EUME

Europe in the Middle East
The Middle East in Europe

Faculty of Arts and Sciences
Department of Arabic
and Near Eastern Languages

AUB
American University of Beirut

**Transregional
Academy**

Program

August 26th –
September 6th, 2019

American University of
Beirut

Fragment—
Power—Public

Narrative, Authority and Circulation
in Archival Work

In cooperation with:

Program Overview

Week 1	Mon, Aug 26	Tue, Aug 27	Wed, Aug 28	Thu, Aug 29	Fri, Aug 30	Sat, Aug 31
09:30-11:00	Arrival	Welcome & Introduction	Project Presentations 2	Project Presentations 3	Project Presentations 4	Walking Tour with Mona Hallak
11:00-11:30		Coffee Break	Coffee Break	Coffee Break	Coffee Break	
11:30-13:00		Project Presentations 1	Thematic Discussions 2	Thematic Discussions 3	Thematic Discussions 5	
13:00-14:00		Lunch		Lunch	Lunch	
14:00-15:30		Thematic Discussions 1	Reading Time	Thematic Discussions 4	Lecture Performance	Free
15:30-16:00		Coffee Break			Coffee Break	
16:00-17:30		Panel Discussion	Walking Lecture	Reading Time	Panel Discussion	
After 18:00	Welcome Dinner 19:00		Exhibition & Reading, Beirut Art Center 20:00	Exhibition & Lecture, OIB 18:00		

Week 2	Sun, Sep 1	Mon, Sep 2	Tue, Sep 3	Wed, Sep 4	Thu, Sep 5	Fri, Sep 6
09:30-11:00	Free	Project Presentations 5	Project Presentations 7		Thematic Discussions 11	Departure
11:00-11:30		Coffee Break	Coffee Break		Coffee Break	
11:30-13:00		Thematic Discussions 6	Thematic Discussions 7	Thematic Discussions 9	Final Discussion	
13:00-14:00		Lunch	Lunch	Lunch		
14:00-15:30		Project Presentations 6	Thematic Discussions 8	Thematic Discussions 10		
15:30-16:00		Coffee Break	Coffee Break	Coffee Break		
16:00-17:30		Lecture	Lectures	Panel Discussion		
After 18:00					Farewell Dinner 19:00	

Contact

Zeina G. Halabi

Department of Arabic and Near Eastern Languages
American University of Beirut

Georges Khalil
Jessica Metz

Europe in the Middle East - The Middle East in Europe (EUME)
Forum Transregionale Studien
Email: eume@trafo-berlin.de
Phone: +49 (0) 30 89001 427

Fragment – Power – Public

Narrative, Authority and Circulation in Archival Work

Transregional Academy
August 26th to September 6th, 2019, Beirut

The Transregional Academy is organized by the Berlin-based Forum Transregionale Studien in the framework of its research program Europe in the Middle East—The Middle East in Europe (EUME), the Max Weber Stiftung – Deutsche Geisteswissenschaftliche Institute im Ausland and the Department of Arabic and Near Eastern Languages of the American University of Beirut (AUB). The Academy is chaired by **Rasha Chatta** (EUME Fellow 2017-20), **Leyla Dakhli** (CNRS/Centre Marc Bloch, Berlin), **Pascale Ghazaleh** (American University in Cairo/EUME Fellow of the Alexander von Humboldt Foundation 2017-19), **Zeina G. Halabi** (AUB/EUME-CNMS Fellow of the Alexander von Humboldt Foundation 2018-20), **Lamia Moghnieh** (EUME Fellow of the Fritz Thyssen Stiftung 2019-20), **Alia Mossallam** (EUME Fellow of the Alexander von Humboldt Foundation 2017-20), and **Ala Younis** (artist). It is arranged in cooperation with the American University in Beirut (AUB), the Orient Institut Beirut (OIB), and the Arab Fund for Arts and Culture (AFAC).

Scholars of history, culture and society in and of the Middle East, no matter what their political engagement, were swept up in the wave of Arab uprisings that started in 2010. The revolutions brought to a paroxysm a process of contestation that had been building since the 1990s, when new critiques began to challenge old narratives and ideologies and shake their hold on public space and the political sphere. The return to the archives had opened up radical possibilities for social histories as early as the 1970s. Even then, for many scholars, turning to the archives was a way of exploring new narratives and questioning dominant discourses; but, since 2010, they have also found themselves formulating more fundamental questions related to the nature, constitution, and ownership of the archives. Excavating fragments of the past and attempts to document the present have led researchers to question the role of the state and its cultural practices in gathering and preserving these fragments, the nature of the public institutions involved in this endeavor, and the authority to define what legitimately constitutes an archive; the uprisings thus drove scholarship further beyond state-centered monistic narratives, to explore different historical and literary representations as sources for the production of knowledge and a reflection on the culture/power nexus. This interest, of course, has not been restricted to the academy: it has served to support work in curation, art, performance, and activism. New technologies supported one aspect of the archival turn, as evidenced by the development of digital humanities and the incorporation of such technologies into pedagogy. Thus, current research expands the boundaries of what constitutes legitimate membership in the community of historians, and intervenes in archival material through a variety of formats and venues.

Contents

Program

Monday, 26 August

Arrival

19:00 Welcome Dinner

Venue: *Restaurant Mezyan*, Rasamny Building,
Hamra Street, Beirut
Meeting point: 18:45 hotel lobby/19:00 restaurant

Tuesday, 27 August

Meeting point: 9:00 hotel lobby

9:30 Welcome and Introduction

Venue: AUB, College Hall, auditorium B1

Zeina G. Halabi
(AUB/EUME-CNMS Fellow of the Alexander von
Humboldt Foundation 2018-20)
Georges Khalil
(EUME/Forum Transregionale Studien)
Jessica Metz
(EUME/Forum Transregionale Studien)
Rasha Chatta
(EUME Fellow 2017-20)
Leyla Dakhli
(CNRS/Centre Marc Bloch, Berlin)
Pascale Ghazaleh
(American University in Cairo/EUME Fellow of the
Alexander von Humboldt Foundation 2017-19)
Lamia Moghnieh
(EUME Fellow of the Fritz Thyssen Foundation
2019-20)
Alia Mossallam
(EUME Fellow of the Alexander von Humboldt
Foundation 2017-20)
Ala Younis
(artist)

11:00 Coffee Break

11:30-13:00 Project Presentations 1

Group A (AUB, Bechtel Building, room 434)

Omar Al-Ghazzi
(London School of Economics and Political Science/EUME-CNMS Fellow of the Fritz Thyssen
Foundation 2019-20)
Twitter and the Archival Aesthetic
Chair: Sanaz Sohrabi
⇨ *Abstract: p. 28*

Group B (AUB, Bechtel Building, room 435)

Yektan Türkyilmaz
(EUME Fellow 2017-20)
*Polyphony on Record: A Century of Struggle over
Imperial Sounds*
Chair: Chloe Bordewich
⇨ *Abstract: p. 43*

Group C (AUB, Masri Building, room 401)

Katarzyna Falęcka
(University College London)
*Photography's Routes: Revisiting the Visual Cultures
of the Algerian War of Independence (1954-62)*
Chair: Walid Benkhaled
⇨ *Abstract: p. 34*

13:00 Lunch

14:00-15:30 Thematic Discussions 1

Group 1 (AUB, Bechtel Building, room 434)

**The Use, Production, and Presentation of
Visual Media and Cartographic Material as
Sources for Critical Historical Narratives**

Shehab Ismail (Max Planck Institute for the History of Sciences) & Ahmed El Ghoneimy (filmmaker, Alexandria)

Background Reading:
Forensic Architecture (project), *Forensis: The Architecture of Public Truth* (2014), pp. 9–32.
Khayyat, Munira, Yasmine Khayyat, and Rola Khayyat, "Pieces of Us: The Intimate as Imperial Archive", *Journal of Middle East Women's Studies* 14:3 (2018), pp. 268–291.
Hartman, Saidiya, "The Anarchy of Colored Girls Assembled in a Riotous Manner", *South Atlantic Quarterly* 117:3 (2018), pp. 465–490.

Group 2 (AUB, Bechtel Building, room 435)

Memory Works in the Age of Social Media

Nermin Elsherif (University of Amsterdam)

Recommended Reading:
Jasanoff, Sheila, "Future Imperfect: Science, Technology, and the Imaginations of Modernity", Sheila Jasanoff and Sang-Hyun Kim (eds.), *Dreamscapes of Modernity: Sociotechnical Imaginaries and the Fabrication of Power* (2015), pp. 1–33.

Background Reading:
Garde-Hansen, Joanne, Andrew Hopkins, and Anna Reading, "Introduction", Garde-Hansen, Joanne, Andrew Hopkins, and Anna Reading (eds.), *Save As…Digital Memories* (2009), pp. 1–26.

15:30 Coffee Break

16:00-17:30 Panel Discussion

Venue: AUB, College Hall, auditorium B1

A Conversation on the Contested Archive of Music

Jumana Manna (artist, Berlin) and
Haig Aivazian (artist, Beirut)
Chair: **Zeina G. Halabi**

Wednesday, 28 August

9:30–11:00 Project Presentations 2

Group A (AUB, Bechtel Building, room 434)

Malak Labib
(EUME Fellow of the Fritz Thyssen Foundation 2018-20)
"From the Needle to the Rocket": International Development, Social Engineering and the Politics of Economic Planning in Egypt (1941-1965)
Chair: Maram Masarwi

Group B (AUB, Bechtel Building, room 435)

Vanessa Gravenor
(writer/artist, Berlin)
The Learning and Unlearning of Violence
Chair: Mohammad Shawky Hassan

Group C (AUB, Masri Building, room 401)

Nayera Soliman
(Freie Universität Berlin/Berlin Graduate School Muslim Cultures and Societies)
Between Home and Nation: Narratives of Suez Forced Migrants Between 1967-1977
Chair: Natalya Vince

11:00 Coffee Break

11:30–13:00 Thematic Discussions 2

Group 1 (AUB, Bechtel Building, room 434)

Culture, Power, and the Movement of Objects: The Role of Cultural Objects in War Time

Wisam H. Alshaibi (University of California, Los Angeles)

Recommended Reading:
Joyce, Rosemary A. and Susan D. Gillespie, "Making Things out of Objects That Move," in: Rosemary A. Joyce and Susan D. Gillespie (eds.), *Things in Motion: Object Itineraries in Anthropological Practice* (2015), pp. 3–20.

Background Reading:
Appadurai, Arjun, *The Social Life of Things: Commodities in Cultural Perspective* (1986).
Reed, Isaac Ariail, *Power in Modernity: Agency Relations and the Creative Destruction of the King's Two Bodies* (2020), excerpts.

Group 2 (AUB, Bechtel Building, room 435)

How Film Funding Mechanisms (notably from the Global North) Shape Content and Language Choice in Films Made In and About the Global South: Case Study of North Africa

Walid Benkhaled (documentary filmmaker/ University of Portsmouth)

Recommended Reading:
Halle, Randall, "Offering Tales They Want to Hear: Transnational European Film Funding as Neo-Orientalism", Rosalind Galt and Karl Schoonover (eds.), *Global Art Cinema: New Theories and Histories* (2010), pp. 303–319.

13:00–15:45 Reading Time

16:00–17:30 Walking Lecture

Meeting Point: 15:45 in front of Jafet Library near College Hall

The AUB Jafet Library

Rana Issa (American University of Beirut)

20:00 Exhibition and Experimental Reading with Music

Venue: Beirut Art Center, Jisr el Wati, Building SAFE, Street 93, Zone 66 Adlieh, Beirut
Meeting point: 18:30 hotel lobby/19:45 venue

How to Reappear: Through the Quivering Leaves of Independent Publishing

by **Maha Maamoun** and **Ala Younis**

Moonship Dispatches

by **Barakunan**, accompanied by
Jad Atoui (musician)

Thursday, 29 August

9:30–11:00 Project Presentations 3

Group A (AUB, Bechtel Building, room 434)

Sanaz Sohrabi
(Concordia University, Montreal)
Spectral Images: Colonial Archives of Oil Production and Passageways to Collective Memory in Contemporary Iran
Chair: Malak Labib

Group B (AUB, Bechtel Building, room 435)

Chloe Bordewich
(Harvard University)
Empires of Suspicion: Information, Power, and Social Trust in the Eastern Mediterranean, 1866-1956
Chair: Vanessa Gravenor

Group C (AUB, Masri Building, room 401)

Maysam Taher
(New York University)
Borders in Disrepair: Archival Excavations and Present Crises at the Hinges of the Mediterranean
Chair: Nayera Soliman

11:00 Coffee break

11:30–13:00 Thematic Discussions 3

Group 1 (AUB, Bechtel Building, room 434)

An Introduction to Using Pan.do/ra

Salma Shamel (New York University)

Website for preparation:
858 archive:
https://858.ma/grid/title

Group 2 (AUB, Bechtel Building, room 435)

Women's History in the Archive: Rethinking "The Archive" through Women's History

Natalya Vince (University of Portsmouth)

Recommended Reading:
Robinson, Nova, "Digitizing Women's and Gender History", *Journal of Middle East Women's Studies* 14:2 (2018), pp. 213–216.

