

FILLING

IN

WHAT

WAS

LEFT

OUT

VISUAL

STORYTELLERS

Visual Storytellers is an initiative by ROSE stories
Curator: Malikka Bouaissa (Al Arte Projects)

Coaching

Ali Eslami
Gyor Moore
Karim Adduchi
Khalid Amakran
Shenin Lebrun
Sioejeng Tsao

We would like to thank

Stimuleringsfonds Creatieve Industrie
Pictoright
Gemeente Den Haag
The Grey Space in the Middle

About ROSE stories

We believe in the power of storytelling for bringing about positive change: promoting equality and diversity in society. That's why we translate stories from different cultures into actual projects and products. For each project, we look at the most effective way to get it into the world. Quality and relevance are key. In our ideal world there is an understanding of each other's culture and valuable traditions and customs are cherished and passed on. There is no better way to do this than by telling each other stories.

www.rosestories.nl

ROSE STORIES

[grey space]

ARTE
SHOO



stimulerings
fonds
creatieve
industrie

PICTO
RIGHT
FONDS

FILLING IN WHAT WAS LEFT OUT

Bringing young artists together, we introduce the new voices of Leeza Pritychenko, Miya Wang, Mohamad Zul Ghina, Omar Abdellatif, Samira El-Kaddouri, Silvia Celiberti, Karima Choukeri and Mina Abouzahra. Each of them explores the art practice of visual storytelling in their own, diverse way through photo, film, illustration, fashion, design, VR, text and typography.

The artists featured in this exhibition are new storytellers in their own right, with a unique ability to convey narratives through visual art and digital media. Some of the narratives evolve from personal journeys while others are more analytical or theoretical in approach, but all the works tell stories that are as personal as they are universal. Touching different topics such as mental health and sexuality via different media brings all the work together into an exhibition that can be read and enjoyed on a variety of different levels. Reading between the lines of these works, you are invited to discover what shapes this exhibition into visual storytelling at its best.

Malikka Bouaissa

The exhibition is the result of the VISUAL STORYTELLERS project, a 1-year talent development program by ROSE stories for aspiring designers with a diverse signature - or makers who have a strong affinity with other cultures and stories. Through master classes, individual and professional coaching, ROSE stories create space for artistic development with an emphasis on visual storytelling and stimulate cultural entrepreneurship. With VISUAL STORYTELLERS, ROSE stories wants to create a more inclusive cultural field that is recognizable and accessible to everyone. We are committed to talented new and bi-cultural makers with stories that are recognizable to everyone.

VISUAL
STORYTELLERS

THE SLEEP OF REASON PRODUCES MONSTERS

Leeza Pritychenko

‘The Sleep Of Reason Produces Monsters’ is an immersive 4-chapter VR experience that connects artistry, technology, psychology and spirituality.

It investigates the role of nightmares in our daily existence, symbolism that can be found across different cultures and disciplines, types, and possible meanings behind the nightmares through the lens of both personal experience and research.

The project’s ideas are rooted in theories of the founder of analytical psychology Carl Gustav Jung, who believed that by analyzing dreams, people could understand their inner self better and gain valuable insight to help deal with the problems they faced in their waking lives.

The aim of the project is not to scare the viewer, but to provide an understanding of each person’s individual relationships with their nightmares, show the possibilities of symbolic interpretations, and open a new perspective towards acceptance of uncomfortable experiences.

First chapter — dedicated to nightmares about falling — is going to be shown at the ROSE stories Visual Storytellers exhibition.

Leeza Pritychenko (1992) is an Amsterdam-based media artist and designer, whose practice involves interactive installations, AV collaborations with musicians, VJ-ing and CG-art. Her work centers around exploring various aspects of human condition through the lens of digital media and technology, while marrying dark existentialism and the eeriness of the subconscious with storytelling and world-building.

Leeza attained a Graphic Design BA at the Royal Academy of Arts in The Hague in 2016, with an interactive VR narrative installation, based on the ideas of Baudrillard about hyperreality. For a few years she has been working at the Experimental Department of New Realities of W+K Amsterdam (WKDPTNR) as a Digital Art Director for interactive experiences.

