REVISITING ARCHIVE IN THE AFTERMATH OF REVOLUTION

A Forum of Presentations, Discussions, Readings, Performances, and Film Screenings

October 26 to 28, 2018
Haus der Kulturen der Welt, Berlin (Lecture Hall)
free of charge and open to the public
In Arabic and English with simultaneous translation
Archiving is not merely documenting. In the aftermath of the Arab uprisings, artists, activists and others have reverted to archives, digging through a past buried under several layers of cultural, political and psychological repression. A forum about memory, mourning, and forgotten or forbidden narratives.

Interest in archives acquired a new resonance in the Arab world after the uprisings. In documenting revolutions and their unfolding, the first impetus was to interrogate iconographic and representational languages, new functions of social media and the new role of citizen journalism. Documenting present-day disastrous realities in the aftermath of revolutions is a more complex undertaking that raises questions about memory, mourning and the formal choices artists make to capture these realities. Archiving is not merely a matter of documenting. In the aftermath of the Arab uprisings, artists, activists and others have reverted to archives, digging through a past buried under several layers of cultural, political and psychological repression. In the archives, there was a rediscovery of country, society and artistic output that resurrected forgotten or forbidden narratives. The relationship between archiving and political events is multi-faceted, as the future seems contingent on archiving the present and revisiting the past.

The artistic and intellectual practices and articulations of archiving as personal and political practice will be explored within this three-day forum. It gathers academics, writers, artists and filmmakers from the Arab world and Europe to reflect on and enact the multifold practices and approaches in lectures, discussions, a reading and screenings.
EXCAVATING TRADITIONS
In the aftermath of revolutions, specifically in the context of upheavals, the search for a repressed past or for marginal narratives has instigated the emergence of new viewpoints.

3.15 – 4.30 pm
SESSION 3 / PANEL
Hanan Toukan
Whatever Happened to Iltizam?
Rana Issa
The Nahda and its Archives: Literature as a Critical Archival Practice in the Case of Ahmad Faris al-Shidyaq
Maisan Hassan
Memory and Feminism: Reflections on Women’s Archives and Oral History in Egypt
Moderated by Georges Khalil

ARCHIVING HORROR
Documenting horror poses questions pertaining to memory, mourning and the representational language that artists use to capture the unspeakable and the real. The panel will explore the vexed relationship between the documenting and artistic practices that oscillate between the push of aesthetics and the pull of horror.

5.00 – 6.30 pm
SESSION 4 / PRESENTATIONS
Stefan Tarnowski
a few big images and nothing more
Veronica Ferreri
Tashrurud as a State of Permanent Loss
Mustapha Benfodil
My Body is My First Archive
Moderated by Yassin Swehat

7.30 – 8.30 pm
SESSION 5 / FILM SCREENINGS
Clarissa Thieme
Today is 11th June 1993
(Germany/Bosnia Herzegovina 2018, 15’)
Oraib Toukan
When Things Occur
(Palestine/UK, 2017, 28’)

8.30 – 9.30 pm
SESSION 6 / COLLECTIVE READING
Maisan Hamdan, Ibrahim Mahfouz, Wadiea Ferzly, Ahmed Katlish, Mariam Mekiwi, Ghiath Mhithawy, Zeina Elabdallah and Haytham al-Wardany

Writing Catastrophe

SUNDAY, OCT 28

WORDS RESURRECTED
Along with research into print media and the investigation into how past events were recorded, there is a growing interest in the mechanics of print culture as it materializes in the circulation and demise of books, libraries, newspapers and magazines. These archives are the canvas on which intellectual history and social change are projected and interpreted.

12.00 – 1:30 pm
SESSION 1 / PRESENTATION
Marwa Arsanios
Embodied Texts, Al-Hilal Magazine
Zoine G. Halabi
Excavating the Self in the Demise of Print Media
Mohamed Shoair
Inside the Libraries of Arab Intellectuals
Moderated by Rima Mismar

LONGING FOR UTOPIA
In the dystopian present, writers and artists reverted to the past as a means to re-animate and project utopian imaginaries in the present. Using old photographs, family stories, or political propaganda, the search for lost and desired utopias become sites for regenerating imaginaries.

