

Forum Trans Studien

Programme und Fellows
Programs and Fellows
2015/2016

Forum
Transregionale
Studien

Programme und Fellows 2015/2016
Programs and Fellows 2015/2016

Forum Transregionale Studien 4**Berlin-Brandenburg Ukraine Initiative 12**

Fellows 2015/16

Andrii Portnov 14

Nataliya Gumenyuk 15

Irmgard-Coninx-Preis Fellowship für Transregionale Studien / Irmgard Coninx Prize Fellowship For Transregional Studies 16

Fellow 2015/16

Saima Akhtar 17

**ART HISTORIES AND AESTHETIC PRACTICES. 18
Kunstgeschichte und Ästhetische Praktiken**

Fellows 2015/16

Ahmed Adam 21

Rakhee Balaram 22

Federico Buccellati 23

Annalisa Butticci 24

Peyvand Firouzeh 25

Atreyee Gupta 26

Gül Kale 27

Subhashini Kaligotla 28

Banu Karaca 29

Dipti Khera 30

EUROPA IM NAHEN OSTEN - DER NAHE OSTEN IN EUROPA / 31
EUROPE IN THE MIDDLE EAST—THE MIDDLE EAST
IN EUROPE (EUME)

Fellows 2015/16

- Nadine Abdalla 36
 Refqa Abu-Remaileh 37
 Saleem Al-Bahloly 38
 Nahrain Al-Mousawi 39
 Ela Gezen 40
 May Hawas 41
 Abdulrahman Helli 42
 Elizabeth Holt 43
 Margaret Litvin 44
 Mayssun Succarie 45
 Erol Ülker 46
 Maaïke Voorhoeve 47
 Max Weiss 48
 Deniz Yonucu 49
 Mahnaz Zahirinejad 50

ZUKUNFTSPHILOLOGIE: Revisiting the Canons of 51
Textual Scholarship

Das Forum Transregionale Studien: Programme und Fellows

Das Forum Transregionale Studien in Berlin ist eine Forschungsorganisation zur inhaltlichen Internationalisierung der Geistes- und Sozialwissenschaften. Es eröffnet Freiräume für die Zusammenarbeit von Wissenschaftlerinnen und Wissenschaftlern mit unterschiedlichen regionalen und disziplinären Perspektiven und bietet ihnen die Möglichkeit, transregional angelegte Forschungs-ideen und -vorhaben zu erproben und zu entwickeln. Seit seiner Gründung im Jahr 2009 ist das Forum dem Prinzip des »Forschen mit, statt Forschen über« verpflichtet und beruft Wissenschaftlerinnen und Wissenschaftler aus aller Welt als Fellows.

Das Forum trägt mit seiner Arbeit zu einer Neubestimmung der Sozial- und Geisteswissenschaften unter den Bedingungen der Globalisierung bei. Seine Projekte und Initiativen reagieren auf die weltweiten Verflechtungen und die gestiegene Mobilität von Menschen und Ideen, aber auch auf die wachsende Bedeutung regionenspezifischen Wissens für eine Re-Orientierung in der Welt sowie die Pluralisierung etablierter Kanons und Curricula.

In Kooperation mit Universitäten und Forschungseinrichtungen führt es Forschungsinitiativen und -programme durch, die neue Fragestellungen aus der Perspektive unterschiedlicher Weltregionen vergleichend und in deren gegenseitiger Verknüpfung bearbeiten. Es bietet neue Impulse für Forschung und Lehre in den Disziplinen und Regionalwissenschaften.

Forschungsprogramme

Mit seinen Forschungsprogrammen setzt und unterstützt das Forum längerfristige inhaltliche Schwerpunkte. Die Programme am Forum bilden internationale, kollegartige Forschergruppen und arbeiten eng mit Universitäten, außeruniversitären Forschungseinrichtungen und Museen zusammen.

ART HISTORIES AND AESTHETIC PRACTICES. Kunstgeschichte und Ästhetische Praktiken diskutiert die Perspektiven und Konturen einer pluralen Geschichte der Kunst und künstlerischer Praktiken. Der Begriff der »ästhetischen Praktiken« soll erlauben, Artefakte in ihren sozialen und kulturellen Kontexten und Dynamiken zu verstehen und sie, ausgehend von ihren Biographien, ihrer Überarbeitung, Ausstellung, Inszenierung oder Zerstörung, zu untersuchen.

Aus unterschiedlichen disziplinären Perspektiven (Islamwissenschaft, Philologie, Geschichte, Literaturwissenschaft, Politologie) erforscht **EUROPA IM NAHEN OSTEN - DER NAHE OSTEN IN EUROPA (EUME)** die vielfältigen Rezeptions- und Übersetzungsprozesse, gemeinsame historische Vermächtnisse sowie die Mobilität von Personen und Ideen zwischen Europa und dem Nahen Osten.

RECHTSKULTUREN setzt Impulse für eine Erweiterung der deutschen Rechtswissenschaft um transregionale Perspektiven. Nach dreijähriger Arbeit befindet sich RECHTSKULTUREN derzeit in einer Phase der Umstrukturierung und Neuausrichtung. Ziel der Neuausrichtung wird ein stärkerer Fokus auf den Globalen Süden in Recht und Rechtsdiskurs sein. »Law and Development«, »Critical/Third World Approaches to International Law« oder internationale politische Ökonomie bezeichnen Ansätze und Themenfelder, die den globalen Diskurs längst mit prägen und den deutschen stark erweitern würden. Rechtskulturen soll eine Plattform zum Austausch über und Vernetzung von Forschungen in diesem Bereich bieten.

ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship will zu einer Neubewertung des Kanons textbezogener Wissenschaft beitragen und bisher marginalisierte präkoloniale Philologien und Wissenschaft aus Asien, Afrika, dem Nahen Osten und Europa neu in den Blick nehmen. 2015/2016 steht das Publikationsprojekt der Zeitschrift *Philological Encounters* im Zentrum der Aktivitäten des Programms.

Die als Fellows eingeladenen Wissenschaftlerinnen und Wissenschaftler bleiben in der Regel für ein akademisches Jahr - von Oktober 2015 bis Juli 2016 - am Forum und arbeiten im Rahmen der Programme an ihren eigenen Forschungsprojekten sowie an gemeinsamen Fragestellungen. Sie wirken bei der Entwicklung und Konzeption von Initiativen und wissenschaftlichen Veranstaltungen mit.

Veranstaltungen und Initiativen

Die Veranstaltungen und Initiativen des Forum Transregionale Studien erproben und testen neue Ideen und Projekte und tragen zu innerwissenschaftlichen Diskussionen und zum Transfer wissenschaftlicher Erkenntnisprozesse in andere Öffentlichkeiten bei. Die Veranstaltungen und Initiativen sollen zu einer nachhaltigen Etablierung transregionaler Lehr- und Forschungsansätze beitragen, indem etwa Anregungen zur Weiterentwicklung von Curricula oder Bezüge zu aktuellen gesellschaftspolitischen Fragen aufgegriffen und vermittelt werden.

Zu den Veranstaltungen zählen neben den Jahrestagungen, Seminarveranstaltungen, explorative Workshops sowie Sommer- und Winterakademien. Die diesjährige Jahrestagung »Global Modernisms. Contiguities, Infrastructures and Aesthetic Practices« findet vom 5.-7. November 2015 im Haus der Kulturen der Welt statt. Sie thematisiert globale Modernismen im Zeitraum von 1905-1965. Der Anthropologe Arjun Appadurai (New School New York) wird den Abendvortrag halten. Dieses Themenfeld wird in einer Sommerakademie 2016 in São Paulo weitergeführt werden.

Mit der Winterakademie »Beyond History and Identity: New Perspectives on Aesthetics, Politics and Society in Eastern Europe« (2.- 14. Dezember 2015 in Berlin) startet das Forum seine neue »Berlin-Brandenburg Ukraine Initiative«, die von Wissenschaftlerinnen und Wissenschaftlern aus Osteuropa und Deutschland konzipiert wurde.

Die Initiative zielt darauf ab, zu einer neuen Qualität der Ukraine- und Osteuropa-Forschung sowie zu einem öffentlichen Diskurs jenseits von nationalen, imperialen oder regionalen »Containern« beizutragen.

Auch für 2015/2016 hat das Forum zusammen mit der gemeinnützigen Irmgard Coninx Stiftung das Irmgard-Coninx-Preis-Fellowship für Transregionale Studien ausgeschrieben. Der Preis wird für ein Forschungsprojekt ausgelobt, das in exemplarischer Weise disziplinäres und regionalspezifisches Wissen verbindet. Die Preisträgerinnen und Preisträger werden als Fellows in die Aktivitäten des Forums eingebunden.

Kommunikation und Publikationen

Das Forum bietet verschiedene Kommunikations- und Publikationsformate in gedruckter und digitaler Form. Dazu gehört beispielsweise die Reihe »Essays des Forum Transregionale Studien«, in der unsere Fellows Ergebnisse aus laufenden Forschungsprojekten online veröffentlichen können. Außerdem werden wir ab Herbst 2015 ausgewählte Vorträge in deutscher Sprache in der Reihe »Fröhliche Wissenschaft« (Matthes & Seitz) veröffentlichen. Die Reihe beginnt mit Neil MacGregors Thesen zu »Globalen Sammlungen für globalisierte Städte« und wird mit Sheldon Pollocks »Philologie und Freiheit« im Januar 2016 fortgesetzt.

Mehrere wissenschaftliche Blogs begleiten die Arbeit des Forums. Das wissenschaftliche Blog »TRAFO - Beiträge zur transregionalen Forschung« bietet als mehrsprachige Diskussions- und Informationsplattform Interviews, Beiträge aus der Forschung der Fellows, Konferenzberichte und aktuelle Informationen. Das Blog »Transregional Academies« dokumentiert unsere Winter- und Sommerakademien. Darüber hinaus ist das Forum in den sozialen Medien aktiv. Es gibt auch die Möglichkeit, sich über die Homepage für den Newsletter anzumelden.

academies.hypotheses.org

trafo.hypotheses.org

facebook.com/forumtransregionalestudien

twitter.com/transregionalis

Leitung, Kooperation und Förderung

Der Vorstand des Forums besteht aus der Lateinamerika-Wissenschaftlerin Marianne Braig, dem Globalhistoriker Sebastian Conrad (beide Freie Universität Berlin), dem Afrika-Historiker Andreas Eckert (Humboldt-Universität zu Berlin), der Sinologin Barbara Mittler (Ruprecht-Karls-Universität Heidelberg) sowie der Arabistin Friederike Pannewick (Philipps-Universität Marburg). In wissenschaftlichen Angelegenheiten, insbesondere bei der Entscheidung über neue Programme und der Berufung von Fellows, berät sich der Vorstand mit einem international zusammengesetzten Wissenschaftlichen Beirat.

Das Forum wurde vor fünf Jahren, im Oktober 2009, in Form eines eigetragenen Vereins im Amtssitz der Stiftung Preußischer Kulturbesitz gegründet. Mitglieder des Forums sind Universitäten und außeruniversitäre Forschungseinrichtungen aus dem gesamten Bundesgebiet. Hermann Parzinger, Präsident der Stiftung Preußischer Kulturbesitz, ist Vorsitzender der Mitgliederversammlung. Die Geschäftsstelle wird von Georges Khalil, dem Wissenschaftlichen Koordinator des Forums, geleitet.

Im Bereich der Internationalisierung, der Initiativen und der Wissenschaftskommunikation kooperiert das Forum mit der Max Weber Stiftung - Deutsche Geisteswissenschaftliche Institute im Ausland. Seit April 2013 unterstützt das Bundesministerium für Bildung und Forschung (BMBF) diese Kooperation und das Programm ART HISTORIES AND AESTHETIC PRACTICES im Rahmen der Projektförderung. Die Geschäftsstelle des Forums wird von der Senatsverwaltung für Wirtschaft, Technologie und Forschung gefördert. 2015/2016 wird EUME von der Fritz Thyssen Stiftung und einer weiteren privaten Stiftung gefördert. Einige seiner Fellowships werden durch die Alexander von Humboldt-Stiftung finanziert. Das Irmgard-Coninx-Preis-Fellowship wird von der Irmgard Coninx Stiftung gefördert. Die Berlin-Brandenburg Ukraine Initiative wird teilweise durch die Marga und Kurt Möllgaard-Stiftung unterstützt. ZUNKUNFTSPHILOLOGIE kollaboriert eng mit der Freien Universität Berlin; RECHTSKULTUREN mit der Humboldt-Universität zu Berlin. In Fragen der allgemeinen Verwaltung arbeitet das Forum eng mit dem Wissenschaftskolleg zu Berlin zusammen.

Ausführliche Informationen über das Forum und seine Programme finden Sie unter www.forum-transregionale-studien.de

The Forum Transregionale Studien: Programs and Fellows

The Forum Transregionale Studien is a research organization that promotes the internationalization of research in the humanities and social sciences. The Forum provides scope for collaboration among researchers with different regional and disciplinary perspectives. It offers the possibility to test and develop research ideas and plans. Since its founding in 2009, the Forum has devoted itself to the principle of “research with, rather than research on” and appoints researchers from all over the world as Fellows.

The Forum contributes with its work to a redefinition of the humanities and social sciences under the conditions of globalization. It thereby responds not only to the intensification of worldwide interconnection and the increased mobility of people and ideas, but also to the growing importance of area-based knowledge for a re-orientation in the world, the opening up of canons, and the diversification of curricula.

In cooperation with universities and research institutions, the Forum carries out transregional initiatives and research programs that examine new questions from different regional perspectives and that offer new impulses on research and teaching in the disciplines and area studies.

