

Forum Transregionale Studien

**Programme und Fellows
Programs and Fellows
2014/2015**

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Das Forum Transregionale Studien

Das Forum Transregionale Studien in Berlin ist eine Forschungsorganisation zur inhaltlichen Internationalisierung der Geistes- und Sozialwissenschaften. Es eröffnet Freiräume für die Zusammenarbeit von Wissenschaftlerinnen und Wissenschaftlern mit unterschiedlichen regionalen und disziplinären Perspektiven. Es bietet die Möglichkeit, Forschungsideen und -vorhaben zu erproben und zu entwickeln.

Seit seiner Gründung im Jahr 2009 ist das Forum dem Prinzip des »Forschen mit statt Forschen über« verpflichtet und beruft Wissenschaftlerinnen und Wissenschaftler aus aller Welt als Fellows. Das Forum trägt mit seiner Arbeit zu einer Neubestimmung der Sozial- und Geisteswissenschaften unter den Bedingungen der Globalisierung bei. Seine Programme und Initiativen reagieren auf die intensiver gewordenen weltweiten Verflechtungen und die gestiegene Mobilität von Menschen und Ideen. In Kooperation mit Universitäten und Forschungseinrichtungen führt es Forschungsinitiativen und -programme durch, die neue Fragestellungen aus der Perspektive unterschiedlicher Weltregionen vergleichend und in deren gegenseitiger Verknüpfung bearbeiten.

In dieser Broschüre werden die drei vom Forum geförderten Programme aus den Bereichen Kunstgeschichte, Philologie und der Verflechtungen zwischen Europa und dem Nahen Osten sowie die Fellows des Forums vorgestellt.

Forschungsprogramme

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

- Aus unterschiedlichen disziplinären Perspektiven (Islamwissenschaft, Philologie, Geschichte, Literaturwissenschaft, Politologie) erforscht **EUROPA IM NAHEN OSTEN - DER NAHE OSTEN IN EUROPA (EUME)** die vielfältigen Rezeptions- und Übersetzungsprozesse, gemeinsame historische Vermächtnisse sowie die Mobilität von Personen und Ideen zwischen Europa und dem Nahen Osten.
- **ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship** will zu einer Neubewertung des Kanons textbezogener Wissenschaft beitragen und bisher marginalisierte präkoloniale Philologien und Wissenschaft aus Asien, Afrika, dem Nahen Osten und Europa neu in den Blick nehmen.
- **ART HISTORIES AND AESTHETIC PRACTICES. Kunstgeschichte und Ästhetische Praktiken** diskutiert die Perspektiven und Konturen einer pluralen Geschichte der Kunst und künstlerischer Praktiken. Der Begriff der »ästhetischen Praktiken« soll erlauben, Artefakte in ihren sozialen und kulturellen Kontexten und Dynamiken zu verstehen und sie, ausgehend von ihren Biographien, ihrer Überarbeitung, Ausstellung, Inszenierung oder Zerstörung, zu untersuchen.

Mit **RECHTSKULTUREN** ist das Forum in einem weiteren Programm engagiert, das Impulse für eine Erweiterung der deutschen Rechtswissenschaft um transregionale Perspektiven geben will. Nach dreijähriger Arbeit befindet sich **RECHTSKULTUREN** derzeit in einer Phase der Umstrukturierung und Neuausrichtung.

Einmal jährlich schreibt das Forum zusammen mit der gemeinnützigen Irmgard Coninx Stiftung das **Irmgard-Coninx-Preis-Fellowship für Transregionale Studien** aus. Der Preis wird für ein Forschungsprojekt ausgelobt, das in exemplarischer Weise disziplinäres und regionalspezifisches Wissen verbindet. Die Preisträgerinnen und Preisträger werden als Fellows in die Aktivitäten des Forums eingebunden.

Die als Fellows eingeladenen Wissenschaftlerinnen und Wissenschaftler bleiben in der Regel für ein akademisches Jahr - aktuell von Oktober 2014 bis Juli 2015 - am Forum und arbeiten im Rahmen der Programme an ihren eigenen Forschungsprojekten sowie an gemeinsamen Fragestellungen. Sie wirken bei der Entwicklung und Konzeption von Initiativen und wissenschaftlichen Veranstaltungen mit.

Veranstaltungen, Initiativen und Öffentlichkeitsarbeit

Das Forum Transregionale Studien führt eine Vielzahl von Veranstaltungen durch, die sich mit wichtigen Fragen in transregionaler Perspektive befassen. Sie sollen das Feld der transregionalen Forschung nach außen repräsentieren und leisten einen Beitrag zur innerwissenschaftlichen Diskussion und damit gleichzeitig auch zum Transfer wissenschaftlicher Erkenntnisprozesse in eine breitere Öffentlichkeit. Zu den Veranstaltungen zählen Jahrestagungen, Seminare, explorative Workshops sowie Sommer- und Winterakademien. Sie sollen zur Etablierung transregionaler Lehr- und Forschungsansätze beitragen, indem etwa Anregungen zur Weiterentwicklung von Curricula oder Bezüge zu aktuellen gesellschaftspolitischen Fragen aufgegriffen und vermittelt werden.

Die internationale Jahrestagung 2013 in Berlin befasste sich mit dem Thema »Areas and Disciplines: Lessons from Internationalization Initiatives in the Humanities and Social Sciences in Germany«. Die eingeladenen Wissenschaftlerinnen und Wissenschaftler zogen eine Bilanz der vergangenen Internationalisierungsinitiativen. Sie diskutierten über die Herausforderung, eine transregionale Agenda nicht auf die Theoriebildung zu beschränken, sondern sie auch in die tägliche Arbeit in Forschungsprojekten und in den Hörsaal zu integrieren. Die diesjährige Jahrestagung »Inequality, Education and Social Power: Transregional Perspectives« findet am 24. und 25. November im Wissenschaftszentrum für Sozialforschung in Berlin statt. Sie thematisiert das Zusammenspiel von sozialer Ungleichheit und Bildung im internationalen Vergleich.

Die Arbeit des Forums wird durch eine nachhaltige Öffentlichkeits- und Publikationsarbeit unterstützt. Verschiedene Kommunikationskanäle dienen der Vernetzung von Wissenschaftlerinnen und Wissenschaftlern über disziplinäre und regionale Grenzen hinweg. Das Forum bietet mehrere Publikationsformate in gedruckter und digitaler Form, einen Newsletter sowie das Blog »TRAFO - Beiträge zur transregionalen Forschung« als mehrsprachige Diskussions- und Informationsplattform. Darüber hinaus ist das Forum in den sozialen Medien aktiv.

Leitung, Kooperation und Förderung

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

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

Die Geschäftsstelle des Forums wird von der Senatsverwaltung für Wirtschaft, Technologie und Forschung gefördert. Im Bereich der Internationalisierung kooperiert das Forum mit der Max Weber Stiftung - Deutsche Geisteswissenschaftliche Institute im Ausland. Seit April 2013 unterstützt das Bundesministerium für Bildung und Forschung (BMBF) diese Kooperation und das Programm ART HISTORIES im Rahmen der Projektförderung. Im akademischen Jahr 2014/2015 wird ZUKUNFTSPHILOLOGIE durch die Freie Universität Berlin finanziert, EUME durch Mittel der Fritz Thyssen Stiftung und der Porticus Stiftung. Das Irmgard-Coninx-Preis-Fellowship wird von der Irmgard Coninx Stiftung gefördert. In Fragen der allgemeinen Verwaltung arbeitet das Forum eng mit dem Wissenschaftskolleg zu Berlin zusammen.

Ausführliche Informationen finden Sie unter:

forum-transregionale-studien.de

trafo.hypotheses.org

facebook.com/forumtransregionalestudien

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The Forum Transregionale Studien

The Forum Transregionale Studien is a research organization that promotes the internationalization of research in the humanities and social sciences. The Forum provides scope for collaboration among researchers with different regional and disciplinary perspectives. It offers the possibility to test and develop research ideas and plans.

Since its founding in 2009, the Forum has devoted itself to the principle of “research with rather than research on” and appoints researchers from all over the world as Fellows.

The Forum contributes with its work to a redefinition of the humanities and social sciences under the conditions of globalization. It thereby responds to the intensification of worldwide interconnection and the increased mobility of people and ideas. In cooperation with universities and research institutions, the Forum carries out transregional initiatives and research programs that examine new questions from different regional perspectives.

This brochure introduces the three programs currently supported by the Forum together with their Fellows working in the fields of Art History and Philology and on the entanglements between Europe and the Middle East.

Research Programs

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

- **EUROPE IN THE MIDDLE EAST—THE MIDDLE EAST IN EUROPE (EUME)** seeks to rethink key concepts and premises that link and divide Europe and the Middle East. Within the framework of research fields in the disciplines of Literature, Political Sciences and Philosophy, Urban and Islamic Studies, Philology-cum-Late Antiquity, the program attempts to recollect the legacies of Europe in the Middle East and of the Middle East in Europe in an inclusive way that aims to do justice to their entanglements.
- **ZUKUNFTSPHILOLOGIE: Revisiting the Canons of Textual Scholarship** supports research in marginalized and undocumented textual practices and literary cultures with the aim of integrating texts and scholarly traditions from Asia, Africa, the Middle East, and Europe, by way of a critical recuperation of the practice of Philology.
- **ART HISTORIES AND AESTHETIC PRACTICES. Kunstgeschichte und Ästhetische Praktiken** discusses the potential and contours of a plural or global Art History. The concept of “aesthetic practices” invites to study artifacts as actors or participants in specific social and cultural dynamics and to analyze them with respect to their biographies, display, storage, oppression or reworking.