Websites for preparation:
The Women and Memory Forum:
http://www.wmf.org.eg/en/
Women's Worlds in Qajar Iran Digital Archive:
http://www.qajarwomen.org/en/
Moise A. Khayrallah Center for Lebanese Diaspora Studies:
https://lebanesestudies.ncsu.edu/
Ottoman History Podcast:
http://www.ottomanhistorypodcast.com/

13:00–14:00 Lunch

14:00–15:30 Thematic Discussions 4

Group 1 (AUB, Bechtel Building, room 434)

The Digital Mediation of Pasts and Archives

Omar Al-Ghazzi (London School of Economics and Political Science/EUME-CNMS Fellow of the Fritz Thyssen Foundation 2019-20)

Recommended Reading:
Ramsay, Debra, "Tensions in the Interface: The Archive and the Digital", Andrew Hoskins (ed.), *Digital Memory Studies: Media Pasts in Transition* (2017), pp. 280–302.

Background Reading:
Pogačar, Martin, "Culture of the Past: Digital Connectivity and Dispotentiated Futures", Andrew Hoskins (ed.), *Digital Memory Studies: Media Pasts in Transition* (2017), pp. 27–47.

Group 2 (AUB, Bechtel Building, room 435)

Reading Black Humanity in Beirut

Veronica Ferreri (Leibniz-Zentrum Moderner Orient, Berlin)

Recommended Reading:
Sharpe, Christina, *In the Wake: On Blackness and Being* (2016), chapter 1, pp. 1–23.

Background Reading:
Hartman, Saidiya, "Venus in Two Acts", *Small Axe* 12.2 (2008), pp. 1–14.

15:30–17:15 Reading Time

18:00 Exhibition Opening

Venue: Orient-Institut Beirut (OIB), Rue Hussein Beyhoum 44, Zokak el-Blat, Beirut
Meeting point: 17:15 hotel lobby

Contested Landscapes, Emergent Archives

Liliana Gómez in collaboration with
Iris Fraueneder (both University of Zürich)

⇨ *More information: p. 19*

18:45 Lecture

Venue: OIB Hall

Critical Ecologies: Aesthetic Practices and the Archive

Liliana Gómez (University of Zürich)
Welcome & Introduction: **Birgit Schäbler** (OIB)

⇨ *More information: p. 20*

Friday, 30 August

9:30–11:00 Project Presentations 4

Group A (AUB, Bechtel Building, room 434)

Ahmed El Ghoneimy
(filmmaker, Alexandria) &
Shehab Ismail
(Max Planck Institute for the History of Sciences)
A Virtual Tour of Cairo's History
Chair: Wisam H. Alshaibi
⇨ *Abstract: p. 32*

Group B (AUB, Bechtel Building, room 435)

Hana Sleiman
(University of Cambridge)
An Intellectual History of a Milieu: Pedagogy and Curricula Formation in Beirut, 1920-1956
Chair: Seda Altuğ
⇨ *Abstract: p. 40*

Group C (AUB, Masri Building, room 401)

Veronica Ferreri
(Leibniz-Zentrum Moderner Orient, Berlin)
Tasharrud *as a State of Permanent Loss*
Chair: Rula Shahwan
⇨ *Abstract: p. 34*

11:00 Coffee break

11:30–13:00 Thematic Discussions 5

Group 1 (AUB, Bechtel Building, room 434)

Material Ruins and Ruination as Archive

Seda Altuğ (EUME Fellow 2017-19)

Recommended Reading:
Trouillot, Michel-Rolph, *Silencing the Past: The Power and Production of History*, chapter 2, pp. 31–69.

Group 2 (AUB, Bechtel Building, room 435)

Mapping Agency in Photographic Archives

Katarzyna Falęcka (University College London)

Recommended Reading:
Hartman, Saidiya, "Venus in Two Acts", *Small Axe* 12.2 (2008), pp. 1–14.
Azoulay, Ariella, *The Civil Contract of Photography* (2008), pp. 85–89 and 147–150.

13:00-14:00 Lunch

14:00–15:30 Lecture Performance

Venue: AUB, West Hall, auditorium C

High Dam, 2016 – ongoing

Ala Younis (artist)

⇨ *More information: p. 21*

16:00 – 17:30 Panel Discussion

Venue: AUB, West Hall, auditorium A

Arts, Humanities and the Archive

Kristine Khouri
(researcher/Arab Image Foundation)
Pascale Ghazaleh
(AUC/EUME Fellow of the Alexander von Humboldt Foundation 2017-19)
Lamia Moghnieh
(EUME Fellow of the Fritz Thyssen Foundation 2019-20)
Ala Younis
(artist)
Chair: **Rasha Chatta**

Background Reading:
Caswell, Michelle, "The Archive is not an Archives: On Acknowledging the Intellectual Contributions of Archival Studies", *Reconstruction* 16.1 (2016).
Ryzona, Lucie, "Mouring the Archive: Middle Eastern Photographic Heritage between Neoliberalism and Digital Reproduction", *Comparative Studies in Society and History* 56:4 (2014), pp. 1027–1061.

⇨ *More information: p. 22*

Saturday, 31 August

Walking Tour

with Mona Hallak from AUB's Neighborhood Initiative

Free afternoon

Sunday, 1 September

Free

Monday, 2 September

9:30 – 11:00 Project Presentations 5

Group A (AUB, Bechtel Building, room 434)

Wisam H. Alshaibi
(University of California, Los Angeles)
Resurrecting the Dead: On the Exploitation of Ba'th Party Archives in the Service of War
Chair: Shehab Ismail
⇨ *Abstract: p. 28*

Group B (AUB, Bechtel Building, room 435)

Seda Altuğ
(EUME Fellow 2017-19)
Conflict over Land and Citizenship in Syria under the French Mandate (1921-1946)
Chair: Nermin Elsherif
⇨ *Abstract: p. 29*

Group C (AUB, Masri Building, room 401)

Walid Benkhaled
(documentary filmmaker/University of Portsmouth) &
Natalya Vince
(University of Portsmouth)

Generation Independence: A People's History
Chair: Katarzyna Falęcka
⇨ *Abstract: p. 29*

11:00 Coffee break

11:30–13:00 Thematic Discussions 6

Group 1 (AUB, Bechtel Building, room 434)

Image Operations, Pixilation, Virtual Reality, and Detectability

Vanessa Gravenor (writer/artist, Berlin)

Background Reading:
Weizman, Eyal, *Forensic Architecture: Violence at the Threshold of Detectability* (2017), pp. 13–33 and 94–103.
Steyerl, Hito, "Ripping Reality: Blind Spots and Wrecked Data in 3D", *http://eipcp.net/e/projects/heterolingual/files/hitosteyerl/*.

⇨ *More information: p. 26*

Group 2 (AUB, Bechtel Building, room 435)

The Archives of Decolonization in the Middle East

Malak Labib (EUME Fellow of the Fritz Thyssen Foundation 2018-20)

Recommended Reading:
El Shakry, Omnia, "'History without Documents': The Vexed Archives of Decolonization in the Middle East," *The American Historical Review* 120:3 (2015), pp. 920–934.

Background Reading:
Di Capua, Yoav, *No Exit: Arab Existentialism, Jean-Paul Sartre, and Decolonization* (2018), pp. 1–23.

13:00–14:00 Lunch

14:00–15:30 Project Presentations 6

Group A (AUB, Bechtel Building, room 434)

Maram Masarwi
(Al Qasemi College)
The Palestinian Archive: Genealogy of Colonial Plunder and Fragmented Identity
Chair: Omar Al-Ghazzi
⇨ *Abstract: p. 38*

Group B (AUB, Bechtel Building, room 435)

Mohammad Shawky Hassan
(filmmaker/video artist, Cairo/Berlin)
Watch Before Deletion
Chair: Hana Sleiman
⇨ *Abstract: p. 35*

Group C (AUB, Masri Building, room 401)

Salma Shamel
(New York University)
A World Without Footnotes
Chair: Maysam Taher
⇨ *Abstract: p. 39*

15:30 Coffee break

16:00–17:30 Lecture

Venue: AUB, West Hall, auditorium C

Armenians on Records: Music Production from Homeland to Diasporas

Yektan Türkyilmaz
(EUME Fellow 2017-20)
Introduction: **Georges Khalil**

⇨ *More information: p. 22*

Tuesday, 3 September

9:30–11:00 Project Presentations 7

Group A (AUB, Bechtel Building, room 434)

Kristine Khouri
(researcher/Arab Image Foundation)
Future Platform(s) around Modern Art in the Arab World: Sources and Footnotes
Chair: Ahmed El Ghoneimy
⇨ *Abstract: p. 36*

Group B (AUB, Bechtel Building, room 435)

Nermin Elsherif
(University of Amsterdam)
Facebook as an Archive of Popularity: The Multiple Co-productions of "al-Zaman al-Gamil" in Egypt Post-2011
Chair: Yektan Türkyilmaz
⇨ *Abstract: p. 33*

Group C (AUB, Masri Building, room 401)

Rula Shahwan
(Arab American University)
Language and Terms of the Palestinian Archive
Chair: Veronica Ferreri
⇨ *Abstract: p. 39*

11:00 Coffee break

11:30–13:00 Thematic Discussions 7

Group 1 (AUB, Bechtel Building, room 434)

The Architecture of Archival Silences: Writing about the Gaps

Chloe Bordewich (Harvard University)

Recommended Reading:
Najmabadi, Afsaneh, "'Is Our Name Remembered?': Writing the History of Iranian Consti-tutionalism as if Women and Gender Mattered", *Iranian Studies* 29:1–2 (1996), pp. 85–109.

Background Reading:
El Shakry, Omnia, "'History without Documents': The Vexed Archives of Decolonization in the Middle East," *The American Historical Review* 120:3 (2015), pp. 920–934.

Group 2 (AUB, Bechtel Building, room 435)

Reading Benjamin's Thesis on History

Nayera Soliman (Freie Universität Berlin/Berlin Graduate School Muslim Cultures and Societies)

Recommended Reading:
Benjamin, Walter, "Thesis on the Philosophy of History", *Illuminations* (1940), pp. 388–408.

Background Reading:
Löwy, Michel, *Fire Alarm: Reading Walter Benjamin's 'On the Concept of History'* (2016), pp. 57–68.

13:00–14:00 Lunch

14:00–15:30 Thematic Discussions 8

Group 1: AUB, Bechtel Building (room 434)

Speculating with the Archives and Possibilities for Counter-Histories

Sanaz Sohrabi (Concordia University, Montreal)

Background Reading:
Stoler, Ann Laura, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (2010), chapters 1 and 2.
César, Filipa, "A Grin without Marker", L'internationale (ed.), *Decolonising Archives* (2016), pp. 62–76.

Group 2 (AUB, Bechtel Building, room 435)

Opening Jerusalem Archives

Leyla Dakhli (CNRS/Centre Marc Bloch, Berlin)

Background Reading:
Seikaly, Sherene, "How I Met My Great-Grandfather: Archives and the Writing of History," *Comparative Studies of South Asia, Africa and the Middle East* 38:1 (2018), pp. 6–20.
Dakhli, Leyla, "Archives, Power, States, in Current Revolutions" (unpublished).
El Shakry, Omnia, "'History without Documents': The Vexed Archives of Decolonization in the Middle East," *The American Historical Review* 120:3 (2015), pp. 920–934.

15:30 Coffee break

16:00–17:30 Lectures

Venue: AUB, West Hall, auditorium C

How Can We Speak of Defeat? Archival Abysses in the History of the Naksa

Pascale Ghazaleh
(AUC/EUME Fellow of the Alexander von Humboldt Foundation 2017-19)

Archiving the Nile: A Look and 'Ear' into Nubian Historiography of an Undammed River

Alia Mossallam
(EUME Fellow of the Alexander von Humboldt Foundation 2017-20)

Introduction: **Leyla Dakhli**

Wednesday, 4 September

11:30–13:00 Thematic Discussions 9

Group 1 (AUB, Bechtel Building, room 434)

The Technical is the Political: Building Platforms for Oral History and Counter-Cartography

Hana Sleiman (University of Cambridge)

Recommended Archival Platforms for Preparation:
Palestine Open Maps (POM):
https://palopenmaps.org/
Palestinian Oral History Archive (POHA):
https://libraries.aub.edu.lb/poha/
POM interface for POHA:
https://libraries.aub.edu.lb/poha-viewer/map/index.htm

Background Reading:
Sleiman, Hana and Kaoukab Chebaro, "Narrating Palestine: The Palestinian Oral History Archive Project", *Journal of Palestine Studies* (2018), pp. 63–76.

Group 2 (AUB, Bechtel Building, room 435)

On the Limitations of the Archive

Mohammad Shawky Hassan (filmmaker/video artist, Cairo/Berlin)

Background Reading:
Lomax, Yves, *Sounding the Event: Escapades in Dialogue and Matters of Art, Nature and Time* (2005), pp. 80–106.
Borges, Jorge Luis, "The Library of Babel", *Collected Fictions* (1998), pp. 112–118.

Group 3 (AUB, Masri Building, room 401)

Screening of "Image Keepers" (2010) by Zineb Sedira

Katarzyna Falęcka (University College London)

13:00–14:00 Lunch

14:00–15:30 Thematic Discussions 10

Group 1 (AUB, Bechtel Building, room 434)

Screening of "Al Mawoud"

Ahmed El Ghoneimy (filmmaker, Alexandria) & Shehab Ismail (Max Planck Institute for the History of Sciences)

Group 2 (AUB, Bechtel Building, room 435)

Family as Historian: Popular Archival Practices and the Documentation of Intimate Struggles (Part I)

Alia Mossallam (EUME Fellow of the Alexander von Humboldt Foundation 2017-20)

Recommended Reading:
Bilal, Melissa, "The Lost Lullaby and Other Stories about Being an Armenian in Turkey", *New Perspectives on Turkey* 34 (2006), pp. 67–92.
Khayyat, Munira, Yasmine Khayyat, and Rola Khayyat, "Pieces of Us: The Intimate as Imperial Archive", *Journal of Middle East Women's Studies* 14.3 (2018), pp. 268–291.
Sekula, Alan, "Reading an Archive: Photography between Labour and Capital", Liz Wells (ed.), *The Photography Reader* (2003), pp. 443–452.

