CENTRO

CULTURAL

LA MONEDA

20 AÑOS VIVIR LA CULTURA

YOUR GHOSTS ARE MINE

TUS FANTASMAS SON MÍOS



SELF-GUIDED WORKSHEET

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The Ghosts of the Image

This worksheet invites you to explore the exhibition ***Your Ghosts Are Mine: Expanded Cinemas, Amplified Voices***, produced by **Qatar Museums**, co-organised by **Mathaf: Arab Museum of Modern Art and the future Art Mill Museum**, in collaboration with **Doha Film Institute**, and presented for the first time in Latin America as part of **Years of Culture** legacy programming following the successful 2025 partnership between Qatar and Chile.

The exhibition brings together works by visual artists and filmmakers from the Arab world, Africa, and South Asia whose perspectives engage with displacement, political transformation, collective memory, and diverse forms of belonging.

This worksheet encourages you to experience the exhibition with curiosity and openness—to pause before the images, listen to the voices they contain, and allow questions to emerge. Through film and video art, these works introduce us to realities that may at first seem distant, yet they also speak to experiences that are deeply familiar: our attachment to places, the traces left by those who are no longer with us, the boundaries we cross, the futures we imagine, and the communities we create.

There isn't one unique way to experience this exhibition. Feel free to move through it at your own pace, revisit a work, linger on a particular image, or share your thoughts with others. As you encounter these stories, you may also find yourself meeting some ghosts of your own.

For your information, the exhibition contains images that may affect viewers' sensitivities.

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What Is Years of Culture?

Years of Culture is Qatar’s flagship cultural diplomacy initiative, chaired by Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani. Since 2012, it has built partnerships between Qatar and countries around the world through cultural, educational, creative and community exchange.

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Getting to Know Qatar

Qatar is located in southwestern Asia, on the shores of the Arabian Gulf. Its capital is Doha, and over the past several decades the country has experienced remarkable economic growth, driven primarily by its natural gas and oil reserves.

Human presence in this territory dates back thousands of years. Its landscape is defined by vast sand deserts, rocky terrain, extremely hot summers, and scarce winter rainfall.

In recent decades, Qatar has also promoted collaborative initiatives with countries around the world, creating opportunities for cultural, artistic, and educational exchange that encourage shared learning and foster lasting relationships among diverse communities.

What do you know about Qatar?

What images, stories, or ideas do you associate with this country?

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The Ghosts Guide Us

What Is a Ghost?

A ghost is the shape memory takes when it refuses to disappear. It has no physical body, yet it carries weight. It does not always speak with its own voice: it may appear in the words we repeat, in the places we revisit, or in the gestures we inherit without fully knowing where they came from.

We engage with ghosts every day, even though we rarely call them by that name.

They are present in the chair no one sits in anymore, yet we still walk around it carefully; in a familiar scent that suddenly drifts through an ordinary street; in a song that opens a doorway to the past; and in the decisions we make in response to someone who is no longer here.

Ghosts also inhabit our cities, where buildings preserve traces of the lives that once passed through them, and our institutions, where old ways of doing things, former companions, memories, and dreams continue to endure.

Ghosts do not always seek to frighten us. More often, they are simply waiting to be heard.

How can we relate this idea to an exhibition of audiovisual works?

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Ghosts can be understood as visual and sonic traces of something that is no longer fully present yet continues to inhabit our memory.

Photography, cinema, and the visual arts allow these presences and absences to reappear before us. Through them, we can reflect on identity, loss, continuity, and many ways in which we construct our memories.

The ghosts that accompany us throughout this exhibition are not necessarily supernatural beings. They are images, voices, places, affections, and memories that persist—presences and absences that invite us to connect with a profound and shared dimension of human experience.

Shall We Begin?

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Traces of the Desert

In this exhibition, the desert is one of the central protagonists. Yet the films do not present it only as a landscape defined by desolation or drought. Many of the places represented reflect communities that have learned to inhabit, transform, and thrive within an ecosystem historically described as hostile.

Across these landscapes, contemporary cities coexist with archaeological remains and with the traces of the many communities that have crossed the desert throughout history.

These vast distances of sand emerge as places of memory, encounter, and possibility. They also remind us of the fragility of ecosystems and of the challenges suggested by an uncertain climatic future.



© Still from *Deserts*, Faouzi Bensaïdi, 2023. Doha Film Institute Film Library.

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The film *Deserts* (2023), by Moroccan filmmaker Faouzi Bensaïdi, offers a sweeping portrait of the desert and its unique relationship with those who inhabit it. Two characters journey through the overwhelming landscape of the Sahara, traveling between remote villages and revealing the living conditions, resilience, and hardships of communities whose lives are deeply intertwined with the desert environment.

Can affection and a sense of belonging become ghosts of the desert?