The Forum is also engaged in the program **RECHTSKULTUREN**, which seeks to give impulses for an extension of German Legal Studies with respect to a transregional perspective. After three years of work, RECHTSKULTUREN currently finds itself in a phase of restructuring and reorientation.

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

The Fellows generally are invited for one academic year - currently from October 2014 to July 2015 - to work on their own research projects at the Forum. They are integrated in universities and research institutions in accordance with their area of specialization. The Fellows are engaged in the activities and initiatives of the Forum.

Events, Initiatives and Communication

The Forum Transregionale Studien organizes a large number of events that address important questions from a transregional perspective. The aim of its events is to represent the field of transregional research to the outside world. They contribute both to academic debates and to the transfer of scholarly knowledge to a broader public. The events are intended to establish transregional approaches in teaching and research, for instance by giving impulses to the further development of curricula or by addressing current social-political questions.

Among the events are an annual conference series, seminars, explorative workshops, summer and winter academies. The international Annual Conference 2013 "Areas and Disciplines: Lessons from Internationalization Initiatives in the Humanities, Social Sciences and Area Studies in Germany" took academic controversies as its theme and tackled the question how transregional research can be enabled through institutional structures and financial resources. It focused on internationalization initiatives in the areas of law, art and philology as well as the conception and institutional anchoring of transregional approaches to teaching and research.

This year's conference "Inequality, Education and Social Power: Transregional Perspectives" will be held at the Berliner Wissenschaftszentrum from 24 to 25 November 2014. It will address the connection between social injustice and education from a global perspective.

The Forum is supported by sustainable work in public relations and publications. Various channels of communication aim to support researchers network across disciplinary and regional boundaries. The Forum offers both printed and digital publication formats, a newsletter and the blog "TRAFO—Contributions to Transregional Research" as a multilingual platform for discussion and information. The Forum is also active in social media.

Direction, Cooperation and Funding

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

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

The central office is supported by the Berlin Senate Administration for Economy, Technology and Research. In the field of internationalization, the Forum cooperates with the Max Weber Foundation - German Humanities Institutes Abroad. Since April 2013, the Federal Ministry of Education and Research has been supporting this cooperation and the Forum's research program ART HISTORIES. In 2014/2015, ZUKUNFTSPHILOLOGIE is being funded by the Freie Universität Berlin, EUME by the Fritz Thyssen Foundation and Porticus Foundation. The Irmgard Coninx Prize Fellowship is financed by the Irmgard Coninx Foundation. With respect to general administration, the Forum collaborates closely with the Wissenschaftskolleg zu Berlin.

Please find further information at:

forum-transregionale-studien.de

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Irmgard-Coninx-Preis-Fellowship für Transregionale Studien

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

Die Preisträgerin des akademischen Jahres 2014/2015 ist die Kunsthistorikerin Clare Phyllis Davies (Institute of Fine Arts, New York University).

Irmgard Coninx Prize Fellowship for Transregional Studies

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

This year's fellowship was awarded to the art historian Clare Phyllis Davies (Institute of Fine Arts, New York University).

Irmgard Coninx Prize Fellow 2014/2015

Clare Phyllis Davies



Clare Davies is an art historian whose research focuses on the histories of art practice in Egypt and the Arab world, as well as historiographies of non-Western art of the nineteenth- and twentieth-centuries. Her recently completed doctoral dissertation explores the ways in which artists, patrons, and art audiences negotiated the parameters of a proposed “modern Egyptian art object” in relation to dominant imaginaries of urban space, colonial- and postcolonial-era cultural politics, the circulation of commodities between European colonial powers and Egypt, and strategic forms of collaborative organization leveraged by and on behalf of artists.

Davies majored in Rhetoric with concentrations in LGBTI studies and art practice at the University of California, Berkeley before receiving an MA in modern and post-war European and American art from the Institute of Fine Arts, New York University in 2008, and a PhD from the same institution in 2014. As a freelance researcher for CULTNAT, she authored of an index of the historic photographic archive of the Egyptian Geographical Society. She writes regularly for contemporary arts publications.

From Alexandria to Bandung and Back Again: Transregionalism in Arab Art After 1955

Clare Davies studies the influence of initiatives aimed at strengthening Afro-Asian and Mediterranean networks of affinity, respectively, on art practice in the Arab world. The Asian-African Conference in Bandung, Indonesia took place in April 1955 and the Alexandria Biennale in Egypt was inaugurated in July of the same year. Both events critically informed exhibitions, works of art, and publications identified with a concept of “Arab art” (fann ‘arabi) promoted by Arab governments in the 1970s.

Davies addresses the ways in which Arab art—a category, which would seem to deliberately exclude a consideration of other regions—engaged transregional frameworks developed in the 1950s and 60s as alternatives to a Eurocentric vision of international artistic modernism. The project builds on her recent research into models of “international” artistic and intellectual exchange developed in Egypt between 1919 and 1939.

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

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

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

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

- *Politisches Denken im modernen Islam: Nahöstliche und europäische Perspektiven* (Gudrun Krämer) thematisiert moderne islamische Ideen und Konzepte im Kontext der zeitgenössischen Diskurse um Moderne, Säkularität und Gerechtigkeit.
- *Tradition und die Kritik der Moderne: Säkularismus, Fundamentalismus und Religion aus nahöstlichen Perspektiven* (Amnon Raz-Krakotzkin) ist darauf ausgerichtet, Schlüsselbegriffe der Moderne im Horizont nahöstlicher Erfahrungen zu durchdenken, um zu inklusiven Vorstellungen von Politik und Gesellschaft beizutragen.

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

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

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

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

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

- *Perspectives on the Qur’an: Negotiating Different Views of a Shared History*, (Angelika Neuwirth), situates the foundational text of Islam within the religious and literary landscape of late antiquity, early Islamic History and Arabic philology, and combines a historicization of its genesis with an analysis of its hermeneutics, its reception and perception in Europe and the Middle East.
- *Travelling Traditions: Comparative Perspectives on Near Eastern Literatures* (Friederike Pannewick and Samah Selim) reassesses literary entanglements and processes of translation and canonization between Europe and the Middle East.
- *Cities Compared: Urban Change in the Mediterranean and Adjacent Regions* (Ulrike Freitag and Nora Lafi) contributes to the debate on plurality, citizenship and civil society from the historical experience of conviviality and socio-cultural, ethnic, and religious differences in the cities around the Mediterranean.
- *Islamic Discourse Contested: Middle Eastern and European Perspectives* (Gudrun Krämer) analyzes modern Middle Eastern thought in the framework of discourses on modernity, secularity, and justice.

- *Tradition and the Critique of Modernity: Secularism, Fundamentalism and Religion from Middle Eastern Perspectives* (Amnon Raz-Krakotzkin) tries to rethink key concepts of modernity like secularity, tradition, and religion in the context of the experiences, interpretations, and critiques from the Middle East in order to contribute to a more inclusive language of culture, politics and community.

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

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

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

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

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EUME Fellows 2014/2015

Refqa Abu-Remaileh*



received her DPhil and MSt in modern Middle Eastern Studies, with a focus on Arabic Literature and Film, from the University of Oxford (2010, 2004) and her BA in English Literature from the University of British Columbia (2002). After completing her PhD, Abu-Remaileh worked with the Oxford Research Group's Middle East Programme, a conflict-resolution organization focusing on the Palestinian-Israeli conflict. She created a new strategic thinking group involving Palestinian citizens of Israel. In 2012-13 she was a EUME Fellow at the Forum Transregionale Studien in Berlin and will continue her work with a project on "Resistance and Subversion in Palestinian Literature and Film" as a EUME Fellow in 2014-2015 with a scholarship of the Alexander von Humboldt Stiftung.

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

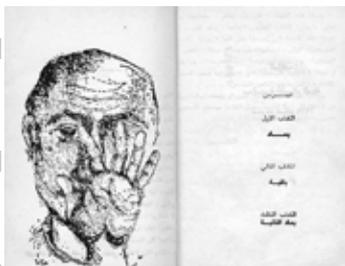


Illustration by Abed Abidi for Emile Habibi's "Pessoptomist", 1974

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

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

*EUME Fellow of the Alexander von Humboldt Stiftung



Ufuk Adak

has just submitted his PhD thesis in History to the University of Cincinnati in 2014. He also holds a BA and MA in History from Ege University in Izmir. His dissertation examines the modalities of the social and political transformations of the major port cities, Istanbul, Izmir, and Salonica, in the Eastern Mediterranean world by focusing on crimes, punishment, social control, and prisons in the late Ottoman Empire.

Adak presented several papers on prisons and prisoners in the late Ottoman Empire in various venues including the Great Lakes Ottomanist Workshop (GLOW) in Montréal and in Cincinnati, the Middle East History and Theory Conference (MEHAT) in Chicago, the Middle East Studies Association (MESA) in Washington D.C., and the Fourth World Congress for Middle East Studies (WOCMES) in Ankara.

Ottoman Prison Reform in Izmir and Salonica in the Late Ottoman Empire

As a postdoctoral Fellow of EUME at the Forum Transregionale Studien in Berlin, Adak will continue and expand upon his research on Ottoman prisons and prisoners and prepare a book manuscript based on his dissertation.

