing the limits of what one wants to see and stomach. Based on research material comprised of recruiting videos secured by the officers of the German Intelligence Services, Mroué asks not only what these videos reveal about their producers or the videos' capacity to engage young people for the means of Islamist propaganda, but also questions the politics inherent in dealing with these propaganda videos from the point of view of the state and society.

**Written and presented by RABIH MROUÉ**

**Director: RABIH MROUÉ**

**Collaboration Research: ANDREA GEISSLER**

**English Translation: ZIAD NAWFAL**

**German Translation: LISA WEGENER**

**Surtitles: YVONNE GRIESEL**

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**RABIH MROUÉ**, born in Beirut, is a theatre director, an actor, visual artist and playwright currently living in Berlin. Rooted in theatre, his work includes videos and installation art; the latter sometimes incorporates photography and texts. He is a contributing editor for *The Drama Review /TDR* (New York). He is also a co-founder of the Beirut Art Center (BAC). He was a Fellow at the International Research Center "Interweaving Performance Cultures" at Freie Universität Berlin (2012 – 2015). He is a theatre director at Münchner Kammerspiele (Munich). His latest works include: *Rima Kamel* (2017), *Ode to Joy* (2015), *Riding on a cloud* (2013), *33 RPM and a Few Seconds* (2012), *The Pixelated revolution* (2012), *The Inhabitants of images* (2008), *Who's Afraid of Representation* (2005). He has performed and exhibited internationally including *DOCUMENTA* (13)–Kassel, CA2M Centro de Arte Dos de Mayo–Madrid, The ICP Triennial, MoMa–New York, Centre Pompidou–Paris, SALT–Istanbul, among others.