Research Programs

With its programs, the Forum develops and supports long-lasting research themes. The programs at the Forum closely collaborate with universities, non-university research institutions, and museums to stimulate researchers to create productive interdisciplinary working groups.

ART HISTORIES AND AESTHETIC PRACTICES. *Kunstgeschichte und Ästhetische Praktiken* discusses the potential and contours of a plural or global art history. The concept of “aesthetic practices” invites researchers to study artifacts as actors or participants in specific social and cultural dynamics and to analyze them with respect to their biographies, display, storage, suppression, or reworking.

EUROPE IN THE MIDDLE EAST—THE MIDDLE EAST IN EUROPE (EUME) seeks to rethink key concepts and premises that link and divide Europe and the Middle East. Within the framework of research fields in the disciplines of Literature, Political Sciences, Philosophy, Urban and Islamic Studies, and Philology-cum-Late Antiquity, the program attempts to recollect the legacies of Europe in the Middle East and of the Middle East in Europe in an inclusive way that aims to do justice to their entanglements.

RECHTSKULTUREN seeks to give impulses for an extension of German Legal Studies from a transregional perspective. After three years of work, RECHTSKULTUREN currently finds itself in a phase of restructuring and reorientation. The aim is to develop a stronger focus on law and legal discourse on the Global South. “Law and Development”, “Critical/Third World Approaches to International Law”, and international political economy are the fields and approaches that have long characterized the global discourse and that would substantially extend the German one. RECHTSKULTUREN will become a platform for exchange and connection of research in this field.

ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship supports research in marginalized and undocumented textual practices and literary cultures with the aim of integrating texts and scholarly traditions from Asia, Africa, and the Middle East, as well as from Europe itself, by way of a critical recuperation of philology. In 2015/2016, the publication project of the journal *Philological Encounters* will be at the center of its activities.

The Fellows generally are invited for one academic year—currently from October 2015 to July 2016—to work on their own research projects at the Forum. They are integrated in universities and research institutions in accordance with their area of specialization. The Fellows are engaged in the activities and initiatives of the Forum.

Events and Initiatives

The Forum Transregionale Studien organizes initiatives and events that address important questions from a transregional perspective. The aim of its initiatives and events is to explore and test new ideas and projects and to contribute both to academic debates and to the transfer of scholarly knowledge to a broader public. The events and initiatives are intended to sustainably establish transregional approaches in teaching and research, for instance by giving impulses to the further development of curricula or by addressing current social-political questions.

Among the events are an annual conference series, seminars, explorative workshops, and summer and winter academies. This year’s conference “Global Modernisms: Contiguities Infrastructures and Aesthetic Practices” will be held at the Haus der Kulturen der Welt from 5 to 7 November 2015. It will address Global Modernism in the period 1905-1965. The anthropologist Arjun Appadurai (New School New York) will hold the keynote speech.

The theme of Global Modernisms will be continued at a summer academy in São Paulo in September 2016.

With the Winter Academy “Beyond History and Identity: New Perspectives on Aesthetics, Politics and Society in Eastern Europe” (2-14 December 2015 in Berlin), the Forum supports and inaugurates its new “Berlin-Brandenburg Ukraine Initiative”, which was conceptualized by scholars from Eastern Europe and German colleagues. The aim of this initiative is to contribute to a new quality of research and public debate beyond national, imperial, and regional containers.

The Forum and the Irmgard Coninx Foundation will award the Irmgard Coninx Prize for Transregional Studies again this year for a research project that relates disciplinary and area-based knowledge in an exemplary way. The winner will be one of the Forum’s Fellows and will participate in its scholarly activities.

Communication and Publications

The Forum offers both printed and digital communication and publication formats, such as the series “Essays of the Forum Transregionale Studien”, in which our Fellows can publish their latest research results online. Moreover, we will publish selected lectures in German in the series “Fröhliche Wissenschaft” (Matthes & Seitz), beginning in autumn 2015 with Neil MacGregor’s argument for “Global Collections for Global Cities”, to be followed by Sheldon Pollock’s “Philology and Freedom” in January 2016.

Several research blogs accompany the Forum’s work. The research blog “TRAFO—Blog for Transregional Research”, a multilingual platform for discussion and information, offers interviews, the Fellows’ research results, conference reports, and the latest news. The blog “Transregional Academies” has been documenting our winter and summer academies. Moreover, the Forum is active in social media and it is possible to subscribe to our newsletter on our homepage.

academies.hypotheses.org
trafo.hypotheses.org
facebook.com/forumtransregionalestudien
twitter.com/transregionalis

Direction, Cooperation, and Funding

The Forum's Board of Directors consists of Marianne Braig, Professor of Political Science; Sebastian Conrad, Professor of Global History (both Freie Universität Berlin); Andreas Eckert, Professor of African Studies (Humboldt-Universität zu Berlin); Barbara Mittler, Professor of Sinology (Universität Heidelberg); and Friederike Pannewick, Professor of Arabic Studies (Philipps-Universität Marburg). An international Academic Advisory Board advises the Board of Directors on all academic issues concerning the Forum, particularly on decisions on new programs and the appointment of Fellows.

The Forum was founded as an association in fall 2009 in the office of the President of the Prussian Cultural Heritage Foundation. Members of the Forum are universities and non-university research institutions all over Germany. Hermann Parzinger, President of the Prussian Cultural Heritage Foundation, is the Chairman of the members' assembly. Georges Khalil, Academic Coordinator of the Forum, heads the central office.

In the fields of internationalization, initiatives and academic communication the Forum cooperates with the Max Weber Stiftung - Deutsche Geisteswissenschaftliche Institute im Ausland. Since April 2013, the Federal Ministry of Education and Research has supported this cooperation and the Forum's research program ART HISTORIES AND AESTHETIC PRACTICES. The central office is supported by the Berlin Senate Administration for Economy, Technology, and Research. In 2015/16, EUME is funded by the Fritz Thyssen Foundation and another private foundation. Some of its fellowships are financed via the Alexander von Humboldt-Stiftung. The Irmgard Coninx Prize Fellowship is financed by the Irmgard Coninx Foundation. The Berlin-Brandenburg Ukraine Initiative is partially funded by the Marga und Kurt Möllgaard-Stiftung. ZUKUNFTSPHILOLOGIE is closely associated with the Freie Universität Berlin, RECHTSKULTUREN with the Humboldt-Universität zu Berlin. With respect to general administration, the Forum collaborates closely with the Wissenschaftskolleg zu Berlin.

You will find further information about the Forum and its programs at www.forum-transregionale-studien.de

Berlin-Brandenburg Ukraine Initiative

Die Berlin-Brandenburg Ukraine Initiative wird von dem Historiker Andrii Portnov, long-term Fellow am Forum Transregionale Studien, geleitet. Die Initiative versucht, zu einem besseren Verständnis der Situation in der Ukraine und ihrer benachbarten Staaten beizutragen. Die zentrale Idee ist es, Ansichten und Analysen aus Osteuropa in die deutsche wissenschaftliche und allgemeine Öffentlichkeit zu vermitteln, die Alternativen zur Sprache des Nationalismus, der Rhetorik von »ethnischen Zonen« und »historischem Recht« anbieten. Das Projekt zielt darauf ab, bestehende Deutungsschemata und Terminologien zu überdenken, um zu einer neuen Sprache zu finden, die die Dynamiken sowohl des postsowjetischen Übergangs als auch der andauernden Transformation Europas besser beschreiben kann. In dem Vorhaben sollen die aktuellen Ereignisse in der Ukraine in eine transregionale und interdisziplinäre Perspektive gestellt werden, um über den Vergleich und den Perspektivwechsel vereinfachende Ost- und Westschemata zu überwinden.

Die Initiative lädt WissenschaftlerInnen, JournalistInnen und BürgerrechtsaktivistInnen aus der Ukraine und Osteuropa ein, mehrere Monate als Visiting Fellows in Berlin zu verbringen und Workshops, Podiumsdiskussionen, Vorträge zu organisieren und an ihnen teilzunehmen, um ihre Expertise und Erfahrungen auszutauschen. Die Initiative wird von Osteuropa-Wissenschaftlerinnen und Wissenschaftlern an Universitäten und wissenschaftlichen Institutionen im Raum Berlin-Brandenburg unterstützt und von der Marga und Kurt Möllgaard-Stiftung teilfinanziert.

Leitung: Andrii Portnov

Kontakt: initiatives@trafo-berlin.de

Information: www.forum-transregionale-studien.de/bbui

Berlin-Brandenburg Ukraine Initiative

The Berlin-Brandenburg Ukraine Initiative is directed by historian Andrii Portnov, a long-term Fellow at the Forum Transregionale Studien. The Initiative attempts to contribute to a better understanding of the situation in Ukraine and neighboring countries. Taking Ukraine as a prism of Europe as a complex cultural and political project and historical legacy, the central idea of the initiative is to offer alternative readings to the language of nationalism, the rhetoric of “ethnic zones” and “historical rights” surrounding current events. The project aims to re-assess existing interpretative schemes and terminology and to search for a conceptual language to describe the dynamics of both the post-Soviet transitional hybridity and the ongoing transformation of Europe beyond schemes of East and West. It sets Ukraine’s recent events in transregional and interdisciplinary perspectives to analytically grasp and offer comparability for a complex post-imperial and transnational borderland region.

The Initiative invites scholars, journalists, and civil society activists from Ukraine and Eastern Europe to spend several months in Berlin as Visiting Fellows to participate in and organize workshops, podium discussions, and public and university lectures to exchange expertise and experience. The Initiative is supported by scholars from Eastern Europe at universities and research institutes in the Berlin-Brandenburg area and is partially funded by the Marga und Kurt Möllgaard-Stiftung.

Direction: Andrii Portnov

Contact: initiatives@trafo-berlin.de

Information: www.forum-transregionale-studien.de/bbui

Fellows 2015/2016

Andrii Portnov



is a historian of modern Ukraine. He is the initiator of the Berlin-Brandenburg Ukraine Initiative and a long-term Fellow of the Forum Transregionale Studien. Portnov specializes in intellectual history, historiography, and genocide and memory studies in Eastern and Central Europe. He has been a Guest Lecturer at the Humboldt-Universität zu Berlin since 2012. In 2015, he was awarded the Baron Velge Prize and conducted a series of lectures as International Chair for the History of the Second World War at the Free University of Brussels. In 2014-2015, he was an Alexander von Humboldt Fellow at the Humboldt-Universität zu Berlin and the Zentrum für Zeithistorische Forschung Potsdam; in 2012-2014, he was a Fellow at the Wissenschaftskolleg zu Berlin. He is a co-founder and co-editor of the Ukrainian intellectual web portal www.historians.in.ua. In the years 2007-2011, he lectured or conducted research at Cambridge, Helsinki, and Vilnius Universities, as well as at the Centre for Holocaust and Genocide Studies in Amsterdam and the Centre d'études des mondes russe, caucasien et centre-européen (CERCEC) in Paris. From 2006-2010, he was Editor-in-Chief of the academic journal *Ukraina Moderna*.

Andrii Portnov graduated from Dnipropetrovsk (MA in History) and Warsaw (MA in Cultural Studies) Universities. He obtained his PhD in 2005 at the Ivan Krypiakevych Institute for Ukrainian Studies. His publications include the books *Histories for Home Use. The Polish-Russian-Ukrainian Triangle of Memory* (in Ukrainian, 2013; Yuri Shevelov Prize); *Historians and their Histories. The Faces and Images of Ukrainian Historiography in the 20th Century* (in Ukrainian, 2011); *Ukrainian Exercises with History* (in Russian, 2010); *Between "Central Europe" and the "Russian World"* (in Ukrainian, 2009); *Scholarship in Exile. The Scholarly Activity of Ukrainian Emigration in inter-war Poland 1919-1939* (in Ukrainian, 2008; Jerzy Giedroyc Prize). Currently he is working on the biography of the city of Dnipropetrovsk.

Nataliya Gumenyuk



is an independent Ukrainian journalist who specializes in foreign affairs and conflict reporting. In recent years, she has focused on post-Arab Spring developments in the Arab world, and since the start of the revolution and later conflict in Ukraine she has been reporting from the field on Maidan, Crimea, and Donbas. She has recently published a book titled *Maidan Tahrir. In Search Of A Lost Revolution* (2015), in which she compares the two revolutionary developments and seeks transregional approaches to recent global political and social interconnections. She is a co-founder and recently elected head of Hromadske.TV (Public TV), a journalist-led initiative to create public broadcasting in Ukraine, and runs Hromadske International newsrooms in English and Russian. Nataliya has reported from nearly 50 countries. She holds a Master's degree from the Global Journalism Program at the Örebro University, Sweden.

As a short-term Visiting Fellow of the Berlin-Brandenburg Ukraine Initiative Nataliya Gumenyuk plans to undertake a research project titled "Bridging East and West Germany: Lessons Learned after Separation". She plans to investigate the relationship between economic and societal co-operation in post-unification Germany. Among the questions of investigation are: How were political divisions between East and West Germany perceived and dealt with? Did (and do) certain individuals play a special role for overcoming divisions and stereotypes between GDR and BRD citizens? What was the role of media and cultural projects? How could "common" history of separated societies be conceptualized, sensed and written?

Irmgard-Coninx-Preis-Fellowship für Transregionale Studien

Die gemeinnützige Irmgard Coninx Stiftung und das Forum Transregionale Studien haben zusammen erstmals im Jahr 2014 einen Forschungspreis vergeben. Der Preis wird für ein Forschungsprojekt ausgelobt, das in exemplarischer Weise disziplinäres und regionalspezifisches Wissen verbindet. Die Preisträgerin oder der Preisträger erhält ein Forschungsstipendium von bis zu zehn Monaten in Berlin und wird in die Aktivitäten des Forum Transregionale Studien eingebunden.