7.00 – 7.45 pm
SESSION 4 / CONVERSATION
Marcelo Rezende and Ruth Noack
How to Build an Anti-Museum

7.45 – 8.30 pm
SESSION 5 / FILM SCREENING
Yto Barrada
Tree Identification for Beginners
(2011, 8mm, 16mm, Digital Video, Color, Sound, 30’)
Hand-Me-Downs
(2017, Digital Video, Color, Sound, 15’)

8.30 – 9.30 pm
SESSION 6 / PERFORMANCE
Yasmina Reggad
We Dreamt of Utopia and We Woke Up Screaming
In the Garden of Forked Tongues
An installation and website by Mariam Ghani

In English the expression “s/he speaks with a forked tongue” is usually associated with the flickering forked tongues of snakes and snakelike beings, mythical tricksters and grifters and artists of temptation. In French, the expression “ma langue a fourché” - literally translated, “my tongue has forked” - is a pun that plays on the dual meanings of the word “langue” in French, which like the word for “tongue” in English and many other languages, is used to refer both to the tongue in your mouth and the language you speak with it. “Ma langue a fourché,” therefore, refers to a slip of the tongue, accidental and sometimes revelatory, where the language bifurcates and you use one word in place of another. Migrants and the multilingual are constantly speaking with forked tongues, slipping from one language to another: moving from living in one language, to living in another; or growing up in environments where tongues are constantly in motion, and nominally separate languages share space in the same sentences. Linguists can retrace the histories of entire peoples from the archives of their languages, finding records of their migrations and encounters in their assimilation of new words and tonalities. Furthermore, every language contains untranslatable words, which are words that express a concept so effectively and economically in a particular language that they have no real equivalents in other languages. The Garden of Forked Tongues is a project that considers what we lose when languages disappear; how and why languages are lost, suppressed, found and revived; and what remains when a tongue forks. The two instantiations of the project to date took place in Queens, New York (one of the most linguistically diverse places in the world), looking at endangered languages, and Yinchuan, China, with minority languages.

The Garden of Forked Tongues was an installation commissioned by the Queens Museum of Art, in conjunction with Nonstop Metropolis: The Remix, conceived by Mariam Ghani. The project also materialized in a website. Research collaborators: Raquel du Toit, Daniel Kaufman, Ross Perlin, Visualization for the website: Effi Ibo, Mariam Ghani, Josh Begley with web source materials: Endangered Language Alliance, Ethnologue, Wikilanguages, Wikipedia, OpenSVG Maps, YouTube. (brochure: Pema Domingo-Barker)

Today Is 11th June 1993
Directed by Clarissa Thieme

(Germany/Bosnia Herzegovina 2018, 15 minutes), in Bosnian with subtitles in English

Today Is 11th June 1993 was developed on the basis of intensive investigations in the Library Hamdija Kreševljaković Video Archive in Sarajevo, a private collection of amateur videos in which the residents of Sarajevo document their lives during the siege. In this collection Thieme found a short science-fiction film in which a group of young people uses black humor to imagine fleeing the enclosed city by means of a time machine. Using simultaneous translation Thieme again formulates the call from the past to the present.

When Things Occur
Directed by Oraib Toukan

(Palestine/UK, 2017, 28’), Arabic with subtitles in English

When Things Occur weaves together Skype conversations with Gaza-based photographers, fixers, and drivers who were behind specific images that diffused from screen to screen in the 2014 War on Gaza. The film probes the face of mourning and grief – its digital embodiment, transmission, and representation.

Erased, Ascent of the Invisible (Tirss, Rihlat al-Su’ud ila al-Mar’i)
Directed by Ghassan Halwani

(Lebanon, 2018, 76’). In Arabic and English with subtitles in English

It begins with a disappearance 25 years in the past. In fact, it begins even before that, during a civil war that has ended but whose impact — and absences — continue to be felt. Erased, Ascent of the Invisible embraces this layered sense of history’s continual unspooling into the present. Ghassan Halwani’s powerful debut feature is an evocative examination of the thousands of people who were disappeared during Lebanon’s 15-year conflict. Diving into this politically loaded and personally resonant topic, Halwani scrapes away — at times, quite literally — layers of Lebanese history and rethinks the topography of modern-day Beirut. Though the disappeared were erased — their bodies remaining unfound and unrecovered decades later — their presence lingers. As Halwani explores, the dead remain in the memory of loved ones, beneath the sidewalks of gentrified neighborhoods, in the very fabric of society. A photographer who transitioned to illustration, Halwani employs multiple mediums, including photography, voiceover, onscreen text, and his own animation. The result is a rumination on how violent acts — crimes against humanity — play into notions of martyrdom, shape national narratives, and pose questions about the very right, in being killed, to die. (Kiva Readon, program note courtesy of TIFF)

Hand-Me-Downs

Directed by Yto Barrada

(2011, 8mm and 16mm transferred to Digital Video, B&W and Color, 14 minutes), in English

Hand-Me-Downs (2011, 8mm and 16mm transferred to Digital Video, B&W and Color, 14 minutes), in English

Editor: Dominique Auvray; Texts read by: Yto Barrada. Special thanks to the Cinememoire archive, Marseille.