She has shown her personal work across Europe, US and China; and has performed at various music and digital culture festivals, such as Dutch Design Week, ADE, MIRA Festival, Progress Bar, DEMO Festival, Ruhrtriennale, Tate Lates, FIBER, SATURNALIA and more.

Coaching by Ali Eslami





ONE SQUARE METER BERBER

Mina Abouzahra

The work in this exhibition arose from the unique collaboration of renowned Dutch artists & designers with female artisans in Morocco within the project 'One Square Meter Berber'.

'One Square Meter Berber' is a social art project founded by designer Mina Abouzahra, in which she connects established Dutch designers Bertjan Pot, Wieki Somers, Amie Dicke and Mattijs van Bergen to Moroccan craftswomen. Mina, born and raised in the Netherlands, daughter of Moroccan immigrants, was trained as a craftswoman herself. Growing up in two worlds and the need to connect them is a common thread in her work. In 'One Square Meter Berber' she bridges the gap between her love for Dutch design and Moroccan crafts and wants to create more awareness by producing sustainably and conscientiously. The project was established with the aim of making the Berber rug industry more inclusive and fair, raising awareness for the circumstances of female weavers in Morocco and combating the imminent disappearance of the cultural heritage.

Together with creative agency ...staat Mina also created a paper about the 'One Square Meter Berber' project, in the precise format of 1m2. A ONE SQUARE METER 'Paper' full of stories of the Dutch designers on their encounters with the Moroccan female weavers, the background stories of Moroccan craftswomen, the history and tradition of the Berber rug and a look at the future. A contemporary tale for makers, designers and consumers. Made for people who care, by people who care.

Mina Abouzahra (1977) is a designer and furniture maker specialized in Moroccan crafts. She studied at the Wood and Furniture College in Amsterdam. During her graduation year, she worked in Morocco and discovered the world of crafts, and traditions. When Mina returned to Amsterdam in 2012 she founded her own design studio. Since then, she has been travelling regularly to and through Morocco to gain new insights and sharpen her knowledge of craft and design.

Growing up in two worlds -the Netherlands and Morocco- has defined Mina's work and is the source of inspiration for her interior style. Her approach is often described as a marriage between cultures, raw materials and dynamic colours. The mix of 'modern and the traditional' results in a unique flavour that defines all things Mina.

Due to her Dutch-Moroccan expertise in the field of both food and interiors, Mina is regularly asked to host or curate a variety of international exhibitions.

Coaching by Shenin Lebrun





LONGING FOR A PLACE TO CALL HOME

Miya Wang

This is a piece. A piece of me. The real me.
And this is something I never dared do before, but
I know I have to share.
To share and let go of it all.

Every chapter covers a part of my life up until this day, which I remember vividly. From the isolation I felt as a second-generation immigrant to being abandoned by my biological father. From the realisation of my orientation to not knowing one's source of unhappiness.

I decided to convey my story in a Manga format. The thoughts that I have never dared to share before, will be shared through my drawings. I hope that at the end of this process, someone will tell me I did well

In The Netherlands, Manga does not get the attention and appreciation I think it deserves. The style is looked down upon and I find that unjustified. Manga is an art form, and I wish for it to be taken more seriously. My goal is to create more support for its representation in the Netherlands. Manga can convey feelings you have never felt before.

Miya Wang (1997) is known online as qiseki. She is the creator of the webcomic Faded Away and recently created The King's Royal Guard. She was born and raised in the Netherlands, but her roots are in China. Although she never set foot there, her Chinese background is and remains an important theme in her work and life.

Miya has been drawing, specifically Manga, from an early age. Since 2013, her focus has mainly been on digital drawing. She regularly shares her work with followers from all over the world on YouTube and Twitch. Besides drawing, Miya works as an artist at various anime conventions. In addition, she is committed to various social projects, including the online anti-discrimination platform #DatMeenJeNiet.

Miya has studied Oriental languages and communication before. Next year she will apply for an oil painting course and travel to Japan to study Manga and to further develop her drawing style. After her trip to Japan Miya is planning to apply for an art academy in the Netherlands.

For Visual Storytellers, Miya shares her own story 'Longing for a place to call home' in draft version for the first time.