He will use the opportunity of the fellowship to refine his analytical strategies to incorporate transnational and comparative aspects of Ottoman prison reform. He will also try to re-think the idea of social control and surveillance in the nineteenth and twentieth centuries, including the ways in which the Ottoman government dealt with prisons as modern legal institutions, their personnel, and prisoners, and how prisoners developed in that context as captives of the state.

Saleem Al-Bahloly



has just completed a PhD in the Department of Anthropology at the University of California, Berkeley. He has an AB, also in Anthropology, from the University of Chicago. With a focus on the Middle East, his research concerns the other histories of modern art outside the context of its formation in Europe between the fifteenth and nineteenth centuries. He is in particular interested in the relation between those other histories and the histories of political violence.

His dissertation, “The Freedom of Despair: Art and Violence in the Middle East, 1941-1979,” examined the establishment of a practice of modern art in Baghdad, in the context of both the public sphere, that had emerged with the new Iraqi state, and a wider cultural revival across the former Arabic-speaking provinces of the Ottoman Empire. It traced the development of a particular form of critique in this practice of art as that public sphere was collapsing in the sixties and seventies, a critique that responded to a new kind of violence that was appearing not only in Iraq but across the Arab world.

The Practice of Art and the Critique of Statelessness in the Middle East, 1967-1982

As a EUME Fellow, Al-Bahloly will be working on revising and expanding his dissertation into a book manuscript. In particular, he is looking at a body of drawings, paintings and prints made by the artist Dia Azzawi on the war in Kurdistan in 1974-75 and on the destruction of Palestinian refugee camps in Jordan and Lebanon in 1970, 1976 and 1982.

He will be considering this body of work in relation to other representations of those events, notably that of the United Nations Relief and Work Agency (UNRWA) and the Kurdistan Democratic Party. By looking at the practice of art in relation to the humanitarian discourse of care and the juridical discourse of rights, he is exploring the ways in which the formal possibilities of the artwork offered a different way of thinking about and responding to the condition of statelessness.



Dia Azzawi, Drawings from the Land of Sad Oranges, 1973

Menashe Anzi



Menashe Anzi was awarded a PhD in Jewish History from the Hebrew University, Jerusalem in 2012. His dissertation was entitled “The Jews of San’ā’ from the End of the 19th Century to the First Half of the 20th Century (1872-1950)”. He was Deputy Chair of the Ben-Zvi Institute for the Study of Jewish Communities in the East, Jerusalem (2013-2014). He taught at the Ben-Gurion University of the Negev, Beer Sheva, at the Open University of Israel and at the Hebrew University of Jerusalem.

In 2013, Anzi held a postdoctoral fellowship at Bar-Ilan University, exploring the history of Jews in Yemen in the 1950’s. In 2014 he held a postdoctoral fellowship at I-CORE (Israeli Centers of Research Excellence), Ben-Gurion University of the Negev.

His areas of specialization include the modern history of Yemenite Jews, the relationship between Jews and Muslims in Islamic cities, and the trade networks and Jewish migration along the Indian Ocean. Anzi has published numerous articles on the Jews of Yemen and is preparing a book on Sanaa Jewry.

Between Sanaa and Baghdad, Jews in Arab-Muslim Cities: Integration and Separation in Urban Life

During his EUME fellowship Anzi will undertake a comparative study of the Jews in Sanaa and Baghdad and their roles and places within these cities. Anzi will examine questions of relations between Jews, Muslims and Christians from the perspective of the Jewish minorities and with respect to spatial structures, urban divisions and solidarities and, in this way, contributing to the understanding of the “Islamic city”.

His study will be divided into several sub-topics: spatial separation between different religious groups, demographic shifts and immigration to the urban spaces, the relations to the hinterland and the networks across the Indian Ocean. It will be a follow-up of his doctoral thesis in which he argued that segregated neighborhoods provided the Jews of Sanaa with both separate spaces of existence and a basis for their involvement in urban life of the city as a whole. Jews and Muslims in Sanaa felt in many respects that they were sharing a common urban space, a space that distinguished them from Jewish and Muslim village and tribes people, from whom they felt different. This shared sense of urban belonging contributed to forms of solidarity among Jews and Muslims.

Mohammed Bamyeh*



is Professor of Sociology at the University of Pittsburgh, USA, and the current editor of *International Sociology Reviews* (ISR). He has held the Hubert Humphrey chair in International Studies at Macalester College in Saint Paul, Minnesota, and the SSRC-MacArthur Fellowship in International Peace and Security. He has previously taught at Georgetown University, New York University, SUNY Buffalo, and the University of Massachusetts.

He received his PhD in Sociology from the University of Wisconsin-Madison in 1990. His subsequent areas of interest have included processes of cultural change as reflected in Islamic histories, global processes, intellectual and social movements, as well as social theory, especially anarchism. He is currently involved in studying the Arab revolutions as well as theories of tradition. His books include *Intellectuals and Civil Society in the Middle East* (ed., 2012); *Anarchy as Order* (2009); *Of Death and Dominion* (2007); *The Ends of Globalization* (2000); and *The Social Origins of Islam: Mind, Economy, Discourse* (1999). He has also edited *Palestine America* (2003); *Literature and Revolution* (as a special issue of the Arab-American journal *Mizna*, 2012); and co-edited (with Brett Neilson) *Drugs in Motion: Toward a Materialist Tracking of Global Mobilities* (2009).

Bamyeh is the founding editor of the journal *Passages: Journal of Transnational and Transcultural Studies*, the former book series editor of *World Heritage Studies on Multiculturalism and Transnationalism*, and the current co-editor of the book series *Tracking Globalization* (Indiana UP).

Social Sciences in the Arab World

During the term of his affiliation, Bamyeh will be putting together the final draft of the Arab Social Science Monitor's (ASSM) first report on the conditions of social sciences in the Arab World. This report will be a product of a collaborative process involving many social scientists based in the Arab World, Europe, and US, and he serves as its lead author.

The first report focuses on the question of "presence": where are the social sciences to be found in the Arab World? To that end, the report identifies three spheres of such presence: universities, research institutes, and the public sphere. The report is designed to present original data on all spheres, as well as qualitative analyses of some of the most positive trends.

*Associated EUME Fellow

Başak Çandar



is Assistant Professor of World Literature at Appalachian State University, North Carolina. She completed her PhD in Comparative Literature at the University of Michigan, Ann Arbor in 2014. She holds a BA in English and Hispanic Studies from Macalester College.

Her doctoral thesis, titled “Representations of State Violence in Twentieth Century Turkish and Spanish Literature,” examines the formal and ethical challenges of representing state violence fictionally, using examples from the twentieth century Turkish and Spanish literature. Her work also explores the dynamics between official (national) narratives and literature, discussing the national identities of Turkey and Spain and their formation vis-à-vis the image of Europe.

Representing Censored Pasts: State Violence in Twentieth Century Turkish and Spanish Literature

Titled “Representing Censored Pasts: State Violence in Twentieth Century Turkish and Spanish Literature”, Çandar’s research focuses on representations of state violence in peninsular Spanish and Turkish novels from the second half of the twentieth century. She explores the literary and ethical implications of representing political violence fictionally and studies the effects of this content on the production of literature.

In Turkey and Spain, European identity has been alternately seen as the marker of a completed project of modernity and the foil to the national imaginary. As an indicator of modernization or the venue through which to signify difference, literature from Turkey and Spain reveals the neurotic relationship with Europe. State-violence in Turkey and Spain was an attempt to create and uphold a specific national identity, which was principally defined through the image of Europe and Europeanness.

As a EUME Fellow, she will add two chapters to her dissertation, a theoretical chapter, and a chapter analyzing literature during transitions to democracy. The theoretical addition will highlight Turkey and Spain as complicating understandings of “European” and “Middle Eastern” as clashing identities and cultural legacies. The chapter on literature in transition will focus on the literature following the 1980 military coup in Turkey and literature written during the Spanish transition to democracy.

Yazan Doughan*



is an anthropologist combining a semiotic approach to the study of culture with an engagement with social and cultural theory. His work brings a semiotic-practice perspective to bear on the study of politics, authority, temporality, urbanism and globalization in the contemporary Middle East. In a general sense, his work investigates how cultural knowledge received from the past (tradition) is made relevant in addressing concerns and questions posed in the present, and how this is related to notions of progress (modernity), and to perceptions of a unitary world with shared cultural values (globalization). He is completing his PhD in Anthropology at the University of Chicago from which he holds a MA degree in the same discipline. He also holds an MA in Critical Media and Cultural Studies from SOAS—University of London, as well as a BSc. in Architecture from the University of Jordan.

Fasad, Authority and the Discursive Production of Reform and Revolution in Jordan

Doughan's dissertation, "Fasād, Authority and the Discursive Production of Reform and Revolution in Jordan", is an ethnography of governance, political action and mobilization drawing on fieldwork conducted at Amman's municipality and poor neighborhoods during the wave of protests in 2011-12. The dissertation grapples with the salience of the concept of *fasād* (corruption) during the protests among discourses and during events leading up to them since the economic crisis in the late 1980s.

Rather than starting from a sociological definition, the dissertation looks at how *fasād* is used and materialized in political practice and discourse—by political activists, ordinary Jordanians, and state actors—as a diagnostic of "what went wrong" and a form of intervention or criticism. It considers how people use *fasād* to make sense of their living conditions, their anticipated life trajectories and relations to political authority.

In so doing, the dissertation touches upon a set of interrelated themes: the production and foreclosure of personal and collective futures, the shifting meanings of governance and citizenship from personal care to impersonal market-informed citizenship, the ethical and pragmatic dimensions of the political critique of *fasād*, and the intertwining of secular and religious understandings of the concept.

