

# BELIA - PRESS KIT



Editor: Ahmed Al-Sa'aty مونتاج: أحمد الساعاتي DOP: Hassan Al-Zanaaty تصوير: حسن الزناتي  
Sound design: Yousra El-Hawary تصميم شريط الصوت: يسرا الهواري  
Directed by: Eman Hussein إخراج: إيمان حسين Production Manager: Mariz Kelada مدير إنتاج: ماريز قلاده

فيلم من إنتاج معت للفن المعاصر  
A MAAT for Contemporary Art Production

Main partner: [drosos \(...\)](#)

## LOG LINE

In a car repair workshop in Old Cairo,  
labor opens new possibilities of  
movement.



## SYNOPSIS

A young woman and her friends join a car repair shop as “Belia”(colloquial Egyptian for apprentices) to learn the craft from the *Ustas* (craft headmasters). They explore what this relationship creates as it merges labor with everyday life rhythms to open up a new space for movement.

## DIRECTOR'S NOTE

The concept and motivation for making this film is that I have always dreamed of being a “belia”: colloquial Arabic name that stands for an apprentice to a craft headmaster. For a whole year, I fulfilled this dream by working with U’sta Amr, the headmaster and owner of an auto-body-repair shop in Old Cairo. His movement inspired me and validated my impulse for questioning classical formats and venues of contemporary dance in the studios or the theaters. I began to discover new spaces and possibilities for learning a new logic of movement through working and observing the workers and how their bodies move with and around cars. This film is a cross-genre short film that experiments with documentary and dance that explores how dancers deal with these relationships and with the place and its machines and how we can find for our bodies a new dynamic language inspired by the workshop environment. Through the process of producing this film, I explored how to visually emphasize how dancers are affected by the sound of machines, how this reflects on their bodies’ movement, and on the sound design, which is composed entirely of the real sounds of the workshops.

## EMAN HUSSEIN | BIOGRAPHY

Eman received her BA degree in acting and directing for theatre from Helwan University in 2017. From 2013- 2014 She joined NAS independent school for street theatre arts. From 2016 till 2019, She studied at MAAT|Contemporary Dance School, (3-Year Full-Time Professional Training Program). Different Martial Arts styles are a source of inspiration for the quality of her movement, like Taijiquan, and Shaolin Kung Fu which she has through her education at MAAT|Contemporary Dance School and later on at Meshkah Martial Art School. She choreographed and directed the dance- film: “A Skewed Conversation” (2019, Egypt), a short film through which the protagonist (Eman) explores the tension in the process of appearing or becoming visible and disappearing in public space in Cairo’s streets. The film is MAAT for Contemporary Art Production and was premiered as part of the 3rd edition of MAAT|CCDC Platform. Later on the film screened in multiple international film festivals such as: Arabic film festival in France, Moving iMages Videodance Festival 2019 in Cyprus, Aegean Docs International Documentary Film Festival in Greece, Festival Lumières d’Afrique de Besançon in France.



## COLLABORATORS & PERFORMERS

Amr Taher  
Hany Atef  
Islam El-Arabi  
Mohamed Mahmoud Toto  
Eman Hussein

## FILM CREW

DOP: Hassan El Zanaty  
Color Correction: Omar Khaled  
Poster Design: Raghda Moataz  
Assistant Director: Hanin Tarek  
Editor: Ahmed Al Sa'aty  
Sound Design: Yousra El Hawary  
Production Manager and Distributor: Mariz Kelada  
Concept, Choreographer & Director: Eman Hussein

## A MAAT FOR CONTEMPORARY ART PRODUCTION



مركز القاهرة للرقص المعاصر  
CAIRO CONTEMPORARY DANCE CENTER

MAAT|CCDC is an independent space for Contemporary Dance in Egypt hosting the first full-time Contemporary Dance school in Africa and the Arab world. In addition to the 3-year full-time professional training program, MAAT|CCDC offers artistic residencies, open classes, courses, and workshops in various dance and movement disciplines. It also organizes and participates in public performances and festivals. Founded in 2012 by Egyptian choreographer, dancer and teacher Karima Mansour.