Coaching by Sioejeng Tsao





16

URNS

YOU
NEVER
CRY DO
YOU?

SURPRISED

EVEN
WHEN I
ALWAYS
LOOK
HAPPY

THERE
ARE
MOMENTS
WHEN I
CRY.

IT'S
BECAUSE
YOU ARE
ALWAYS
HAPPY.

BALLOURA

Mohamad Zul Ghina

'Balloura' is a comic book answering the question: How would a queer person in Syria use his newly obtained superpowers? And whose side will he be on? When Balloura is in the middle of an ongoing ancient war between humans and Jinns, he finds himself fighting for humans who wouldn't necessarily fight for him.

Balloura is an Arabic word meaning "a piece of glass". The name is a reference to the fragile situation of the marginalized communities, in a society ruled by outdated traditions and toxic patriarchy. The name is also a reference to a strong tool, and the question remains: How are they going to use it?

Set in our modern days and inspired by Syrian mythologies, historic figures and legends, the story takes place in different parts of Syria, once the center of ancient empires and kingdoms. The Syria of today consists of modern cities that are blind and unaware of what goes on underneath the surface.

This story, seen through queer eyes, is about the inevitability of change and coping with it, and the complexity of good vs. evil in each person.

This project introduces a globally untapped source material: Syrian mythologies and folk tales. But it is here first and foremost to advocate change: The Queer Arabs have no visibility in media, not on a national nor on an international level. Balloura is here to change that.

Mohamad Zul Ghina (1989) is a Syrian illustrator and designer with a degree in animation and design from the Arena Animation Academy – Damascus (2012). He has been working as a graphic designer and illustrator for the past 7 years.

Since his early childhood, Mohamad has been amazed by movies, animation and storytelling. He developed a fascination with cultural mythologies that led him to pursue a career as a character designer.

Having left Syria at the age of 23 due to the ongoing war, Mohamad gained an increasing interest in his cultural heritage and history, especially with regards to identifying as a member of the queer community and the effects this has had on his life. Having found a home and communities to belong to in the Netherlands, he is putting his energy, inspiration and thoughts into his future and career.

Coaching by Sioejeng Tsao





THE WESTERN MUSLIM SPIDERMAN:

عمر عبد اللطيف

Omar Abdellatif

The story of Spiderman is a story of duality and ambivalence. The duality of the story of Peter Parker and the story of Spiderman, the ambivalence of carrying public responsibility and private affairs, of doing the right thing and taking revenge. Every version of the story of Spiderman comes with some similar and some unique dualities.

Ever since I can remember I have felt a duality inside of me. The duality of my public self and private self. My private self felt like a more complete version of me. And ever since I noticed the difference between both selves I have struggled to bring both selves together. It simply felt as if I was being dishonest to myself and not authentic towards the world.

Before becoming Spiderman, Peter Parker simply lives his life outside of 'society', barely interacting with it. In this phase of the story it is mostly society that interacts with Peter Parker, a predominantly one-sided interaction. As Peter gains his powers and becomes Spiderman, this dynamic changes. Not only does Peter Parker interact with society, he does so on his terms.

I believe my wish to interact with society on my own terms is the reason that the story of Spiderman resonates with me so much (other than us both being geeky, very smart -practically geniuses- and socially awkward). And so the idea of the Western Muslim Spiderman was born. And what is more iconic to Spiderman than his Spidersuit?