*Associated EUME Fellow

Abdulrahman Helli*



is Associate Professor in the Department of Islamic Theology (Usul al-Din) at the Faculty of Islamic Studies at Aleppo University, Syria. He was assigned as head of it in the academic year 2012/2013 and participated in the commissions for curriculum development of his faculty. He was a founding member of the Syrian Writers Association in 2012, and a founding member of al-Multaqa al-Fikri (Intellectual Forum for Innovation) in 2000. He has published widely in Arabic in the field of religious studies.

Among his books—all in Arabic—are: *The Freedom of Belief in the Qur'an* (2001), *The Dilemma of Religious Education in the Muslim World, a Debate with Khalid*, (Damascus 2007), *On Qur'anic Concepts* (2011), and *God of All Prophets: One Religion Many Apostles*, originally written as his dissertation. Forthcoming is: *Tafsir: A Textbook*, Aleppo University 2012.

He has been a EUME Fellow in the academic year 2013/14 and worked on a project on “The Hermeneutics of the Absolute and the Relative: Religious Pluralism in the Modern Hermeneutics of the Qur'an”.

The Hermeneutics of the Absolute and the Relative: “The Religious Pluralism in the Traditional Hermeneutics of the Qur'an”

With a stipend of the Freie Universität Berlin Helli will continue his EUME fellowship in 2014/15 and expand his previous project on “The Hermeneutics of the Absolute and the Relative: Religious Pluralism in the Hermeneutics of the Qur'an” with a focus on traditional hermeneutics, to be a book.

With this project he continues his work on rethinking Quranic concepts, the questions of freedom, pluralism in the Qur'an and its interpretations, and the theories of exegesis and methods of Qur'an commentators in light of today's challenges.

*EUME Fellow of the Freie Universität Berlin

Maram Masarwi



is currently the head of the Early Childhood Department at Al Qasemi College of Education in Israel, and a lecturer in the Faculty of Education at the David Yallin College. Masarwi was a fellow at the Mandel School for Educational Leadership (2005-2007) and holds a PhD from the Department of Social Work at Hebrew University. Her dissertation dealt with “Gender Differences in Bereavement and Trauma Among Palestinian Parents who lost their Children in al-Aqsa Intifada.” She holds an MA in Education from Lesley University Cambridge, and a BA in Occupational Therapy from Hebrew University.

She previously hosted the television program “Arabeska”, a bilingual broadcast on Israeli TV, dealing with politics and current events in the Middle East. She is a 21-year resident of Neve Shalom/Wahat Al-Salaam (“Oasis for Peace”), which is a bi-national community of Jews and Palestinian Arabs of Israeli citizenship that is engaged in educational work for peace, equality and understanding between the two peoples.

The Polit-Religization of Memory and Commemoration in the Middle East: Gender, Religion and National Belonging

During her EUME Fellowship Masarwi will be working on a book project that aims to examine how religious, national, cultural and gender components shape the working of memory and commemoration in the Arab world following the Al-Aqsa Intifada and the Arab Spring.

The proposed book will be based on in-depth research examining acts of commemoration and memory, focusing on the Palestinian and Egyptian cases as models of coping with serious trauma and loss, as well as cases for constructing collective forms of national memory and commemoration.

Ethan L. Menchinger



has a PhD in Near Eastern Studies from the University of Michigan (2014), where his research interests included early modern Ottoman intellectual history, Middle East literatures and historical writing, and translation. He also holds a BA in History and Middle Eastern Studies from the University of Toronto and an MA from the University of Michigan and has received fellowships from the US State Department, the Rackham School of Graduate Studies, and the American Research Institute in Turkey. He has published articles on Ottoman political and intellectual thought as well as translations, including his book *A Summary of Admonitions: a Chronicle of the 1768-1774 Russian-Ottoman War* (Isis, 2011).

Last of the Ancients, First of the Moderns: The Ottoman Historian Ahmed Vasif (ca. 1730-1806)

As a EUME Fellow Menchinger will follow up his doctoral research in “Last of the Ancients, First of the Moderns,” a project in intellectual biography that focuses on the transitional Ottoman statesman and historian Ahmed Vâsif Efendi (ca. 1730-1806) and his milieu at the dawn of the modern period.

Under Mustafa III, Abdülhamid I, and Selim III, the Ottoman Empire began its first attempts at European-style administrative and military modernization. These efforts are well-attested and are invariably depicted as a watershed in the empire’s development. Yet less understood is the surrounding intellectual climate. The last quarter of the eighteenth century was particularly traumatic for the empire and the political life of the period suggests that elites underwent a moral and intellectual crisis, struggling, as challenges forced new worldviews upon them, to answer pressing questions: Why did this happen? How could this happen? What must be done?

“Last of the Ancients, First of the Moderns” is a project in intellectual history that will clarify this juncture in the empire through the study of a leading figure, the statesman and historian Vâsif (ca. 1730-1806), and his circle. It explores the moral and intellectual reaction of Ottoman elites to the challenges posed by European ascendancy and the empire’s eroding power, helping to both contextualize and historicize the early Ottoman experience of modernity. Vâsif and his milieu not only shed light on completely new aspects of Ottoman letters—heated debates over moral renewal, justice, and human agency—but they also demonstrate a vital intellectual response that was deeply enmeshed in currents of Islamic philosophy, ethics, and statecraft.

Nada Moumtaz



is Assistant Professor of Near Eastern Languages and Cultures at Ohio State University. She received her B.Arch. from the American University of Beirut and her PhD in Cultural Anthropology from the Graduate Center of the City University of New York in 2012. Her dissertation research and writing were supported by the Wenner-Gren Foundation, the National Science Foundation, and the Charlotte Newcombe Foundation.

Her work is at the intersection of the anthropology of Islam, law, property and economy, Ottoman history during the era of reform, and Islamic legal studies. As an architect, she has had a long-standing engagement with urban issues. She has contributed a chapter on the Anthropology of Islam to the *Companion to the Anthropology of the Middle East*. Her work on the expropriation and exchange of Islamic endowments during the rebuilding of downtown Beirut after the 1975-1990 Civil War will appear in *Droit et propriété au Liban : Explorations Empiriques*.

She recently co-organized the yearly conference of the Graduate Programs in Urban Planning, Policy, and Design at the American University of Beirut, City Debates 2014, entitled, “Of Property and Planning”.

Modernizing Charity, Remaking Islamic Law

Moumtaz will use her time as a EUME Fellow to prepare her book manuscript “Modernizing Charity: Property, Law, and Religion in Modern Beirut” for publication. Based on archival and ethnographic research conducted in Beirut, Ankara, and Istanbul, the book uses the modernization of Islamic charitable endowments (waqfs) and their law to trace how the grammar of the concepts of intent, family, and public good in the Islamic tradition were transformed.

New kinds of subjects and conceptions of property, religion, and economy, it argues, radically changed the very practice of charitable giving, opening space for new practices such as NGO-waqfs, while still allowing for the ethical project that these endowments sustained.

Mohammed Sabry*



is an Honorary Lecturer at the German University in Cairo campus of Berlin. He had received his PhD in Economics at the University of Marburg. His BA and MA were obtained from the American University in Cairo in Economics and Professional Development respectively. His PhD thesis was focusing on state-business relations (SBR) and the institutional settings (e.g.: government regulations and legal, cultural and political factors) affecting the outcome of these relations. The studied outcomes were economic growth and cronyism.

His works also include a novel, a short stories collection and a number of short stories published in different literary magazines, all written in Arabic. Other than Academia, his working experience includes working in development, research, banking and business development.

State Business Relations in the Arab Spring Countries

The Arab Spring has revealed the black side of close state business relations (SBR). The high observed levels of cronyism resulting from these relations in these countries played a big role in fomenting public anger. Generally speaking, enough relevant data is not available for the Arab Spring countries; but observations, reports and studies indicate that such connections were so intense and influential that they invoked public discontent providing one of the major reasons for the 2011 Revolutions especially in Egypt and Tunisia.

According to the findings of Sabry's PhD thesis, a number of institutional factors seem to affect the outcomes of close SBR. The considered outcomes are economic growth and cronyism. The study, however, does not provide case studies for examining the empirical findings it has reached and the theoretical justifications it has given. In this context the proposed work tries to address this concern using as case studies three of the Arab Spring countries for which relatively more data is available, Egypt, Tunisia and Syria.

The addressed research question would be: in the countries of the Arab Spring, where observed close state-business relations have resulted in high levels of cronyism and varying economic growth performances, what are the institutional factors that seem to have caused these outcomes? Are certain forms of SBR more responsible than others for such outcomes? Does this seem to conform to the empirical findings and theoretical justifications of Sabry (2013) or not? And why?

*Associated EUME Fellow

Karim Sadek



received his PhD in Philosophy from Georgetown University in August 2012. Since then, he has served as a Mellon Postdoctoral Fellow in the Arts and Humanities at the American University of Beirut (AUB), as a Research Fellow at the Oxford Center of Islamic Studies, and taught Philosophy at AUB and Boğaziçi University, Istanbul, Turkey. His research interests fall on the intersection between Critical Theory, democratic theory, and Islamic political thought.

As a EUME Fellow Sadek will be completing a book manuscript with the title: “Arab Spring’: Authoritarianism or Emancipation? Recognition, Islamic Identity, and Radically Democratic Islamic Politics”. In this book he conducts an intellectual rapprochement between contemporary Critical Theory and Islamic revivalist movements and political thought to establish the possibility and legitimacy of a radically democratic conception of Islamic politics, and clear the way for developing a characteristically Islamic critical social theory.