Yto Barrada digs into her family history and narrates sixteen ‘myths’ — based on unreliable narrators and unverifiable stories, illustrated with strangers’ home movies and archival films from the last half-century in Morocco.
We dreamt of utopia and we woke up screaming
Performance by Yasmina Reggad
A performance that harkens to radio documentary and a time in the 1960s and 1970s, when Algeria was at the epicenter of utopias emerging from the ‘peripheries’. Against the context of the Cold War’s bi-polar tension, the Algerian capital hosted national movements of liberation, political exiles, rebels and disillusioned Westerners militants from all the continents and witnessed the forging of a ‘third way’ of possible futures. Inspired from their own experience of finding haven in Cairo, Tunis, Damascus and Nador, and the voice of their revolution granted access on airwaves, the Algerian government offered militants and dreamers a spot on the waves of the newly established Algerian radio (otherwise known as RTA–Radio and Télévision Algérienne). We dreamt of utopia and we woke up screaming (named after Bolaño’s 1976 First Infrarealist Manifesto) seeks to highlight turning points in global history and the mapping of the mobility of otherwise invisible actors, ‘freedom fighters’ that plotted and contributed to avant- garde propositions such as the ‘Third World project’, Pan-Arabism, Pan-Africanism, the New Economic order or the Non-Aligned movement. These radio broadcasts were intended to direct the liberation struggles from exile, communicate with emergent or ongoing protest movements at home as well as mobilize international support.

Writing Catastrophe
Maisan Hamdan, Ibrahim Mahfouz, Wadiaa Ferzly, Ahmed Katlish, Mariam Mekiwi, Ghiath Mhithawy, Zena Elabdalla and Haytham al-Wardany
Writer Haytham al-Wardany conducted a creative writing workshop in the span of four months around the idea of ‘writing catastrophe’ with Arab writers and filmmakers who recently moved to Germany and are grappling with questions of loss, trauma and displacement. The performative reading will present selections of texts produced during and after the workshop.

Khaled Fahmy is a historian of the modern Middle East, specializing in the social and cultural history of nineteenth-century Egypt. Born and raised in Egypt, Fahmy studied economics for his BA, and then political science for his MA, both degrees he received from the American University in Cairo (AUC). He then went to the University of Oxford where he wrote his DPhil dissertation on the history of the Egyptian army during the first half of the nineteenth century. After receiving his doctorate in 1993, Fahmy moved to the US where he worked first at Princeton University then at New York University. After seventeen years in the US, he returned to his home country in 2010, and joined his alma mater, AUC, as chair of the Department of History. In 2013, Fahmy returned to the US, this time as a visiting fellow at Columbia University, then as a visiting professor at Harvard University. He joined the University of Cambridge in 2017.

Leyla Dakhli is a full-time researcher in the French Center for National Research (CNRS), presently settled in the Marc Bloch Center in Berlin. Her work focuses particularly on the study of Arab intellectuals and social history of the South Mediterranean region. She is a member of the editorial committee of the International Review of Social History (Amsterdam) and Le Mouvement social (Paris), both prominent journals in social history, and she contributes regularly to other journals. She is part of the Open Jerusalem research team (European Research Council Grant). She founded the European Society of Authors, dedicated to promoting translation and idea exchanges all around the world (www.seua.org). She is also the Principal Investigator of the ERC-founded project DREAM (Drafting and Enacting the Revolutions in the Arab Mediterranean 1950s-today). Her latest publications include Histoire du Proche-Orient contemporain, Paris, La Découverte, 2015 ; Le Moyen-Orient (fin XIXe-XXe siècle), Editions du Seuil “Points Histoire”, Nov. 2016.

Sana Yazigi is a graphic designer who graduated from the Faculty of Fine Arts at Damascus University. She founded the bilingual monthly cultural magazine The Cultural Diary, covering the cultural scene in Damascus and other Syrian cities between 2007 and 2012. She is the founder and editor-in-chief of the archiving project The Creative Memory of the Syrian Revolution since 2013. She is also the initiator of ALWAN therapy for Syrian refugees in Lebanon since 2013.

Refqa Abu-Remaileh is Assistant Professor at the Freie Universität Berlin’s Arabic Department where she is leading the ERC project PalREAD: Reading and Reception of Palestinian Literature.
from 1948 to the Present. She is also an affiliated Fellow at the Forum Transregionale Studien's EUME program.

