

Exploratory Workshop  
**Out of the Archives...**

**New archival practices: Towards alternative historiographies, voices,  
and spaces**

July 12<sup>th</sup>–14<sup>th</sup>, 2018  
Archive Kabinett  
Müllerstraße 133, 13349 Berlin

Convened by Rasha Chatta, Pascale Ghazaleh, Lamia Moghnieh and Alia Mossallam

*"We cannot bring to life those we find cast ashore in the archives, but that is not a reason to make them suffer a second death"*  
– Arlette Farge

#### **RATIONALE**

##### **Exploring archives, connecting fragmented histories**

The rationale for this workshop stems from the conveners' awareness, as practitioners working on archives in different disciplines, capacities and contexts, of pressing questions concerning these sources and their use. The first of these questions is related to the very nature of the archive: what is archived, why, how, and by whom? The second is related to the legitimacy of those who consume archival material and produce knowledge based on that experience: who grants access, to whom, and why? In other words, who "owns" the archive? The third broad set of questions concerns consumers or recipients: for whom is knowledge produced? Who is the audience? Are they citizens to be educated, targets of ideology, recipients of assumptions regarding what is worthy of preservation, and why?

Based on these concerns, participants will tackle questions relating to access, methodology, and dissemination. We envision a three-day event, part of which will be a practicum, engaging scholars in projects devoted to making their archival materials accessible to wider publics. The panels will be devoted to creating a space for sharing experiences of and in archives; renewing our knowledge of archives in Beirut, Berlin, Cairo, Damascus, Istanbul, and elsewhere - outside the capital cities of the countries that we live and research in; and comparing agendas and approaches.

The workshop will engage participants based in Germany in a broad discussion to explore the potential for creativity in the archive, making connections and contributing to a collective experience and practice of the archive. It will invite practitioners to blur the boundaries between traditional sites of historical knowledge production: the academy, the arts, and civil society. Participants will explore ways in which current techniques of archive conservation tend to erase rather than reveal, and exclude rather than include. We will call for alternative historiographic practices that take into account the experiences of the archives – for the researcher, but also for the people and stories we find in the archives.

#### **PROGRAM**

**Thursday, July 12<sup>th</sup>, 2018**

**Day 1 - Access to the archives and scattered/invisible narratives**

9:30 Get-together

10:00 Introduction by Rasha Chatta, Pascale Ghazaleh, Lamia Moghnieh and Alia Mossallam

**10:30-12:00 - Panel A: Absence in the archive: how do we deal with historical gaps, silences and absence in the archives?**

Moderator: Pascale Ghazaleh

What do we do, as historians, when we cannot access archives (due to political or security considerations)? What do disappearances or absences mean, within the archive? How can we trace those who cannot easily be identified as individuals or members of social groups? If we agree that the archive is a corpus constituted in specific historical conditions and subject to changing power dynamics, rather than a truthful reflection of reality, how do we account for those missing from the archive? How can we follow those who, through the archives, persist in eluding us?

Introductory remarks by moderator

10:30 Yektan Turkyilmaz (EUME Fellow, Berlin): “The Armenian Genocide, Denialists and Archival battles”

10:40 Zeynep Turkyilmaz EUME Fellow, Berlin): “Historians’ Craft?: Hide and Seek at the Ottoman and Turkish Republican Archives”

10:50 Seda Altug (Irmgard Coninx Prize EUME Fellow, Berlin): “Politics of Memory in Syria and Negotiating Absences and Excesses in the Archives”

11:00-12:00 Discussion

*12:00 Coffee Break*

**12:30 - 14:00- Panel B: Sound and musical archives**

Moderator: Yektan Turkyilmaz

How can histories can be reconstructed through sound? What are the power and political dynamics that need to be taken into consideration when we deal with voices found in the archive? What are we really hearing when we listen to audible traces of history?