“Arab Spring’’: Authoritarianism or Emancipation? Recognition, Islamic identity, and Radically Democratic Islamic Politics

While the so-called “Arab Spring” presents an unprecedented opportunity for the populations of the region to realize their right to political self-determination, it also brings to the fore a problematic political situation where a characteristically Islamic form of politics is perceived as both, the source of emancipation and of authoritarianism. To do justice to this social reality, both the emancipatory and the authoritarian potentials of Islamic politics must be investigated and addressed.

The overarching aim of this book is to develop an all-inclusive political vision for the post-uprising Arab world. This is achieved by forging an intellectual path between contemporary Critical Theory and Islamic revivalist movements and political thought. Although the book has a particular focus on Axel Honneth’s recognition theory and Rached al-Ghannouchi’s political thought, it places those thinkers in debates within the Islamic tradition on Islam’s place and role in politics, wider theoretical debates on the nature, grounds and limits of critical theoretical tools, as well as debates on the nature and meaning of democracy generally, and the place and role of religion in public reasoning more specifically. The book aims to establish the possibility and legitimacy of a radically democratic conception of Islamic politics, and clear the way for developing a characteristically Islamic critical social theory.

Yektan Türkyilmaz



is currently a lecturer at Sabanci and Bilgi Universities. He received his PhD from Duke University, Department of Cultural Anthropology. His dissertation, “Rethinking Genocide: Violence and Victimhood in Eastern Anatolia, 1913-1915”, concerns the conflict in Eastern Anatolia in the early twentieth century and the memory politics around it. It shows how discourses of victimhood have been engines of grievance that power the politics of fear, hatred and competing, exclusionary claims to statehood and territory by Turks, Armenians, and Kurds.

Grounded in extensive archival research in American, British, Turkish, and Armenian historical repositories, Türkyilmaz traces how discourses of communal victimhood were generated around the traumatic ordeals in the two decades that preceded the Armenian genocide of 1915-16, carried out by the Unionist government.

Urbicide in Van: Destruction and Cultural Death of an Ottoman City



Van—after the catastrophe, detail, photograph taken from National Archives of Armenia

Yektan Türkyilmaz’s research as a EUME Fellow will revisit the most controversial site of the Armenian genocide, the province of Van between April and August 1915, and explores the political agendas and militaristic/strategic decisions that led to the total destruction of this historic Ottoman city. Van was the epicenter of the Armenian genocide, the place where it incubated. Paradoxically, however, genocide as such did not occur in the city/province; as the entire power structure in Van swiftly and radically changed hands between rival empires multiple times in a matter of a few months.

Van in 1915 was a distinctive space within the larger devastating landscape of the Armenian genocide, one where myriad experiences, agendas, and actors clashed without any single dynamic or force establishing its unquestioned hegemony. Yet the city Van was the site and victim of an urbicide par excellence. All parties involved in the process targeted the city Van—its infrastructure, residential areas, government buildings, market place, military buildings, communication facilities, and foreign missions. Drawing on Armenian, Ottoman and Russian archival documents, periodicals, memoirs, photographic and cartographic materials and secondary sources Türkyilmaz’s research investigates the ideological/symbolic and militaristic/strategic decisions that led to urbicide in Van and the continuing memory politics around it.

ZUKUNFTSPHILOGIE: Revisiting the Canons of Textual Scholarship

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

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

Ein Postdoktorandenprogramm, eine World-Philologies-Seminar-Reihe, Konferenzen, Workshops und Winterakademien sollen die Vernetzung zwischen den am Vorhaben beteiligten Forschungsinstituten und Universitäten im philologischen Bereich stärken und Wissenschaftler, die aus verschiedenen Weltregionen stammen oder über diese arbeiten, miteinander in Kontakt bringen.

Der Titel des Programms ist von der Schrift *Zukunftsphilologie!* des Altphilologen Ulrich von Wilamowitz-Moellendorff (1872) inspiriert, bei der es sich um eine Polemik gegen Friedrich Nietzsches *Geburt der Tragödie aus dem Geist der Musik* aus demselben Jahr handelt. In einer Zeit, in der die Philologie höchstes kulturelles Prestige genoss, drehte sich die Debatte zwischen den beiden Autoren weniger um den Platz der Philologie an der deutschen Universität als vielmehr um »die Methode und Bedeutung klassischer Studien«. Wilamowitz war der Ansicht, dass Wissen um die Vergangenheit nur durch detaillierte Untersuchung des betreffenden geschichtlichen Kontextes zu erreichen und eine Distanzierung von zeitgenössischen Fragen und Interessen unabdingbar sei. Dagegen wandte Nietzsche ein, die Zugangsweise der professionalisierten Disziplin der Philologie habe das klassische Altertum pervertiert, ja geradezu sein Ableben verursacht.

Folgt man dem Vorschlag des Indologen Sheldon Pollock, den Streit aus einer weiteren Perspektive zu betrachten, so handelt es sich um einen »keineswegs auf die europäische Moderne begrenzten Kampf zwischen Historizisten und Humanisten, zwischen Wissenschaft und Bildung, zwischen Gelehrsamkeit und Leben«.

ZUKUNFTSPHILOLOGIE will - inspiriert von den Essays von Sheldon Pollock (»Future Philology? The Fate of a Soft Science in a Hard World«) und Edward Said (»The Return to Philology«) - zur Debatte über die Bedeutung von Philologie in heutiger Zeit und zu einer angemesseneren Würdigung vormoderner und außereuropäischer textueller Praxis beitragen.

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

ZUKUNFTSPHILOLOGIE entwickelte sich 2009 aus einer Initiative des Seminars für Arabistik der Freien Universität Berlin, ist seit 2010 an der Friedrich Schlegel Graduiertenschule für Literaturwissenschaftliche Studien an der Freien Universität assoziiert und wird im Jahr 2014/2015 gemeinsam vom Forum Transregionale Studien und der Freien Universität Berlin getragen und aus Mitteln der Freien Universität finanziert.

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ZUKUNFTSPHILOGIE:

Revisiting the Canons of Textual Scholarship

ZUKUNFTSPHILOGIE: Revisiting the Canons of Textual Scholarship supports research in marginalized and undocumented textual practices and literary cultures with the aim of integrating texts and scholarly traditions from Asia, Africa, and the Middle East as well as from Europe itself, by way of a critical recuperation of philology. The program takes as its point of departure the growing concern with the global significance of philology and the potential of philology to challenge exclusivist notions of the self and the canon. In an age of advanced communication, intellectual specialization, and unprecedented migration of knowledge and people, the discipline of philology assumes new relevance.

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

ZUKUNFTSPHILOGIE is associated with the Friedrich Schlegel Graduate School of Literary Studies at the Freie Universität Berlin and is a program at the Forum Transregionale Studien. During the academic year 2014/15 ZUKUNFTSPHILOGIE is supported by the Freie Universität Berlin.

In the framework of its postdoctoral fellowship program, ZUKUNFTSPHILOGIE hosts a lively series of workshops and lectures as well as international winter schools. Up to five postdoctoral Fellows, trained in a branch of the historical or philological disciplines, are invited annually to pursue their own research projects within the research group and to work together with Berlin-based research centers and universities in the area of philology. The program seeks to create a context of intellectual synergy in which scholars from various textual and philological traditions can work together comparatively and develop a common language necessary for an engagement in more fundamental political and cultural concerns.

The title of the program is inspired by the work of the classicist Ulrich von Wilamowitz-Moellendorff *Zukunftphilologie!* (1872), a polemic against Friedrich Nietzsche's *Die Geburt der Tragödie aus dem Geiste der Musik* of the same year. Written at a time when philology was in its prime, the debate between the two German philologists was not so much about the place of the discipline in the German academy as about "the method and meaning of classical studies". Wilamowitz held the view that knowledge of the past could only be attained by examining every feature of its historical context and that detachment from present-day concerns was necessary. Nietzsche, however, argued that the approach of the professionalized discipline of philology had perverted and even caused the death of Antiquity.

Inspired by the Wilamowitz-Nietzsche dispute and the recent calls for a "return to philology" by scholars such as Sheldon Pollock ("Future Philology? The Fate of a Soft Science in a Hard World") and Edward Said ("The Return of Philology"), the initiative ZUKUNFTSPHILOLOGIE seeks to resume the debate about the significance of philology today. The aim, then, is both to contribute to a more profound appraisal of philological practices within Europe and beyond and to critically recuperate the methods of contemporary philological practice.

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

Coordination: Islam Dayeh

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Zukunftsphilologie Fellows 2014/2015

Joydeep Bagchee



received his PhD in Philosophy from the New School for Social Research in New York. His doctoral thesis was on the problem of time in Heidegger's early writings and in *Being and Time*. Following research work at Humboldt-Universität zu Berlin and at Albert-Ludwigs-Universität, Freiburg i. Breisgau, he continued work as a postdoctoral fellow under the direction of Prof. Dr. Arbogast Schmitt at Philipps-Universität Marburg and Freie Universität Berlin.

His current research focuses on the intersection of the textual sciences, philology, textual criticism, and the history of science, with the aim of illuminating how contemporary ideas of scholarship and especially of historical rigor developed. He has co-authored a book with Dr. Vishwa Adluri, Hunter College, New York, on the subject *The Nay Science: A History of German Indology* (New York: Oxford University Press, 2014), and is close to completing a second book titled *Philology and Criticism: A Guide to Mahābhārata Textual Criticism* (London: Anthem Press, forthcoming in 2014). Bagchee serves as editor on the standing editorial board of *Oxford Bibliographies Online: Hinduism*.

