



Workshop

4–5 April 2019

THU, 4 APRIL 2019

10:30–17:00

FRI, 5 APRIL 2019

10:00–15:00

Venue:

Forum Transregionale Studien

Wallotstraße 14

14193 Berlin

Please register:

eume@trafo-berlin.de

Please find the complete program on our website: www.eume-berlin.de

Beginnings and Legacies of Recording Technologies in the Eastern Mediterranean

Convened by: **Diana Abbani** (EUME Fellow 2018/19) and **Yektan Türkyilmaz** (EUME Fellow 2017-20)

Participants: **Sinem Adar** (Humboldt-Universität zu Berlin), **Walid El Hourri** (researcher, journalist, filmmaker, Berlin / EUME Fellow 2013/14), **Muhammad Jabali** (artist, author, illustrator, DJ, cultural activist), **Katja Jana** (Georg-August-Universität Göttingen), **Georges Khalil** (EUME / Forum Transregionale Studien), **Cecilia Maas** (Freie Universität Berlin), **Elmir Mirzoev** (EUME Fellow 2019-21), **Risto Pekka Pennanen** (University of Tampere), **Bashar Shammout** (sound engineer, archivist), **Clara Wenz** (SOAS, London)

At the turn of the 20th century 78-rounds-per-minute (78RPM) shellac records appeared in the “Orient” – almost simultaneously with their appearance in Europe. Within a decade sound engineers working for European companies swept the major cities of the Middle East and North-Africa, the Caucasus, and Asia to record performers for local markets and international distribution. This new technology and commodity had bearings beyond its merchandise value; it reshaped the music, culture, society, politics and economy at local, national and global scales simultaneously.

This workshop will bring together historians, anthropologists, musicologists, political-economists and archivists to discuss different aspects of the emergence of commercial recordings and its implications in the Eastern Mediterranean region and beyond. Questions that will be addressed, include the limits and opportunities new technologies create and impose; in which ways did recorded sound reshape the soundscapes in the region; how did it affect notions and forms of publics; how did different recording technologies (re)configure the political economy of public culture; how do recent archiving practices by institutional repositories and personal collectors reshape and pass on the early musical recordings; and which new methodological horizons can the recorded sound/music materials open up for the Humanities and Social Sciences.

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