Die Preisträgerin des akademischen Jahres 2015/2016 ist die Architektin Saima Akhtar (University of California Berkeley).

Irmgard Coninx Prize Fellowship for Transregional Studies

The Irmgard Coninx Foundation together with the Forum Transregionale Studien have awarded a research prize for the first time in 2014. The prize honors a research project that relates disciplinary and area-based knowledge in an exemplary way. It consists of a research fellowship of up to ten months and the possibility to participate in the scholarly activities of the Forum Transregionale Studien in Berlin.

This year's fellowship was awarded to the architect Saima Akhtar (University of California Berkeley).

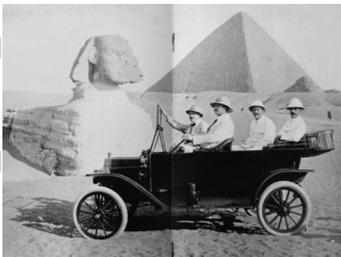
Irmgard Coninx Prize Fellow 2015/2016

Saima Akhtar



Saima Akhtar is an architect and designer whose research focuses on the relationship between corporate enterprise, labor migrations, and the built environment. She holds bachelor's degrees from the University of Michigan, Ann Arbor and a master's degree in the history, theory, and criticism of architecture from the Massachusetts Institute of Technology (MIT). She received a PhD in Urban Studies from the University of California, Berkeley and has published in the *International Journal of Islamic Architecture* and the *Journal of Urban History*.

Corporate Empire: Fordism and the Making of Immigrant Detroit



Ford Model T advertisement for consumers in the Middle East. Shown here are four Ford agents sitting in a Model T in Giza, Egypt. Published in: "Ford Times", 1916.

Akhtar will work on completing her book manuscript, which examines how the social engineering projects of the Ford Motor Company's capitalist enterprise shaped the social and material worlds of labor migrants in the first half of the twentieth century. Her project focuses on the company's appeal to emerging markets in the so-called "Orient" through a type of cultural imperialism, which used film, advertisements, and photography to advocate for technological modernity, civility, and Americanism. These messages were distributed to cities in the greater Middle East with the aim of creating opportunities for American commerce abroad while also having the effect of drawing immigrant workers to assembly lines in Detroit.

The analysis for this project is located between the (moving) image and the built environment, which became key sites of power and struggle between corporate forces and immigrant groups. In its entirety, the book examines how visual propaganda and the built environment figured into the growth of a major American enterprise and Fordist constructions of identity, citizenship, and nationalism.

ART HISTORIES AND AESTHETIC PRACTICES. Kunstgeschichte und Ästhetische Praktiken

ART HISTORIES AND AESTHETIC PRACTICES. Kunstgeschichte und Ästhetische Praktiken ist ein Forschungs- und Stipendienprogramm für kunsthistorische Forschung in einem transkulturellen bzw. globalen Horizont. Es schafft einen Dialograum, der es Wissenschaftlerinnen und Wissenschaftlern aus allen Kontinenten erlauben soll, die Perspektiven und Konturen einer pluralen Geschichte der Kunst zu diskutieren.

Es wendet sich an Forscherinnen und Forscher der Kunstgeschichten aller Regionen der Welt, der Archäologie sowie anderer Disziplinen, die sich mit der Geschichte und Gegenwart der visuellen Kulturen befassen. Das Programm untersucht die Konnektivität weiter historischer Räume und verfolgt komparative Fragestellungen. Dies ermöglicht zugleich das Arbeiten in neuen Formaten und Experimentieren mit neuen Formen von Kooperation.

Der Begriff der »ästhetischen Praktiken« soll dazu einladen, Artefakte mit ihren Biographien sowie Transfer- und Transformationsprozesse in transkultureller bis postglobaler Perspektive zu untersuchen. Diese Fragen gelten den Dynamiken des Erzeugens und der Wahrnehmung von Dingen, Bildern und Architekturen, inklusive der Geschichte ihrer Ausstellung, Überarbeitung, musealen Aufbewahrung, Neuinszenierung oder Zerstörung.

ART HISTORIES AND AESTHETIC PRACTICES bezieht soziologische, genderspezifische, historische, rechts- und religionswissenschaftliche, technische, philologische, linguistische, geografische, ökologische und wissenschaftshistorische Fragen in die transregionale Erforschung ästhetischer Praktiken mit ein. Dies erlaubt, Artefakte als Akteure oder Partizipanten in sozialen und kulturellen Dynamiken zu verstehen.

ART HISTORIES AND AESTHETIC PRACTICES strukturiert sich in vier thematische Felder: 1. Materialität und Technik; 2. Mobilität und Übersetzung; 3. Narrative und Display; 4. Ort und Raum.

Das Programm zielt darauf, die Dichotomie einer formalen versus einer kontextuellen Analyse von Artefakten oder Objektkonstellationen zu überwinden. In diesem Sinn arbeitet es auf eine kunsthistorische Ökologie hin und schließt Museum Studies ein.

ART HISTORIES AND AESTHETIC PRACTICES hat keine chronologischen oder geographischen Beschränkungen. Es ist in einem wissenschaftlichen Umfeld angesiedelt, das es den Fellows und der scientific community erlaubt, mit Möglichkeiten zu experimentieren, sich der Geschichte visueller Kulturen und ästhetischer Praktiken in transkultureller Perspektive anzunähern.

Das Programm versteht sich als Angebot für eine intensivierete Zusammenarbeit kunsthistorischer Institutionen und Forschungseinrichtungen, die sich mit transkulturellen Fragestellungen befassen.

Innerhalb Berlins kooperiert ART HISTORIES insbesondere mit den Staatlichen Museen, der Freien Universität, der Humboldt-Universität sowie dem ICI Berlin, Kulturlabor. Mit dem Cluster of Excellence »Asia and Europe in a Global Context« der Universität Heidelberg hat das Programm auf Bundesebene eine dreiteilige Veranstaltungsreihe »Art Histories and Terminologies« über das Problem der Sprache und Sprachfähigkeit einer transregional ausgerichteten Kunstgeschichte initiiert. Weitere Kooperationen mit Partnern aus dem Bundesgebiet und Europa sind in Vorbereitung, wie beispielsweise mit dem Deutschen Forum für Kunstgeschichte, Paris (Forschungsinstitut im Verbund der Max Weber Stiftung - Geisteswissenschaftliche Institute im Ausland).

ART HISTORIES AND AESTHETIC PRACTICES wird vom Bundesministerium für Bildung und Forschung als Projekt am Forum Transregionale Studien gefördert und ist mit dem Programm »Connecting Art Histories in the Museum« (Kunsthistorisches Institut in Florenz - Max-Planck-Institut/Staatliche Museen zu Berlin) assoziiert.

Leitung: Hannah Baader, Gerhard Wolf (KHI Florenz)

Kontakt: arthistories@trafo-berlin.de

Information: www.arthistories.de

ART HISTORIES AND AESTHETIC PRACTICES. Kunstgeschichte und Ästhetische Praktiken

ART HISTORIES AND AESTHETIC PRACTICES. Kunstgeschichte und Ästhetische Praktiken is a research and fellowship program which questions and transcends traditional disciplinary boundaries in a transcultural, global horizon. By creating a space of dialogue for scholars from all continents, it discusses the potential and contours of a plural history of art.

This program invites scholars of art histories of all world regions and is also addressing neighboring disciplines such as archaeology and other fields dealing with the history of visual cultures. ART HISTORIES AND AESTHETIC PRACTICES analyzes the connectivity of larger historical spaces and investigates artistic phenomena in a comparative approach, experimenting with new methodologies and forms of collaborative research.

The concept of "aesthetic practices", introduced by the program, is an invitation to study artifacts with their biographies as well as processes of transfer and transformation in a transcultural, postcolonial and global perspective.

This includes the dynamics of the production and perception of things, images and architectures from the time of their creation to their subsequent apprehensions up to the present, also including their display, storage, oppression, reworking or destruction.

With the study of “aesthetic practices”, the program engages with sociological, gender-specific, historical, legal, religious, technical, philological, linguistic, geographical, ecological and scientific questions or dimensions. It allows us to understand artifacts as actors or participants in specific social and cultural dynamics.

ART HISTORIES AND AESTHETIC PRACTICES is structured along four thematic lines: 1. Materiality and Techniques; 2. Mobility, Transfer and Translation; 3. Narratives and Display; 4. Site, Space and Environment.

It thus aims to overcome the dichotomy of formal versus contextual approaches towards artifacts or constellations of objects. It promotes the concept of an art-historical ecology and embraces Museum Studies.

ART HISTORIES AND AESTHETIC PRACTICES has no chronological or geographical constraints. Its scholarly environment is designed to enable and encourage both fellows and the wider community to experiment and refine transregional approaches to the history of visual cultures and aesthetic practices.

The program is designed as means of intensive collaboration between art historical and research institutions dealing with transcultural questions. Among facilities in Berlin ART HISTORIES AND AESTHETIC PRACTICES primarily cooperates with the Berlin State Museums, the Freie Universität, the Humboldt-Universität zu Berlin and the ICI Berlin. At the federal level and together with Heidelberg University’s Cluster of Excellence “Asia and Europe in a Global Context” the ART HISTORIES program initiated the three-part series of events “Art Histories and Terminologies”, concerning the problem of language and faculty of speech in a transregionally oriented history of art. Further cooperation with partners throughout Germany and Europe are in preparation, e.g. with the German Center for the History of Art Paris (research institute in the network of the Max Weber Foundation of German Humanities Institutes Abroad).

ART HISTORIES AND AESTHETIC PRACTICES is funded by the German Federal Ministry of Education and Research as a project at the Forum Transregionale Studien and is associated with the program “Connecting Art Histories in the Museum” (Kunsthistorisches Institut in Florenz - Max-Planck-Institut/ Staatliche Museen zu Berlin).

Direction: Hannah Baader, Gerhard Wolf (KHI Florenz)

Contact: arthistories@trafo-berlin.de

Information: www.arthistories.de

Fellows 2015/16

Ahmed Adam



is Assistant Professor in the Department of Archaeology at the University of Khartoum. He is also the Director of the Red Sea and Suakin Project and leads a project that wants to establish a museum in Khartoum. Adam was a Research Fellow at the University of Cambridge (2012) and a Honorary Research Fellow at the University of Exeter (2011-2013). His research centers on archaeology in Sudan and on the preservation of archaeological sites and their objects. He has published extensively on this subject in journals like *Adumantu Journal*, *Bulletin of Sudanese Studies* and *Adab Journal*.

The Sudanese Collections in the Berlin Museums



Gold of Meroitic Queen Kandake Amanishakheto, Meroitic Kingdom (350 BC - 350 AD). Neues Museum, Berlin. Photo: Ahmed Adam.

Adam will make use of his ART HISTORIES AND AESTHETIC PRACTICES fellowship in studying the Sudanese collections of heritage material, objects and contents housed in the museums in Berlin, since these contents in display represent some of the most important Sudanese archaeological artifacts. Given the fact that Sudanese archeological collections in Berlin museums are yet to be systematically studied, Adam's fellowship project will aim at investigating the current status of these archaeological and historical collections.

Moreover, during his fellowship he will shed light on the history of museums in Sudan. The first evidence for a museum in Sudan dates back to the early years of the Mahdia period (1881-84) mentioned by the Austrian missionary Joseph Ohrwalder (1856-1913) in his book *Aufstand und Reich des Mahdi im Sudan und meine zehnjährige Gefangenschaft dortselbst*, published in Innsbruck in 1892. This museum called "Beit Alantik" gathered ethnographic material, like tools belonging to the Ababda and Masalit tribes from Darfur, and objects from Egypt and Ethiopia, such as the crown of the legendary King Johannes.

In 1902 the "Economic and Financial Museum" was established at Gordon College, today's University of Khartoum. Over time, a large number of ethnographic pieces were collected such as surgical and medical equipment, the heads of bayonets, and wooden headrests. In 1930 the first Sudanese staff arranged the display in new cases, including historic and ethnographic tools, and opened the museum to the public in 1932. With his research, Ahmed will study the role of museums in educational, social and cultural life of Sudan.

Rakhee Balaram



is Assistant Professor of Art & Art History at the University at Albany, State University of New York. She has previously taught the history of art at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, and at the University of Warwick. She is currently working on two book-length projects, *Decolonizing the Modern: Amrita Sher-Gil, Rabindranath Tagore and the Global Avant-Garde*, a paradigmatic reassessment of two major Indian artists in the wake of global modernism, and *Counterpractice: Psychoanalysis, Politics and the Art of 'French Feminism'*, or an alternative history of art in France after May '68. In 2011-2012, she was curator of *Fragility*, a large-scale exhibition focusing on contemporary Indian art and politics in Gurgaon, India. The exhibition has led to a long-term research project, "Postcolonialism and the Politics of Touch: Contemporary Indian Art and the New Sensorial". She is co-editor, along with Partha Mitter and Parul Dave-Mukherji, of a comprehensive survey of modern and contemporary Indian art, *20th Century Indian Art* (Skira, 2016). Balaram holds double doctorates in French Literature from Cambridge University and the History of Art from the Courtauld Institute of Art, University of London.