Critical Editing of Sanskrit Texts: The Mahābhārata and the Rāmāyana

Bagchee's current project is a study of the critical editions of the Indian epics, the Mahābhārata and the Rāmāyana. His work examines the principles behind the creation of these editions and relates them to the theory of textual criticism as originally developed in relation to classical and biblical texts. Bagchee is especially interested in relating the critical editions of the two epics to recent developments in the field of textual criticism, including the interest in variants and in what has been called genetic criticism.

At the limit, his project is the attempt to recuperate and validate the epics' regional recensions and to show that change and growth are part of the life of these texts. His work will create the necessary tools for the evaluation and use of these editions and will help us understand, read, and preserve these classic works of world literature along with their commentarial traditions.

Lewis Doney



works in the field of early Tibetan Buddhist historiography. He received his BA (Religious Studies, 2002) from Lancaster University and his MA and PhD (Study of Religions, 2004 and 2011) from the School of Oriental and African Studies, London. His thesis charts the metamorphosis of kingship ideals in Tibetan histories between the eighth and the twelfth century, through the prism of representations of the Tibetan emperor, Tri Songdetsen (742–c.800 CE).

At LMU Munich, as postdoctoral researcher in the group “Kingship and Religion in Tibet,” Doney has recently completed a work entitled “The Zangs gling ma: The First Padmasambhava Biography” for the series *Monumenta Tibetica Historica* (Andiastr; IITBS). It outlines the recensional tradition of the earliest full-length biography of Tri Songdetsen’s supposed tantric master, Padmasambhava. Doney also co-taught courses on Old Tibetan, the imperial-period inscriptions of the eighth and ninth centuries, and biographical and historical sources on Padmasambhava while at LMU. Among his current research interests are the influence of foreign literary topoi on early Tibetan narrative and the interaction between text and image in media ranging from eighth-century inscriptions up to the depiction of Tibet in comics and contemporary art.

The Foundations and Transformations of Tibetan Buddhist Historiography



Padmasambhava

The past has always held great power in Tibet. The blueprint for pre-modern Tibet’s religio-political identity was first laid down in the enduring historical narratives of the eleventh to thirteenth centuries. Doney’s research project carries out the first text-critical study of two of these highly influential works, the *Zangs gling ma* and *sBa bzhed*, identifying their precursors and charting the later process of their textual revision in Tibet.

New discoveries related to these texts afford the opportunity to revisit their important narratives, based on not only new sources but also a fresh theoretically backed approach to Tibetan textual studies. Applying the insights of thinkers in the Philosophy of History and Literary Studies, Doney shall plot the redaction of these historiographical works through the centuries, and the resultant transformation in the image of the culture heroes that they depict, Tri Songdetsen and Padmasambhava.

Comparing the earliest attested recensions of each work to their later redactions will uncover both the cultural motivations for editing received texts and the growing hegemony of Buddhist value systems in Tibet. This project will thereby enable a re-evaluation of traditional historiography and national identity in early Tibetan Buddhist literature.

Hajnalka Kovacs



was educated at the ELTE University, Budapest, the Jamia Millia Islamia, New Delhi, and the University of Chicago. After completing her PhD at the Department of South Asian Languages and Civilizations of the University of Chicago, from 2013 to 2014 she was a postdoctoral fellow in Literary Cultures of Muslim South Asia in the Sohaib and Sara Abbasi Program in Islamic Studies at Stanford University.

Kovacs specializes in the Persian and Urdu literature of the Indian subcontinent, with particular focus on the intersection of literary aesthetics and religious beliefs in premodern Persian and Urdu poetry. Her dissertation, “‘The Tavern of the Manifestation of Realities’: The Masnavī Muhīt-i A’zam by Mīrzā ‘Abd al-Qādir Bedil (1644-1720)” examines the poetry and mystical thought of the celebrated and highly influential Indo-Persian poet Mīrzā ‘Abd al-Qādir Bedil.

The Debate on the Indian vs. Iranian Usage of Persian and the Formation of the Canon of Persian Poetry in Eighteenth-Century India

Expanding upon her dissertation, as a ZUKUNFTSPHILOLOGIE Fellow Kovacs seeks to investigate the debates, sparked by the linguistic innovations and distinctive poetic style of Bedil, on the competence of Indian poets who were not native speakers of Persian. She aims to pursue her proposed research in two steps: after identifying, through a comparative study of poems composed in response of other poets’ poems, the features of Bedil’s linguistic and poetic usage that distinguish him from other poets of the—“Indian” or the “fresh”—style, she will examine the polemical literature on the innovations and interventions of Indian poets in the Persian literary language.

Her study will contribute to a better understanding of the process through which late seventeenth-, early eighteenth-century Indian scholars negotiated, through philological, lexicographical, and literary writings, the place of Indian authors in the literary canon of the larger Persianate world.

ART HISTORIES AND AESTHETIC PRACTICES.

Kunstgeschichte und ästhetische Praktiken

ART HISTORIES AND AESTHETIC PRACTICES ist ein Forschungs- und Stipendienprogramm für kunsthistorische Forschung in einem transkulturellen bzw. globalen Horizont. Es schafft einen Dialograum, der es Wissenschaftlerinnen und Wissenschaftlern aus allen Kontinenten erlauben soll, die Perspektiven und Konturen einer pluralen Geschichte der Kunst zu diskutieren. Es wendet sich an Forscherinnen und Forscher der asiatischen, afrikanischen, islamischen, europäischen, lateinamerikanischen oder pazifischen Kunstgeschichte, der Archäologie sowie anderer Disziplinen, die sich mit der Geschichte und Gegenwart der visuellen Kulturen befassen. Das Programm untersucht die Konnektivität weiter historischer Räume und verfolgt komparative Fragestellungen. Dies ermöglicht zugleich das Arbeiten in neuen Formaten und Experimentieren mit neuen Formen von Kooperation.

Der Begriff der »ästhetischen Praktiken« lädt dazu ein, Artefakte mit ihren Biographien sowie Transfer- und Transformationsprozesse in transkultureller bis »postglobaler« Perspektive zu untersuchen. Das Programm widmet sich den Dynamiken des Erzeugens und der Wahrnehmung von Dingen, Bildern und Architekturen, inklusive der Geschichte ihrer Ausstellung, Überarbeitung, musealen Aufbewahrung, Neuinszenierung oder Zerstörung. **ART HISTORIES AND AESTHETIC PRACTICES** bezieht soziologische, genderspezifische, historische, rechts- und religionswissenschaftliche, technische, ökonomische, philologische, linguistische, geografische und wissenschaftshistorische Fragen in die transregionale Erforschung ästhetischer Praktiken mit ein. Dies erlaubt, Artefakte als Akteure oder Partizipanten in sozialen, kulturellen und ökologischen Dynamiken zu verstehen.

ART HISTORIES AND AESTHETIC PRACTICES strukturiert sich in vier thematische Felder: 1. Materialität und Technik; 2. Mobilität und Übersetzung; 3. Narrative und Display; 4. Ort und Raum. Es zielt darauf, die Dichotomie einer formalen versus einer kontextuellen Analyse von Artefakten oder Objektkonstellationen zu überwinden. In diesem Sinn arbeitet es auf eine kunsthistorische Ökologie hin und schließt Museum Studies ein.

Das Programm hat keine chronologischen oder geographischen Beschränkungen. Es ist in einem wissenschaftlichen Umfeld angesiedelt, das den Fellows und der scientific community die Möglichkeit gibt, dialogisch mit transregionalen Zugängen zur Geschichte der visuellen Kulturen und ästhetischen Praktiken zu experimentieren.

Es kooperiert mit den Berliner Museen und Hochschulen, insbesondere der FU und HU Berlin sowie dem ICI Kulturlabor und anderen kunsthistorischen Einrichtungen im In- und Ausland, und versteht sich als Angebot für eine intensivierete Zusammenarbeit kunsthistorischer Institutionen.

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ART HISTORIES AND AESTHETIC PRACTICES.

Kunstgeschichte und ästhetische Praktiken

ART HISTORIES AND AESTHETIC PRACTICES is a research and fellowship program which questions and transcends traditional disciplinary boundaries in a transcultural, global horizon. By creating a space of dialogue for scholars from all continents, it discusses the potential and contours of a plural history of art. It especially invites scholars from Islamic, Asian, African, European, Latin American and Pacific art histories to join the program and also addresses neighbouring discipline such as archaeology and other fields dealing with the history of visual cultures. **ART HISTORIES AND AESTHETIC PRACTICES** analyses the connectivity of larger historical spaces and investigates artistic phenomena in a comparative approach, experimenting with new methodologies and forms of collaborative research.

The concept of aesthetic practices invites scholars to study artifacts with their biographies as well as processes of transfer and transformation in a transcultural and “postglobal” perspective. This includes the dynamics of production and perception of things, images and architectures from the time of their creation, to their subsequent apprehensions up to the present, including display, storage, oppression or reworking.

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

The program is structured along three thematic lines: 1. Materiality and Techniques; 2. Mobility, Transfer and Translation; 3. Narratives and Display; 4. Site, Space and Environment. It thus aims to overcome the dichotomy of formal versus contextual approaches to artifacts or constellations of objects. It promotes the concept of an art-historical ecology and embraces museum studies.