Background Reading:
Pandey, Gyanendra, "In Defence of the Fragment: Writing about Hindu Muslim Riots Today", *Economic and Political Weekly* 26.11/12 (1991), pp. 559–572.

Popular Memory Group [et al.], "Popular Memory: Theory, Politics, Method", *Making Histories: Studies in History Writing and Policies* (1982), pp. 205–252.

⇨ *More information: p. 27*

15:30 Coffee break

16:00–17:30 Panel Discussion

Venue: AUB, West Hall, auditorium C

The Politics of Archiving in Lebanon: A Conversation with Activists, Artists, and Researchers

Lina Ghaibeh
(comics artist/AUB)
Hana Sleiman
(Knowledge Workshop/University of Cambridge)
Deema Kaedbey
(Knowledge Workshop)
Chairs: **Rasha Chatta** and **Lamia Moghnieh**

⇨ *More information: p. 24*

Thursday, 5 September

9:30–11:00 Thematic Discussions 11

Group 1 (AUB, Bechtel Building, room 434)

Archives of Violence: From Recovery to Repair

Maysam Taher (New York University)

Recommended Reading:
Weld, Kristen,"Introduction: The Power of Archival Thinking", *Paper Cadavers: The Archives of Dictatorship in Guatemala* (2014), pp. 1–26.

Background Reading:
Helton, Laura [et al.] (eds.), "The Question of Recovery: An Introduction", Helton, Laura [et al.] (eds.), "The Question of Recovery: Slavery, Freedom, and the Archive", Special Issue of *Social Text* 33.4 (2015), pp. 1–18.
Lowe, Lisa, "History Hesitant", Helton, Laura [et al.] (eds.), "The Question of Recovery: Slavery, Freedom, and the Archive", Special Issue of *Social Text* 33.4 (2015), pp. 85–107.
Mir, Farina, "The Archives of Decolonization: Introduction", "AHR Roundtable: The Archives of Decolonization", *The American Historical Review* 120.3 (2015), pp. 844–851.
Elkins, Caroline, "Looking beyond Mau Mau: Archiving Violence in the Era of Decolonization", "AHR Roundtable: The Archives of Decolonization", *The American Historical Review* 120.3 (2015), pp. 852–868.

Group 2 (AUB, Bechtel Building, room 435)

Family as Historian: Popular Archival Practices and the Documentation of Intimate Struggles (Part II)

Alia Mossallam (EUME Fellow of the Alexander von Humboldt Foundation 2017-20)

Recommended Reading:
Bilal, Melissa, "The Lost Lullaby and Other Stories about Being an Armenian in Turkey", *New Perspectives on Turkey* 34 (2006), pp. 67–92.
Khayyat, Munira, Yasmine Khayyat, and Rola Khayyat, "Pieces of Us: The Intimate as Imperial Archive", *Journal of Middle East Women's Studies* 14.3 (2018), pp. 268–291.
Sekula, Alan, "Reading an Archive: Photography between Labour and Capital", Liz Wells (ed.), *The Photography Reader* (2003), pp. 443–452.

Background Reading:
Pandey, Gyanendra, "In Defence of the Fragment: Writing about Hindu Muslim Riots Today", *Economic and Political Weekly* 26.11/12 (1991), pp. 559–572.
Popular Memory Group [et al.], "Popular Memory: Theory, Politics, Method", *Making Histories: Studies in History Writing and Policies* (1982), pp. 205–252.

11:00 Coffee break

11:30–13:00 Final Discussion

Venue: AUB, West Hall, auditorium B

19:00 Farewell Dinner

Venue: *Le Chef*, Gouraud Street, Gemmayzeh, Beirut
Meeting point: 18:30 hotel lobby/19:00 restaurant

Friday, 6 September

Departure

Working Groups

Group A

Omar Al-Ghazzi (London School of Economics and Political Science/EUME-CNMS Fellow of the Fritz Thyssen Foundation 2019-20)
Wisam H. Alshaibi (University of California, Los Angeles)
Ahmed El Ghoneimy (filmmaker, Alexandria)
Zeina G. Halabi (American University of Beirut/EUME-CNMS Fellow of the Alexander von Humboldt Foundation 2018-20)
Shehab Ismail (Max Planck Institute for the History of Science)
Kristine Khouri (researcher, Beirut)
Malak Labib (EUME Fellow of the Fritz Thyssen Foundation 2018-20)
Maram Masarwi (Arab American University/Al Qasemi College)
Alia Mossallam (EUME Fellow of the Alexander von Humboldt Foundation 2017-20)
Sanaz Sohrabi (Concordia University, Montreal)
Ala Younis (artist)

Group B

Seda Altuğ (Boğaziçi University/EUME Fellow 2017-19)
Chloe Bordewich (Harvard University)
Leyla Dakhli (Centre National de la Recherche Scientifique/Centre Marc Bloch, Berlin)
Nermin Elsherif (University of Amsterdam)
Pascale Ghazaleh (American University in Cairo/EUME Fellow of the Alexander von Humboldt Foundation 2017-19)

Vanessa Gravenor (writer/artist, Berlin)
Mohammad Shawky Hassan (filmmaker/video artist, Cairo/Berlin)
Hana Sleiman (University of Cambridge)
Yektan Türkyilmaz (EUME Fellow 2017-20)

Group C

Walid Benkhaled (documentary filmmaker/University of Portsmouth)
Rasha Chatta (EUME Fellow 2017-20)
Katarzyna Falęcka (University College London)
Veronica Ferreri (Leibniz-Zentrum Moderner Orient)
Lamia Moghnieh (EUME Fellow of the Fritz Thyssen Foundation 2019-20)
Rula Shahwan (Arab American University)
Salma Shamel (New York University)
Nayera Soliman (Freie Universität Berlin/Berlin Graduate School Muslim Cultures and Societies)
Maysam Taher (New York University)
Natalya Vince (University of Portsmouth)

Public Events

A Conversation on the Contested Archive of Music

between **Jumana Manna** (artist, Berlin),
Haig Aivazian (artist, Beirut), and
Zeina G. Halabi

Tuesday, August 27, 2019, 16:00–17:30
AUB, College Hall, auditorium B1

The artists Jumana Manna and Haig Aivazian in conversation about the archive as both a contested site and a site for contesting borders and traditions. Based on Manna's film *A Magical Substance that Flows Into Me* (2015) and Aivazian's installation *I am Sick but I am Alive* (2016), the discussion problematizes the music

archive as a space for disjuncture and dissonance. It probes notions of archival purity and authenticity and examines practices of excavation as a means of unsettling nationalist hegemonic practices.

Jumana Manna is a visual artist working primarily with film and sculpture. Her work explores how power is articulated through relationships, often focusing on the body and materiality in relation to narratives of nationalism and histories of place. She is based in Berlin.

Haig Aivazian is an artist living in Beirut. Working across a range of media and modes of address, he delves into the ways in which power embeds, affects and moves people, objects, animals, landscape and architecture. Aivazian has explored apparatuses of control and sovereignty at work in sports, museums and music.

Contested Landscapes, Emergent Archives

Exhibition by **Liliana Gómez** in collaboration with **Iris Fraueneder** (both University of Zürich)

Thursday, August 29, 2019, 18:00
Orient-Institut Beirut, Rue Hussein Beyhoum 44, Zokak el-Blat, Beirut

The transformation of landscapes with its related political and environmental conflicts is characterized by a historical oblivion that has been contested by art interventions. This exhibition brings together contemporary audio-visual artworks that intervene in the forgotten and

transformed landscapes of the global South, particularly of the Middle East and South America. The selected works reverberate the lived experience of environmental degradation and conflict as loss, mourning and survival reflecting complex temporalities and emergent spaces. By understanding the landscape as *archive* with its ontological, material and metaphorical depth, they address historical oblivion, regeneration as well as the archival (un)availability of cultural heritage to discuss landscape as a media-reflexive dimension in the global history. They contest the hidden history of violence in the forms of forced disappearance, displacement of rural communities or agricultural-technological modernization by contouring a new geography of plants, seeds, artifacts, linkages and narratives of resistance. Forming a part of an eco-criticism, the audio-visual artworks reveal and make tangible the psychic and material sedimentations of forms of violence and economic history investigating their impact on the landscapes, more specifically, in Lebanon and Colombia.

The exhibition relates to the archive as a creative force and to emergent material archives as depositories to unfold ambivalences, contradictions, and the incommensurability of cultural work and the memory of landscape. It aims to discuss the long lasting degradation of landscapes contesting the often invisibilized environmental and political violence.

Critical Ecologies: Aesthetic Practices and the Archive

Lecture by **Liliana Gómez** (University of Zürich)
Welcome & Introduction: **Birgit Schäbler** (OIB)

Thursday, August 29, 2019, 18:45
OIB Hall

The transformation of landscapes with its related violent conflicts is remarkably characterized by a historical oblivion that has been contested by aesthetic interventions that brought up and experimented with the motives and media of fluidities. This lecture brings together two more recent interventions that reverberate the lived experience of environmental degradation and conflict as des-humanization, loss, and mourning that reflect the complex temporalities and spaces. Specifically, by understanding landscape in its ontological and metaphorical dimension and as archive the lecture discusses how critical ecologies address forms of political violence such as forced displacement/disappearance or radical environmental transformation. In particular, it discusses the landscape through plants, bodies of water or the use of fluids as a media-reflexive dimension in contemporary art, looking at two interventions, the video installation *Treno, Canto fúnebre* (2007) by Colombian artist Clemencia Echeverri and the documentary *Wild Relatives* by Jumana Manaa (2018). Both problematize the hidden and forgotten history of political violence in the forms of forced displacement/disappearance, war or environmental transformation of the Anthropocene with its manifold forms. Both interventions reveal and make tangible the psychic and material sedimentations of these forms of political violence and economic history investigating their impact on the landscapes of Colombia and Lebanon, respectively.

Echeverri explores the mourning and loss as lived experiences of the Colombian armed conflict. In her video and sound installation, she shows the river Cauca that absorbed the many

corpses, while she recreates through the echoing of the water the evanescence of memory. She uses the figure of thought of 'liquid/liquidity' as physical and creative movement to unfold ambivalences, contradictions, and the incommensurable of cultural work and the memory of landscape. Manaa re-narrates the journey and replantation of seeds, archived at the permafrost store Global Seed Vault in Norway and originated and displaced from Syria due to the war, that traveled back to the Bekaa Valley, Lebanon. Through multiple loose narrations by migrant workers of this global agricultural project, she delves into the resilience, temporal layers and archives of the landscape. Overall, this lecture aims to explore how these contemporary aesthetic interventions echo with the creative human rights that seem to bring both regions into a dialogue.

Liliana Gómez, a Swiss National Science Foundation professor, directs the research project "Contested Amnesia and Dissonant Narratives in the Global South: Post-Conflict in Literature, Art, and Emergent Archives" at the University of Zürich. She received her PhD in Latin American studies at the Freie Universität Berlin and the Habilitation for Ibero-Romance literature and cultural analysis at the University of Zürich. She is also an affiliated researcher at the Orient-Institut Beirut and co-chair of the Visual Culture Studies Section of the Latin American Studies Association. Her research fields are literary, cultural and media theory, visual cultures and creative human rights, histories of the Anthropocene, theories of archive, literature and law. Forthcoming books are: as editor, *Performing Human Rights: Contested Amnesia and Aesthetic Practices in the Global South* (Zürich: Diaphanes, 2020); and co-edited with Lisa Blackmore, *Liquid Ecologies in Latin American and Caribbean Art* (New York: Routledge, 2020).

High Dam, 2016 – ongoing

Lecture Performance by **Ala Younis** (artist)

Friday, August 30, 2019, 14:00–15:30
AUB, West Hall, auditorium C

In the 1960s, Gamal Abdel Nasser hinted that 'al-magnon' (Youssef Chahine) should return to the United Arab Republic (UAR) to make films again. Chahine accepted a commission to direct the first UAR-USSR co-production: a 70mm colour Cinemascope feature film on the High Dam project in Aswan. He made not one, but two films. *The People and the Nile* was shot as the construction works were taking place; but when the edit was finished in 1968, it was rejected. Chahine readapted the work to be approved as a new film that would fit the two states' visions and was released in 1972. In the 1990s, Chahine stated that, in the process of the Soviet Union's disintegration, he could admit "without fear" to having "stolen a copy" of the first censored version of the film. He released it in 1997 under the title *Once Upon a Time… The Nile*. Elements from the reverse paths of two creative works on the High Dam offer an insight into the processes that governed the politics of the era, particularly the propaganda apparatus of the UAR and the USSR, and the tricks Chahine resorted to when his work did not fit its producers' vision.