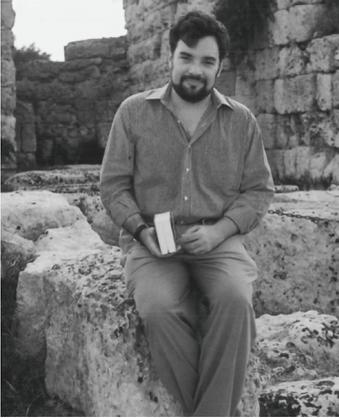
Decolonizing the Modern: Amrita Sher-Gil, Rabindranath Tagore and the Global Avant-Garde



Rabindranath Tagore in Moscow selecting works for his exhibition, 1930. Source: Tagore Archive at Rabindra Bhavana, Santiniketan.

Decolonizing the Modern takes a paradigmatic view of two major Indian artists, Amrita Sher-Gil (1913-1941) and Rabindranath Tagore (1861-1941), in the wake of global modernism. These artists, so different in their aesthetic orientations, have yet to be fully understood in terms of their encounters and contribution to artistic practice both within and outside of South Asia. Sher-Gil migrated between Europe and India, while Tagore, after his Nobel Prize in 1913, travelled to the United States, Europe, South America, the Middle East and Asia. The artists forged connections with artists, schools and movements outside of India as they contended with nationalist and revivalist movements back home. After Independence in 1947, and during the decades of nation- and institution-building to follow, the canonization of these two artists would continue. With an emphasis on transcultural, feminist and global approaches to art history, this research leads to a significant reconsideration of the work of Sher-Gil and Tagore in India and outside of the country.

Federico Buccellati



is a Near Eastern Archaeologist whose research focuses on monumental architecture, communication, theory and technology. He participated for over 14 years in archaeological fieldwork at the Mozan/Urkesh Archaeological Project, and in the 2008-2010 seasons he was the field director of the project. After growing up in Los Angeles he went for a year to the Paris Lodron Universität in Salzburg, Austria to study Philosophy and German. That led to a BA from the Great Books College, St. John's in Maryland, after which he moved to Germany to study Archaeology. After receiving a Magister in Near Eastern Archaeology and Philosophy from the Eberhard Karls Universität in Tübingen, Germany, he went on to get a PhD in Near Eastern Archaeology with a scholarship from the Research Training Group (Graduiertenkolleg) "Value and Equivalence" from the Goethe Universität in Frankfurt am Main, Germany. A grant-writing scholarship from the Research Training Group and a Seed Grant from the Goethe Universität followed.

Mesopotamian Palatial Architecture: A Study of Space and Authorship

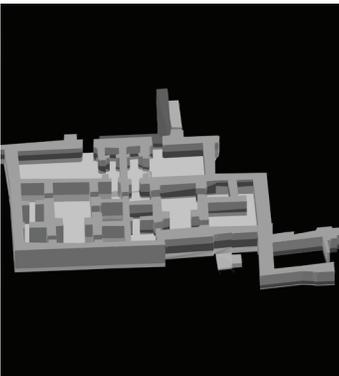


Image of a 3D model of the AP Palace at Tell Mozan, ancient Urkesh, generated from 3D measurements of the archaeological record. Model created by Federico Buccellati.

Space, as an expression of the architectural volumes expressed in Mesopotamian palatial architecture, can seem an abstract, distant concept, visible but not understood, and lacking interaction. These volumes, however, carry a deeper meaning: they conditioned and were affected by the daily life of a civilization which is lost in a remote past. By analyzing these architectural spaces with a view towards understanding aspects of style and perception, one can go beyond mere 'space' as a volume to the familiarity of 'place'—a deeper recognition and understanding of what a volume contains, beyond the merely spatial.

The 'space' of an architectural volume is also an expression of one or more authors—not only the architect, but also the person commissioning the building as well as, over time, the audience or 'users' who adapt the building. Since, as archaeologists, the information at our disposal is limited to the material record of excavations, it is through the understanding of space (defined through style and perception) that we can attempt to outline these authors and their influence on the structure uncovered.

To what extent can aspects of style and perception be explored in the context of 3rd millennium palatial architecture? How can stylistic traits aid us in understanding how the ancients interacted with their built environment? How can architecture help us see the imprint of the various authors who contributed to its construction?

Annalisa Butticci



is Assistant Professor of Sociocultural Anthropology in the Department of Anthropology of the University of Utrecht. She received her MA from the University of Padua, and her PhD from the Catholic University of Milan, Italy. She was post-doctoral fellow in the department of Social and Cultural Analysis of New York University and Marie Curie fellow at Harvard Divinity School and the Department of Philosophy and Religion at Utrecht University. Her areas of research include visual and material culture of religions, religious aesthetics and politics, and religions and societies of West Africa and African diasporas (with a special focus on Ghana and Nigeria). She is the author of the book *The Politics of Presence: African Pentecostals in Catholic Europe* (forthcoming, Harvard University Press, 2016) and of several articles and multimedia works on African Religions. She is the co-director of the documentary film *Enlarging the Kingdom: African Pentecostalism in Italy* (28 min), curator of two multimedia exhibitions entitled *Black Motion: Diasporic Bodies, Identity and Emotions* (Venice, Sale Docs, 2010) and *Na God* (Padova, Palazzo Moroni, 2012), and the editor of the catalogue *Na God: Aesthetics of African Charismatic Power* (Grafiche Turato Press, 2013).

Saint Anthony of Padua and the God of Nana Ntona in Elmina: A Ghanaian Tale of Transcultural Religious Aesthetics



Statue of Saint Anthony of Padua, nineteenth century, gesso, Museum of Roman Catholic Art and Missions in the Gold Coast, Elmina, Ghana. Photograph: Annalisa Butticci (2015).

Butticci's project explores the biography of a statue of Saint Anthony that was initially made for a Catholic church in Portugal, was then brought to Elmina, Ghana, by Catholic missionaries in the seventeenth century and, when those missionaries were chased away by the Dutch, ended up in a traditional shrine as Nana Ntona—Saint Anthony renamed as a local deity. As a local deity, Nana Ntona became popular for his healing and miraculous power. During the period of the Atlantic slave trade, when Elmina became one of the major Dutch sources of slaves, Nana Ntona became an asylum for runaway slaves and years later became the great protector of the Elminians who were fighting against the British colonial empire. In contemporary Elmina, Nana Ntona is one of the seventy-seven gods that inhabit a vibrant fishing town that is now seriously challenged by the harsh consequences of a ruthless neo-liberal fishing market. What is the role of Nana Ntona in contemporary Elmina? And what is his relationship to Saint Anthony, whose statue adorns the main altar of the Catholic Basilica of Elmina that so majestically oversees the town from Mission Hill? The research looks at the encounter between Roman Catholic iconicity and Gold Coast traditional religions and societies, their connections and disconnections, reciprocal appropriations and manipulations of objects, images, and religious aesthetics.

Peyvand Firouzeh



specialises in the art and architecture of the Islamic world, with a focus on Iran, Central Asia and India in medieval period. She is particularly interested in patronage of art and architecture, the relationships between text and architecture (travel texts and epigraphy), and cross-cultural exchanges between Iran and India. She obtained her BA and MA in Architecture from University of Art, Tehran, and her MPhil and PhD in History of Art and Architecture and Asian and Middle Eastern Studies from University of Cambridge. Her doctoral dissertation examined Sufi shrines in fifteenth-century Iran and the Deccan by focusing on a Sufi order founded in the fourteenth century. Her research has received funding from E.G. Browne and Soudavar Memorial Trust (University of Cambridge), the Gibb Memorial Trust, the British Institute of Persian Studies, and the Iran Society. Firouzeh was the acting curator of Islamic collections at the British Museum (2014-15) and co-curated a display with Dr. Ladan Akbarnia (British Museum) on depictions and attributes of Sufi dervishes from the sixteenth to the nineteenth centuries. Her forthcoming articles are on Iranian calligraphers in the fifteenth-century Deccan (2016), institutionalization and patronage of the Ne'matollahi Sufi order in Iran (2015), and tomb of Ahmad Shah Bahmani near Bidar (2015).

Depicted Legitimacy: Sufi-Sultan Encounters in the Visual and Textual Cultures of South Asia



'Ibrahim 'Adil Shah II venerates Sufi', Deccan, ca.1620-1627, British Museum (1997.1108.0.1)

The strong connection that the Sufis—generally defined as Islamic mystics—were believed to have with the Divine, gave them the religious, cultural, and political power to lend credibility to newly founded dynasties and help them gain legitimacy. In exchange, the Sufi would receive financial support and patronage for monumental architecture from the ruler. The aim of this project is to follow the traces of the negotiations of authority between the Sufis and rulers—which at times resulted in the merging of the spiritual and the temporal—in the visual and textual productions of the post-fifteenth-century Persian-speaking contexts of Iran and India. The frequency of the encounters between two sides in texts and images highlights the literary and artistic agenda to historicize these powerful political and religious narratives. By bridging the 'visual' and the 'textual' (hagiographies and histories) this project seeks to unravel the historical, political, and iconographical making of paintings and album folios (mainly seventeenth-century Mughal) that capture the real or imaginary encounters between the Sufis and Sultans.

Atreyee Gupta*



Atreyee Gupta's interest in global aesthetic flows arises from her academic experiences in India (BA, Faculty of Fine Arts, MSU Baroda), the US (PhD, University of Minnesota), and Europe (fellowships at Haus der Kunst, Munich and ART HISTORIES AND AESTHETIC PRACTICES, Forum Transregionale Studien, Berlin), shaping her current monograph on abstraction in postwar India and its multimodal transregional vectors. Excerpts from this project have appeared in Partha Mitter et al. eds. *Twentieth-Century Indian Art* (2016) and in journals such as *Yishu* (2014) and *Art Journal* (2014). Related exhibition catalog essays include *Postdate* (2015) and *Prajakta Potnis* (2014). Coedited volumes include *Postwar - Art between the Pacific and the Atlantic, 1945-1965* (with Okwui Enwezor and Ulrich Wilmes, forthcoming 2016). Her research has been supported by the SSRC, New York and the Getty Research Institute. Gupta has taught at the University of Minnesota, Duluth (tenure track Assistant Professor, resigned) and the University of California, Berkeley (Visiting Lecturer). More at www.atreyeegupta.com

The Promise of the Modern: Anti-illusionism, Abstraction, and Inter-cultural Modernism (India, ca. 1937-1968)



Film Still, *Explorer*, 1968.
7:02 minute black and white experimental film directed by Pramod Pati. Repository: Films Division of India.

Gupta's book project, *The Promise of the Modern*, examines anti-illusionism and abstraction (in painting, sculpture, photography, and experimental film), art's infrastructure (critical ekphrasis, exhibitions, and supporting structures), and aesthetic flows (through Cold War networks and across the Non-Aligned Movement) to highlight dialogic links between formal concerns of modernism and art's infrastructure. This leads her to methodological questions centered on the absence of a teleological unfolding of modernist form in the former peripheries. Art History presents modernism as a crucial break from Renaissance perspectivalism. Yet, rooted in a particular history, such an account cannot be extended globally without revising both modernism's narrative arc and conceptual projections accumulated in terms like avant-garde, figuration, abstraction, and flatness. Thus, alert to the ways in which aesthetic form paralleled debates on urbanity, technology, and modernization and the extent to which such precepts arose from local epistemes but precipitated global interlocutions, Gupta uses the contingency of modernism, the elasticity of its formal and social impulses, to script a polyglot history.

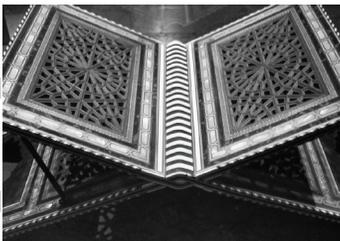
**Affiliated Art Histories Fellow*

Gül Kale



holds a PhD from McGill University's Architectural History and Theory Program (2014). She was trained as an architect at the Istanbul Technical University and received her MArch degree (ITU). After obtaining a post-professional MArch degree from McGill University she began her doctoral studies. She has been a visiting scholar at Harvard University (Spring 2008). Her dissertation "Unfolding Ottoman Architecture in Writing: Theory, Poetics, and Ethics in Cafer Efendi's 'Book on Architecture'" examined the intersections between architectural, artistic, and scientific concepts and practices. In the last two years, she has been a research associate at McGill University and a lecturer in Istanbul. She is the recipient of fellowships from organizations such as the Max van Berchem Foundation and the Society of Architectural Historians.

Artifacts as Sources of Wisdom and Wonder: Intersections between Ottoman Books on Architecture and European Travel Narratives in the Seventeenth Century



Lectern inlaid with mother-of-pearl, c.17th century, The Museum of Turkish and Islamic Arts, Istanbul. Photograph by Gül Kale.

As an ART HISTORIES AND AESTHETIC PRACTICES Fellow, Kale will refine some of the findings of her doctoral work and complete her book manuscript. Based on intersecting transcultural experiences conveyed in Ottoman writings on architecture and European travel narratives, and comparative scientific and philosophical discourses on the sources and means of knowledge, her project will explore the public display and cross-cultural reception of artworks in the early modern Istanbul. She will examine how Ottoman narratives on artworks overlapped with the depiction of Ottoman objects in European sources due to shared experiences of public spaces and mutual interests in ancient as well as contemporary artifacts following their mediating roles in the production of knowledge in the early modern Ottoman World and Europe. The inherent link between new public spheres, artistic experiences, and philosophical discourses in the Ottoman world, interwoven with the seventeenth-century European scientific and cultural interests in the East allowed for transcultural encounters. She aims to offer a new perspective in regard to how and why the reciprocal appreciation of artworks, which was intertwined with the creation of new public spaces, engendered the cross-cultural spaces of motion, interaction, and transformation and were eventually translated into writing.