WEBSITE: [www.ccdc.dance](http://www.ccdc.dance)

FACEBOOK: [CAIROCONTEMPORARYDANCECENTER](https://www.facebook.com/CAIROCONTEMPORARYDANCECENTER)

## BELIA IN THE PRESS

"It strikes me that the nature of her work is very sensitive, a woman present in a context that is always known to be a male context, but what is very remarkable and very pleasant is that not once do we feel that it is something strange"- Noor Abuarafeh on Belia. Full Article here:

- [" Four Commentaries and Eight Artistic Works from Roznama 8" MadaMasr](#)
- ["Theater is A Must" Drama of Contemporary Moment" Al-Araby UK](#)
- ["Art Alert: MAAT/CCDC Dance Film Platform to premiere two movies in Cairo" Ahram English](#)

## AWARDS & FESTIVALS

- Belia was one of the ten winners of different awards as part of Roznama Exhibition and Competition held by Medrar for Contemporary Art in Cairo, Egypt. Eman was awarded with an artistic residency for one month in Switzerland, provided by Pro Helvetia Cairo – Swiss Arts Council.
- Belia screening in Theater is A Must Festival in Alexandria , Egypt
- Official Selection in Ramallah Contemporary Dance Festival

## TECHNICAL INFORMATION

Shooting Format: (digital - iPhone 11 )

Aspect Ratio: (16:9)

Audio Format: (Stereo)

Length: 9:51 Min.

Original Language of the film: Arabic

Available Subtitles: English, Spanish, French

## CONTACT INFORMATION

WEBSITE: <https://filmfreeway.com/Belia2021>

FACEBOOK: [HTTPS://WWW.FACEBOOK.COM/BELIA- 102282712015053](https://www.facebook.com/Belia-102282712015053) - بليّة

CONTACT: [OFFICIAL.BELIA.2021@GMAIL.COM](mailto:OFFICIAL.BELIA.2021@GMAIL.COM)

## FAQ

- How did you gain access to make the film and how long did it take you?

A good friend introduced me to *Usta Amr* over a year ago when I told him I want to become a 'belia or an' apprentice', for a whole year I went to the workshop on a weekly basis. First I was observing, then *Usta Amr* would give me small tasks like polishing hammers, handling pieces of metal as he fixes them, even just sweeping the shop. Then I began talking more about the idea of film with him and how much I am learning from his movement. Later on, MAAT|CCDC reached out to me to produce the film and we began coordinating to develop a time-line for the production. Consequently, I invited Toto and Araby, my colleagues to also join as apprentices to *Usta Hany* in the car-paint workshop. They also went there on a weekly basis for a month to also observe and learn by doing. Each week we'd gather and review what we learned and began to choreograph. Simultaneously, Mariz Kelada the production manager and I were meeting to figure out a production model that can accommodate the fluid nature of the film. It took us over six months between shooting and the long intense process of editing and sound design. The post-production phase was extremely collaborative and unconventional; Ahmend Al-Sa'aty the editor, Hanin Tarek the assistant director and myself would come up with a first cut, then we'd meet with Youssra El- Hawary the sound designer to reassess the feel of the film, which story is it telling, is it conveying the real rhythm, is it truthful to the experience, etc. Youssra would then compose the soundtrack only from the real sounds captured in the workshops and the streets, which we have extracted and indexed and categorized, then we would return to editing. In the final days of post-production we set up two work stations to simultaneously work on final edits of image and sound, it was a very exciting and an intense process.

- How did you merge contemporary dance and a craft like car-repair?

Contemporary dance is usually in this problematic space of being for a certain class and a certain taste, for me I find that we all move in such an inspirational way all the time, especially here in Cairo, the motion is constant and intense; traffic, getting on and off busses and the constant movement of bodies is what motivated me. A craft like car-repair has a rich presence in Cairo's streets, I wanted to inhabit it on its own terms, not just "represent it".

- How did your cinematic experience of dance differ from your theatrical one?

Totally, what I choreograph in the studio has to be constantly modified while filming on the streets. The ambiance, the sounds, even the ground itself requires us to change and move with it differently, unlike the pristine space of a theater. Moreover, we were moving with *Usta Amr's* whose movement was the primary inspiration and guide in finding an unconventional base for dance and movement.

# FROM THE MAKING OF BELIA