Arts, Humanities and the Archive

Panel Discussion with:

Kristine Khouri
(researcher/Arab Image Foundation)
Pascale Ghazaleh
(AUC/EUME Fellow of the Alexander von Humboldt Foundation 2017-19)
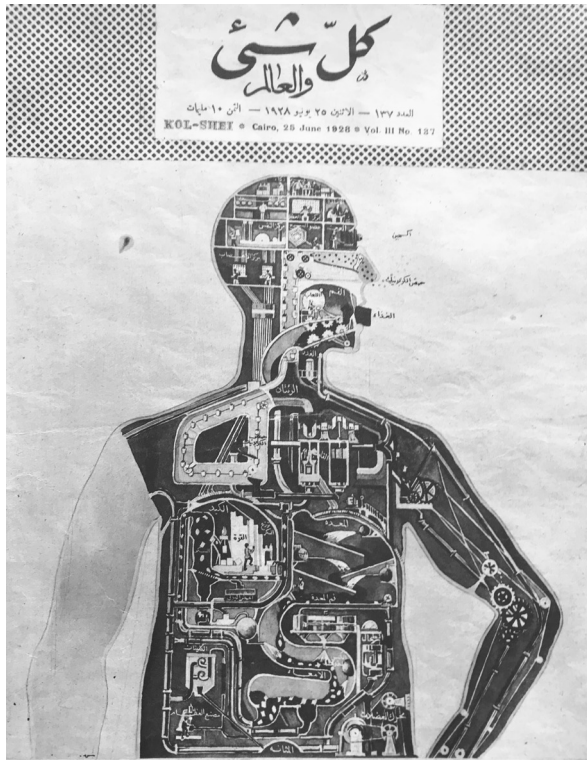**Lamia Moghnieh** (EUME Fellow of the Fritz Thyssen Foundation 2019-20)
Ala Younis
(artist)
Chair: **Rasha Chatta**

Friday, August 30, 2019, 16:00–17:30
AUB, West Hall, auditorium A

Artists and scholars in the humanities and social sciences are turning to the archive as a way of exploring new narratives and questioning dominant discourses. Excavating fragments of the past and attempts to document the present have led artists and researchers to question the role of the state and its cultural practices in gathering and preserving these fragments, the nature of the public institutions involved in

this endeavor, and the authority to define what legitimately constitutes an archive. How do we make sense of the increasing interest in archives in and outside the Middle East? How do we relate the changes in technology and media, the new possibilities of storage and communication to the closure, disintegration, and the policing of archives and people? How to give voice to issues, subjects and characters whose experiences fall within and outside state archives? And how to engage with archives in relation to the Humanities in the 21st century?

Armenians on Records: Music Production from Homeland to Diasporas

Lecture by **Yektan Türkyilmaz**
(EUME Fellow 2017-20)
Introduction: **Georges Khalil**

Monday, September 2, 2019, 16:00–17:30
AUB, West Hall, auditorium C

This lecture explores the multi-directional journeys of Armenians in music recording history from the Ottoman Empire to the diasporas, particularly in the United States, France, Syria and Lebanon in the first half of the 20th century, as musicians, producers and merchants. Drawing on their life stories and examples of commercial records in the Ottoman Empire and elsewhere in the diasporas, Türkyilmaz traces the changing styles, content and language use in music production vis-à-vis place, trauma and audience,

looking at cultural dialogue throughout one of the most turbulent periods of Armenian history. His research focuses specifically on the cultural, political and identitarian implications of the emergence of recording technology to Armenian communities.
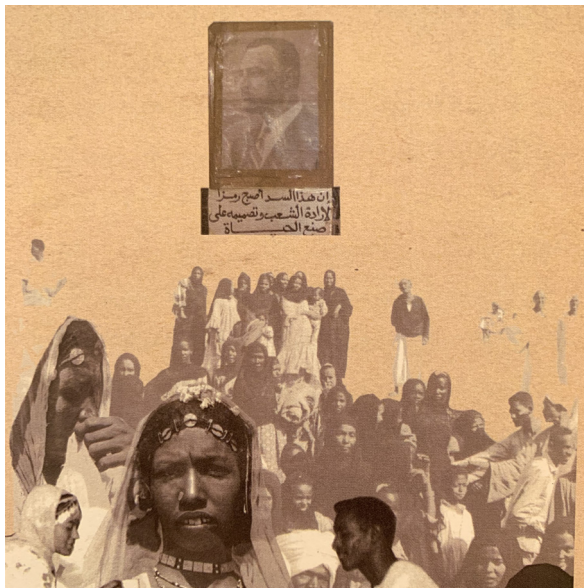
Lectures

Tuesday, September 3, 2019, 16:00–17:30
AUB, West Hall, auditorium C

How Can We Speak of Defeat? Archival Abysses in the History of the Naksa

Pascale Ghazaleh
(AUC/EUME Fellow of the Alexander von Humboldt Foundation 2017-19)

Attempts to write the history of the 1967 war between Egypt, Syria, and Jordan, on one hand, and Israel, on the other, faces a series of narrative contradictions and archival dead ends. It is an open secret that the Egyptian military has collected thousands of testimonies from individuals who fought in the war, but that these will never be accessible to the public. Similarly, state archives are closed to researchers on grounds of national security considerations. If we are unable to use the records of the defeated regime in our efforts to document the history of a war that was, paradoxically, brief yet cataclysmic, where must we turn in our efforts to understand it?

Archiving the Nile: A Look and 'Ear' into Nubian Historiography of an Undammed River

Alia Mossallam
(EUME Fellow of the Alexander von Humboldt Foundation 2017-20)

Introduction: **Leyla Dakhli**

How do communities document their histories when they are drowned in the din of larger battles and Nationalist achievements? And what vocabulary can express geographies and waterways that are vanished or irreversibly changed? Nubian archives of the Nile before the construction of the Aswan High Dam document the flowing river before it became a lake, and life on the gushing unpredictable, untamable body of water before it disappeared. Various forms of archival practices document the sound of the water, the naming practices of the land that grew out of the floods; villages before they were submerged; and political confrontations with the state to demand compensation where there is thought to be only a history of quietism. But these archival practices in their various forms (musical, visual, mythological) do more than just produce memories of rivers past. They present us with a 'way of knowing' and a 'way of telling' that emanate from the water and resound through generations of Nubian communities. This talk explores samples of family archives and the narratives they produce, and finally asks how researchers accessing these archives can curate or re-narrate such historiographies that tell geography

through cartography, sound and images of that which is no more.

The Politics of Archiving in Lebanon: A Conversation with Activists, Artists, and Researchers

Lina Ghaibeh
(Arab Comics Initiative, AUB)
Deema Kaedbay
(Knowledge Workshop)
Hana Sleiman
(Knowledge Workshop/University of Cambridge)
Chairs: **Rasha Chatta** and **Lamia Moghnieh**

Wednesday, September 4, 2019, 16:00–17:30
AUB, West Hall, auditorium C

This conversation brings together activists, artists, and researchers involved in different organizations and collectives to reflect on their respective experiences surrounding the politics and challenges of archiving in Lebanon. The panelists offer insights on accessing and using the archives, but also on creating them and making them available for the general public. Thus, they expose what is at stake when doing archival work in Lebanon, how to navigate the different state and non-state spheres, how to produce hidden and absent stories and narratives, and how that might be put to use for feminist knowledge

production in different formats (workshops, comics, exhibitions, etc.).

Lina Ghaibeh is an Associate Professor teaching animation, interactive media design and comics at the Department of Architecture and Design at the American University of Beirut, where she also leads the Arab Comics Initiative. Coming from the practice to academia as an animation and comics artist she continues to make animation shorts, graphic narratives and illustrated books. She has participated in several international film and animation festivals and has exhibited at local and international comics salons and exhibitions. Her research includes the study and analysis of comics in the Arab world, investigating the manifestations of comics as part of contemporary Arab culture, and animation historiography of Lebanon and the region.

Deema Kaedbey is the co-founder and co-manager of the feminist organization in Beirut, the Knowledge Workshop. She is also co-editor of the feminist webspace *Sawt al Niswa*. She earned her a PhD in Women's, Gender and Sexuality Studies from Ohio State University in 2014. She is also currently a consultant at the Arab Council for Social Sciences (ACSS).

Non-public Events

The AUB Jafet Library

Walking Lecture with
Rana Issa (American University of Beirut)

Wednesday, August 28, 2019, 16:00–17:30
AUB, Jafet Library, near College Hall

This walking lecture explores some of the holdings at AUB Jafet Library. Rana Issa introduces participants to iconic sources in the collection and discusses the importance of archival visits in historical research. She shows examples of unexplored potential in those sources and points to how they defy their persistent readings in current studies in the field of intellectual history. Examining the materiality of the text as a key factor in unpacking its meaning, Issa curates works that may be used for historical research on women's writings, as well as groups some works based on their value in environmental research.

In studies of the Nahda, **Rana Issa** has been most interested in the translation of foundational texts as a way to interrogate three aspects of the literary landscape of Arab modernity: 1) the linguistic impact of translation on the styles and genres of written Arabic; 2) the dependence of conceptual transfers on key (foundational) texts; and 3) the emergence of translation as a technology of choice for the elaboration of a discourse on globalization. Her doctoral work on the Bible explores how translation emerged as a tool of synchronization in the nineteenth century. This has triggered specific interests in temporal concepts of origin, tradition, newness,

progress, belatedness and acceleration.
Some of her recent publications include "The Arabic Language and Syro-Lebanese National Identity: Searching in Buṭrus al-Bustānī's Muḥīṭ al-Muḥīṭ", "Rakākah and the Petit Quarrel of 1871: Christian Authors and the Competition over Arabic", "The Fallibility of Tradition in al-Shidyāq: The Case of Islam", and "Missionary Philology and the Invention of Bibleland". She has also published translations of the Syrian author Yassin Al Hajj Saleh. She is an Assistant Professor in Translation Studies at the Department of English and is affiliated with the Department of Arabic and Near Eastern Languages at AUB, and a member of CELERT since spring 2017.

How to Reappear: Through the Quivering Leaves of Independent Publishing

Exhibition by **Ala Younis** (artist) and
Maha Maamoun (video artist),
followed by an experimental reading with music

Friday, August 30, 2019, 16:30
Beirut Art Center, Jisr el Wati, Building SAFE, Street 93, Zone 66 Adlieh, Beirut

What is deemed publishable shapes our cultural landscape, but only partially reflects it. From the margins, independent publishing initiatives tend to the dismissed or underrepresented, those that are denied the public space of publication or desire it on different terms. Beyond artist books, artists have taken on publishing as an artistic practice – thinking of publishing as a way of production, unsettling role divisions, and breaking down the lines between authorship and publishing. The works in this exhibition share a rich variety of historical and contemporary reflections on the languages and formats marginalized in the dominant publishing industry – the snubbed genres, the outlawed subjects, the troubling subjectivities, the excessive languages, the minimal, the unprofitable, and the unfathomable. *How to Reappear* brings questions on power, access, and right to publish to the fore and explores the efforts to reclaim the agency to publish, focusing on publications that maneuver around restrictive publishing regimes.

Publishing house and media collective **Barakunan** presents *Moonship Dispatches*, an experimental reading of selections from its literature accompanied by electronic musician Jad Atoui on modular synthesizer.

Image Operations, Pixilation, Virtual Reality, and Detectability

Thematic Discussion led by
Vanessa Gravenor (writer/artist, Berlin)

Monday, September 2, 2019, 11:30–13:00
AUB, Bechtel Building, room 434

In excavating the archives that document past social histories, the main theory present in the 20th century was a theory of the photographic image (Barthes, Agamben, Sontag). The photograph was taken as the document, the trace of evidence or a "having-been-there" especially in relation to atrocity. In the 21st century, these

photographic documents have transitioned to the 3D model or the digital rendering that now stands as an embodied form of evidentiary truth as destroyed buildings and heritage sites begin to be archived through 3D objects made with remote sensing technologies. However, these hyper objects that are often connected with veracity are far from being fool proof. Instead, they become techno-fetish aesthetics that also need to be contended with and questioned. In other words, as connected with the Academy's interest to archives, power, and agency, one should look at these new archival hyper objects with an incredulous gaze, while posing a similar question that theorists had towards the analogue archive – that is who and what gets left out of the 3D rendering and how active or responsive is our gaze to it (Butler)? Who is the gazer if at all human?

The Technical is the Political: Building Platforms for Oral History and Counter-Cartography

Thematic Discussion led by
Hana Sleiman (University of Cambridge)

Wednesday, September 4, 2019, 11:30–13:00
AUB, Bechtel Building, room 435

This session will explore the conceptual and political underpinnings of those 'technical' processes of archiving and building online platforms. It will look at the way in which practices of archiving (cataloguing and indexing) and systems design (workflow management and user interface) are crucial to rectifying or perpetuating silences and erasure in the archives. The archival turn has solidified our understanding of the way in which processes of archival creation, collection and reading can act as tools of power or subversion. This session will focus on the daily decisions archivists and systems-designers have to take, and the way in which their technical solutions conceptually frame and politically

define the resulting archive. It will do so through a discussion of cartography, oral history, and openness as a political tool.

Family as Historian: Popular Archival Practices and the Documentation of Intimate Struggles

Workshop led by
Alia Mossallam (EUME Fellow of the Alexander von Humboldt Foundation 2017-20)

Wednesday, September 4, 2019, 14:00–15:30
Thursday, September 5, 2019, 9:30–11:00
AUB, Bechtel Building, room 435

What histories can be told through the personal archives that people keep of historical events? How can we read into these archives recognizing photographs, songs and even maps, not only as personal collections but various vocabularies and languages of historiography?
This workshop will look at intimate archives that are composed of visual, lyrical and even mythological repertoires, and the significance that they represent as narratives of intimate struggles behind larger historical (and particularly political) events. In the first part of the workshop the participants will sift through various archives and question the sort of historiography they present. In the second part participants are invited to bring in samples of their own archives (archives they are researching or even family documents) that fit under the rubric of 'popular archives' to present and exchange ideas as to what can be read through them. Finally, the workshop will address the question, "once we read through these multi-valent historiographies – how can we attempt to re-tell them in a way that does them justice?"