Subhashini Kaligotla



finished her doctoral dissertation at Columbia University's Department of Art History and Archaeology. Her dissertation, "Shiva's Waterfront Temples: Reimagining the Sacred Architecture of India's Deccan Region", questions the canonical binary conception of Indian sacred architecture and the fragmentary view it engenders of the Deccan's earliest surviving stone constructions, dating from the sixth to the eighth centuries. By considering temples more broadly, in relation to one another and to the natural and engineered environments that sustain them, her work departs from monument-based paradigms and argues for the constitutive role played by water bodies such as rivers, natural springs, and masonry tanks in shaping the Deccan's built spaces. Her research has been supported by the Fulbright program, the Center for Advanced Study in the Visual Arts, the Getty Research Institute, and Dumbarton Oaks, where she co-organized a colloquium on the landscape histories of premodern South Asia in autumn 2014. She has taught courses on South Asian art and architecture at Barnard College, New York University, and in Columbia's Core Curriculum. Kaligotla also holds advanced degrees in Engineering and Creative Writing, and has published poetry in literary journals and anthologies in the United States, the United Kingdom, and India.

A River Runs Through: Sacred Spaces in the Landscape of the Early Medieval Deccan



Bhutanatha Temple Group and Environs, ca. 8th century, Badami, Karnataka. Photo: Caleb Smith.

Kaligotla plans to revise her doctoral dissertation into a book manuscript, developing in particular the interrelationships between Deccan sacred spaces and their physical environments. The fundamental question animating the inquiry is how early medieval sacred places were imagined, produced, and experienced. Sanskrit texts, both pan-Indian and regional, provide cosmological and theological perspectives on place, while art and architectural treatises prescribe the spatial organization of built environments, even laying out the directional coordinates of water bodies and water amusements. The donative inscriptions of the Deccan's Chalukya rulers (543-757 CE) reveal aspects of land and resource control that were salient for kingship, and also represent regional and supraregional spatial understandings. Sculptural embodiments of landscape themes and concerns, including nature and river deities, represent yet another viewpoint; and finally, the topography and distribution of sacred places, pilgrim networks, and trade and commercial routes provide insight into circulation within, and experience of, sacred places. Reading these sources together and against one another, the project aims to present not the biographies of disjointed monuments, but rather landscape histories in which sacred spaces are inextricably linked to one another and their wider natural and constructed worlds.

Banu Karaca



(PhD, The Graduate Center, The City University of New York) is a sociocultural anthropologist working at the intersection of political anthropology, art and aesthetics, nationalism and cultural policy, museums and commemorative practices. She is currently completing a manuscript entitled “Decivilizing Art: Cultural Policy and Nationalism in Turkey and Germany”, which examines the entrenchment of art in state violence. Karaca’s ongoing research centers on the question of missing provenance of artworks in Turkey against the background of the politics of dispossession in the late Ottoman Empire and throughout the republic. Some of her recent and forthcoming publications interrogate the politics of intercultural exchange programs in the EU, freedom of expression in the arts, and the visualization of gendered memories of war and political violence. Karaca is the co-founder of *Siyah Bant*, a research platform that documents censorship in the arts in Turkey, and continues her research on the possibilities and limitations of art as cultural memory in reconciliation processes.

Missing Provenance, ‘Lost’ Works: The Blind-Spots of Art History in Turkey



“Wealth Tax”. Picture taken during an auction of household items held under duress to cover the wealth tax imposed on non-Muslims (1942-43). Source: <http://yenisafak.com.tr/>. Licensed under Fair use of copyrighted material in the context of Varlik Vergisi via Wikipedia.

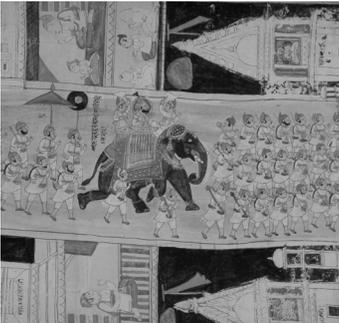
Karaca will produce two articles based on her current research. Tentatively entitled “Missing Provenance, ‘Lost’ Works - The Blind-Spots of Art History in Turkey”, this project aims to account for the phenomenon of missing provenance in Turkey. Although this lack is often attributed to “belated modernization”, she proposes that missing provenance has to be understood within the context of different kinds of symbolic, material and economic dispossession that are deeply intertwined with the history of art and its institutions. Tracing the circulation of late Ottoman and early republican painting through ethnographic interviews and archival work, it focuses on the conceptual and practical obstacles that provenance research faces in Turkey today. Central to this research is the assumption that with missing provenance we also lose the stories of artists, collectors and audiences—all of which are vital in our understanding of art historical trajectories and taxonomies. Rather than solely tracing current location or ownership, this research project proposes to see works of art as both cultural memory and historical witnesses.

Dipti Khera



Dipti Khera is Assistant Professor of South Asian art in the Department of Art History and Institute of Fine Arts at New York University. She is presently writing a book and developing an exhibition with the Arthur M. Freer and Sackler Galleries, Washington, DC and the City Palace Museum, Udaipur, that reveal the major shift in Indian art represented by Udaipur painters' engagement with conceptualizing place, representing reality, and imagining territoriality. Her publications include "‘Designs to Suit Every Taste’: P. Orr and Sons and Swami silver", in *Delight in Design: Indian silver for the Raj* and "Engraved Epics: Ornamented Metal Objects", in *Treasures of the Albert Hall*.

Feeling of a Place: Art, Affect and Authority Between Mughal and British Empires



Detail from Painted Invitation Letter (Vijñaptipatra) sent from Udaipur, 1830. 72 feet x11 inches. Artist Unknown. Agarchand Jain Granthalya, Bikaner, Rajasthan.

Khera will write her book *Feeling of a Place: Art, Affect and Authority Between Mughal and British Empires*, which interprets the major aesthetic, epistemic and political shifts that shaped the art of place and landscape from late-seventeenth to mid-nineteenth century South Asia. What did it mean for painters to envision the feeling of a place? How did painters forge sentimental ways to attach themselves and their audiences to particular locales and to constitute the effective power of diverse patrons? By tracing the circulation of people, objects and ideas within local and global circuits from hitherto unexamined place-centric pictures, this book questions the disciplinary boundaries that divide arts and histories of courtly, pilgrimage, mercantile and Indo-British worlds. The connections painters established across the spheres of art, architecture, literature, politics, trade and religion, in turn, challenge the divisions that shape our disciplinary frameworks.

EUROPA IM NAHEN OSTEN – DER NAHE OSTEN IN EUROPA (EUME)

Die Leitidee von **EUROPA IM NAHEN OSTEN – DER NAHE OSTEN IN EUROPA** (EUME) ist die Erforschung der historischen, politischen, religiösen, sozialen und kulturellen Verflechtungen zwischen Europa und dem Nahen Osten. Gegenüber einem Denken in Gegensätzen und Dichotomien sollen die vielfältigen Rezeptions- und Übersetzungsprozesse, gemeinsame historische Vermächtnisse, die Mobilität von Personen und Ideen ins Blickfeld treten. EUME wurde 2006 als gemeinsames Forschungsprogramm der Berlin-Brandenburgischen Akademie der Wissenschaften, der Fritz Thyssen Stiftung und des Wissenschaftskollegs zu Berlin begründet und steht in der Tradition des von 1996 bis 2006 vom Land Berlin und dem BMBF geförderten Arbeitskreises *Moderne und Islam* (AKMI). Seit September 2011 wird EUME als Programm am Forum Transregionale Studien weitergeführt.

EUME integriert fünf Forschungsfelder, die an Bruchlinien nationaler, religiöser oder kultureller Vorverständnisse ansetzen. Aus unterschiedlichen disziplinären Perspektiven (Islamwissenschaften, Philologie, Geschichte, Literaturwissenschaft, Politologie) zielt EUME darauf ab, die Bedeutung der Forschung zu außereuropäischen Kulturen und Gesellschaften für die Differenzierung der Geistes- und Sozialwissenschaften unter den Bedingungen globaler Verflechtungen deutlich zu machen.

- So wird in dem Forschungsfeld *Der Koran als Text einer gemeinsamen Antike und geteilten Geschichte* (Angelika Neuwirth) der Gründungstext des Islam innerhalb der religiösen Landkarte der Spätantike lokalisiert und eine Historisierung seiner Entstehung mit seiner Rezeption und Wahrnehmung in Europa und dem Nahen Osten verbunden.
- *Mobile Traditionen: Vergleichende Perspektiven auf die nahöstlichen Literaturen* (Friederike Pannewick und Samah Selim) ist literaturwissenschaftlich ausgerichtet und untersucht nahöstliche Literaturen im Hinblick auf national-philologische Kanonbildungen und literarische Verflechtungen mit den Literaturen anderer Regionen.
- *Städtevergleich: Urbaner Wandel im Mittelmeerraum und angrenzenden Regionen* (Ulrike Freitag und Nora Lafi) möchte aus dem Blickwinkel der historischen Erfahrungen soziokultureller, ethnischer und religiöser Differenz in den Städten am Mittelmeer und dem Indischen Ozean zur Debatte über Pluralismus, Staatsbürgerschaft und Zivilgesellschaft beitragen.
- *Politisches Denken im modernen Islam: Nahöstliche und europäische Perspektiven* (Gudrun Krämer) thematisiert moderne islamische Ideen und Konzepte im Kontext der zeitgenössischen Diskurse um Moderne, Säkularität und Gerechtigkeit.

- *Tradition und die Kritik der Moderne: Säkularismus, Fundamentalismus und Religion aus nahöstlichen Perspektiven* (Amnon Raz-Krakotzkin) ist darauf ausgerichtet, Schlüsselbegriffe der Moderne im Horizont nahöstlicher Erfahrungen zu durchdenken, um zu inklusiven Vorstellungen von Politik und Gesellschaft beizutragen.

Im Zentrum von EUME steht ein Postdoktoranden-Programm, das jedes Jahr Postdoc-Fellows, insbesondere aus dem Nahen Osten, aber auch aus den USA, Afrika, Südasien und anderen europäischen Ländern, für die Dauer eines akademischen Jahres nach Berlin einlädt, um an ihren selbstgewählten Forschungsvorhaben zu arbeiten. Die EUME-Fellows sind entsprechend ihrer disziplinären Ausrichtung assoziiert am Corpus Coranicum (BBAW), dem Zentrum Moderner Orient, der Friedrich Schlegel Graduiertenschule für literaturwissenschaftliche Studien und der Berlin Graduate School Muslim Cultures and Societies sowie den Instituten für Islam- und Politikwissenschaft der Freien Universität Berlin. Ein gemeinsames Berliner Seminar bringt die Interdependenzen der Forschungsfelder zur Geltung. In Arbeitsgesprächen, Workshops und Sommerakademien können spezifische Fragestellungen innerhalb der Forschungsfelder vertieft werden.

Seit den Anfängen des Arbeitskreises Moderne und Islam (AKMI) im Jahr 1996 haben über 160 Postdocs als Fellows des AKMI oder von EUME ein Jahr in Berlin geforscht. Internationale Workshops haben zur Erweiterung der wissenschaftlichen Kontakte beigetragen. Komplementär zu den Aktivitäten in Berlin wurden seit 1996 jährlich Sommerakademien und auch Workshops in der Region abgehalten. So hat das Programm seit 1996 insgesamt mehr als 2000 Wissenschaftlerinnen und Wissenschaftler aus Deutschland, Europa, den USA und arabisch und muslimisch geprägten Ländern und Israel über wissenschaftliche Debatten zu Themen wie Konzepten von Recht und Ordnung, Grenzziehungen in religiösen Traditionen, zum Zusammenleben von Menschen unterschiedlicher sozialer, ethnischer und kultureller Herkunft in den Städten des Mittelmeerraums, zu Kanonisierungsprozessen in Literatur und Geschichtsschreibung, zu Fragen der Hermeneutik, Grenzziehungen zwischen Christentum, Judentum und Islam, zur Bedeutung von Exil und Rückkehr im palästinensischen und israelischen Diskurs, der Rolle von Kunst und Kultur im politischen Prozess oder der Mobilität von Personen und Ideen zusammengeführt. Nahezu alle ehemaligen Fellows und Sommerakademieteilnehmerinnen und -teilnehmer erhielten in der Zwischenzeit Assistenzprofessuren oder Professuren an Universitäten. Die Mehrzahl ist an Universitäten im Nahen Osten tätig.

EUME wird von einem Kollegium verantwortet: Ulrike Freitag (Zentrum Moderner Orient), Cilja Harders; Sprecherin des Kollegiums (Freie Universität Berlin), Kader Konuk (Universität Duisburg-Essen), Gudrun Krämer (Freie Universität Berlin), Nora Lafi (Zentrum Moderner Orient), Angelika Neuwirth (Freie Universität Berlin), Rachid Ouaiassa (Philipps-Universität Marburg), Friederike Pannewick (Philipps-Universität Marburg), Amnon Raz-Krakotzkin (Ben-Gurion University, Beer Sheva), Samah Selim (Rutgers University), Stefan Weber (Museum für Islamische Kunst, Berlin).

Koordination: Georges Khalil

Kontakt: eume@trafo-berlin.de

Information: www.eume-berlin.de

EUROPE IN THE MIDDLE EAST— THE MIDDLE EAST IN EUROPE (EUME)

EUROPE IN THE MIDDLE EAST—THE MIDDLE EAST IN EUROPE (EUME) is a multi-disciplinary research program at the Berlin-based Forum Transregionale Studien. EUME seeks to rethink key concepts and premises that link and divide Europe and the Middle East. Within the framework of five research fields in the disciplines of Literature, Political Philosophy, Urban History, Philology-cum-Late Antiquity, and Islamic Studies, the program attempts to recollect the legacies of Europe in the Middle East and of the Middle East in Europe in an inclusive way that aims to do justice to their entanglements. The program creates a platform that rests upon the idea of “learning communities” (Wolf Lepenies) and the principle of “research with rather than research on”. It allows for the invitation of postdoctoral researchers, the organization of regular seminars, lectures, workshops and summer academies, that strengthen and modify existing research groups and contexts in Germany, beyond academic circles.