Alia Mossallam is interested in songs that tell stories, and stories that tell of lesser-known struggles behind better-known events that mark world history. Her PhD dissertation explored a popular history of Nasserist Egypt through stories told and songs sung by people who contributed to milestone events of the 1952 revolution (the building of the Aswan High Dam, and the 1956 and 1967 wars in the Canal area). She has taught at the American University in Cairo (AUC), the Cairo Institute for Liberal Arts and Sciences (CILAS), Freie Universität Berlin (FU) and held a series of history workshops 'Ikhya ya Tarikh' with students, activists and artists in governorates all over Egypt as an experiment in history-telling. She has also explored playwriting with Laila Saliman and Hassan El-Genety in attempts to bring stories (and songs) of historical struggle unto the stage. Her publications include an article on youth activism in the volume Democratic Transition in the Middle East, a workers' history of the Aswan High Dam in the Journal of Water History, and an article on history workshops in Egypt in the History Workshop Journal. She has also written for Mada Masr, Jadaliyya and Ma’ozif. In 2017 and 2018, Mossallam is a EUME-FU Fellow of the Alexander von Humboldt Foundation, where she is working on a popular history of the building of the Aswan High Dam, and starting a new project on the experience of the Egyptian Labour corps in World War I — mainly through songs, theatrics and cultural articulations of their experience on the home and war fronts.

Mariam Ghani is an artist, writer, and filmmaker. Her work looks at places, spaces and moments where social, political and cultural structures take on visible forms, and spans video, sound, installation, photography, performance, text and data. She has exhibited and screened at the Guggenheim, MoMA, Met Breuer and Queens Museum in New York, and the National Gallery in Washington, D.C., the Saint Louis Art Museum, the Indianapolis Museum of Art, the CCCB in Barcelona, the Rotterdam and CPH:DOX film festivals, the Sharjah and Liverpool Biennials, the Dhaka Art Summit, and dOCUMENTA (13) in Kabul and Kassel, amongst others. Some of her recent texts have been published in e-Flux, Frieze, Foreign Policy, Triple Canopy, and the readers Assuming Boycott: Resistance, Agency and Cultural Production, Critical Writing Ensembles, Dissonant Archives, Social Medium: Artists Writing 2000-2015, and Utopian Pulse: Flares in the Darkroom. Ghani is known for projects that engage with places, ideas, issues and institutions over long periods of time, often as part of long-term collaborations. These include: critical, curatorial, conservation and creative work with the national film archive Afghan Films since 2012 with support from the media archiving collective Pad.ma and a number of international art institutions; the experimental archive and discussion platform Index of the Disappeared, initiated with artist Chitra Ganesh in 2004, which has also become a vehicle for collaborations with other activists, archivists, artists, journalists, lawyers and scholars. In the fall of 2018 Ghani is teaching at Bennington College.

Hanan Toukan is Visiting Professor of Cultural Studies of the Middle East at Bamberg University. Before Bamberg, Professor Toukan was Visiting Assistant Professor of Middle East Studies and Visual Arts at Brown University. She has also taught at Freie Universität Berlin and SOAS, University of London, as well as guest lectured at Goldsmiths University in London and Campus in Camps in Palestine. Toukan was an EUME postdoctoral Fellow in Berlin in 2012-2013 and a Kenyon Institute Visiting Scholar in East Jerusalem in 2012. She is currently working on her manuscript based on her award winning PhD, entitled A Global Political: Art, Dissent and Diplomacy in the Arab World under contract with Stanford University Press. Her writings have appeared in Arab Studies Journal, Cultural Politics, Radical Philosophy (forthcoming) Journal for Palestine Studies, Review of Middle East Studies, Jerusalem Quarterly, SCTIW Review, Jadaliyya and Ibraaz amongst others. She has also contributed to Narrating Conflict in the Middle East: Discourse, Image and Communication Practices in Lebanon and Palestine (2013, edited by Dina Matar and Zahera Harb) and to Commitment and Beyond: Locating the Political in Arabic Literature since the 1940s (2015, edited by Frederike Pannewick and Georges Khalil).

Rana Issa is Assistant Professor of Translation Studies at the American University of Beirut. Her doctoral work on the Bible explored how translation emerged as a tool of synchronization in the nineteenth century. This interest has triggered specific interests in temporal concepts of origin, tradition, newness, progress, belatedness and acceleration. Some of her recent publications include “The Arabic Language and Syro-Lebanese National Identity: Searching in Butrus al-Bustānī’s Muḥit al-Muḥīt,” “Rakākah and the Petit Quarel of 1871: Christian Authors and the Competition over Arabic” and “Missionary Philology and the Invention of Bibleland.” She has also published translations of the Syrian author Yassin Haj Saleh. She is an Assistant Professor in Translation Studies at the Department of English and is affiliated with the Department of Arabic and Near Eastern Languages and a co-founder of SPACE (Syria Peace Action Center), Oslo.