Participants & Projects

Omar Al-Ghazzi

Twitter and the Archival Aesthetic

This project explores three Twitter accounts: "Al-Andalus", "The Umayyad Caliphate" and "The Ottoman Caliphate." It examines how these accounts promote the history of their respective eras, while also connecting them to present events and to future political aspirations. While each construes their respective eras as originary periods of Arab-Muslim collectivity, they differ on how to interpret their place in the present and what lessons they offer to the contemporary Arab political landscape. However, they all similarly mobilize a digital archival aesthetic for political gain. These Twitter accounts reflect a forked historical consciousness. They were the pasts to be resurrected, while, at the same time, their falls represented cultural and political decline. Within the fractured Arab political environment, many Al-Andaluses, Ottoman and Ummayad caliphates emerged and injected political debate with the force of historical nostalgia as they reshaped participation in history through social media platforms.

Omar Al-Ghazzi is Assistant Professor in the Department of Media and Communications at the London School of Economics & Political Science (LSE). Al-Ghazzi's expertise is in conflict reporting and representation, with a focus on digital media and collective memory in the Middle East and North Africa. Before joining LSE, he was a lecturer (Assistant Professor) in the Department of Journalism at the University of Sheffield. Al-Ghazzi completed his PhD at the Annenberg School for Communication at the University of Pennsylvania. He holds MAs in Communication from the University of Pennsylvania and American University and a BA in Communication Arts from the Lebanese American University. A former Fulbright scholar, Al-Ghazzi comes from a professial background of journalism. He has previously worked as a reporter for *Al-Hayat* Arabic daily and as a media analyst at *BBC Monitoring*.

Wisam H. Alshaibi

Resurrecting the Dead: On the Exploitation of Ba'th Party Archives in the Service of War

When access to the contents of an archive is refused to the public and to scholars for security concerns, the collection is labelled as being "dark." Alshaibi's research is based on one such archive: the *Kanan Makiya Papers* at the Hoover Institution of Stanford University. Using these documents along with interviews, he conducted research with officials in the United States' Department of Defence, Department of State, and the CIA, and with material obtained through Freedom of Information Acts requests. His research develops the notion of epistemic warfare, namely regarding the decade-long efforts of the United States to weaponize Iraqi Ba'th Party archives as a tool of war. A second, related project theorizes the "feel" or haptic feedback of the Ba'th Party archives captured by the United States as a form of archival agency that produced a way of understanding Ba'thist Iraq which had little to do with the substantive content of the archives themselves. His research agenda alludes to basic questions about the policing of archives, the analytical and technical dilemmas

analysts face when dealing with an abundance of facts and multiple interpretations, and, ultimately, the social nature of archives themselves.

Wisam H. Alshaibi is a PhD candidate in Sociology at the University of California, Los Angeles. His research specializations are in comparative-historical sociology, political sociology, political violence and war, archival sciences, and Ba'thist Iraq. He is currently writing a dissertation on the origins of the 2003 invasion and occupation of Iraq, with a focus on the uses of Ba'th Party archives to build a case for war and, subsequently, to justify the actions of the Bush administration.

Seda Altuğ

Conflict over Land and Citizenship in Syria under the French Mandate (1921-1946)

This study aims to investigate the governing of ethno-religious difference through exploring the management of the land issue in Syria under the French mandate and its aftereffects in the post-colonial period. "The land question" addresses a set of political, economic, ideological, judicial and cultural issues. Viewed in this way, the land issue is a question not only of economic history, but also of social history, implicating a redefinition in the relationship between land and the individual/community/nation. The practices and discourses surrounding the land issue are also formative in the making of modern state power and citizenship practices as well as in claims of sovereignty at all levels. The nature of the struggle over the use, revenue and distribution of land where the colonial agency is claimed to have played a marginal role leads to the second theme of this project: sectarianism, namely the governance of cultural (ethnic or religious) difference that often, but not always provided the

political and social underpinnings of the contest over land. The field of ethno-religious difference, in the Syrian case, is one where the role of the colonial power is overrated and is primarily dominated by political and intellectual history accounts. One of the intentions of this project, then is to draw out how ideas about cultural difference (i.e. ethnic and religious identifications) have been bound up with political, economic, social and even epistemological projects of difference-making. This study, in particular, focuses on the socio-economic project of difference-making. It holds a multi-sited archival research and delves into the debates on land dispute and settlement in three frontier regions with politically contested new settlements and mixed land tenure systems in French-Syria.

Seda Altuğ is a lecturer at the Atatürk Institute for Modern Turkish History at Boğaziçi University, Istanbul. She received her PhD from Utrecht University, Netherlands. Her dissertation is entitled "Sectarianism in the Syrian Jazira: Community, Land and Violence in the Memories of World War I and the French Mandate (1915–1939)". Her research interests cover state-society relations in French-Syria, sectarianism, land question, empire, border and memory. She has recently started working on land and property regimes in the late Ottoman East and Syria under the French mandate. She was a EUME Fellow during the academic years of 2017/18 and 2018/19.

Walid Benkhaled & Natalya Vince

Generation Independence: A People's History

How do you make space in history for a period which is historically important, but not

politically or institutionally valued (i.e. valued by those in power)? How do you begin to gather oral testimony and build a living archive when the stories only emerge in fragments? How can stories about the past be brought to new publics, educated in different languages of instruction, using creative forms? What new opportunities to address these questions can emerge from the exponential growth in access to the internet and the use of social media in the region in the past ten years?

"Generation Independence: A People's History" is a work-in-progress project which explores creative ways to make Algerian post-independence histories visible and audible to wider audiences, in a context where Algerian public history continues to be dominated by retellings of the colonial and anti-colonial nationalist past and where the international lens remains focused on the civil violence of the 1990s. The project aims to bring together younger and older generations in the creation and consumption of multilingual, multimedia, open-access sources about the 1960s and 1970s. At its heart is a series of eighteen 20-minute documentary portraits in which Algerian women and men talk about the 1960s and 1970s, with their words interwoven with photographs and documents from their personal archives. Subtitled in Arabic, French and English, and available online as an open-access source, the series seeks to prompt an intergenerational conversation about a period in Algerian history which has been marginalised. More broadly, the project seeks to be part of ongoing discussions about how engaging user communities at the start, rather than the end, of the research process can put their questions and concerns at the centre of the research design and increase the potential for the research to have a wider social impact, beyond the community of researchers.

Walid Benkhaled comes to the Transregional Academy from three different perspectives. Firstly, as a documentary maker. Secondly, as a researcher of the history, politics and aesthetics of Algerian cultural production, notably in the post-independence period. Thirdly, as a Production Manager in the Faculty of Creative and Cultural Industries at the University of Portsmouth, UK, where he manages the production of staff and student theatre performances as well as lectures in film studies. He is the holder of a BSc in Audiovisual Arts and Technology from the Institut International de l'Image et du Son (3IS) in France, with a specialisation in film editing (2007). This was followed in 2011 with an MA in Film and Television Studies at the University of Portsmouth. In 2016-17, Benkhaled spent a year living in the 'interior' town of Bordj-Bou-Arreridj in the east of Algeria, working with state-run cultural structures, independent cultural associations and young artists, writers and actors exploring the everyday interactions between culture and politics through a filmed anthropology. The resulting documentary *Performing Algerianness* is currently in post-production. Short extracts of some of the material filmed can be found on Benkhaled's Youtube channel. His interest in going beyond some of the tenacious stereotypes about Algeria – and notably the idea that the country is locked into an eternal, and often violent, "culture war" – as well as promoting intergenerational transmission led him to another documentary project, "Generation Independence".

In his academic work, Benkhaled is particularly interested in the mechanisms of funding Algerian cultural production, specifically cinema, and how explicit and implicit conditions attached to funding from the Global North can determine aesthetic, thematic and linguistic "choices" made by filmmakers in the Global South.

Natalya Vince is Reader in North African and French Studies at the University of Portsmouth, UK. In 2008, she obtained her PhD from the University of London, for a thesis on the post-war lives, official commemoration and individual and collective memories of Algerian women who fought in the anti-colonial struggle. This was published with Manchester University Press in 2015 as *Our Fighting Sisters: Nation, Memory and Gender in Algeria, 1954-2012*. She is currently the holder of a three-year European Commission H2020 Marie Skłodowska-Curie Actions Global Fellowship, for a project on students, social change and the construction of the post-independence Algerian state. This has involved extended periods of living and researching in Algeria, notably using oral history to build up a body of interviews with former students who went to university in the 1960s and 1970s, which in due course will be archived. This prompted a reflection on not only how to make this archival material accessible to younger generations of Algerians, but also how the questions and preoccupations of this younger generation might be brought into the research agenda at the design stage. The result is a documentary-series project entitled "Generation Independence", whose work-in-progress Vince will present with Walid Benkhaled at the Transregional Academy. In addition to her monograph, Vince is the author of various journal articles and book chapters engaging with women's and gender history in Algeria, history and memory in Algeria and France and the relationship between culture and politics. She is currently co-editing with Tony Chafer (University of Portsmouth) the multi-disciplinary *Palgrave Handbook of 'Francophone' Africa*. In 2018, she co-organised, with Malika Rahal (IHTP-CNRS) and the Centre d'Etudes Maghrébines en Algérie (CEMA), the annual conference of the American Institute for Maghrib Studies (AIMS) on the theme of "Students, Universities and Knowledge Production in the Maghrib".

Chloe Bordewich

Empires of Suspicion: Information, Power, and Social Trust in the Eastern Mediterranean, 1866-1956

What kinds of information should the public demand from those in power? Conversely, what kinds of information should the public be entitled to keep secret from those in power? Bordewich's project examines how these questions were asked and answered in the late Ottoman Empire and in the aftermath of its dissolution. The rise of mass politics at the end of the nineteenth century paralleled and motivated the extension of state secrecy, stimulating new demand for controlling information. In particular, the advent of the new category of "political crimes" undergirded the employment of wider and deeper networks of informers. Bordewich's dissertation investigates how this changing landscape of secrecy and social trust at the end of empire affected people's private lives, their social relationships, and their understanding of their relationship to the state. Anchored in Cairo and Istanbul, parallel centers of both governance and subversion, it also looks beyond them, to the role of the Arab peripheries in generating uncertainty and suspicion among imperial authorities. Bordewich builds this account on memoirs, diaries, private letters, trial records, and government correspondence in Arabic, Ottoman, Turkish, French, and English, probing the lives and afterlives of secrets across the protracted transition from Ottoman to British and French imperial rule, and through to independence. At the beginning of the story, the state cared mostly about what people did; by the end, it was devoting vast resources to policing what they thought.

By taking on secrecy as the subject of her scholarship rather than considering it a deterrent to it, Bordewich aims to show that faked texts, blank spaces, and closed archives hold interpretive possibilities richer than we have cared to imagine.

Chloe Bordewich is a PhD candidate in History and Middle Eastern Studies at Harvard University. Her dissertation examines the intersection of secrecy, mass politics, and social mistrust in the late- and post-Ottoman Arab world. Recently, her research has been funded by the Social Science Research Council International Dissertation Research Fellowship, the American Research Institute in Turkey, and the Orient-Institut Istanbul. Bordewich received a BA in Near Eastern Studies from Princeton University and was a fellow at the Center for Arabic Study Abroad (CASA) in Cairo, Egypt, from 2012-13. Before beginning her PhD, she worked on international election observation projects in Egypt, Madagascar, and the D.R. Congo. Her most recent publication is "Diaries of an Ottoman Spymaster? Treason, Slander, and the Afterlife of Memoir in Empire's Long Shadow" (*Jerusalem Quarterly*, May 2019).

Ahmed Elghoneimy & Shehab Ismail

A Virtual Tour of Cairo's History

This collaborative project aims to create a website containing three interrelated elements: 1) a series of media essays that provides a revisionist history of the city by investigating the linked histories of public health, urban growth, and urban infrastructures, 2) an interactive map of British-colonial Cairo that functions as a geo-coded archive of the city's maps between

1874 and 1920 and as a cartographic complement to the essays, and 3) a series of videos that alternate between documentary and fiction and that navigate through contemporary Cairo while imaginatively echoing some of the historical themes of the essays. The impulse behind this project is twofold. First, to create a pubic online archive of Cairo's historical maps. And, second, to introduce visual media not merely as illustrations, but as forms of visual thinking and as building blocks for critical historical narratives.

Ahmed Elghoneimy's work as a filmmaker revolves around interpersonal tensions between the different protagonists presented in his films, such as sons and fathers (*Tripoli Tide*, 2018), victims and perpetrators (*Bahari*, 2011), bullies and friends (*The Cave*, 2013), as well as around ideologies and those who act on them. Alternating between fiction and documentary, his films take no heed of a narrative arc culminating in a dramatic climax, but rather follow associations and use moments of collision as an opportunity to investigate notions like victimhood, power and masculinity. Elghoneimy's work has been screened in several exhibitions and festival contexts, including Homeworks 6, Ashkal Alwan, Beirut (2013), Museum of Modern Art, New York (2013), Künstlerhaus Bethanien, Berlin (2018), International Film Festival Rotterdam (2011, 2013), Photo Cairo 5 (2012), FIDMarseille (2012), and Doclisboa, Lisbon (2018). Elghoneimy was also a Fellow at the Ashkal Alwan Home Workspace Program, Beirut (2016).

Shehab Ismail is a Postdoctoral Fellow at the Max Planck Institute for the History of Science, Berlin. He received his PhD from Columbia University's History Department in 2017. Ismail's research is at the intersection of the history of science and technology, urban and colonial history, and modern Middle East history. His current book project, which is based on his doctoral

dissertation, explores engineering in relation to infrastructures and public health from the vantage point of a single colonial city, namely Cairo. He is also working on a public history project, tentatively titled "A Virtual Tour of Cairo's History" in collaboration with artist and filmmaker Ahmed Elghoneimy. Finally, he is developing a new research project on sexology in the early decades of the 20th century.