What kinds of relationships can emerge between people and the places they inhabit?

What place in your own life still feels like home, even when you are far away from it?

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Through the Walls

What stories are carried by buildings whose walls are on the verge of collapse?

What ghosts have passed through their walls?

Ruins are not simply symbols of destruction. They also reveal the passage of time and the gradual erosion of materials. They are fragments of a shared heritage—places we dialogue with, and which therefore deserve to be understood and cared for.

Columns, stones, and sand have preserved some of humanity’s oldest traces. They have also witnessed encounters and conflicts between communities, along with their migrations, transformations, and histories.

In this way, ruins speak to us on many levels: they tell stories of what has been physically destroyed and of the possibility of beginning again, while also preserving traditions, lived experiences, and ways of inhabiting the world that continue to endure.

In *Al Araba Al Madfuna III*, artist Wael Shawky transports us to the Egyptian village that gives the film its title. Here, folklore, history, and myth converge in a landscape defined by its proximity to important archaeological remains.

The protagonists are children performing the roles of adults. The film is also shot in inverted colors, like a photographic negative, transforming the archaeological landscape and turning the pharaonic temple into an uncanny, ghostly space.

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What stories might the abandoned or unfinished buildings, in your city, tell?

What remains when a place begins to disappear?

© Still from *Al Araba Al Madfuna Part III*, Wael Shawky, 2016.
Collection of Mathaf: Arab Museum of Modern Art, Qatar.

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Blurred Horizons

The ghosts move across every kind of border—territorial, political, cultural, and personal.

Some borders are visible, marked by walls, gates, or signs. Others are invisible, yet they shape our daily lives just as powerfully, determining who is allowed to enter a place, who can move freely, and who has the right to speak and be heard.

The works brought together in this exhibition capture many of these experiences, allowing stories that originate in private, distant, or otherwise inaccessible spaces to materialize before us and acquire new meanings.

In this section, the artists invite us to recognize the borders that exist both in the world around us and within our own lives.

Can you think of places where access is determined by invisible or visible boundaries?

What other kinds of borders do you encounter in your everyday life?

Are there limits we cannot see but nevertheless feel?

What might happen if those boundaries disappeared?

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Projected Futures

Throughout history, cinema and audiovisual media have given form to the dreams, fears, and aspirations of different societies.

But what if many of those imagined futures were not so distant from our own reality?

One example can be found in Doha, Qatar’s capital and the country’s economic, cultural, and political center. The city is distinguished by its contemporary architecture, its use of new technologies in urban development, and the construction of monumental buildings and skyscrapers.

Yet these images of modernization also encourage us to ask new questions.

Do all the countries of the Arabian Gulf relate to this idea of the future in the same way?

What environmental and territorial consequences might these processes of growth bring about?

Who builds these cities, and who can inhabit them?