Maissa Hassan is a researcher and curator. She is a member of the Cairo-based Women and Memory Forum. Hassan's published work includes essays on women's collections, feminist oral history and women's mobilization in post-2011 Egypt. She is the co-author of the Arabic photo-book: bina' wa nidal: min arshif alharaka al niswiyya al masriyya; Building and Struggle: From the Archives of the Egyptian Feminist Movement (2018). She curated the exhibitions The Private Papers of Wedad Mitri: A Pioneering Unionist (Cairo: 2015) and The Life and Work of Hawa Idris (Cairo: 2017). She is the co-curator of the travelling exhibition “Doing Well, Don't Worry”: Short Tales of Women's Work and Mobility (Cairo & Beirut: 2017). She holds a BA in Sociology and Film Studies from the American University in Cairo. Currently, she is pursuing a degree in Museums and Collections at Leiden University in The Netherlands.

Georges Khalil is the Academic Coordinator of the Forum Transregionale Studien, and of the research program Europe in the Middle East—The Middle East in Europe (EUME). He was the Coordinator of the Working Group Modernity and Islam (AKMI) at the Wissenschaftskolleg zu Berlin from 1998-2006. He studied History, Political Science and Islamic Studies in Hamburg and Cairo, and European Studies at the Europa-Kolleg Hamburg. He co-edited Di/Visions. Kultur und Politik des Nahen Ostens (2009), Islamic Art and the Museum. Approaches to Art and Archeology of the Muslim World in the Twenty-First Century (2012) and Commitment and Beyond: Reflections on/ of the Political in Arabic Literature since the 1940s (2015).

Stefan Tarnowski is a writer, researcher and translator. He is currently a PhD candidate in Columbia University's Anthropology Department. He previously worked at Beirut Art Center, and was a participant on Ashkal Alwan's Home Workspace Program. He has also worked as a researcher for a number of artists and filmmakers.

Veronica Ferreri is a postdoctoral fellow at the Zentrum Moderner Orient in Berlin. She completed her PhD in Politics at SOAS, University of London with a dissertation entitled “A State of Permanent Loss. War and Displacement in Syria and Lebanon”. She holds an MA in Migration
Mustapha Benfodil was born in 1968 in Relizane, in western Algeria. He is a novelist and playwright, and works as a reporter at the Algerian daily newspaper El Watan. His books include Zarta (Editions Barzakh, 2000), Les Bavardages du Seul (Barzakh, 2003; prize for the best novel at the first Algerian Festival of the Novel, 2004), and Archéologie du chaos [amoureux] (Barzakh, 2007; published in France by Al Dante, 2012). He is also the author of five plays, including Clandestinopolis (2005; staged at the Avant-scène théâtre, Paris, 2008); De mon hublot utérin je te salue humanité et te dis blablabla (2009); Les Borgnes (2011); and End/Îgné, his most recent piece. He published his reporting on the war in Iraq in Les Derniers jours de Baghdad. Journal d’un voyage de guerre (Editions Casbah, 2003). His most recent works are Cocktail Kafkaïne [Dark Poetry] (Hesterglock Press, Bristol, March 2018); and Body Writing (Novel; Barzakh, Algiers, October 2018).

Yassin Swehat is a Spanish-Syrian blogger, writer and journalist. He is the co-founder and editor-in-chief of the Al-Jumhuriya site, created in 2012 by a collective of the same name of Syrian journalists and authors in exile.

Clarissa Thieme is an artist and filmmaker. Working across film, photography, performance, installation and text, she combines documentary and fictional forms focusing on processes of memory, politics of identity and strategies of translation. Her practice is research-based and often takes a collaborative approach. Clarissa Thieme is currently a research fellow at the Berlin Center for Advanced Studies in Arts and Sciences (BAS). She lives and works in Berlin.

Oraib Toukan is an artist and Clarendon Scholar at the Ruskin School of Art, University of Oxford. Until fall of 2015, she was head of the Arts Division and Media Studies program at Bard College at Al Quds University, Palestine. She has participated internationally in numerous group and solo exhibitions and is author of Sundry Modernism, Materials for a Study of Palestinian Modernism, Stemburg Press (2017).

Maisan Hamdan is a Palestinian political and social activist who lives in Berlin. She studied Arabic literature at the University of Haifa and has published several articles in electronic journals. She writes stories and songs.

Ibrahim Mahfouz is an Egyptian writer and translator living in Berlin.