Nermin Elsherif

Facebook as an Archive of Popularity: The Multiple Co-productions of *al-zaman al-gamil* in Egypt Post-2011

With its extensive expansion in Egypt after 2011, Facebook is becoming a memoryscape; a terrain where cultural memory is produced and negotiated through a set of digital actions like posting, liking, sharing, and following. While the official memory institutes remain inaccessible and inattentive to the public, maintaining the hierarchical structure that has always characterized Egyptian institutions, Facebook claims to be a "participatory" platform where users can actively engage in the production of communities and content. Elusive concepts like "al-zaman al-gamil" or "the good olden days" became more and more viral with the increase of political and economic hardships in Egypt. This regression to the images of the lost past appears in hashtags like #Egypt_that_my_eyes_never_saw, in the growth of pages like *Ahl Masr Zaman*, and in the wide circulation of archival imagery. In this paper, Elsherif argues that these spaces are archives of popularity, documentations of how a certain frame of the past is produced in the present, and digital traces co-produced by the users and the platform. Since social media is still contributing to the formation of public opinion in Egypt, she argues that the daily interactions

between users, images, hashtags, and posts constitute an archive of digital actions worth exploration. She employs the analytical concept of socio-technical imaginaries (Jasanoff 2015) from STS scholarship to analyze three vignettes of remembering *al-zaman al-gamil* to understand how individuals who lack, yet strive for epistemic authority, appropriate social media technologies to mobilize their social order and imaginaries of the past. Through online/offline ethnography and digital methods (of scraping APIs and visualizing networks), Elsherif analyzes how *al-zaman al-gamil* was represented through the images of the past and the comments and hashtags related to them in a Facebook group over two years (2012 and 2017), to understand the evolution of this notion in relation to the social and political context. She concludes that as *al-zaman al-gamil* is in constant re-production and negotiation, and the affordances of Facebook (under the current update) allow for extracting a record of the multiple co-productions of the past. This record, if investigated critically, presents an archive of popularity.

Nermin Elsherif is an urbanist from Cairo (Egypt) who ended up researching the internet as a space in Amsterdam. Her research project on the "Other Maps of Egypt", exploring techniques and technologies of mapping social history between analogue and digital media, was awarded the DAAD-GERSS research grant in 2016. Her interest in following the counter narratives of the past and exploring its invisible archives led her to explore social media as exhibitions of online-personas, who can co-produce a specific event through a set of digital affordances. Elsherif is currently a PhD candidate at the Amsterdam School for Heritage, Memory and Material Culture (University of Amsterdam), and part of the CHEurope project, a Marie Skłodowska-Curie Actions (MSCA) project of the ERC. Her current research project

"Sociotechnical Imaginaries of a Modern Past" investigates how Egyptian middle-class subjects negotiate their online identities through mobilizing "the image" of the past as a resource over Facebook. It aims to map the online imaginaries of the past in post-2013 Egypt.

Katarzyna Falęcka

Photography's Routes: Revisiting the Visual Cultures of the Algerian War of Independence (1954-62)

This project examines the increased mobilisation of photographic archives and collections pertaining to the Algerian War of Independence (1954-62) in artistic and photographic practices since the 1980s. As one of the most violent decolonisation conflicts, which led to the fall of the French Empire and the emergence of other liberation struggles across the African continent and the Middle East, the war remains a highly divisive moment in twentieth-century history. The recent archival "returns" performed by artists and photographers have been motivated by a desire to create counter-hegemonic depictions of the conflict, recover the agency of those who were relegated to the archive's margins and understand the larger mechanisms that structured the war's visual cultures. The project critically tests such strategies, remaining attentive to the fact that the mobility and reproducibility of photographic images – while allowing for public engagements – also means that they can be activated in many ideological directions and to often contested ends. By attending to the aesthetic and political potentialities of these artistic excavations – performed in the framework of both state archives and private collections – the project urges us to think flexibly about what the politics of archival "returns" might be.

Katarzyna Falęcka is an AHRC-funded PhD student in the History of Art Department at University College London (UCL). Her thesis examines the histories of photography from the Algerian War of Independence (1954-62) through the lens of post-war artistic and photographic engagements with these images. In 2018, Falęcka held a fellowship at the Kluge Centre, Library of Congress, DC. She curated a series of talks on Algerian contemporary art at the Mosaic Rooms in London, co-organised the conference "Decolonising History: Visualisations of Conflict in a 'Post-War' Europe" at UCL, and serves on the board of the Centre for the Study of Contemporary Art.

Veronica Ferreri

Tasharrud as a State of Permanent Loss

This research project examines the collective predicament of war, exile and revolution experienced by a Syrian community originally from Rif Homs and displaced in Lebanon. Specifically, this work is about *tasharrud* (a state of permanent loss), a term used by the community to define its own collective predicament. The political origin of *tasharrud* lies in the camp dwellers' expulsion from their homes and their journey of death to Lebanon across unofficial borders. The research questions the significance of inhabiting this state of permanent loss and the multiplicity of ruptures that the journey of death produced within the community, which is exemplified in three distinctive losses: the loss of home, of social status and of legal documents. By situating the historicity of the community's genealogy of displacement, *tasharrud* as an emic discourse is revealing of a complex dynamic at work between the community and a past that is not yet past. As language evokes these losses, capturing this unfolding past into the present means to interpret disparate affective modes

of communication. The research captures the anatomy of *tasharrud* through secrecy, unspeakability, aesthetic practice and performance, as well as through the senses. In doing so, inhabiting *tasharrud* can only be grasped by reading the more intimate and mundane dimension characterizing this predicament, which emerges in the collective space of the community through tales of deliberate silences and silencing, active forgetting and sporadic discourses about the past (and present) combined with the material, digital and natural world.

Veronica Ferreri is a Postdoctoral Fellow at the Leibniz-Zentrum Moderner Orient in Berlin. She completed her PhD in Politics at SOAS, University of London, with a dissertation, entitled "A State of Permanent Loss: War and Displacement in Syria and Lebanon". At the intersection of Social Anthropology and Migration Studies, her work examines the predicament of war, exile, and revolution experienced by a Syrian community through the prism of loss. Her current research project, "Paper Trails and Dislocated Bureaucracy", aims to revisit the concept of state archive in the midst of war by treating Syrian official documents as testimonies of a disappearing past.

Vanessa Gravenor

The Learning and Unlearning of Violence

Gravenor presents part of the Performance Lecture, "The Learning and Unlearning of Violence" (2019), which talks about the search for archives of Pashto and Dari propaganda school books financed by USAID and the American Endowment for Democracy from the CIA Operation Cyclone. The lecture questions what remnants remain of the US-Saudi-Pakistani Proxy War in

the 1980s. Gravenor also screens parts of the video, *This Weapon Drags Like a Boomerang* (2018), which talks about the same CIA/ISI (Central Intelligence Agency and Inter Service Intelligence) Operation and visualizes how violence moves by following weapons.

Vanessa Gravenor is a writer and artist living in Berlin. She received her BFA from Washington University in St. Louis (2014) and her MFA from Universität der Künste under the direction of Hito Steyerl (2018). She received a fellowship from the German Academic Exchange Office (DAAD) as a postgraduate scholar in Visual Arts (2015-16). As an artist, she conducts research around cybernetics, trauma, biopolitics, and war using video and installation methodologies. Her art criticism has been published by *ArtMargins*, *ArtSlant*, *Sleek*, *n. paradoxa*, *Temporary Art Review*, and *Blok Magazine*. She was an assistant editor for the book *The Proxy and Its Politics* (Archive Books, 2017). Her art work has been shown at Babylon, Berlin (Germany), VBKÖ, Vienna (Austria), u-jazdowski castle, AIR laboratory, Warsaw (Poland), Galeria Miejska Arsenał, Poznan (Poland), Le Murate. Progetti Arte Contemporanea, Florence (Italy), and Woman Made, Chicago (US), with upcoming presentations at the Park Avenue Armory NYC (US) in the Public Program of Drill and at nGbk Berlin (Germany) in the exhibition *Up in Arms*.

Mohammad Shawky Hassan

Watch Before Detention

Watch Before Deletion is a research-based interactive online platform that takes *El-Kotchina*, an alleged sex film starring an Arab music icon in the 1980s, as its point of departure. Having never seen the light of day, the film was entirely constructed in the collective imagination of

the Egyptian public through aural networks of rumor, gossip and hearsay. By examining how such networks have created the myth of *El-Kotchina*, the project aims at highlighting the intangible, untraceable and often subversive power of idle gossip, while simultaneously initiating a public conversation around the complex political, social and cultural fabric that has shaped an entire generation's notion of sexuality, masculinity and pleasure.

Mohammad Shawky Hassan is a filmmaker and video artist living and working in Cairo, Egypt. He studied philosophy, film directing and cinema studies at the American University in Cairo, the Academy of Cinematic Arts and Sciences and Columbia University. His videos include *It Was Related to Me* (2011), *On a Day like Today* (2012), *Compos Mentis* (2016) and *And on a Different Note* (2015), which premiered at the Berlinale's Forum Expanded, and was acquired by the Museum of Modern Art (MoMA) in New York as part of its permanent collection. He is a recipient of the Fulbright Fine and Applied Arts Grant (2010) and the Open Society Foundation's Civil Society Leadership Award (2014). His work has been supported by the Andrew W. Mellon Foundation, the Arab Fund for Arts and Culture (AFAC), the Young Arab Theater Fund (YATF), Fonds Sud Cinema, Goethe Institut, the MacDowell Colony and Al Mawred Al Thaqafy (Cultural Resource) among others. In addition to his film and video work, he was the film and video programs director at ArteEast, the director of the Network of Arab Alternative Screens (NAAS), the Residential Fellow for Art and Philosophy at the Cairo Institute of Liberal Arts and Sciences (CILAS), an instructor at the German University in Cairo and a HUSSLab Fellow at the American University in Cairo. He is currently a resident at Arsenal – Institute for Film and Video Art, Berlin.

Kristine Khouri

Future Platform(s) around Modern Art in the Arab World: Sources and Footnotes

The project has been in mental incubation for a few years. It currently consists of a few prongs and stages, from mapping existing resources to working with existing sites/resources/archives for research, to insert material (wikipedia/ wikidata), to hyperlink between initiatives, and to reduce the redundancy of projects. The form of the project takes sources and footnotes as a starting point, as well as visual representations of them, to share resources and writing on the practices and exhibition of modern art from the Arab world/West Asia. It also attempts to think about networks and links between cities, the circulation of objects, people, and the relationships between sites (exhibitions, institutions). The project attempts to contribute to the field of a scarcity in easily accessing resources by culling those that exist (rather than proposing huge digitization/collecting campaigns, i.e. ICAA documents). It attempts to be nimble and collaborative; to not be cannibalistic, but hopes to address the needs of various constituents. How can one develop a project which amplifies and makes visible existing resources and networks to build a more collaborative community of "stakeholders" (of artists, researchers, curators, museums, and the interested public) to have access to a set of sites which could shed light on histories of modern art in the Arab world, and to make spaces for others to tell those stories? This project aims to think practically, and to build something rather than only theorize possibilities, taking consideration of slowness and smallness, rather than the (large) institution-oriented style of building networks of resources and material using the available tech-

nology. At the same time, it imagines activities with various groups of people and organizations to activate and engage with materials through reading groups and other formats yet to be determined.

Kristine Khouri is an independent researcher and writer whose research interests focus on histories of arts circulation and infrastructure in the Arab world, archival practices and knowledge dissemination. Together with Rasha Salti, she is co-founder of the *History of Arab Modernities in the Visual Arts Study Group*, a research platform focused on the social history of art in the Arab world. Their current work is centered on the history of the International Art Exhibition for Palestine that opened in Beirut in 1978, and has been displayed through their archival and documentary exhibition, *Past Disquiet*, shown at the Museu d'Art Contemporani de Barcelona (2015), Haus der Kulturen der Welt, Berlin (2016), Museo de la Solidaridad Salvador Allende, Santiago (2018), and Sursock Museum, Beirut (2018). She and Salti also co-edited the volume *Past Disquiet: Artists, International Solidarity and Museums in Exile* (Museum of Modern Art in Warsaw, 2018). Khouri also curated *The Founding Years (1969–1973): A Selection of Works from the Sultan Gallery Archives* at the Sultan Gallery, Kuwait (2012), and continues to work on the Sultan Gallery archives in collaboration with the gallery. She co-led a Digitizing Archives workshop with Sabih Ahmed of the Asia Art Archive in Kuwait as part of Art Dubai's Global Art Forum (2015) and co-organized the Digital Methodologies workshop at marra.tein (Beirut, 2017). Khouri has also collaborated as a researcher with artists Joanna Hadjithomas, Khalil Joreige, and Walid Raad, as well as with various regional arts institutions as a writer and researcher, and as a project consultant for projects such as the Young Arab Theater Fund's Meeting Points Festival, the Sharjah Art Foun-

dation, Ashkal Alwan, the Saradar Collection, the Sultan Gallery Archives, and the Sursock Museum. She has contributed texts to *The Road to Peace* (Beirut, 2009), as well as to several publications, including *Bidoun*, *The National* (Abu Dhabi), the *Art Asia Pacific Almanac*, *Global Art Forum 6: The Medium of Media's publication TL*; *DR, Some Medium Stories* (2012). She was a section editor for the publication accompanying the exhibition *Time Is Out of Joint* (Sharjah Art Foundation, 2016) and contributed texts to *Labour of Love* (Palestinian Museum, 2018), *Seta Manoukian* (Saradar Collection/Kaph Books, Beirut, 2019), *Hamed Abdalla, Arabécédaire* (Zamân Books, Paris, 2018). She is currently focusing her energy on building networked digital archives and mapping existing resources on the subject of modern art in the Arab world via sources and footnotes, considering working within and outside institutions, and through the web. Khouri is also a member of the board of the Arab Image Foundation, Beirut.