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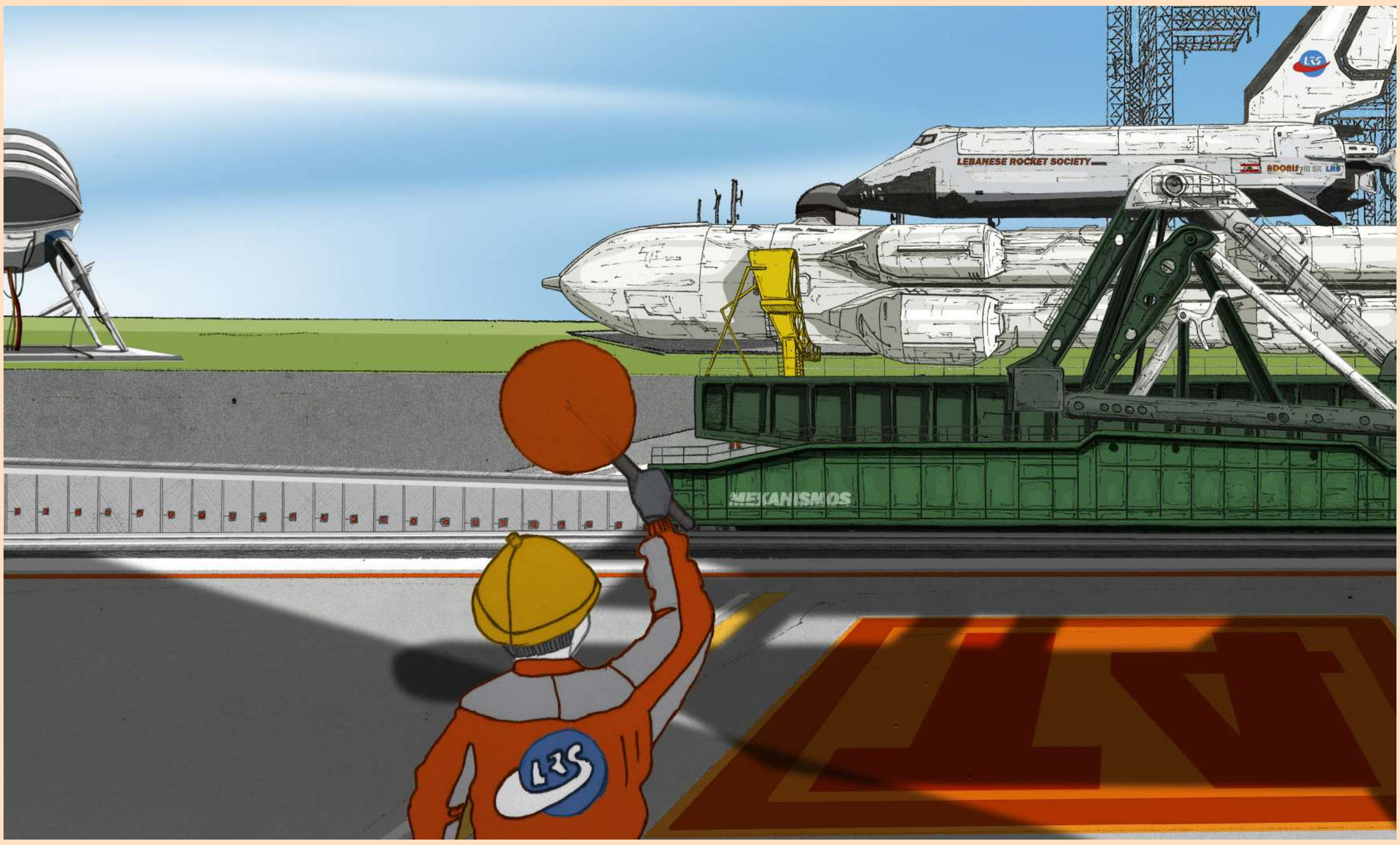
Beyond urban and technological development, many twentieth-century utopian visions were also linked to the exploration of outer space.

For decades, space was imagined as an unknown territory, seemingly untouched by borders or human intervention. The Space Race transformed the cosmos into a place upon which societies projected ideas of progress, power, discovery, and the future.

Qatari-American artist Sophia Al-Maria explores the relationship between wealth, fossil fuels, and environmental devastation. In her work T*he Future Was Desert*, these conditions lead us toward a dreamlike, post-apocalyptic future.

Meanwhile, Lebanese filmmakers Joana Hadjithomas and Khalil Joreige revisit, in *The Lebanese Rocket Society*, the nearly forgotten story of Cedar 4, a rocket developed by students and academics at Haigazian University in Beirut and launched during the 1960s at the height of the Space Race.

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What do you think of these two visions of the future?

Do they feel closer to a utopia, a warning, or our present reality?

Who has the right to imagine the future?

What is your own vision of the future?

© Still from *The Lebanese Rocket Society* (2012), directed by Joana Hadjithomas and Khalil Joreige. Doha Film Institute Film Library.

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The Dual Nature of Fire

One of the most transformative achievements in human history has been the mastery of fire.

With this discovery, food could be prepared in new ways; the night was no longer entirely dark, and countless every day, communal, and spiritual practices began to develop around its presence.

Fire brings people together and transforms. It provides warmth and protection, yet it can also spread and destroy.

It is movement and reaction. It is an energy that generates both heat and light. There are also inner fires that emerge when change becomes necessary and inevitable: the fire of an idea, a conviction, an uprising, a desire, or a passion.

In this section, you will encounter *The Dam*, a film by Lebanese filmmaker Ali Cherri. Set in Sudan, near the massive Merowe Dam, the story follows Maher, a seasonal worker from Darfur employed at a traditional brick factory nourished by the waters of the Nile. Each afternoon, he secretly ventures into the desert to build a mysterious mud structure. As his earthen tower gradually takes shape, revolution spreads around him and protests against Omar al-Bashir's regime continue to grow. As the Sudanese people rise to demand their freedom, Maher's creation slowly begins to take on a life of its own.