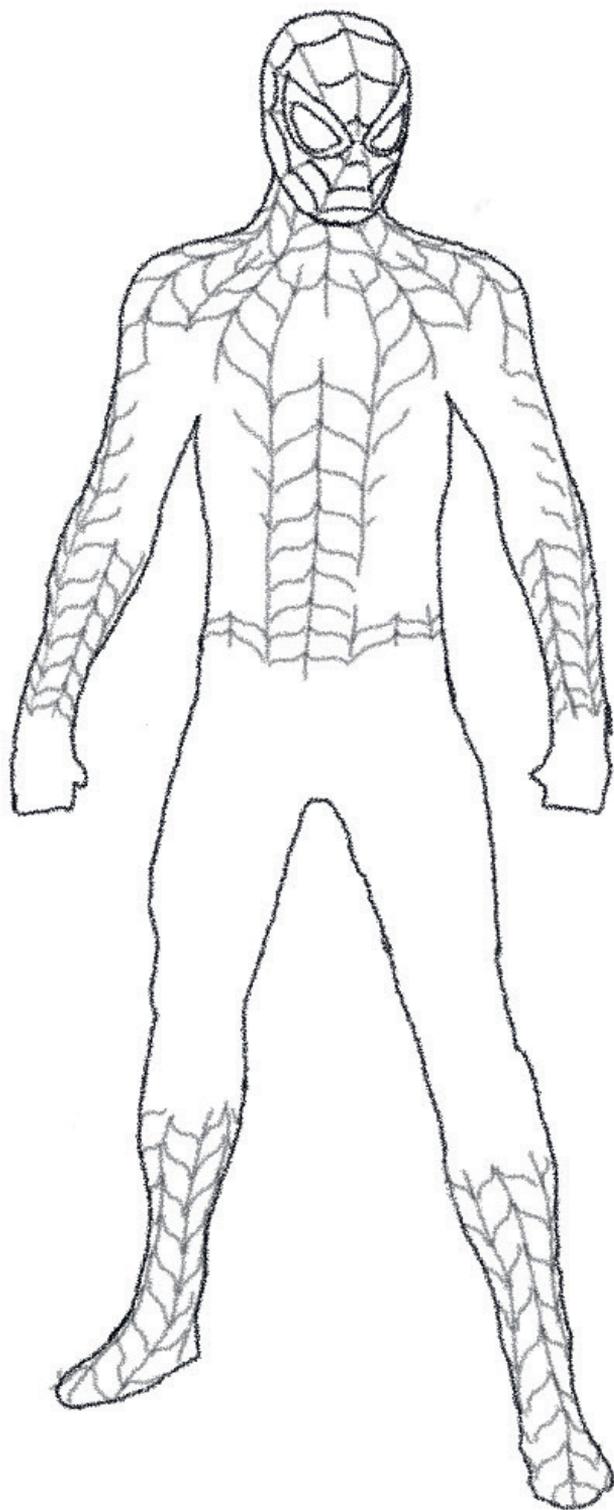
This is the beginning of the story of a Western Muslim Spiderman.

Omar Abdellatif (1996) is an artist with fashion design as his main focus. With his art he focuses on two main goals: to create functional and aesthetical items that make life for Western Muslims in the Western world easier and to bridge the gap of knowledge of Islam between the greater public and Muslims. His work ranges from one-off experiments meant for the purpose of exhibition, to items made in limited quantities for daily use.

Omar has a background in Business Administration and is currently studying Theology. Whilst working through his bachelor of Business Administration, he picked up fashion design and has been exploring the discipline ever since. Recently he has reconnected with his interest in technology and in the future he is hoping to combine his practice of design and religion with technological practices such as coding and machine building.

Coaching by Karim Adduchi





PAY ATTENTION

Samira El-Kaddouri

I am challenging myself to reveal, develop and visualize an invisible identity – not only of myself, but of others as well. Due to the pandemic the topic of mental health has received much more attention. During the lockdown we had more time and space to reflect upon ourselves and upon the world around us. For me, this experience has had a big impact. I received the diagnosis of ADD (Attention Deficit Disorder) – a subtype of the more known ADHD (Attention Deficit Hyperactivity Disorder).

Imagine a Ferrari but with the breaks of a bicycle. That's how psychiatrist Dr. Edward Hallowell describes the brain of a person with ADHD. What does ADHD mean? We have all heard of it or know someone who has it... but we are also exposed to the stereotypes. Some people still think it's not real, some teachers still think it's caused by bad parenting and parents think they are to blame for their child's ADHD. Some doctors still think ADHD is only for children and now some adults who are undiagnosed are suffering every day. We need to talk about ADHD and fight the misconceptions.

'Pay Attention' is about what it is like to live with ADHD drawn from my own personal experiences. My plan is to develop a visual book as my final product. A book that will discuss the symptoms and the experience of living as a neurodivergent in today's world. Through my visual language – graphic design – I let the visitor enter my world.