Malak Labib

'From the Needle to the Rocket': International Development, Social Engineering and the Politics of Economic Planning in Egypt (1941-1965)

Labib's project explores the history of development in Egypt, from wartime debates on state interventionism to the first Five-Year Plan. It examines the set of institutions, individuals and practices that created the development strategies of Egypt between the 1940s and 1960s. The project contributes, firstly, to a long-term history of development, which explores the links between the state- and economy-building projects at the end of empire, and the development strategies pursued by national elites and international

actors in the post-colonial and Cold War era. In addition, the project moves away from a view of developmentalism as the simple expression of technocratic reason and high modernism, and it pays attention to the knowledge networks, institutional mechanisms and social practices that shaped the politics of development planning. Finally, this research is an attempt to place the Egyptian case within the wider history of international development. Where much of the existing scholarship on the topic has remained Western-centered, the project explores the complex interactions between the global and domestic levels, and it pays particular attention to the ways in which various local actors – from intellectuals and experts to policymakers and workers – debated and experienced development. This research draws on oral history interviews and archival research in Egypt, Europe and the United States.

Malak Labib is currently a EUME-FU Fellow of the Fritz Thyssen Foundation. She received her doctorate from the Institut de Recherche sur le Monde Arabe et Musulman of Aix-Marseille University (2015) and her MA from Sciences Po Paris (2005). Her background is in History and Political Science. Her research interests cover the history of knowledge and science, political economy and the history of development. In 2018, she was a CEDEJ/CNRS Postdoctoral Fellow. She taught at Aix-Marseille University, the American University in Cairo, and Cairo University, and has also been active in a number of alternative teaching initiatives in Egypt (Mubtadaa' and Sikkat al-Maarif). From 2008 to 2010, Labib was a Research Fellow at the Economic and Business History Research Center of the American University in Cairo, where she conducted an oral history project on the history of development planning in Egypt.

Maram Masarwi

The Palestinian Archive: A Genealogy of Colonial Plunder and Fragmented Identity

The tragedy of the Palestinian Archive is that it has been repeatedly exposed to trauma. This trauma has deepened over the years with the succession of various disasters afflicted to the Palestinian people. The Nakba, Naksa, the First Lebanon War, and the two Intifadas – all of these exacted significant and cumulative effects that had a decisive influence on the loss of the Palestinian Archive. This project investigates and analyzes the status of the Palestinian visual archive as a case study. It explores the transformation of the field of the visual archive since the second half of the twentieth century. Masarwi elaborates on the multiple attempts to preserve and collect the Palestinian archive by official institutions, civil society and international figures. Her project investigates why the Palestinian people do not yet have their own national archive.

Maram Masarwi is currently a lecturer and researcher at the Arab American University and at the Al-Qasemi Academic College of Education. She was the Dean of the Faculty of Education, and the head of the Early Childhood Department at Al-Qasemi College. Masarwi holds a PhD from the Department of Social Work at the Hebrew University of Jerusalem. Her dissertation dealt with gender differences in bereavement and trauma among Palestinian parents who lost their children in the al-Aqsa Intifada. In 2014/15 she was a Postdoctoral EUME Fellow at the Forum Transregionale Studien and at Freie Universität Berlin.

Rula Shahwan

Language and Terms of the Palestinian Archive

As an archivist working in a Palestinian archive under the conditions of a fragmented geography, history, and society, Shahwan struggles with the language and the terms of classification and description. If the archive is a vital infrastructure for the memory of individuals and collectives, a basis for cultural heritage and life of any society in modern times the Palestinian archive poses particular and general questions to the language and the terms of any archive. While memory has always been of particular importance for Palestinians since the Nakba, the archive has attracted increasing attention among cultural actors, civil society institutions and the public sector in recent years. Institutions from these three spheres are engaged in collecting archival materials in different formats, whether in the form of texts, images, videos and posters, in different capacities and under various conditions, for different aims, purposes and perhaps also different publics. The particular history, context and possibilities of the Palestinian archive have created fragmented physical archives across Palestine as well as transnationally. Without any coordination or connection between these entities, we find ourselves at a loss due to each institution's endeavor to protect and increase its personal collection, to categorise and label and to store everything without sharing and coordinating with other institutions who are doing the same or similar work. Sometimes it seems that it has become a race over the control of resources of representation, over control of knowledge for business or politics. To deal with this problem, a consortium has been formed by most of the institutions that work with archives in the West Bank and the Gaza strip. This consortium works on evaluating the situation of the archive, its language and terms, and tries to figure out the role of academic and civil society institutions in de-privatizing the archive and making it accessible for the public.

Rula Shahwan is an archivist, working on collecting and preserving Palestinian historical archives, mainly visual ones. She currently manages the Policy and Conflict Resolution Study Center at the Arab American University. She started her career at the Palestinian Ministry of Culture as a director of the Cinema Archive Department, before moving to work at the Palestinian Broadcasting Corporation (PBC) as the head of the Visual Archive Unit where she was able to recollect parts of the lost archive and involved in digitizing projects. She received her MA in Conflict Resolution with a thesis entitled "The Power of Visual Archive, Collective Memory and National Identity". Shahwan received her BA from Birzeit University in History and Political Science and holds a diploma in Management and Development from the Continuing Education Center of Birzeit University. She presented and published on questions of Palestinian memory and the role of visual archives at several conferences and in various journals.

Salma Shamel

A World without Footnotes

A World without Footnotes is an experimental film that takes us on a journey through audio interviews, narration, images, and illustration. It reflects on what it means to write history in our times by bringing together three interrelated threads: 1) a story of two friends who, while detecting 1,000 sq. km on a map for political purposes, have developed an addiction to the certain kind of vertigo induced by the visual disorientation of the map; 2) a story of a histo-

rian who, in 2016, hijacked the MS181 EgyptAir flight and rerouted it to Cyprus; and 3) a set of interviews conducted with historians and researchers who have depended on the Egyptian National Archives as part of their research. The film finds refuge in Roland Barthes's words: "history is hysterical," and in Fredric Jameson's words: "history is what hurts." By taking up the Egyptian National Archives as a site that enfolds researchers, bureaucrats, and security officials together, the film weaves together stories of inaccessible documents, suspicion, disappeared historians, and heartbreak to unfold encounters of subversion and contingency, exhaustion and persistence. Moving between documentary and fiction, it asks: What would it mean to be hurt by history? What is it to create a hysterical archive? If such practices are, in essence, about control, how is it possible to imagine them as uncertain and fragile?

Salma Shamel works with video and text. She is currently a PhD student in the Media, Culture and Communication Department at New York University.

Hana Sleiman

An Intellectual History of a Milieu: Pedagogy and Curricula Formation in Beirut, 1920-1956

Sleiman's dissertation explores the relationship between higher education curricula, the history of Arab liberal thought and processes of national subject formation in early-twentieth-century Beirut. It investigates the pedagogical-intellectual milieu at the American University of Beirut (AUB)'s School of Arts and Sciences, and its connections and exchanges with other universities, especially the Syrian University in Damascus. While centered on Constantine Zurayq (1909-

2000), a prominent Syrian intellectual, historian, diplomat, educator, and one of the earliest Arab nationalists, the dissertation includes figures such as the historians Philip Hitti and Asad Rustum, the philosopher Charles Malik, the Arabist Nabih Amin Faris, and others. The project contributes to two overarching debates. The first is a methodological one about expanding the site and archive of intellectual history beyond published texts into the interlocutors' pedagogical and bureaucratic archives and examining their operationalization. Sleiman hopes to reveal that situating ideas in their social, political and institutional context – and tracing the transformations that arose from their operationalization – is necessary for intellectual history. Her dissertation treats pedagogy as the space where intellectual projects are caught in the tentacles of institutional and state bureaucracies, funding schemes, and shifts in global trends of knowledge production, and are thus fundamentally transformed by them. The second debate this dissertation contributes to is that surrounding the different schemes and visions centred on the formation of liberal national subjects in the first half of the twentieth century. Sleiman's project examines the curriculum of the modern university as an apparatus for constructing the knowledge basis of truth claims and/or national imaginaries, and as an effective tool for cementing those claims and imaginaries in collective consciousness. In particular, it traces the way in which Arab/Near Eastern history has served as especially fertile ground for constructing this knowledge.

Hana Sleiman is an archivist and PhD student of History at the University of Cambridge. Her archival work focuses on devising open tools and methodologies for ephemera and oral history archives. Her doctoral research is on the intellectual history of the modern Middle East, focusing on two generations of scholars and educational

reformers in Beirut and Damascus, and the contest over higher education curricular reform in the early twentieth century. After receiving her MA in Middle Eastern Studies from Columbia University (2013), she worked as a Special Collections Librarian at the American University of Beirut Archives, where she co-led the Palestinian Oral History Archive.

Sanaz Sohrabi

Spectral Images: Colonial Archives of Oil Production and Passageways to Collective Memory in Contemporary Iran

Sohrabi's practice-based research traces the processes of early 20th-century modernization in Iran and their entanglements with other forms of colonial modernity and media infrastructure. Particularly, she looks at the Anglo Iranian Oil Company (AIOC), currently British Petroleum, whose ethnographic and documentary multi-media production became a staple feature of the British petro-capitalist modernization project amassing an extensive filmic and photographic archive in which one can gather fragments pertaining to the material conditions of oil production and representations of modernity during the British colonial presence in Iran (Damluji 2013, 2105). Informed by Sohrabi's formal training in studio arts and film production, and through research-based non-fiction film projects, she seeks to find the intersections between the visual and cultural infrastructures enabled by colonial modernity in Iran and the role of archives as "systems of material and symbolic power" (Burton 2005). She asks what the potentialities of these visual repositories are as a means to identify with a post-colonial present by acknowledging the colonial experience itself. As a media maker, she

is interested in the question of whether image making can be both an analytical and a creative tool to approach these visual materials without reiterating the seemingly evidentiary state of the archives. By conducting interviews with former workers of the oil refineries, along with a textual analysis of the AIOC's first English magazines, photographs, films, finished and unfinished architectural plans, she seeks to return to the margins of the archives in search of gaps, absences and possibilities for "interventions" or the "aspiration for a collective project", as suggested by Arjun Appadurai (2003). Various implications of collectivity instilled in these archives stand as the point of departure from which Sohrabi creatively and critically unpacks the politics of representation and addresses the power relationships within them. Her current engagement with these archives includes a series of short films, critical texts, and an ongoing oral history project through which she explores their conditions of visuality with and through images and addresses the limitations and challenges of their identification with a colonial past.

Sanaz Sohrabi is an artist and interdisciplinary researcher who works across moving and still image practices and video installations to analyze the status of moving image as a gateway to a larger investigation around the role of archives as the materials of times and spaces of spectatorship. Sohrabi looks at visual traces, acts of viewership and their reciprocal dis/re-appearances to investigate the impermanence and malleability of archival records and historical narratives. She received her BFA and MFA from the University of Tehran and the School of the Art Institute of Chicago respectively. She is currently pursuing a practice-based PhD at the Center for Interdisciplinary Studies in Society and Culture at Concordia University, Montréal, where she works across Visual and Cultural Studies and Studio Arts. She has been awarded a number

of fellowships and artist residencies, including at ZK/U Berlin (2018), SOMA Summer School Ciudad de México (2017), Est-Nord-Est résidence d'artistes (2016), Vermont Studio Center (2015) and Chicago Artist coalition Bolt Program (2014-2015), among others. Her appearances at exhibitions and festivals include Videonale 16 Bonn, Fiva 06 Buenos Aires (first prize for short film), Halifax Independent Filmmakers Festival 2017, Images festival 2017 Toronto, Transart Triennale 16 Berlin, Expo Chicago 2013, and Beirut Art Center, among others. She is co-curator (along with Sima Kokotovic and Giuseppe Fidotta) of the year-long project "The Politics of Alternative Media" based at the Global Emergent Media Lab at Concordia University, Montréal.

Nayera Soliman

Between Home and Nation: Narratives of Suez Forced Migrants, 1967-1977

After the 1967 war between Egypt and Israel, approximately 750,000 people left the three big cities of the Suez Canal almost vacant for seven years. They lived in different parts of Egypt, especially in villages in Delta and Upper Egypt (Shakur, Mehanna, and Hopkins 2005). The aim of this project is to understand the 1967 forced migration through the stories of those who witnessed it and how they define what home is. It assumes that narratives from home(s) will help understand everyday social and political dynamics with/in and with/out Egyptian homes at this very specific political moment, the post-1967 defeat; as well as what home means to them. It is mainly based on oral history interviews with people who witnessed the 1967 war in Suez and were forced to migrate to other parts in Egypt. The interviews cover their memories, emotions and analyses of this seven-year experience, including the moment of leaving Suez, the war,

the everyday conditions in the receiving cities and villages, and the moment of return.