Introductory remarks by moderator

12.30 Gilles Aubrey (Sound artist, Berlin): “Post-Naturalist Listening in Rural Morocco”

12:40 Britta Lange (Humboldt University Berlin): “Archival Silences as Historical Sources. Reconsidering Sound Recordings of Prisoners of War (1915-1918)”

12:50 Alia Mossallam (EUME-FU Fellow of the Alexander von Humboldt-Stiftung): “Voyages of an Egyptian tune - from Estrangement at Home to Longing on the Fronts of World War I

13:00 Adam Benkato (Fellow of the Alexander von Humboldt-Stiftung, Free University): “Against the Archival Groove? Rediscovered voices from 1940s Libya”

13:10 - 14:00 Discussion

14:00 Lunch

### 15:00-19:00 Parallel Practicums

Artist	Gilles Aubry	Ala Younis
Title	Performing across the material sound archive	A Book of Transfers. Possibilities of reproducing missing, low-quality or restricted images
Description	<p>Drawing on Aubry's current research project in Morocco, the workshop explores sound and listening through artistic practices, including performative and speculative strategies.</p> <p>The participants are encouraged to bring their own sound material from past or current researches, to be discussed in the course of collective listening sessions and simple artistic re-interpretations.</p> <p>Info and links about the project:  <a href="http://www.earpolitics.net/wretched-ear-2018/">http://www.earpolitics.net/wretched-ear-2018/</a></p>	<p>It is difficult to register the ways in which our imagination accounts for missing information, especially when we look at a degraded image – how it repairs absent details. How can the architecture that surrounds or backdrops a photographed subject support that subject’s project? How can we reclaim images that describe us (or images of us) when they are locked away in archives that do not allow us to copy or transfer? This workshop attempts to understand the ways we can reproduce our own images from content to which we have limited access. Through experiments in redrawing, copying, collaging and note taking, this workshop is a collective discussion on ownership of our images in archives. Links to the artist’s current archival based Project:  <a href="http://www.alayounis.com/PFGB/index.htm">http://www.alayounis.com/PFGB/index.htm</a></p>
Requirements from	Participants are encouraged to bring their own sound recordings/archives	Participants should bring photocopies or reprints of materials that they

<b>Participants</b>	that could be drawn upon during the workshop.	would like to reproduce. These can be copyrighted images, texts or personal items. Most importantly, the materials should not be original so that we do not harm the originals.
<b>Maximum Number of participants</b>	10	12

*19:30 Group Dinner*

Friday, July 13<sup>th</sup>, 2018

**Day 2 How do we bring to life the stories we find in the archives?**

9:30 *Get-together*

10:00 Introduction and Guiding Points for Day 2

**10:30 - 12:00 - Panel C: Fiction and the archive**

Moderator: Margaret Litvin

What is the use of fiction in archival research? When is fiction a necessary tool to excavate the stories of people in the archives? Or does it undermine the importance of historical documents? Who are the characters we encounter in the archive and how do we represent them in historical narrative? How do we create narratives using archives (through film, historical fiction, theater etc?)

Introductory remarks by moderator

10:30 Lamia Moghnieh (EUME): May Ziade at Asfouriyeh: Retracing Marginalised Stories Through Fiction

10:40 Rime Wassim (Egypt): Visualizing Counter-Nationalist Trajectories in the Age of Rising Nationalisms

10:50 Rasha Chatta (EUME): From Archives to Comics: Figuring the Historical in Arab Graphic Narratives.

11:00- 12:00 Discussion

12:00 *Coffee break*

**12:30 - 14:00 - Panel: The Subaltern in State, Colonial and Medical Archives**

Moderator: Lamia Moghnieh

This panel will engage scholars who work with institutional archives, be it police or court records, medical files, colonial documents or state papers. What are the politics of accessing and reading these archives? How can we produce and reconstruct alternative histories of the oppressed based on these documents? What kind of archive do the prisoners/workers/patients keep, if any?

Introductory remarks by moderator

12:30 Pascale Ghazaleh (FU-EUME Fellow of the Alexander von Humboldt-Stiftung): "Can We Hear the Subaltern? Peasants and Workers in Ottoman Archives"

12:40 Edna Bonhomme (Max Planck Institute, Berlin): "Decolonizing Medicine and Science in Egypt and Tunisia"

12:50 Hannah al-Hasan Ali (Cambridge University): "Can the *Mu'taqal/a* Speak in the Shadow of the *Mu'taqal*? Excavating political prisoners' voices in Sisi's Egypt"

13:00 Heba Amin (Visual artist, Berlin): “Subverting the colonial narrative: inscribing history through artistic practice”