Wadia Ferzly was born in 1992 in Syria. She graduated from the Higher Institute for Dramatic Arts in Damascus in 2015, and from the Faculty of Economics at the University of Damascus in 2016. She has written a series of dramaturgical texts during a workshop dedicated to new writing for theater at London’s Royal Court and earned the second prize for her text titled Annual Commemoration organized by a Dubai-based journal dedicated to creativity. Before settling in Berlin in 2017, she worked as a theater teacher for children.

Ahmed Katlish is a writer and vocalist who works as an editor and audio recording projects. He writes prose and poetry, and has recently published an anthology of poetry whose authors are outside Syria, accompanied by a预制 that reflects the output in the aftermath of revolution.

Mariam Mekiwi is a filmmaker and film editor working around existing genres/narratives and experimenting with performance on film. She completed her MFA at the Hochschule für Bildende Künste in Hamburg (HfBk) in 2017. Her debut fiction film, Abi Ma Ansa, premiered at the Berlinale’s Forum Expanded in 2018.

Ghiath Mmithawy was born in Syria in 1987, he earned a diploma from the Higher Institute of Dramatic Arts in Damascus and worked as an instructor and playwright in different project following the ‘Theater of the Oppressed’ tradition. He has been living in Leipzig since 2014 and works as a cinematographer for television and film and continues to be involved in theater and literature.

Zeina Elbdallah is a Syrian architect, artist and writer, born in 1990 who lives in Berlin. She has participated in several collective exhibitions and literary and poetry events in Syria and Lebanon. Her artistic and literary practice claims a criticality towards social, political and cultural issues and her work interrogates prevailing values and tenets of humanity and questions of collective and individual psychological transformation.

Haytham el-Wardany is a writer who currently lives in Berlin. His most recent publications include The Book of Sleep (2017) and How to Disappear (2014).

Marwa Arsanios is an artist, filmmaker and researcher who reconsider politicalst of the mid-twentieth century from a contemporary perspective, with a particular focus on gender relations, urbanism and industrialization. She is co-founder of the 98weeks Research Project. Marwa Arsanios received a Master of Fine Art, University of the Arts London (2007) and was a researcher in the Fine Art Department, Jan Van Eyck Academie, Maastricht (2011–2012). She is currently a PhD candidate at the Akademie der bildenden Kunst in Vienna but lives in Berlin. In 2011 she won the Sharjah Art Foundation’s production grant and the Pinchuk Future Generation special prize in 2012. Her work has been shown in solo exhibitions at the Beirut Art Center (2017); Hammer Museum, Los Angeles (2016); Witte de With Center for Contemporary Art, Rotterdam (2016); Kunsthalle Lissabon, Lisbon (2015) and Art in General, New York (2015).

Zeina G. Halabi is Assistant Professor of Arabic Literature at the American University of Beirut. She specializes in modern Arabic literature with particular interest in questions of loss, mourning, and dissidence in contemporary literature and visual culture. She was a 2012-2013 EUME fellow at the Forum for Transregional Studies in Berlin, where she began working on her first book titled The Unmaking of the Arab Intellectual: Prophecy, Exile, and the Nation (Edinburgh University Press, 2017), which examines the depiction of Arab intellectuals in post-1990s fiction and film. She has authored articles on the shifting notion of political commitment in the writings of canonical and emerging Arab writers. As a fellow of the Alexander von Humboldt Fellowship (2018-2020), she is working on her second book project provisionally entitled Excavating the Present: History, Power, and the Arab Archive, which explores archival practices in contemporary literature.
Mohamed Shoair is a cultural critic, writer and journalist from Egypt; he is presently editor of the journal *Ahkbah al-Adab*. Born in 1974, he earned a university diploma in English literature, and has since published articles, reviews in several Arabic-language journals and newspapers. Between 2015 and 2016, he was the editor of *Alam al-Kitab*. To cite a few of his books: *Awlad Haratina: Sirat al-Riwaya al-Muharramah* (*Children of Gebelawi: Chronicle of the Censored Novel*); *Kitabat Nubat al-Hirasah: Rasâ‘el Abdul-Hakim Qasem*; *Muthakkarat al-Anisah Um Kalthum* (*The Memoirs of Um Kalthum*); *Edward Said: al-Mufakker al-Kawni* (*Edward Said: Universal Thinker*); and his forthcoming book is titled: *Makhtutat Naguib Mahfouz* (*The Manuscripts of Naguib Mahfouz*). Of late, Mohamed Shoair has been publishing a series of articles on visiting the libraries of seminal writers, poets and playwrights in Egypt.

Rima Mismar is the executive director of the Arab Fund for Arts and Culture.