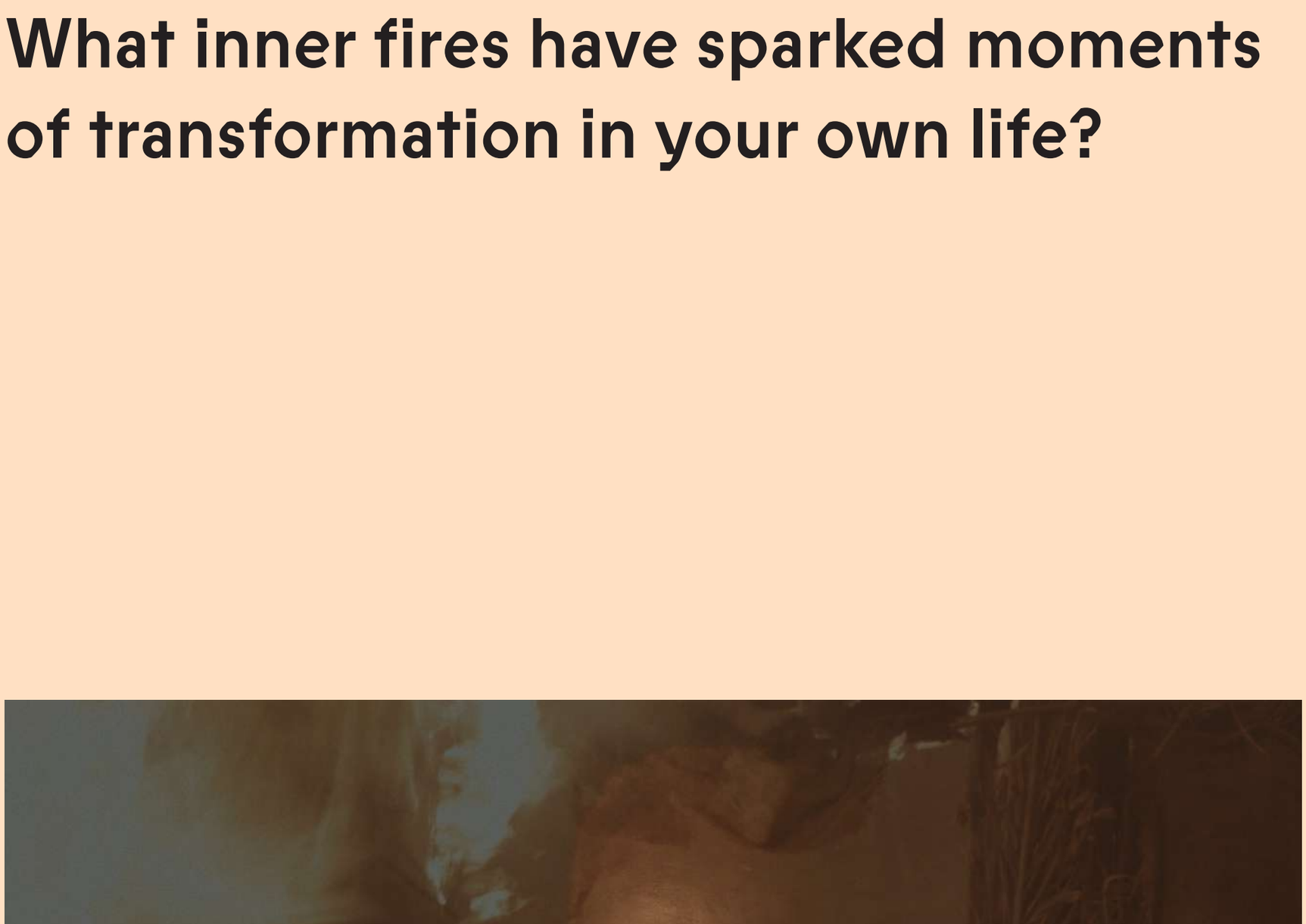
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Here, the dam functions not only as the setting of the story but also as a symbol of the impact that large-scale modernization projects have on the land. At the same time, Maher's construction becomes a metaphor for creation, memory, and resistance in the face of these transformations.

What stories have you heard around a campfire?

When has fire brought a community together?

What inner fires have sparked moments of transformation in your own life?



© Still from *The Dam*, Ali Cherri, 2022. Doha Film Institute Film Library.

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Continuing the Journey

The images in this exhibition do not disappear when the screen goes dark.

Some remain with us as a light, a voice, a landscape, or a question that continues to resonate beyond the gallery. Others return much later, when we recognize a similar story within our own surroundings or realize that what once seemed distant also speaks to us.

We invite you to continue exploring the exhibition, discovering each of its films and video artworks, and observing how memories, affections, borders, and imagined futures move from one work to another.

Feel free to pause, retrace your steps, change the order of your visit, or share your thoughts with others about what you have seen and experienced. You do not need to understand everything at once. Sometimes an image needs time before it reveals the stories it holds.

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Before you leave, we invite you to reflect on a few final questions:

Which image has stayed with you after this journey?

Which story felt closest to you, even though it came from a distant place?

Which ghost did you recognize within the works?

What questions would you like to continue exploring?

Perhaps the ghosts within these images are not here to provide answers, but rather to remind us that memory is always in motion, that places are constantly in dialogue with one another, and that even across great distances we are able to recognize ourselves in the stories of others.

The exhibition continues in every gaze that lingers, in every conversation that begins, and in every question we choose to carry with us.

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