Nayera Soliman is currently a PhD student at Freie Universität Berlin and a Fellow of the Berlin Graduate School for Muslim Cultures and Societies. Her research project questions the concept of home through studying the 1967 forced migration from Suez Canal cities in Egypt. After having graduated from the Political Science Department of Cairo University in 2012, she received her MA degree in Political Sociology from Sorbonne University in 2013. Between 2014 and 2017, Soliman worked as Research Fellow at the Arab Forum for Alternatives in a joint-research project with the Peace Research Institute Frankfurt and Sfax University. She co-organized the first History Workshops in Egypt, *Ihky ya Tarikh*, to discover social and political histories of marginalized communities in Egypt through examining different sources and re-narrating them through art. Her research approaches are situated in the field of politics from below; and her research interests include social history, forced migration, education, social activism and youth.

Maysam Taher

Borders in Disrepair: Archival Excavations and Present Crises at the Hinges of the Mediterranean

Taher's dissertation examines the only treaty of colonial reparations existing to date: the Treaty of Friendship, Partnership, and Cooperation, signed by Muammar Gaddafi and Silvio Berlusconi in 2008. The treaty performs a dual function: that of compensating Libya for colonial crimes committed by Italy between 1911 and 1947 through 5 billion USD for infrastructural investments and various projects of restitu-

tion, and that of establishing and funding an extraterritorial infrastructure of Mediterranean border policing located in Libya. Rather than repairing the history of conquest, deportation, and confinement, the treaty inscribes into law the reproduction of extractivism and carcerality, now appearing under different and renewed post-colonial forms. Taher's dissertation charts how the anti-colonial nationalist historiography produced by the Libyan Studies Center beginning in 1978 was central to the articulation of this treaty, and how the structure of colonial repair entailed the conscription of Libya in expanding the outer boundary of Europe to keep at bay a colonial past that returns to haunt it. In doing so, Taher demonstrates how colonial archives, their post-colonial rearrangements, and their counter-archival offshoots are themselves institutions of border-making and unmaking that highlight the present mutations of national sovereignty and international order.

Maysam Taher lives, teaches, and writes in several places between Italy, Libya, and the United States. She is a PhD candidate in the Culture and Representation track of the Department of Middle Eastern and Islamic Studies at New York University. Her interests include borders and migration, deportation and confinement, fascism, post-colonialism, archival methodologies, and the question of historical recovery in relation to projects of reparations. Taher's research takes the Southern Mediterranean as a site of departure for examining how institutions of cultural and knowledge production participate in the global articulation, management and governance of borders. She was a 2017-18 Doctoral Fellow in Urban Practice at Gallatin's Urban Democracy Lab, and is a 2019-20 Doctoral Research Fellow at the NYU Center for the Humanities.

Yektan Türkyilmaz

Polyphony on Record: A Century of Struggle over Imperial Sounds

Türkyilmaz' project explores the post-imperial competition over the musical heritage of early music recordings in the broader Ottoman world. Sound recording was a historical breakthrough on a par with the development of the printing press in the 15th century. The emergence of sound recording technology coincided with upheavals and transformations in the world of empires of the early 20th century. The rapid spread of the technology at this historical juncture helped form national identities and contributed to the circulation of new and defiant political ideas and cultural forms; recordings included folk and classical music, comic monologues, satire, political drama, propaganda, (military) marches, and other genres. Within this framework, Türkyilmaz traces how policy makers, musicians and archivists/record collectors employed diverse strategies and patterns of recording, producing and marketing as well as claiming, representing, preserving and performing the common musical heritage. To do so, he comparatively investigates processes, stages and periods of memory making and archiving practices around the early sound recording repertoire (1900-1922). Combining archival and library research with ethnographic techniques, this project aims at mapping the shifting and competing representations of imperial memory in urban soundscapes at the juncture of debates on East vs. West, national vs. alien, local vs. global, and authentic vs. contaminated, over the past turbulent century of the region.

Yektan Türkyilmaz received his PhD from the Department of Cultural Anthropology at Duke University. He has taught courses at the University of Cyprus, Sabancı University, Istanbul Bilgi

University, Duke University, and the California State Universities addressing debates around the notions of collective violence, memory making and reconciliation, and the politics of music. He is working on his book manuscript based on his dissertation, "Rethinking Genocide: Violence and Victimhood in Eastern Anatolia, 1913-1915", addressing the conflict in Eastern Anatolia in the early 20th century and the memory politics surrounding it. He has been a 2014/15 EUME Fellow and returned as a EUME Fellow for the academic years 2017/18 and 2018/19, associated with Freie Universität Berlin's Friedrich-Meinecke-Institut (Arbeitsbereich Neuere Geschichte; Prof. Dr. Oliver Janz).

Steering Committee

Rasha Chatta

earned her PhD in Cultural, Literary, and Postcolonial Studies from SOAS, University of London, with a dissertation focusing on the theorization of contemporary Arab migrant literature. She holds an MA in Near and Middle Eastern Studies from SOAS and a BA in History of the Middle East and North Africa from Panthéon-Sorbonne (Paris I). Chatta lectured on Arab women's literature and Arab cinema at SOAS between 2011-16, on the Arabic language and culture at NYU London in 2014, and she is currently co-convening a course on the contemporary visual cultures of the Middle East at Bard College Berlin. Since 2017, she is Postdoctoral Fellow of EUME at the Forum Transregionale Studien where she is working on a project on Arab comics titled "A Comparative Study of (Im)migrant Stories, War Narratives, and Conflicted Memory between the Near East and Europe". Chatta's research interests include visual aesthetics and memory, approaches to world literature, migrant and diasporic literatures, and war literature with a focus on Lebanon and Syria. Among her publications are the chapters "Mutations of the Trans-Migrare: Reflections on Individuation and Un-Homing on the Other Side of Belonging", in *Diasporic Constructions of Home and Belonging* (ed. Kläger, F. and Stierstorfer, K., 2015) and "Conflict and Migration in Lebanese Graphic Narratives" in *The Sage Handbook of Media and Migration* (ed. K. Smets et al., forthcoming in 2019). Chatta is an executive committee member of the MLA's "Global Arab and Arab American" Forum (2018-23).

Leyla Dakhli

is a Historian and Senior Researcher at the CNRS (French National Center for Scientific Research), based at the Centre Marc Bloch in Berlin. She is the Principal Investigator of the *DREAM project – Drafting and Enacting the Revolutions in the Arab Mediterranean*, funded by the European Research Council. After a PhD thesis on Syrian-Lebanese intellectuals at the beginning of the twentieth century, she wrote on women's mobilizations and feminisms, forms of belonging to nations and identities, as well as on the question of intellectual diasporas and languages. She now focuses on the social history of protests and social movements in the Arab Mediterranean. She has recently published two comprehensive books on the Middle East History of the Contemporary Near East, *La Découverte "Repère"*, 2015; and *Le Moyen-Orient (fin XIXe-XXe siècle)*, Éditions du Seuil "Points Histoire", Nov. 2016.

Pascale Ghazaleh

is an Associate Professor of History at the American University in Cairo. She specializes in Ottoman history and 19th-century Egypt. She received her PhD in History from the École des Hautes Études en Sciences Sociales (EHESS), Paris. She has published research on the social organization of craft guilds in late eighteenth- and early nineteenth-century Egypt, and on the material culture and social networks of merchants in Cairo during the same period. During her time as a EUME Fellow, she is working on a project about ownership practices and their relation to the constitution of national resources in

late nineteenth-century Egypt. In the academic year 2017/18 and in summer 2019, she is a EUME-FU Fellow of the Alexander von Humboldt Foundation.

Zeina G. Halabi

is Associate Professor of Arabic Literature at the American University of Beirut. She specializes in modern Arabic literature with particular interest in questions of loss, mourning, and dissidence in contemporary literature and visual culture. She was a 2012-13 EUME Fellow at the Forum Transregionale Studien in Berlin, where she began working on her first book, *The Unmaking of the Arab Intellectual: Prophecy, Exile, and the Nation* (Edinburgh University Press, 2017), in which she examines the depiction of Arab intellectuals in post-1990s fiction and film. She has authored articles on the shifting notion of political commitment in the writings of canonical and emerging Arab writers. She is currently working on her second book project provisionally entitled *Excavating the Present: History, Power, and the Arab Archive*, which explores archival practices in contemporary literature. She is currently a EUME-CNMS Fellow of the Alexander von Humboldt Foundation.

Lamia Moghnieh

is a EUME Fellow of the Fritz Thyssen Foundation. She received her PhD in Anthropology and Social Work from the University of Michigan, Ann Arbor. She is currently working on her book manuscript "Psychiatry in Lebanon from the 19th to the 21st Century: Madness, Violence and Society" that looks at the scientific and lay debates around madness, abnormality and psychiatric diagnoses, and their manifestations during various socio-political transformations in

Lebanese society. The book is based on her dissertation research on the politics of humanitarian psychiatry, violence and trauma in Lebanon (1982-2012), as well as ongoing research on the history of psychiatry in Lebanon through the archival records of the Lebanese Hospital for Mental and Nervous Disorders (Asfourieh).

Alia Mossallam

is interested in songs that tell stories, and stories that tell of lesser known struggles behind better known events that mark World History. Her PhD dissertation explored a popular history of Nasserist Egypt through stories told and songs sung by people who contributed to milestone events of the 1952 revolution (the building of the Aswan High Dam, and the 1956 and 1967 wars in the Canal area). She has taught at the American University in Cairo, the Cairo Institute for Liberal Arts and Sciences, Freie Universität Berlin and held the series of history workshops *Ihky ya Tarikh* with students, activists and artists in governorates all over Egypt as an experiment in history-telling. In an effort to explore different formats for her research, she tried her hand at playwriting with Laila Soliman, Hassan El-Geretly and David Greig bringing histories of struggle unto the stage. She has various academic publications in the *Journal of Water History*, *Cairo Papers for Social Sciences*, *History Workshop Journal*, the *LSE Social Movements and Popular Mobilisation* in the MENA series and contributions to edited volumes. For a wider public, she has written for *Mada Masr*, *Jadaliyya* and *Ma'azif*. From 2017 to 2020, Mossallam is a EUME Fellow of the Alexander von Humboldt Foundation and a Visiting Scholar at Humboldt University's Lautarchiv, where she is working on a book on a popular history of the building of the Aswan High Dam and starting a new project on the experience of the Egyptian Labour corps

in World War I – mainly through songs, theatrics and cultural articulations of the experiences of war, labor and water. She is currently also working with Ala Younis on an interactive exhibition "The Last Flood" about the experiences of the various literal and imaginary constructions of the Aswan High Dam, through various state, community and media archives and recordings.

Ala Younis

is an artist. Research forms a big part of her practice, as do curating, collaboration, film and book projects. Her projects deal with collective experiences that collapse into personal ones, and with how the archive plays on predilections and how its lacunas and mishaps manipulate the imagination. Her work has been featured in solo shows in Amman, London, Seville, Sharjah, Dubai and New York, and at the Istanbul and Gwangju Biennials, New Museum Triennial, and her "Plan for Greater Baghdad" (2015) premiered at the 56th Venice Biennale's central exhibition. In 2013, she curated Kuwait's first national pavilion at the 55th Venice Biennale. She holds a B.Sc. in Architecture from the University of Jordan, and a Masters of Research from Goldsmiths College. She is member of the Advisory Board of Berlinale's Forum Expanded and the Academy of Arts of the World (Cologne), and co-founder of the publishing initiative *Kayfa ta*.

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p. 19: Jumana Manna, A Magical Substance Flows Into Me, 68 min, HD video, 2016.

p. 19: Haig Aivazian, I Am Sick but I am Alive (Tiles), graphite on paper and wooden frames, dimensions variable.

p. 20: Copyright Claudia Salamanca, 2019.

p. 21: Ala Younis, High Dam – Red Rose, 2017.

p.22: "The body of a Human being is an amazing construction and the most meticulous organized factory", *Kol-Shei,* Cairo, 25 June 1929. Picture: Georges Khalil.

p. 22: Photo: Yektan Türkyilmaz.

p. 23: Design: Nermin Elsherif. Photography: Youmna El-Khattam.

p. 24: Photo: Rasha Chatta.

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List of All Participants

Haig Aivazian

Omar Al-Ghazzi

Wisam H. Alshaibi

Seda Altuğ

Jad Atoui

Walid Benkhaled

Chloe Bordewich

Rasha Chatta

Leyla Dakhli

Ahmed Elghoneimy

Nermin Elsherif

Katarzyna Falęcka

Veronica Ferreri

Iris Fraueneder

Lina Ghaibeh

Pascale Ghazaleh

Liliana Gómez

Vanessa Gravenor

Zeina G. Halabi

Mona Hallak

Mohammad Shawky Hassan

Shehab Ismail

Rana Issa

Deema Kaedbey

Georges Khalil

Kristine Khouri

Malak Labib

Maha Maamoun

Jumana Manna

Maram Masarwi

Jessica Metz

Lamia Moghnieh

Alia Mossallam

Birgit Schäbler

Rula Shahwan

Salma Shamel

Hana Sleiman

Sanaz Sohrabi

Nayera Soliman

Maysam Taher

Yektan Türkyilmaz

Natalya Vince

Ala Younis

About Us

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Founded in 1866, the **American University of Beirut** (AUB) is a teaching-centered research university based on the American liberal arts model of higher education. AUB has over 9,000 students and over 1,200 instructional faculty members. The University encourages freedom of thought and expression and seeks to graduate men and women committed to creative and critical thinking, lifelong learning, personal integrity, civic responsibility, and leadership. The Transregional Academy "Fragment - Power - Public: Narrative, Authority and Circulation in Archival Work" is co-organized with the **Department of Arabic and Near Eastern Languages**, and arranged in cooperation with the **Maroun Semaan Faculty of Engineering and Architecture**.
https://www.aub.edu.lb/
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https://www.eume-berlin.de/

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