Ghassan Halwani lives and works in Beirut. After the short-animated film *Jibraltar* (2005), he was mainly involved in collaborations with Lebanese and Arab filmmakers, playwrights, contemporary artists, publishers, and musicians. Among his contributions: a short animation film closing the feature documentary *The Lebanese Rocket Society* by Khalil Joreige and Joanna Hadjithomas, a long contribution on several plays and installations with Lebanese playwright and artist Rabih Mroué, animated music video *Takhabot* with Palestinian Musician Tamer Abu Ghazaleh. *Erased, Ascent of the Invisible* is his second film and first feature. Besides his artistic engagement, his work focuses on the public and political spheres. He is currently contributing to the creation of a national archive dedicated to enforced disappearances in Lebanon. In parallel, he is collaborating on research towards a film about the National Master Plan and the regulation of land and property in Lebanon.

Iman Mersal is an Egyptian poet, essayist, translator and literary scholar, Associate Professor of Arabic Language and Literature at the University of Alberta. She is the author of five books of Arabic poetry, selections from which have been translated into several languages including Spanish, French, Italian, and Hindi. Her poems have appeared in *Parnassus, Paris Review, The Nation, American Poetry Review, The Kenyon Review and Michigan Quarterly Review*. A selection of Mersal’s poetry, entitled *These Are Not Oranges, My Love*, translated by the poet Khaled Mattawa, was published in 2008 (*Sheep Meadow Press*). Her most recent publications include an Arabic translation of Charles Simic’s memoir, *A Fly in the Soup* (Al Kotob Khan, 2016, Cairo), and *How to mend: on motherhood and its ghosts* (Kayfa Ta and Mophradat, 2017). Forthcoming in 2019 is *Images of America in Arabic Travel Literature* (in Arabic, Al Kotob Khan).

Ahmed Naje is a novelist and writer born in Mansoura (Egypt) in 1985. He is the author of the novels *Rogers* (2007), *Using Life* (2014), and collection of short stories (2017) as well as numerous blogs and other articles. He’s also a criminal who’s been jailed for one year because of his novel *Using Life*, which has been described by the Egyptian high court as a threat for society’s values and dangerous for the minds of youths. In addition, he won the Arab journalism award for the best culture article (2012), PEN/Barbey Freedom Award (2016) and most recently (AFAC) a grant for his next book *Rotten Evidence*. More about his work at: https://ahmednaji.net

Yasmina Reggad is an independent curator, writer, researcher and, at times, performer and choreographer. She works in London, Athens and Algiers. Reggad holds an MA in Medieval History from Sorbonne University and is presently curator at ariaf (artist residency in algiers). She was previously guest curator of Art Dubai Projects in 2016 and 2017, and exhibitions and projects manager at Delfina Foundation (2014-2015). Her research focuses on the politics of futurity and explores performative methodologies inspired by dance and performance notations. She is currently working on *We dreamt of utopia and we woke up screaming*, a long-term research project and durational performance about the ‘radios of the liberation movements’ hosted by the national radio (RTA) in Algeria in the 1960s and 1970s.


Yeto Barrada born in 1971, studied history and political science at the Sorbonne in Paris and was educated in photography in New York. Her films, sculptures, photography, prints and installations are exhibited internationally. Barrada was awarded the Abraaj Group Art Prize in 2015. She lives and works in Tangier and New York.

Lamia Moghnih is a EUME affiliated fellow and a part-time faculty member at the Sociology & Anthropology department at the American University of Beirut (AUB). Her research looks at the ecological niches of psychiatry in Lebanon through primary analysis of archival documents form the Lebanon Hospital for Mental and Nervous Disorders (otherwise known as Asfuriyeh hospital).

Marcelo Rezende is a researcher, critic and exhibition-maker. He was director of the Museum of Modern Art of Bahia (2012–2015), artistic director of the 3rd Bahia Biennial (2014) and was part of the curatorial group of the 28th Sao Paulo Biennial (2008), amongst other projects and occupations. Author of the novel *Arno Schmidt* (2005), he is associate curator of the Museu do Mato (Scrubland Museum) in Bahia, and curator of the exhibition *Kaffee aus Helvecia* (2017) at the Johann Jacobs Museum (Zürich). He was also part of the series of events *Museal Episode* on *The Global Future of Museums* (Goethe-Institut / Kulturstiftung des Bundes, 2015-2017). Together with Rudolf Fischer, he has been director of the *Archive der Avantgarden* (AdA) in Dresden since 2017.
أدائي طويل الأمد حول الرقص والأداء، وهو مشروع بحثي طويل وعمل تدريبي. تتركّز أبحاثها على سياسة الاستقباليّة وتستكشف منهجيات أدائية مستوحاة من الثقافات الأخرى، مثل الجزائر، حيث تعيش وتعمل.