The program draws on the international expertise of scholars in and outside of Germany and is embedded in university and extra-university research institutions in Berlin. EUME was initiated in 2006 by the Berlin-Brandenburg Academy of Sciences and Humanities, the Fritz Thyssen Foundation and the Wissenschaftskolleg zu Berlin and builds upon the previous work of the Working Group Modernity and Islam (1996-2006) at the Wissenschaftskolleg zu Berlin. EUME supports and rests upon five interconnected research fields:

- *Perspectives on the Qur'an: Negotiating Different Views of a Shared History* (Angelika Neuwirth) situates the foundational text of Islam within the religious and literary landscape of late antiquity, early Islamic history and Arabic philology, and combines a historicization of its genesis with an analysis of its hermeneutics, its reception and perception in Europe and the Middle East.
- *Travelling Traditions: Comparative Perspectives on Near Eastern Literatures* (Friederike Pannewick and Samah Selim) reassesses literary entanglements and processes of translation and canonization between Europe and the Middle East.
- *Cities Compared: Urban Change in the Mediterranean and Adjacent Regions* (Ulrike Freitag and Nora Lafi) contributes to the debate on plurality, citizenship and civil society from the historical experience of conviviality and socio-cultural, ethnic, and religious differences in the cities around the Mediterranean.
- *Islamic Discourse Contested: Middle Eastern and European Perspectives* (Gudrun Krämer) analyzes modern Middle Eastern thought in the framework of discourses on modernity, secularity, and justice.
- *Tradition and the Critique of Modernity: Secularism, Fundamentalism and Religion from Middle Eastern Perspectives* (Amnon Raz-Krakotzkin) tries to rethink key concepts of modernity like secularity, tradition, and religion in the context of experiences, interpretations, and critiques from the Middle East in order to contribute to a more inclusive language of culture, politics and community.

A new field of research that attempts to bridge the gap between political science approaches and cultural studies will be developed during the coming year. It will be directed by Cilja Harders, Otto-Suhr-Institut für Politikwissenschaft, Freie Universität Berlin, and Rachid Ouaiassa, Political Science Department, Centrum für Nah- und Mittelost-Studien, Philipps-Universität Marburg. The research fields contribute to our knowledge of Middle Eastern cultures and societies and their relations to Europe. At the same time they attempt to re-center the significance of academic disciplines for the study of non-European contexts, in this case the Middle East. EUME thus supports historical-critical philology, rigorous engagement with the literatures of the Middle East and their histories, the social history of cities and the study of Middle Eastern political and philosophical thought (Christian, Jewish, Muslim, and secular) as central fields of research not only for area or cultural studies, but also for Europe and the academic disciplines.

EUME explores modernity as a historical space and conceptual frame—not as a particular national or European realm, but as a reflexive modernity, as an uneven, poly-phonetic terrain in which people, ideas, and discourses moved and were assimilated, contested, displaced, reshaped, or redeployed in a variety of ways, in Europe as well as in the Middle East. The program puts forward three programmatic ideas:

- support for research that demonstrates the infinitely rich and complex historical legacies between Europe and the Middle East;
- a re-examination of genealogical notions of ‘mythical beginnings’, ‘origins’, and ‘purity’ in relation to culture and society; and
- an attempt to contribute to the rethinking of key concepts of a common modernity in light of today’s perspective on cultural, social, and political entanglements; entanglements that supersede rigid identity discourses, national, cultural, or regional canons, and epistemologies established in the world of the nineteenth century.

EUME is directed by a Collegium that currently consists of: Ulrike Freitag (Zentrum Moderner Orient), Cilja Harders, spokesperson of the Collegium (Freie Universität Berlin), Kader Konuk (Universität Duisburg-Essen), Gudrun Krämer (Freie Universität Berlin), Nora Lafi (Zentrum Moderner Orient), Angelika Neuwirth (Freie Universität Berlin), Rashid Ouaiassa (Philipps-Universität Marburg), Friederike Pannewick (Philipps-Universität Marburg), Amnon Raz-Krakotzkin (Ben-Gurion University, Beer Sheva), Samah Selim (Rutgers University), Stefan Weber (Museum für Islamische Kunst, Berlin).

Coordination: Georges Khalil

Contact: eume@trafo-berlin.de

Information: www.eume-berlin.de

Fellows 2015/16

Nadine Abdalla



is a Cairo-based political scientist. She obtained her PhD in Political Science from Sciences-Po Grenoble (France) with the highest French grade “Très Honorable avec Felicitations du Jury” and her MA in International Relations from Sciences-Po Paris. Her PhD dissertation focused on social mobilizations in Egypt and the challenge they have presented to the political regime prior to the 25th of January 2011 uprising. Her research interests include social movements, labor and youth movements, social and political change in Egypt. Abdalla also writes a weekly column for the Egyptian daily *Al-Masry Al-Youm* and has several articles published in other newspapers.

The Labor Movement in the Political Transformation/ Transition Process: An Analysis of its Impact in Egypt in Comparison to Brazil

As a EUME Fellow, she will deepen her work on social and labor mobilization and their impact on the political transformation that Egypt is undergoing. She will rely on the framework of analysis established by Samuel Valenzuela (1989) which confirms that both aspects (the reaction of labor to the overall political change, and the latter’s effects on it) are intimately connected to the degree that the first cannot be fully understood without analyzing the latter. Hence, she will emphasize four sources of variation or four explanatory variables to the way the Egyptian labor responds to, and is affected by this political change: (1) The strength or weakness of the labor movement, and the economic context of the transition. (2) The effects of the authoritarian regime’s treatment of labor prior to the period of change. (3) The unity or fragmentation, the centralization or decentralization of the labor movement. (4) The relationship between the labor movement and the elites guiding the process of political transformation. In this project, she will use the Brazilian case as a “Shadow Case”. Therefore, for her analysis of each of the variables mentioned above, she will refer to the Brazilian case in order to have a better understanding of the dynamics governing the Egyptian case. The Brazilian experience will thus serve as an input that offers empirically grounded inspirations, working hypotheses and potential scenarios for future trajectories of transformation processes.

Refqa Abu-Remaileh*



received her DPhil and MSt in modern Middle Eastern Studies, with a focus on Arabic literature and film, from the University of Oxford (2010, 2004) and her BA in English Literature from the University of British Columbia (2002). After completing her PhD, Abu-Remaileh worked with the Oxford Research Group's Middle East Programme, a conflict-resolution organization focusing on the Palestinian-Israeli conflict. She created a new strategic thinking group involving Palestinian citizens of Israel. In 2012-13 she was a EUME Fellow at the Forum Transregionale Studien in Berlin and will continue her work with a project on "Resistance and Subversion in Palestinian Literature and Film" as a EUME Fellow from 2014-2016 with a scholarship of the Alexander von Humboldt-Stiftung.

Resistance and Subversion in Palestinian Literature and Film: Seeking New Comparative Dimensions

Subversion and resistance have been persistent throughout the different periods of Palestinian literature and film. Having gone through various iterations, the two elements combined were brought to the fore in the literary works of Emile Habibi and the films of Elia Suleiman, both of whom have had a deep influence on later generations. Without conventionally 'telling' the story of Palestinians, their works counter-narrate through inverted histories, silences, absences and disappearances. My doctoral thesis examined a creative fascination with a process of documenting in the works of Habibi and Suleiman and identified the ways in which their experimental and satirical works broke new aesthetic grounds in depicting the absurdities, paradoxes and ironies of the lives of Palestinians in Israel.

Inspired by new dimensions that emerged out of my doctoral research, my project aims, in the first year, to trace and contextualise elements of counter-narration and subversion across time periods and genres. In the second year, I will build on my findings to zoom out and analyse more broadly works of the post-Oslo generation of Palestinian writers and filmmakers. Using a methodology of close reading and formal analysis, combined with an understanding of the sociopolitical context, the focus on resistance and subversion can contribute to an understanding of the ways in which works challenge the hegemony of both the occupation and blind nationalism and renegotiate the meaning of collective memory, time, and history.

**EUME Fellow of the Alexander von Humboldt-Stiftung*

Saleem Al-Bahloly***



Saleem Al-Bahloly is a cultural anthropologist whose work focuses on alternative histories of the artwork. He has an AB in Anthropology from the University of Chicago (2005) and a PhD, also in Anthropology, from the University of California, Berkeley (2015). As an affiliated EUME Fellow, he will be working on a book manuscript based on his dissertation entitled, *The Freedom of Despair: Art and Politics in Baghdad, 1963-1979*.

The Freedom of Despair: Art and Politics in Baghdad, 1963-1979

The book offers a portrait of art practice in Iraq during the nineteen-sixties and seventies. Its point of departure is the violent aftermath of a coup by the Ba'ath Party in 1963, when the persecution of leftists radically foreclosed possibilities for political action and expression. The book examines new forms of art practice that emerged in response to those conditions, and traces their evolution in relation to the subsequent trajectory of leftist politics in Iraq.

In telling a story about art practice in Baghdad, *The Freedom of Despair* attempts to recover a lost chapter in the political history of the Arab world with which that practice was intertwined. Following the collapse of forms of liberal politics in 1963, leftists in Iraq rediscovered politics in the form of the anticolonial liberation struggle introduced by the Palestinian liberation movement. Very quickly, however, that struggle too began to collapse, and as it did the artwork emerged as the site of a certain kind of critique. In providing an account of that critique and its formulation in the artwork, *The Freedom of Despair* not only details the ways in which art practice was shaped by the limits of both liberal and anticolonial forms of political action, but also shows how it was able to transcend those limits by offering the possibility of a different kind of speech, one bound up with a different kind of action.

****Affiliated EUME Fellow*

Nahrain Al-Mousawi



received her PhD from the University of California, Los Angeles, in Comparative Literature, with a focus on Arabic and English literature. Her MA was from the University of Texas, Austin, in Middle East Studies. Her BA was in English from the University of California, Berkeley. Her dissertation “Clandestine Mediterranean: Arab-African Migrant Literature” focuses on undocumented migrant narratives from North Africa across the Mediterranean, as well as conceptualizations of the Mediterranean from a geo-literary perspective. As a EUME Fellow, she will work on a book manuscript based on her dissertation and expand her analysis to include literary and other cultural productions from West Africa.

Clandestine Mediterranean: Arab-African Undocumented Migrant Literature

Focusing on postcolonial Arabic and English literature, Al-Mousawi will examine journey narratives from the Mediterranean’s southern shores to the global North, and in doing so, will examine past and present conceptualizations of the Mediterranean as both a dividing border and unifying contact zone. She will explore how the clandestine migrant figure in the Arab and Afro-Arab world is imagined through what she refers to as the paradox of cosmopolitanism and containment of the Mediterranean.

As a EUME Fellow, she will prepare her book manuscript and expand her focus beyond North Africa on undocumented migration across the Saharan divide (the North-South divide within Africa). This will enable her to explore how identities are racialized across the Saharan divide. Further exploration of narratives from West Africa would provide a more nuanced view of how Africa has been re-shaped in terms of its borders and relationship to Europe.

Ela Gezen



received her MA in Central Eurasian Studies (Turkish) from Indiana University and her PhD in German Studies from the University of Michigan. Since 2012 she has been Assistant Professor of German at the University of Massachusetts Amherst. Her research and teaching focus on twentieth-century German and Turkish literature and culture, with emphases on literatures of migration, minority discourses, historical and theoretical accounts of transnationalism, and literary and cultural theory. She has co-edited two special issues, *Colloquia Germanica* (“Transnational Hi/Stories: Turkish-German Texts and Contexts”) and the *Jahrbuch Türkisch-deutsche Studien* (“Turkish-German Studies: Past, Present, and Future”), exploring new directions in Turkish-German Studies by expanding geographical, methodological, and temporal frameworks. In addition she has published articles on music and literature, focusing on the intersection between aesthetics and politics in both Turkish and German contexts.

The Turkish-German Left and Brechtian Aesthetics in Cold War Berlin

As a EUME Fellow she will continue working on her book manuscript *The Turkish-German Left and Brechtian Aesthetics in Cold War Berlin* which will represent the first book-length study of Bertolt Brecht’s significance as an aesthetic influence and political interlocutor for Turkish-German literature and music. Her work examines how Turkish-German writers and musicians in Cold War Berlin drew upon Brecht’s theories of realism, epic theatre, and music, along with his dramaturgical practices, contributing to and transforming established German cultural practices of labor protest, realist representation, and workers’ song. Through careful consideration of texts by Aras Ören (1939-), Emine Sevgi Özdamar (1946-), and Tahsin Incirci (1938-), the book illustrates how Turkish-German musicians and writers constituted a transnationally affiliated, politically engaged aesthetic by citing and reimagining Brecht’s plays, poems, and songs in response to the political and cultural events that transformed both German and Turkish society during the 1960s and 1970s. Considering both text and context, *The Turkish-German Left* reconstructs Brecht’s centrality to the Turkish-German cultural interchange in Cold War Berlin. At the same time, it demonstrates just how important Brecht’s influence was for the literary, musical, and theoretical innovations that took place in Turkey during this same period.

