



History Projected  
Archaeologies of Movement

Ghosts

In collaboration with Ethnofest —  
Athens Ethnographic Film Festival



## Directors' Biographies

### Jocelyne Saab

Filmmaker and photographer Jocelyne Saab (1948-2019) was born and raised in Beirut. After completing her studies in economic sciences at the Sorbonne in Paris, Saab worked on a music programme on the national Lebanese radio station before being invited by poet and artist Etel Adnan to work as a journalist. In 1973, she became a war reporter in the Middle East, and in 1975, she directed her first feature-length documentary, *Lebanon in Turmoil*. She made more than 50 feature-length and short films, as well as multimedia installations, that were exhibited extensively at festivals and museums around the world, including Cannes Directors' Fortnight, Cairo Film Festival, National Museum of Singapore, Sundance Film Festival, Art Fair Dubai, and DocLisboa. She is the recipient of many awards and honors, including an Arab Critics Prize, a jury prize from International Kurzfilmtage Oberhausen, and a Province of Milan Award from Milan Film Festival. In 1992, Saab began a multiyear commitment to reconstitute the Lebanese Cinematheque, eventually organizing a cycle of screenings entitled "Beirut, a Thousand and One Images" at Institut du Monde Arabe (1993), presenting more than 200 films. She was decorated with a Chevalier de L'ordre des Arts et des Lettres (1995) from the French Republic for this immense archival achievement. In 2013, she founded the International Cultural Resistance Film Festival in Lebanon, of which she was artistic director, and taught at the Institute of Cinematographic and Audiovisual Studies in Beirut. Association Jocelyne Saab was founded in 2019 to restore and promote the artist's work.

### Gabrielle Brady

Gabrielle Brady is an Australian filmmaker. She makes documentary and hybrid films. She studied filmmaking at the International Film School of Cuba (EICTV), where she lived and made films for three years. She has lived nomadically for years, traveling between Cuba, Mongolia, Indonesia, the central Australian desert, and Europe. Her award-winning debut *Island of the Hungry Ghosts* (2018) screened at over 80 international film festivals and had a theatrical release in the US, UK, Germany, and Australia. The film has won over 30 international awards including; Best Documentary at the Tribeca Film Festival, Byens-Chagoll Award at Visions du Reel, Human Rights Award at IDFA, Grand Jury prize at the Mumbai Film Festival and Best Documentary Film Adelaide Film Festival, and was nominated for an Independent Spirit Award.

## The Films

### Le Bateau de l'exil [The Ship of Exile]

The dock of a ship on the waters of the largest closed sea becomes a halt of peace for the wandering Palestinian leader in his quest for individual and collective liberation. After living clandestinely in Beirut, the head of the Palestine Liberation Organization (PLO), Yasser Arafat, was pressured to leave Lebanon with members of the group aboard the Greek vessel *Atlantis* – chartered by the Greek Ministry of Merchant Marines, flying both Greek and UN flags – for a new exile in Tunis, on the other end of the Mediterranean. He talks about his destiny, his journey, and the future of the PLO. Saab was the only journalist with a camera admitted to accompany him on the boat.

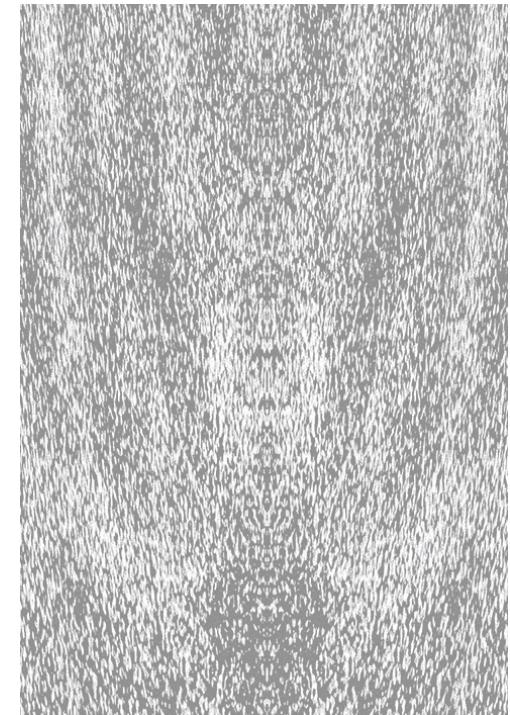
### Island of the Hungry Ghosts

On Christmas Island, an external territory of Australia in the Indian Ocean, there are crabs, refugees, and ghosts that crave the same thing: a place to belong to. Each year, crabs migrate in their millions from the dense jungle to the sea, aided by volunteers and following their natural reproductive cycle. Thousands of migrants are stranded in the middle of the same jungle, indefinitely held in a high-security detention center; their only connection to the outside world is a trauma counsellor. As for the ghosts, they seem to haunt this insular, secluded environment or transform into different shapes to escape. A cinematic monument of unparalleled beauty and extreme cruelty, this multi-awarded poetic documentary oscillates between opposing poles, until it sees the invisible forces of nature and power.

## History Projected Archaeologies of Movement

Film screenings program  
unfolding over the course of 2025  
in collaboration with Ethnofest

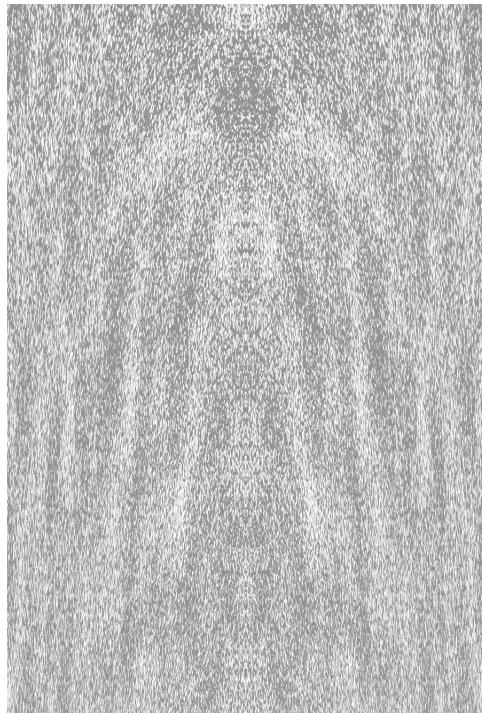
Episode 1: Ghosts  
Wednesday, May 28, 2025



Goethe-Institut Athen  
Omirou 14–16, 10672 Athens

Film screenings program  
in collaboration with Ethnofest  
Program curated by Geli Mademli

How does the art of the moving image capture the different aspects of contemporary global mobility – and immobility alike? Which paths do documentary filmmakers follow in space and time to record micro-stories and grand narratives? How many borders does a camera transverse as it explores dystopias or dreams of utopias? The second installment of the *History Projected* series of screenings brings together different definitions of the “archaeology of movement”: from refugee flows and the many different versions of forced displacement to violent confinement, hypertourism, and modern nomadism, the films in the program trace both the geopolitical and emotional implications of each journey, in the common past, present, and future of our planet.



**20:30**

***Le Bateau de l'exil*  
[The Ship of Exile]**

**Jocelyn Saab**  
Lebanon-France  
1982, 12'

**20:45**

***Island of the Hungry Ghosts***  
**Gabrielle Brady**  
UK-Australia-Germany  
2018, 98'

According to Newton's First Law of Motion, an object at rest remains at rest, and an object in motion remains in motion at constant speed and in a straight line unless acted on by an unbalanced force. The films of the program challenge this principle of inertia as they travel from the Middle East to Australia, the antipodes of this Earth, to reveal how immobility can coexist with intense movement, and therefore action.