13:10-14:00 Discussion

14:00 Lunch

15:00-19:00 Parallel Practicums

<b>Artist</b>	Joseph Kai	Jasmina Metwaly (Mosireen) and Kaya Behkalam (Augmented Archive)
<b>Titel</b>	Comics Remix. Old Materials, New Stories	The Augmented Archive. Thinking the Archive Topographically
<b>Description</b>	<p>“Comics remix, old material new stories” is an experiment in reusing ready-made old or new visual material of all nature as raw content for storytelling and as a technique of creating alternative narratives. The four-hour session draws on three main ideas: identifying visual material to be reused and treating it, composing visually and building a storyline, producing final artwork and publishing.</p> <p>Link to the artist’s website: <a href="http://www.josephkai.com">www.josephkai.com</a></p>	<p>858 (858.ma) is an initiative by the <a href="#">Mosireen</a> media collective to make public all the footage shot and collected in Egypt between the years 2011 and 2013.</p> <p>The Augmented Archive project is an app for iOS and Android smartphones by Kaya Behkalam built for the 858 archive, that displays videos in public space at the very site where they were recorded. The first project with the app is a video walk through different times and sites of Cairo. Users can walk through the streets of Egypt’s capital and see – in moving images – how a place has changed over the last few years. The project is an attempt to re-inscribe past events into the urban fabric and to access archival footage differently.</p> <p>In this workshop we will discuss and experiment with the footage from the 858 archive through the Augmented Archive app, an experimental platform that displays archival video material spatially and site-specifically. Participants will engage with the reality of the 858 archive and superimpose it on the physical reality surrounding the workshop space.</p> <p>Link to the archives used in the</p>

		workshop: ( <a href="http://www.augmented-archive.net">www.augmented-archive.net</a> ) ( <a href="https://858.ma/">https://858.ma/</a> ) ( <a href="http://www.Mosireen.org">www.Mosireen.org</a> )
<b>Requirements from Participants</b>	We recommend that participants bring their own visual material, such as old/new pictures, newspaper, magazine, used comic books, other artworks that could be reused.	Participants are invited to bring their own video archives, work with existing material from the 858 archive or produce new footage to explore the possibilities of topographic archiving and nonlinear storytelling.
<b>Maximum number of participants</b>	15	20

### Saturday, July 14<sup>th</sup>, 2018

#### **Day 3: How can we engage wider audiences and communities with the sources we access and the stories we retrieve?**

9:30 Get-together

10:00 Introduction and Guiding Points for Day 3

#### **10:30-12:00 - Panel E: Visualizing Histories**

Moderator: Rasha Chatta

(Session engaging artists and practitioners who work with visual archives or produce visual histories)

What constitutes a visual archive? What makes it archivable? What constitutes archivability in the history of images? What is the difference between personal and collective archives when it pertains to visual history such as images, photographs? What is the role of illustrators and artists in constituting archivability itself? Or making archives available? How is this different for pre- and post-digital archives?

Introductory remarks by moderator

10:30 Joseph Kai (Al-Samandal, Lebanon): “Comics Remix: Old Material, New Stories”

10:40 Ala Younis (Jordan, research-based visual artist and curator): “The Works Were Limited: Researching Baghdad and Her Architects”

10:50 Ayham Dalal (Memory, Place, Heritage Displacement - Homs Project, Berlin)

11:00-11:45 Discussion

*11:45 Coffee Break*

**12:00 - 13:30 - Panel F: Communal archiving and histories of struggle**

Moderator: Alia Mossallam

This panel will bring together practitioners who work on public history projects in attempts to make historical narratives accessible to wider publics, and engaging communities in historical documentation. How can communities be engaged in the archiving process to excavate and document histories of struggle, and what is the significance of the spatial dimension of these histories?

Introductory remarks by moderator

12:00 Noor Nieftagodien ([History Workshop](#), Wits University, South Africa): “The History Workshop and Community Histories. Experiences in Public History and Archive”

12:10 Jasmina Metwally ([Mosireen](#), Egypt) “Archive as Arsenal”

12:20 Kaya Behkalam ( [The Augmented archive](#), Berlin) “The Augmented Archive Project - Media Archaeology of the Egyptian Revolution”

12:30-13:30 Discussion

**13:30 Wrap up, Summary and Discussion re:ways forward**

*14:30 Lunch*

*15:30 End of the Workshop*