May Hawas



teaches English Literature at the University of Alexandria, Egypt and is Associate Editor of the *Journal of World Literature*. She received her PhD in Comparative and World Literature from Leuven University. Hawas has various publications to her name including the *Diaries of Waguih Ghali: An Egyptian in the Swinging Sixties* (The American University in Cairo Press) and a number of short stories (*Mizna*, *Journal of Arab American Art*, *Yellow Medicine Review* and *African Writing*). She has extensive editorial experience and has worked in various NGOs for women's issues and youth employment. Hawas has presented her work around Europe, the Middle East and the US, and has received awards and grants in the US, Belgium and Egypt. Her current research interests include the circulation of texts between the Middle East, Asia and Europe; methods of comparative and world literature; cosmopolitanism; literary history and canonization; and nation, nationalisms and the novel.

'Lights Seen in Double Mirrors': Worlding Novels in Egypt

As a EUME Fellow Hawas will be delivering on various contracted projects on theories of world literature and world history in Arabic. She will also be revisiting two chapters of her thesis to turn it into a book. Originally entitled "World Literature, Contrapuntal Literature", the dissertation draws on ideas from postcolonial and world literature, particularly the insights of core Anglophone, Francophone and Arabic postcolonial and world literature theory of the past fifty years, in order to examine key post-1960s novels in Arabic, English and French. The study aims to analyse the location of the Middle East, particularly Egypt, as image, production hub and cultural network in literature which circulated across pre-modern and modern 'global' routes from Europe (France, Czechoslovakia, Britain), the US, Asia (India, Iran), Russia and Africa (Zimbabwe).

Abdulrahman Helli**



is Associate Professor in the Department of Islamic Theology (Usul al-Din) at the Faculty of Islamic Studies at Aleppo University, Syria. He was assigned as head in the academic year 2012/2013. He participated in the commissions for curriculum development of his faculty. He was a founding member of the Syrian Writers Association in 2012, and a founding member of al-Multaqa al-Fikri (Intellectual Forum for Innovation) in 2000. He has published widely in Arabic in the field of religious studies. Among his books—all in Arabic—are: *The Messages of All Prophets: One Religion and Many Laws* (2015), *Tafsir: A Textbook* (Aleppo University 2012), *On Qur'anic Concepts* (2011), *The Dilemma of Religious Education in the Muslim World, a Debate with Khalid* (Damascus 2007), *The Freedom of Belief in the Qur'an* (2001). He has been a EUME Fellow in the academic year 2013/14, and a EUME Fellow of the Freie Universität Berlin since the academic year 2014/15, and worked on the project “The Hermeneutics of The Absolute and the Relative: Religious Pluralism in the Hermeneutics of the Qur'an”.

The Freedom of Belief in the Qur'an

In February 2014, an of the so called “Islamic State in Iraq and Syria” (ISIS) court sentenced Dr. Hassan Khattaf (Imam and Deputy Dean of the Faculty of Islamic Studies at Aleppo University) to death. They denounced him as a grave apostate with no chance even to repent. A few years ago (2007) Dr. Khattaf had published a long review of Helli's book *The Freedom of Belief in the Qur'an* (2001), where he intolerably criticized every attempt to reread the issues of apostasy and war in the Qur'an that contradicts the conventional opinions of most classical Muslim scholars. Unfortunately, many of the traditionalists are themselves threatened by the same punishment they ever defended. The book's new approach to the Qur'an was based on separating the issue of war from its supposed religious settings and re-embedding it into the main ethical values of freedom and justice.

As a EUME Fellow Helli will work on publishing a new and revised edition of his book incorporating the debates about the religious freedom in Islam that it invigorated. With the current stirring of utmost extremism, the issue of religious freedom is not anymore a scholarly topic of discussion. It has become not just a public concern but also an existential matter for many Muslims and non-Muslims alike.

** EUME Fellow of the Freie Universität Berlin

Elizabeth Holt



received her PhD in Middle East and Asian Languages and Culture, and Comparative Literature from Columbia University in 2009. She is Assistant Professor of Arabic in the Division of Languages and Literature at Bard College, a small liberal arts college in the hamlet of Annandale-on-Hudson, New York, where Holt teaches courses in Arabic language, Arabic literature, world literature and translation, literary theory, and Middle Eastern Studies. Holt serves as Associate Editor of the *Journal of Arabic Literature*, a journal she has edited since 2008. She recently completed a manuscript entitled *Novel Material: Speculating in Arabic from Beirut to Cairo, 1870-1907*, an historical materialist study of the simultaneous rise of the novel form and finance capital in Arabic in the late nineteenth century. Research for the manuscript was supported by a post-doctoral fellowship in Cairo in 2012 through the National Endowment for the Humanities at the American Research Center in Egypt.

Disseminating the Cultural Cold War in Arabic: The CIA, the Congress for Cultural Freedom, and the Literary Journal *Hiwār* (1962-67)

“Disseminating the Cultural Cold War” argues that our own present sense of the field of Arabic literature was produced through the strictures of American imperial power, and in particular the post-World War II inheritance by the United States of the colonial mantle of the French and British. Taking its center of historical gravity as the 1960s—a decade marked by the ascent and collapse of Arab nationalist politics, and the rise of the Sixties Generation of avant-gardist Arabic literature—, “Disseminating the Cultural Cold War” reconfigures our perspective on this decade by placing it in a continuum of American imperial cultural power extending both well before and well after the 1967 Arab defeat to Israel.

At the center of the manuscript project is the Congress for Cultural Freedom’s Arabic journal *Hiwār*, which published from 1962 until 1967. In April of 1966, the New York Times revealed that the CIA had covertly founded and funded the Congress for Cultural Freedom and its worldwide network of conferences, art exhibits, concerts and especially literary journals, inciting a range of reactions across the United States, Europe and the decolonizing world. While the episode was taken in stride by the Paris-based Latin American CCF journal *Mundo nuevo*, and left the Bombay-based *Quest* relatively unscathed, for the CCF’s Arabic and African journals, the narrative was one of shock, scandal, and reproach, casting a long shadow over the very possibility of cultural freedom, one that persists in Arabic to this day.

Margaret Litvin*



is Associate Professor of Arabic and Comparative Literature at Boston University, USA, and a historian of modern Arabic (primarily Egyptian) literature and theatre. Her first book, *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* (Princeton, 2011), examined the many reworkings of Shakespeare's Hamlet in the theatre and political rhetoric of postcolonial Egypt, Syria, and Iraq. A companion anthology of translations, *Four Arab Hamlet Plays*, is in press. More recently Litvin has focused on reconstructing the tangled legacies of Arab writers' experiences in Russia and the Soviet Union. Her articles, reviews, and artist interviews have appeared in *Journal of Arabic Literature*, *Critical Survey*, *PAJ: A Journal of Performing Arts*, *Theatre Research International*, *PMLA*, and the online venues *Marginalia Review of Books*, *Words Without Borders*, and *n+1*. She is now translating Sonallah Ibrahim's novel *al-Jalid* (Ice, 2011). She is founding director of the Middle East & North Africa Studies Program in the Frederick S. Pardee School of Global Studies. She holds a PhD in Social Thought from the University of Chicago and a BA in Humanities from Yale. Her research has been awarded an Andrew W. Mellon Postdoctoral Fellowship (Yale University), an ACLS Frederick Burkhardt Fellowship, and an Alexander von Humboldt Fellowship (2016-8), that she will spend between EUME in Berlin and the Center for Near and Middle Eastern Studies (CNMS) of the Philipps-Universität Marburg.

Arab Writers, Moscow Dreams

This research will yield a book of essays on the history of Arab-Russian and Arab-Soviet literary and cultural ties since the mid-nineteenth century, focused especially on the period between 1964 and 1990. The prehistory of these cultural ties includes al-Azhar scholar Muhammad 'Iyad al-Tantawi (1810-1861), who moved to St. Petersburg in the 1830s; and the great Lebanese writer Mikhail Nu'aymah (1889-1988), who studied in Poltava (now Ukraine) in 1908. The history can be reconstructed through figures such as Egyptian novelist Sonallah Ibrahim and Syrian director Mohammad Malas, who were among hundreds of Arab intellectuals to study in Russia in the 1970s, and a later generation including Egyptian writer Mohamed Makhzangi, Moroccan director Djamaledine Dkhissi, and Iraqi director Monadhil Daood. The project focuses not on Russia's "influence" but on Arab intellectuals' responses. It draws on novels, memoirs, poetry collections, travelogues, journalistic reports, documentary films, and archival research in Moscow, Cairo, and Berlin, as well as personal interviews with living writers, filmmakers, and other alumni of Soviet educational institutions.

*EUME Fellow of the Alexander von Humboldt-Stiftung

Mayssun Succarie***

received her PhD from the University of California, Berkeley in 2009, and a MA and BA from the American University of Beirut. Since then she has lectured in Anthropology and Development Studies in universities around the Arab region (American University of Beirut; American University of Cairo) and the United States (Columbia & Brown Universities). Her research interests focus on youth, education, development and social movements in the Arab region, with a particular interest in studying the political, economic, cultural and social structures and processes that tie the region in complex and contradictory ways to the larger global political economy. Her first book, *Youth Rising? The Politics of Youth in the Global Economy* (co-authored with Stuart Tannock) was published earlier this year by Routledge's Critical Youth Studies series. In 2015 Succarie will start teaching at the Institute of Middle Eastern Studies, King's College London.

Global Spatial Flows of Youth Programming, Civil Society Organizing & Social Change in the Middle East, 2001-2015

Her research and writing project focuses on the core question of how we should understand the local, regional and global significance of the rapid development of youth civil society organizing and activism in the Middle East that took place over the first decade and a half of the twenty-first century. More specifically, the project seeks to analyze the relationship between two key phenomena involving youth, civil society and social change in the Middle East that emerged during this period.

****Affiliated EUME Fellow*

Erol Ülker



is currently an Assistant Professor of History at Istanbul Kemerburgaz University in the Department of Social Sciences. His research interests include nationalism, labor and social movements in Middle Eastern, Ottoman and Turkish history. He has published several articles in English and Turkish on the Turkification policies of the late Ottoman state, the migration-settlement policies of early republican Turkey, and the socialist and labor movements in Istanbul under Allied occupation. Ülker obtained his BA in International Relations from Istanbul University (1999). He holds two MA degrees from the Political Science Department of Boğaziçi University (2003) and the Nationalism Studies Program of Central European University (2004). He received his PhD in History from the University of Chicago in 2013, with a dissertation entitled “Sultanists, Republicans, Communists: The Turkish National Movement in Istanbul, 1918-1923.”

Allied Occupation, National Resistance, and Turkification in Istanbul, 1918-1923

Ülker’s doctoral research deals with the formation of the Turkish national movement between the end of World War I and the founding of the Republic of Turkey in October 1923. His dissertation focuses on Istanbul, the Ottoman Empire’s cosmopolitan capital city, which was under the British, French and Italian occupation in this critical period of transition from empire to nation state. Examining the organization of a resistance movement among the various segments of the Muslim population, he argues that the power struggles between the rival factions of the movement were a significant factor in the rise of a nationalist campaign against the non-Muslim communities of the city. This grassroots mobilization provided the initial popular base of the Turkification policies implemented in Istanbul during the interwar period and beyond.

As a EUME Fellow, Ülker will work on a book manuscript based on his dissertation. In the process, he will expand his research by exploring how Istanbul’s demographic and urban structure changed by the end of the occupation period. What policies did the Allied authorities pursue in the face of mounting inter-communal tensions in the city? Why did a great number of Ottoman Christians flee Istanbul despite the ongoing Allied military presence?

Maaïke Voorhoeve*



specializes in the legal anthropological study of the Arab world. Her dissertation examined the practices of two female judges in the field of divorce law (University of Amsterdam, 2011) and was based on 14 months of ethnographic fieldwork at a court in Tunis. Voorhoeve held post-doctoral positions at Harvard Law School, the Forum Transregionale Studien (RECHTSKULTUREN Fellow 2013/14) and the École des hautes études en sciences sociales. Her research focuses on Tunisia and, more recently, Morocco, and include family law, constitutional law, and transitional justice. Voorhoeve published two books, *Family Law in Islam* (edited volume, I.B. Tauris, 2012) and *Gender and Divorce in North Africa* (monograph, I.B. Tauris, 2014).

The ‘Arab Spring’: What’s Next? The Socio-Legal Situation in Post-Revolutionary Tunisia

The developments after the ‘Arab Spring’ challenge the hypothesis that democratisation and secularisation go hand in hand (Weber 1946, Berger 1979). In Libya, the post-Gaddafi government liberalized polygamy (Ibrahim 2013); in Egypt, a high court suspended Mubarak’s khul’ law that allowed women to divorce (Lindbekk and Sonneveld 2015); and in Tunisia, the ‘re-Islamization’ of Bourguiba’s family code is being discussed (Voorhoeve 2015). In response to these developments, the proposed project examines the consequences of the ‘Arab Spring’ through the lens of law. The project is a socio-legal study of the ‘Arab Spring’, using Tunisia as a case study. With a history of European occupation followed by ‘secular’ and ‘modernist’ authoritarian regimes, Tunisia is in many ways typical for the region (Volpi 2013). As the revolution opened a space for renegotiation of the authoritarian heritage, and as a formerly prohibited faction of ‘Islamists’ or ‘post-Islamists’ (Roy 2012) became a powerful actor in these negotiations, the question arises what happened to the law.

The principal research question of this project is: what are the consequences of the Tunisian revolution for the delicate fields of law? In order to answer this question, the study looks at practices of powerful institutions. In the Tunisian debates, the following topics emerged as ‘sites of contestation’ (Seidel 1995): gender and sexuality; dietary rules; freedom of religion; freedom of artistic expression and in the media. The project examines which powerful institutions started to issue norms after the regime change in 2011 in these delicate fields of law, and what these norms are.