The program has no chronological or geographical constraints. Its scholarly environment is designed to enable and encourage both fellows and the wider community to experiment and refine transregional approaches to the history of visual cultures and aesthetic practices. It collaborates with the museums of Berlin, university departments and other institutions in and outside the city, aiming at an intense interaction of art historical institutions.

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Art Histories Fellows 2014/2015

Saima Akhtar



is an architect and designer whose research focuses on the relationship between the built environment, corporate enterprise, and labor migrations.

She recently received a PhD in Urban Studies from the University of California, Berkeley and holds bachelor's degrees from the University of Michigan, Ann Arbor, and a master's degree in the History, Theory, and Criticism of Architecture from the Massachusetts Institute of Technology (MIT). She has published in the *International Journal of Islamic Architecture* and the *Journal of Urban History*.

Corporate Empire: Fordism and the Making of Immigrant Detroit 1908-1956



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

As an ART HISTORIES AND AESTHETIC PRACTICES Fellow, Akhtar will work on completing her book manuscript, which examines how the social engineering projects of the Ford Motor Company's capitalist enterprise shaped the social and material worlds of labor migrants in the first half of the twentieth century.

Her project focuses on the company's appeal to emerging markets in the so-called "Orient" through a type of cultural imperialism, which used film, advertisements, and photography to advocate for technological modernity, civility, and Americanism. These messages were distributed to cities in the greater Middle East with the aim of creating opportunities for American commerce abroad while also having the effect of drawing immigrant workers to assembly lines in Detroit.

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

Mohamed Elshahed



recently completed his PhD at the Middle East Studies Department at New York University (NYU). His dissertation, “Revolutionary Modernism? Architecture and the Politics of Transition in Egypt, 1936-1967,” argues that 1950s urban and architectural development associated with Nasserism refashioned preexisting architectural production in the service of Egypt’s “necessary transitional authoritarianism.” Architectural and urban developments, increased investment in infrastructure, and the building of ambitious large-scale projects were foundational in the process of showcasing in concrete ways the realities of living in the age of revolution.

Elshahed’s research has been supported by the Social Science Research Council and the American Research Center in Egypt. He also holds a MA in Architecture Studies from the Massachusetts Institute of Technology (MIT) and a Bachelor of Architecture from the New Jersey Institute of Technology. In 2013/14 he was a EUME Fellow at the Forum Transregionale Studien.

Elshahed’s research focuses on modern urban and architectural developments in the Middle East, particularly Egypt, from the 19th century to the present.

Revolutionary Modernism? Architecture and the Politics of Transition in Egypt, 1936-1967

During his ART HISTORIES AND AESTHETIC PRACTICES fellowship in Berlin, Elshahed will complete his book proposal based on his dissertation and he will commence new research.

He will investigate how in the mid-twentieth century, the circulation of images of architecture in the Egyptian press performed the task of imagining a postcolonial modernity that often existed only on paper. Many of these publicized buildings were never realized or were short-lived as many were demolished soon after their construction. The artifact in this study is not architecture in concrete iron or stone etc.; rather it is the image of architecture circulated for the consumption of the general public.

The material for this archi-visual project is rich and includes a wide variety of representations of architecture. Examples include images of Egyptian-built or proposed architectural projects in Gulf and African cities as part of Egypt’s short-lived regional ambitions, proposals for a Soviet-Egyptian friendship monument in Aswan, and artist illustrations of Egyptian everyday life commissioned by the Chinese-Egyptian Friendship Society.



A government building designed by Egyptian architects in Kuwait. Published in the popular magazine “al-Musawwar”, 1963

Atreyee Gupta



holds a PhD from the University of Minnesota (2011) and a BA from the Faculty of Fine Arts, Baroda, which, as the first postcolonial art institution in India, played a key role in framing Art History from the Global South. Her interest in global aesthetic flows arose from her training in India and in the US, shaping her current project on abstraction in postwar India and its multimodal transregional vectors. Her research has been supported by the Social Science Research Council (SSRC), New York, the Getty Research Institute, and, more recently, by the Haus der Kunst, Munich.

Her publications include chapters in Partha Mitter et al. eds. *Twentieth-Century Indian Art*, Thomas Kaufmann, ed. *Bibliographies in Art History*, and James Elkins, ed. *Is Art History Global?*, and essays in *Yishu and Art Journal*, among others. In 2014-2015, she will complete her monograph and coedit *Postwar-Art between the Pacific and the Atlantic, 1945-1965* (with Okwui Enwezor and Ulrich Wilmes), which emerges from an international conference she co-convened at the Haus der Kunst. Gupta has taught at the University of Minnesota, Duluth (tenure track assistant professor, resigned) and the University of California, Berkeley (visiting lecturer).

More at www.atreyeegupta.com

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



India's first Prime Minister, Jawaharlal Nehru (left) with Egypt's Gamal Abdel Nasser (2nd from left) opening an art exhibition in New Delhi, April 1955. Black and white archival photograph. Repository: Private collection, Kolkata

Gupta's book project, *The Promise of the Modern*, examines anti-illusionism and abstraction (in painting, sculpture, photography, and experimental film), art's infrastructure (critical ekphrasis, exhibitions, and supporting structures), and aesthetic flows (through Cold War networks and across the Non-Aligned Movement) to highlight dialogic links between formal concerns of modernism and art's infrastructure. This leads her to methodological questions centered on the absence of a teleological unfolding of modernist form in the former peripheries.

Art History presents modernism as a crucial break from Renaissance perspectivalism. Yet, rooted in a particular history, such an account cannot be extended globally without revising both modernism's narrative arc and conceptual projections accumulated in terms like avant-garde, figuration, abstraction, and flatness. Thus, alert to the ways in which aesthetic form paralleled debates on urbanity, technology, and modernization and the extent to which such precepts arose from local epistemes but precipitated global interlocutions, Gupta uses the contingency of modernism, the elasticity of its formal and social impulses, to script a polyglot history.

William Kynan-Wilson



explores in his research texts and images in travel culture, in both the Medieval and Early Modern periods. He is particularly interested in the relationship between travel texts and images, and the ways in which they inform the expectations, experiences and actions of travellers.

Kynan-Wilson obtained his BA, MPhil and PhD (2012) from the History of Art Department at the University of Cambridge. His doctoral thesis examined Anglo-Norman writings about Rome and romanitas in the twelfth and thirteenth centuries.

From 2012 to 2014 he was a postdoctoral fellow at the Skilliter Centre for Ottoman Studies at the University of Cambridge. His research has received funding from the Bibliographical Society (UK), the British Institute at Ankara, the American School for Classical Studies at Athens, the British Academy, and the Leverhulme Trust. In 2011 Kynan-Wilson curated the first exhibition in the United Kingdom devoted to Ottoman costume albums, and in 2012 he was awarded the Gordon Duff Prize in Bibliography (University of Cambridge).

From Souvenir to Stereotype: The Ottoman World in Text and Image

In the sixteenth century European taste for the Orient took many forms, of which one of the most popular and influential was a book known as an Ottoman costume album. These manuscripts, which were early travel souvenirs, contain a range of images that indicate how European audiences perceived and codified Ottoman society. The most striking aspect of these albums is the continuity of the iconography: the sixteenth-century costumes, poses and characters remained essentially unchanged for centuries.

Kynan-Wilson's research examines European-Ottoman relations through this genre of book. His research will result in the first comprehensive survey of these albums. It will trace the origins of this genre and demonstrate how these images, and the labels that accompanied them, reflect different experiences of the Ottoman world. This project also seeks to recover the dynamic, two-way exchange between European and Ottoman artists during this period. In so doing, Kynan-Wilson's research engages with the reception of Islamic art in Early Modern Europe. Above all, this project offers new ways of thinking about European perceptions of and responses to the Orient.



"Solachi" [Solaks] by Lambert de Vos, Athens, The Gennadius Library, MSA986q, dated 1574

Combiz Moussavi-Aghdam*



is a Researcher at the Education Committee, Association of Iranian Painters and Lecturer at the Art University in Tehran. He received his PhD in Art History and Visual Studies at the University of Manchester in 2009. His thesis, titled “Entropy: Between Artistic Form and Formlessness; With Special Reference to Contemporary Iranian Art,” is about the ways in which the concept of entropy could be applied to modern and contemporary art, particularly in Iranian context.

Since the end of his PhD, Moussavi-Aghdam has continued to work on the modern narratives of art history and aesthetics in Iran and the ways they have been adopted, reinterpreted and transformed in their new context. His articles on the above topics, have been published in the *British Journal of Middle Eastern Studies* and the *Arab Studies Journal*. In the last two years, he held presentations in Universities in Beirut, Tehran, New York, Bonn and Yerevan.

Art History and Modern Aesthetics in Iranian Context

Mapping the historical context in which art history developed in Iran, this project aims to survey the interrelation between the narratives of art history and the ideologies adopted by the Iranian intelligentsia to construct Iran's identity during the last century.

Since the development of the modern nation-state in early twentieth-century Iran, artists have produced their art in relation to the “other” West and in search of indigenisation and authenticity. In this research, Moussavi-Aghdam intends to portray the ways in which modernist aesthetic values were perceived, appropriated and transformed within the socio-cultural context of modern Iran.

Moussavi-Aghdam will focus on three historical moments to analyse the construction of art history in Iran: the writings of Western art historians and archaeologists on Iranian art in the second quarter of the twentieth century; the relationship between art historical narratives and intellectual thoughts in 1960s Iran; and the new waves of artistic practice and its consequent shift in theoretical discussions in recent years. His final intention is to publish a book out of several articles on the above-mentioned areas.