Because of her bicultural background (Moroccan/Riffian born and raised in Belgium) visual designer Samira El-Kaddouri (1993) is intrigued by cultural diversity and inclusion. Her input on art and artistic creation is twice as big. This double cultural heritage is reflected in her style, which is elegant yet professional.

Samira thinks of design as a visual language that is more than just supporting a message or enhancing things. "Design is about transforming ideas and thoughts into art. It is a visual language in which I can express myself freely, an art form that enables people to experience and see the world in different forms and colors." Samira holds two bachelor degrees: in Graphic Design and in Brand & Packaging Design.

Coaching by Gyor Moore



time



te



A NIGHT OF CRYING TOGETHER

Silvia Celiberti

Attempting to open a conversation about death is rather uncomfortable for most of us. As one of the characters in the story puts it, “it’s kind of a drag”. This is an exploration of grief through a personal story, or, in other words, “kind of a drag”.

When death is very much an internalized taboo, grieving translates into a secretive journey that appears almost impossible to share with others. Reaching out however, through a series of surreal /frustrating/ imperfect conversations (as most real life conversations are), reveals to be life affirming. People are the only way out.

“A night of crying together” is beyond doubts a ludicrous title -but also a disarming invite. Because the words we don’t speak out of uncertainty, like the stories we don’t tell, risk never existing.

—

Silvia Celiberti (1986) studied graphic design in Barcelona (IED) and New York (School of Visual Arts). She has been involved with projects at the intersection of art and design within society since the beginning of her career, whether that was personal scale innovation for environmental improvement of quality of life into the city (Windowfarms Project), redevelopment of industrial areas through creation of space for creative entrepreneurs (Beehive Collective), or exploring the future impact of in vitro meat on the planet as well as on culture (Next Nature Network).

She co-founded Bomburo, a design studio based in Amsterdam focusing on projects with a positive cultural/social impact. Bomburo mainly partners with NGOs and nonprofits for projects online and offline.

Silvia freelances as a concept-driven editorial illustrator for clients like OneWorld, De Volkskrant, Lillith Mag. She illustrated The In Vitro Meat Cookbook, and participated in the recently published children’s book *Bedtijdverhalen Voor Reulse Meisjes*.

Coaching by Sioejeng Tsao





STILLNESS

Karima Choukeri

Walking through the streets of Morocco, it was for the first time in a while that I have been able to be present with a sense of “stillness”. From the perspective of our own busy lives, something we need more of. To be still in a madly accelerating world.

Stillness manifests itself in different ways, at its core it is having a sense of engagement without thinking too much. In my case, stillness exists through being an invisible stranger with a camera patiently observing subjects unaware of their position in the frame. As mentioned in the Art of Stillness by Pico Iyer. Being still is a way of falling in love with the world and everything in it.

The Potter

“Alhamdulillah - thank god- . God wanted me here.” Says the potter for the third time while pouring tea. He gives me his jacket to sit on to avoid getting my clothes dirty before offering me some bread, which his father baked. We are sitting at his workplace overlooking the pottery, staring at the merchants who are trying to sell their ceramics.

Proceeding into stillness.

The potter suddenly continues the conversation. “If you weren’t leaving, I would’ve asked you to help around for a day. Young apprentices are hard to find these days.” “A pity,” I said. As I finish my tea, I grab my belongings. “Wait...” says the potter, leading me to a shop nearby where he buys me a small tajine beautifully painted by the woman who works here. “Yedha” - all by her own hands - he says before giving his farewell. I thank him and walk away continuing my strolls.

In stillness.

Karima Choukeri (1999) is a photographer from the Netherlands with Moroccan roots. She accidentally discovered her love for photography at the age of sixteen, while strolling through the streets of her family hometown Safi, Morocco, taking pictures with her phone. She found herself having an eye for detail and a talent for capturing spontaneous moments without drawing any attention. This made her realize she could use her intrinsic quietness to her advantage.

Her subtle view of the world is reflected in her work, as is her sense of calmness and simplicity. What makes her work genuine is her love for ordinary people: Mostly daydreamers, vendors, and pedestrians. In the future, she aspires to diversify her work towards social justice issues and stories of culture and populations around the world.

Coaching by Khalid Amakran





