



Sahar El Echi (1992) lives and works in Tunisia. A multidisciplinary visual artist, filmmaker and researcher, Sahar El Echi was born in Tunis where she pursued studies in graphic design. She obtained her bachelor degree in graphic design in 2014 and her masters diploma in visual design in 2017 at the Higher Institute of Fine Arts of Tunis. Currently, she is working on her PhD project in film studies at the École supérieure de l'audiovisuel et du cinéma (ESAC) about the narratives of exile in Mediterranean cinema (2000-2020). She directed two short films, *Mutation* (2016) and *Entre-Deux* (2018), which were selected in many national and international festivals, as well as video essays. She makes use of different mediums including film, photography and video art. She also exhibits her work in art galleries. Sahar was selected in multiple international programs, including The Documentary Film Methods for film teachers at the Danish Film School in Copenhagen (2019), The Beirut – Locarno Industry Academy International, as well as Beirut Talents as part of the Berlinale Talents. She has also been elected as the Deputy General Secretary of the African Federation of Film Critics (FACC).

Project Title: *Modern Art in Tunisia: An Inquiry in Film and Archive*

Abstract

The proposed project is a creative documentary film which interrogates modern art in Tunisia in all of its phases and attempts at placing it in an international context. It will be preceded by research, personal investigation and documentation to discern and understand the issues of that period of the history of art of Tunisia. From this perspective, I would like to study the topic by placing it within a historical and sociopolitical context. What were the ideologies, the artistic aesthetics developed to constitute modern art? In what ways was Tunisian art modern? What was the status of women artists in that period of history of art in Tunisia? Departing from a visual corpus, made up of archival images, photographs, paintings (Tunisian artists), stories and travel journals, press articles, interviews with artists who lived that period, gallery owners, families of artists, critics of art, and art historians, this project will be a hybrid medium made of videos, sounds, archives, and texts.