**EUME Fellow of the Alexander von Humboldt-Stiftung*

Max Weiss***



is Associate Professor of History and Near Eastern Studies, and Elias Boudinot Bicentennial Preceptor at Princeton University. He is the author of *In the Shadow of Sectarianism: Law, Shi'ism, and the Making of Modern Lebanon* (Cambridge, Mass.: Harvard University Press, 2010), and the translator, most recently, of Nihad Sirees, *The Silence and the Roar* (London: Pushkin Press/New York: Other Press, 2013). He is also co-editor, with Jens Hanssen, of two forthcoming volumes on modern Arab intellectual history. After completing a dual BA at the University of California, Berkeley, in Molecular and Cell Biology, and History, and earning his MA and PhD in Modern Middle East History from Stanford University, he held postdoctoral fellowships at Princeton University and the Harvard Society of Fellows, and has been a Visiting Professor at the École des hautes études en sciences sociales in Paris.

The Hallowed Sanctuary: An Interpretive History of Modern Syria

While an Affiliated EUME Fellow, Weiss will be working on an interpretive history of modern Syria. Despite the incontrovertible significance of Syria to the making of the modern Middle East, there remains a noteworthy dearth of historical scholarship on the country. Rather than a conventional country study, however, *The Hallowed Sanctuary* will thread together three broad and essential themes that rarely get considered together: law and society; the interplay among the religious, the secular, and the sectarian; and the dialectical relationship between ideology and culture, primarily literature. Without shying away from regional and international dynamics, this book will take seriously the development of Syria as a nation-state. Struggles over the definition of nation and state, society and identity played an exceedingly important part in the shaping of Syrian political culture and intellectual life amid strikingly difficult circumstances and tumultuous times. If the book succeeds in making a contribution to Syrian and Middle East studies, one also hopes that such historical analysis of Syria's complex and multifaceted past may hold out some hope for the reconstruction and celebration of the country both before and beyond the ongoing tragedy.

***Affiliated EUME Fellow

Deniz Yonucu*



received her PhD from the Department of Anthropology at Cornell University in 2014. Her background is in Anthropology and Sociology, and her work draws substantially from critical legal studies, critical criminology, postcolonial studies and political philosophy. Her research focuses on anti-terror law, the criminalization of ethnicized and racialized working class youth, sites of urban segregation and violence, and legal and extra-legal policing/security practices. She holds two MA degrees in Social Sciences from the University of Chicago and in Sociology from Boğaziçi University. Funded by the Wenner-Gren Foundation and the Middle East Research Competition of the Ford Foundation, her dissertation, titled, “Operations Of Law And Sovereignty From Below: Youth, Violence And Disorder In Urban Turkey”, focuses on Alevi populated working class neighbourhoods in Istanbul and analyzes the complex and constitutive relationship between law, violence, crime and sovereignty in Turkey. She has published a number of articles and opinion pieces related to these areas of research.

Violence and Counter-Violence in Istanbul’s Working-Class Alevi Neighbourhoods: Crime, Policing and Counter-Police Policing



Young People clashing with the police in Gazi neighborhood of Istanbul. Photo: Sinan Targay.

Yonucu is currently working on her first book project tentatively entitled *Violence and Counter-Violence in Istanbul’s Working-Class Alevi Neighbourhoods: Crime, Policing and Counter-Police Policing*. In addition to her dissertation, she has also included another research within the scope of her manuscript, because she wanted to consider the impact of the massive 2012 Gezi Park protests in the Alevi neighbourhoods. During the protests, all murdered youth were Alevis, and after the protests, the police violence specifically targeted their neighbourhoods. This was then met by the counter-violence of the residents. In order to examine these dynamics, she conducted a brief post-dissertation research on the emerging forms of counter-violence in these neighbourhoods between April 2014 and February 2015. She now is in the process of integrating these research findings into her dissertation. In the manuscript, she argues that the contemporary security regime is not necessarily limited to that of the state police, and that the provocation of counter-violence is key to the state security apparatus today.

**EUME Fellow of the Alexander von Humboldt-Stiftung*

Mahnaz Zahirinejad****



graduated from Tehran University and got her MA degree in International Relations. From 2006 to 2010 she was a PhD student at Jawaharlal Nehru University and got her PhD degree after defending the thesis “Iran’s Energy Policy towards China and India: a Comparative Study”. Since then, she has been a researcher at Iran’s Foreign Relations Council in Tehran, which is a non-governmental institute. The academic year 2011/2012 she spent at the Warsaw University as a postdoctoral researcher. In 2012 she was a Visiting Professor at the Jagiellonian University where she taught courses on the contemporary Middle East. Since November 2012 she has been employed as a researcher at the Institute of Mediterranean and Oriental Cultures, Polish Academy of Science. She has continued to study Middle Eastern politics focusing on the rentier state—middle class interaction, as a subject related to democratic development in the region. She is the author and co-author of two books on the Middle East and has published many papers and articles in this area. Her new book on the middle class in Iran will be published next year.

The Middle Class and the Rentier State in a Changing Middle East: Iran’s Case and Egypt’s Prospects

The rise of a middle class has been an important factor in societal change, political transition and the transformation from authoritarian to democratic regimes in the developed countries. It can be assumed that the rise of the middle class is also a prerequisite for changing and creating a real democratic future in the Middle East. However, in the cases of Iran and Egypt, the transformation of an old and the emergence of a new middle class was a result of socio-economic developments such as the formation of rentier states. The new middle class that emerged in rentier-state regimes is dependent on the rent and the state and is therefore vulnerable. However, the new middle class turned revolutionary (Iran 1979, Egypt 2011) and grew into a perceived source of threat to ‘supporters’ of the system. Despite some attempts for democratization in these countries, hybrid regimes were ultimately established. Due to the disadvantages of the rentier state, there are numerous possibilities of an emerging authoritarianism. However, it seems that the strong resistance of the middle class has been an important obstacle to authoritarian desires of a rentier state. Thus, the present research is aimed to analyze the possibilities of democratization under a hybrid regime with focus on characterizing a rentier state and the role of the middle class in the Middle East countries, particularly Iran and Egypt.

*****EUME-A.SK Fellow of the Wissenschaftszentrum Berlin für Sozialforschung*

ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship

ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship will zu einer Neubewertung des Kanons textbezogener Wissenschaft beitragen. In einem Zeitalter beispielloser Mobilität von Wissen und Menschen möchte ZUKUNFTSPHILOLOGIE bisher marginalisierte präkoloniale Wissenschaft aus Asien, Afrika, dem Nahen Osten und Europa neu in den Blick nehmen und bisher vernachlässigte Zweige philologischer Forschung unterstützen.

ZUKUNFTSPHILOLOGIE wird von Islam Dayeh (Freie Universität Berlin) geleitet und von einem internationalen Kollegium getragen, dem folgende Personen angehören: Manan Ahmed (Columbia University), Michael Allan (University of Oregon), Elisabetta Begnini (University of Turin), Whitney Cox (University of Chicago), Adrien Delmas (Institut Francais, South Africa), Ananya Jahanara Kabir (King's College London), Shamil Jeppie (University of Cape Town), Rajeev Kinra (Northwestern University), Marcel Lepper (Deutsches Literaturarchiv Marbach), Sumit Mandal (University of Nottingham), Markus Messling (Centre Marc Bloch Berlin), Pascale Rabault-Feuerhahn (CNRS, Paris), Ronit Ricci (Australian National University), Umar Ryad (University of Utrecht), Lena Salaymeh (University of California, Berkeley), Nicolai Sinai (University of Oxford) und Shaden Tageldin (University of Minnesota).

Im Interesse geschichtsbewusster Philologie fördert das Programm Forschungen in den folgenden Bereichen: Genealogie und Transformation philologischer Praxis; der Ort der Philologie im System des Wissens (z. B. ihre Beziehung zu exakter Wissenschaft, Theologie und Rechtswissenschaft); Philologie, Nation und Imperium; Philologie, Übersetzung und Mobilität und schließlich Philologie und Universität. Darüber hinaus will ZUKUNFTSPHILOLOGIE kritische Neubewertungen historiographischer und philologischer Praxis unterstützen. Bei der Neubetrachtung wichtiger »Philologiekriege« geht es nicht nur darum, den argumentativen Wert der betreffenden Debatten zu eruieren, sondern auch um eine Reflexion auf ihren allgemeinen kulturellen und politischen Kontext und darauf, wie sie unser Wissen um die Vergangenheit geprägt haben.

Seit 2010 haben über 25 Postdoktorandinnen und Postdoktoranden im Fellowship-Programm von ZUKUNFTSPHILOLOGIE teilgenommen. Es fanden eine World-Philologies-Seminarreihe, Konferenzen, Workshops, Winter- und Sommerakademien statt. Postdoc-Fellows aus dem Bereich der historischen und philologischen Disziplinen wurden eingeladen, in Arbeitsgruppen zusammen mit Forschungseinrichtungen und Universitäten in Berlin ihre Forschungsprojekte voranzubringen.

Im Winter 2015 wird ZUKUNFTSPHILOLOGIE seine peer-reviewed Zeitschrift *Philological Encounters* herausbringen, die sich der historischen und philosophischen Kritik der Philologie widmen wird. Die Zeitschrift wird vom Verlag Brill herausgegeben werden.

ZUKUNFTSPHILOLOGIE entwickelte sich 2009 aus einer Initiative des Seminars für Arabistik der Freien Universität Berlin, ist seit 2010 an der Friedrich Schlegel Graduiertenschule für Literaturwissenschaftliche Studien an der Freien Universität assoziiert und ist ein Programm des Forum Transregionale Studien.

Koordination: Islam Dayeh

Kontakt: zukunftsphilologie@trafo-berlin.de

Information: www.zukunftsphilologie.de

ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship

ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship supports research on marginalized and undocumented textual practices and literary cultures with the aim of integrating texts and scholarly traditions from Asia, Africa, and the Middle East, as well as from Europe itself, by way of a critical recuperation of philology. The program takes as its point of departure the growing concern with the global significance of philology and the potential of philology to challenge exclusivist notions of the self and the canon. In an age of advanced communication, intellectual specialization, and unprecedented migration of knowledge and people, the discipline of philology assumes new relevance. The program seeks to create a context of intellectual synergy in which scholars from various textual and philological traditions can work together comparatively and develop a common language necessary for an engagement in more fundamental political and cultural concerns.

ZUKUNFTSPHILOLOGIE is directed by Islam Dayeh (Freie Universität Berlin) and is supported by an international group of scholars, including Manan Ahmed (Columbia University), Michael Allan (University of Oregon), Elisabetta Beghini (University of Turin), Whitney Cox (University of Chicago), Adrien Delmas (Institut Francais, South Africa), Ananya Jahanara Kabir (King's College London), Shamil Jeppie (University of Cape Town), Rajeev Kinra (Northwestern University), Marcel Lepper (Deutsches Literaturarchiv Marbach), Sumit Mandal (University of Nottingham), Markus Messling (Centre March Bloch, Berlin), Pascale Rabault-Feuerhahn (CNRS, Paris), Ronit Ricci (Australian National University), Umar Ryad (University of Utrecht), Lena Salaymeh (University of California, Berkeley), Nicolai Sinai (University of Oxford), and Shaden Tageldin (University of Minnesota).

To promote historically conscious philology, the program supports research that addresses intellectual entanglements and interactions beyond national, cultural, and regional boundaries. The program's main areas of focus include the genealogy and transformations of philological practice, philology's place in the system of knowledge, its relation to science, theology, and jurisprudence, philology and the university, and the relation of philology to nation and empire. Furthermore, ZUKUNFTSPHILOLOGIE aims to support critical reviews of historical and philological practice. In revisiting important "philological wars", the goal is not to merely evaluate the argumentative worth of these debates, but to reflect on the wider cultural and political context in which they emerged and how they have shaped our knowledge of the past.

Since 2010, ZUKUNFTSPHILOLOGIE has offered more than 25 postdoctoral grants through its fellowship program. It has hosted a lively series of workshops and lectures as well as international winter and summer academies. Postdoctoral Fellows, trained in a branch of the historical or philological disciplines, have been invited annually to pursue their own research projects within the research group and to work together with Berlin-based research centers and universities in the field of philology.

In winter 2015, ZUKUNFTSPHILOLOGIE will launch its peer-reviewed journal *Philological Encounters*, an academic journal dedicated to historical and philosophical critique of philology. The journal will be published with Brill.

ZUKUNFTSPHILOLOGIE is associated with the Friedrich Schlegel Graduate School of Literary Studies at the Freie Universität Berlin and is a program at the Forum Transregionale Studien.

Coordination: Islam Dayeh

Contact: zukunftsphilologie@trafo-berlin.de

Information: www.zukunftsphilologie.de

Contact

Georges Khalil
Academic Coordinator
Forum Transregionale Studien e.V.
Wallotstraße 14
D-14193 Berlin

T +49 (0)30 89001-430

F +49 (0)30 89001-440

office@trafo-berlin.de

forum-transregionale-studien.de

Communication and Publications:

Stefanie Rentsch, Jenny Meurer

presse@trafo-berlin.de

Editor:

Forum Transregionale Studien e.V. Berlin

Corporate Design:

Plural | Severin Wucher, Berlin

© 2015

Forum Transregionale Studien

The Forum Transregionale Studien is supported by



Senatsverwaltung
für Wirtschaft, Technologie
und Forschung



Bundesministerium
für Bildung
und Forschung