*ART HISTORIES AND AESTHETIC PRACTICES Fellow of the Kunsthistorisches Institut Florenz (KHI)



Poster of the first
Tehran Biennial, 1958

Roxana Nakashima



studied History at the University of Buenos Aires. She graduated in 2003 and soon after she moved to Dresden, where she focused her research on sixteenth-century English corsairs' travel accounts. The increasing interest on the topic led her to move to Paris to pursue a MA under the supervision of Roger Chartier at the Ecole des Hautes Etudes en Sciences Sociales (EHESS). In 2010, she received a scholarship from the European doctoral programme "Europe and the Invention of Modernity". Affiliated to both, EHESS and the Istituto Italiano di Scienze Umane (SUM), Florence, she studied different aspects of the English corsairs in the Spanish America, co-supervised by Jean-Frédéric Schaub and Jacques Revel. She obtained her PhD degree in 2013. In 2014, she became a research fellow at the John Carter Brown Library where she is studying the use of galleys in the Caribbean sea in the sixteenth century.

Her research interests include political and religious conflicts that emerged during the European overseas expansion of the sixteenth century, focusing on the presence of English corsairs in the Americas, and their impact to the Spanish global monarchy.

English Iconoclast Corsairs in Spanish America. 1567-1595



Verstegan, Richard, "Théâtre des cruautés des hérétiques de nostre temps , traduit du latin en François". Anvers: A. Hubert, 1588, detail. Source: Bibliothèque nationale de France, département Réserve des livres rares, RES-H-711

For the last decades of the sixteenth century English corsairs arrived to the Spanish America coasts to trade, rob and plunder. The political and economical enmity was reinforced by the religious conflicts that opposed Catholics and Protestants. English presence was perceived as a material and also a spiritual menace in the New World. One of the most notorious claims that Spanish authorities made against the Englanders was related to the destruction of religious images as part of the attacks.

The aim of Nakashima's project is to analyze how this iconoclast practice was diffused into overseas territories, and also she will try to identify the kind of Catholic devotional images that were broken in the attacks. By comparing the images that were destroyed in the same period in English churches, she aims at understanding the visual culture of English crews that arrived into America.

Her objective is to place these attacks in a bigger context. Her claim is that English corsairs were the vectors of Reformation practices and the iconoclast episodes in the New World should be considered as part of the same wave of destructions of religious images that was taking place in different parts of Europe.

Yoonjung Seo



is an art historian specializing in Korean art. She received her PhD recently in Art History from the University of California, Los Angeles. Her dissertation examines the ways in which meaning is constructed, modified, and reinstated both in textual and visual forms, and what may happen when themes from a literary text are adapted to painting and/or move across time and cultures. This inquiry further opens onto key cultural issues such as how Chinese antiquity has been appropriated by posterity in East Asia for self-fashioning and the celebration of contemporary events.

She has worked as a teaching fellow at Seoul National University and at UCLA while pursuing her MA and PhD degrees. During her research in Korea, she participated in three important exhibitions of Chosŏn court art. In 2012 she made contributions to an exhibition project of seventeenth-century Chinese painting at the Santa Barbara Museum of Art in California. During her ART HISTORIES AND AESTHETIC PRACTICES fellowship, she will focus on the role of women as agent of art, the socio-political significance of commemorative painting in the Chosŏn dynasty, and the circulation of knowledge through visual-textual sources in East Asian culture.

The Sacred Past and the Celebrated Present: Chinese Figural Subjects in the Commemorative Court Painting of the Chosŏn Dynasty in Korea

Seo intends to rework and expand her dissertation into a book manuscript and conduct a research project that results in a publishable journal article. The book delves into the complexity of transculturalism as embodied in Chosŏn court art during the eighteenth and nineteenth centuries, and discusses how Chinese historical figures and China's cultural legacy were represented to satisfy the socio-political demands and local artistic conventions of Korea. The research project explores the significance of commemorative court paintings, the text-image relations, and the role of gender in production and consumption of art in eighteenth-Chosŏn society.

Having identified the ink-rubbing version of drawings and illustrations of vernacular novels imported from China into Korea as possible sources of certain pictorial representations appearing in the Chosŏn screens, she investigates the origin, evolution, dissemination, and modification of a specific theme in terms of style, iconography, symbolic meaning, and socio-political connotation.



King Yŏngjo's Royal Banquet of 1766, 1766, eight-panel folding screen, color on silk, each panel 99,5 x 48,4 cm, Leeum, Samsung Museum of Art

Yudong Wang



studied Art History and Archaeology at Beijing University, Indiana University, and the University of Chicago. He was a guest scholar at the Getty Research Institute in 2013 and has taught at University of Puget Sound (Tacoma, Washington) and Union College (Schenectady, New York).

He currently is professor in the School of Arts and Humanities at the Guangzhou Academy of Fine Arts in Guangzhou, China. His research interests focus on the history of medieval Chinese art, primarily Buddhist art, funerary art, and painting theory.

Painting, Sculpture, and Knowledge in Medieval China



Seated Bodhisattva, painted clay, Mogao Cave 275, Dunhuang, Gansu Province, early fifth century

This project aims for a new analysis of the History of Art from the fall of the Han Empire in the early third century C.E. until the mid-eighteenth century C.E., a time period now known as “Early Chinese Medieval”. It singles out for attention the ways medieval Chinese artists and artisans, in negotiation with Indic manners of art making, came to re-conceptualize the interrelationship between painting and sculpture.

Specifically, the project discusses why and how in the five medieval centuries in China, sculpture maintained perennially a “sad countenance in the midst of painting.”

Moreover, the project looks into the fundamental part that Buddhist phenomenology played in shaping medieval Chinese views on the hierarchy of the arts. Ultimately, the project places Chinese medieval approaches to the paragone in a transregionally open world Art History.

Peter Webb



(PhD SOAS, University of London, 2014) is an Arabist whose research interests focus on early Islamic History and the Cultures, Literatures and Arts of the classical Muslim world. His doctoral thesis, and forthcoming book, *Imagining the Arabs*, explores the story of the Arab people in early Islam, examining the emergence of Arab identity, the rise and fall of Arab communities, and the ways in which Muslims creatively reconstructed the pre-Islamic past to mythologise Arab origins.

He has published a number of scholarly articles and book chapters on Arabic Literature and Muslim Narratives of pre-Islamic History, and with the Saudi Archaeologist, Saad al-Rashid, he co-authored *Medieval Roads to Mecca*, a history of the early Hajj. Webb taught classical Arabic Literature and History at SOAS (2009-14) and at the American University of Paris (2013-14).

Text, Image and Idea in Islamic Architecture: 'Buildings and Books'



Entrance portal inscription,
Mosque of al-Mu'ayyad
Shaykh, Cairo.

During the ART HISTORIES AND AESTHETIC PRACTICES fellowship Webb investigates text and space in the monumental architecture of Mamluk Cairo. It has the dual aims of exploring (i) the semiotic nexus of text and image in architecture; and (ii) the relationship between the experience of using a space and the act of reading. During the Mamluk period, very literate people possessing great appreciation for books frequented Cairo's public buildings, and the saturation of those architectural spaces with ornaments created from the written word were presumably intended to, and were avidly read by their visitors. To grasp Mamluk architectural aesthetics, perhaps we need to 'read' buildings as 'books' too, and this project shall explore how the patrons'/architects'/artists' selection, arrangement and renderings of text within buildings related to and enhanced buildings' functions.

To 'read a building', this project develops theoretical approaches to the aesthetics of the written word in space, and it will also specifically contextualise architectural ornament and inscriptions within the wider bibliophilic culture of Mamluk Egypt by revealing the universe of slogans and icons which buildings shared with poetry, Sufi and magical writings.

Ittai Weinryb



is an Assistant Professor at the Bard Graduate Center in New York City. He received his PhD (2010) and MA from the Johns Hopkins University and his BA from Tel Aviv University. His area of research and teaching include Art and Material Culture of Western Europe and the Medieval Mediterranean in the nexus of Image and Object Theory, Anthropology, Magic and Religion as well as Medieval Folklore.

He has recently completed a book entitled *Bronzescapes: Material and Magic in the Making of the Middle Ages*. The book deals with the rise and development of monumental bronzes in Medieval Europe. Weinryb is currently also involved in developing a large-scale exhibition dealing with votive offerings (ex votos). He has published in journals such as *Word and Image* and *Gesta* and was recently an Andrew Mellon fellow at the Institute for Advanced Study at Princeton.

Art and Experience in the Age of the Astrolabe

Weinryb's project as ART HISTORIES AND AESTHETIC PRACTICES Fellow focuses on the reception and distribution of mathematical knowledge presented through the technology of the astrolabe in the Mediterranean environ in the Middle Ages.

The astrolabe, a sophisticated inclinometer used by scholars, navigators and astrologers, was a fundamental scientific tool for the amassment of numerical and visual knowledge. Weinryb's project carefully examines the place of the astrolabe's technology and its relation to the production of data such as distance, proportion, length and depth as well as to its influence on the production of astrological knowledge.

The project further shows that inter-regional interactions in the science of astrology in the Middle Ages were positioned in parallel movement to discourse in image and object production at that period. Thus, the reception of the technology of the astrolabe and the discourse regarding the actual fabrication of the inclinometer, this project shows, served as a protagonists in the discourse regarding the nature of object and image around the Mediterranean environ and beyond.



Astrolabe
Muhammad b. AbiBakr,
618 A.H (1221/2 A.D.),
Isfahan Iran/Persia (inv.
number: 48213), Oxford
Museum of the History of
Science

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