عُقدت في إستاد الريهاظي في مهرجان رياضة الرقص في الفيلم والأدب، والذي يشجع على المبادرات الثقافية والفنية في المنطقة.

ياسمينا رقّاد، الشاعرة وكاتبة وصانعة معارض، تعيش وتعمل في مدينتَي طنجة ونيويورك. وُلِدَت في العام 1969، وهي مؤلفة كتابَي «النَّوم عن عمد والحلم» و«شبحي في الأمل».

تُعد ناجية مرسال، الشاعرة والطبيبة، مقيمة في برلين. درست الفنون البصرية والطب النفسي في لبنان من خلال التحليل الأولي للوثائق الأرشيفية التابعة لمستشفى الاضطرابات النفسيّة. تشمل إصداراتها الأخيرة ترجمة عربيّة للسيرة الذاتية، وكتابها «النَّوم عن عمد والحلم».

روث نوак، منصب رئيسة تنفيذية في برنامج التمثيل العضوي في منتديات التمثيل. وُلِدَت في العام 1908، وهي مؤلفة كتاب «أرسلني إلى النجوم». تُعَد نوак مؤثرة في مجال الفنون، حيث تُشارك في أكثر من ستين معرضاً في مختلف البلدان في العالم.

 gerçekتها، وهي مؤلفة كتاب «أرسلني إلى النجوم». تُعَد نوак مؤثرة في مجال الفنون، حيث تُشارك في أكثر من ستين معرضاً في مختلف البلدان في العالم.
نهاية ممارسة شاملة من الفنانة ماريا، والتي تشمل إنتاجها الفني في سوريا ولبنان، بالإضافة إلى أربعة معارض جماعية في فنانين، وكتابة نصيّة في فيلم الرسوم المتحركة القصير. كما نشرت مقالاتها ودراساتها في عدد من المجلات العربية، وتأثرت في أعمالها الغنائية واللغوية، وهي تركز على ممارسات الأرشفة والبحث في الأدب الفلسطيني في القرن العشرين. تتعاون أيضاً مع بعض الفنانين الشعبيين في فنون التعبير، وتعمل في مجال الفنون والتصوير الفوتوغرافي. فازت الفنانة بأربع جوائز، تشمل جائزة المبدع الكتابي العالمي في مهرجان القاهرة السينمائي، ونافذة طويلة في الدورة الثالثة من مهرجان البيضاء للثقافة والفنون. وهو نافذة طويلة في الدورة الثالثة من مهرجان البيضاء للثقافة والفنون.
على ماجستير في هامبورغ، والسويس بين جدليّة، إبراز، وغيرها. لها أيضاً مساهمة في كتاب تجربة الحرب والمنفى لدى المجتمع السوري النازح في شمال لبنان، باشرت مريم غاني التّعليم في كلية بنينغتون في خريف 2011، بدعم من منصّة الأرشفة الإعلامية الجماعية - وذلك إلى جانب إعدادها لورش التنسيق الأكاديمي لمنتدى الفن والذاكرة - وذلك إلى جانب إعدادها لورش تنسيقية في العالم العربي، بالإضافة إلى الأرشيف التجريبي والمنصّة النقاشية - والتي غالباً ما تشكّل جزءاً من تعاونات طويلة الأجل. يشمل ذلك عملها في مجال الإبداع والنقد والتنظيم - في كابول وكاسل، وغيرها. نُشِرَت نصوصها الأخيرة في مهرجان ميتر بروير ومتحف الفن الحديث في باريس، ومهرجان روتردام ومهرجان في يونيو. تشمل منشوراتها الأخيرة في عناصر اللغة العربية والهوية الوطنية في الأوروبية. تشمل منشوراتها الأخيرة في کتاب الصُّوَر، وعاصمة عصر الحركة النسويّة المصرية (مصدر حواري 2018). }

سُرد الصراع في الشرق الأوسط: الخطاب والصورة وممارسات التواصل في لبنان وفلسطين. استكشف بحثها الخاص بالدكتوراه حول الإحتجاجات في العالم العربي، وتجربة الحرب والمنفى لدى المجتمع السوري النازح في شمال لبنان، بالإضافة إلى الأرشيف التجريبي والمنصّة النقاشية - والتي غالباً ما تشكّل جزءاً من تعاونات طويلة الأجل. يشمل ذلك عملها في مجال الإبداع والنقد والتنظيم - في كابول وكاسل، وغيرها. نُشِرَت نصوصها الأخيرة في مهرجان ميتر بروير ومتحف الفن الحديث في باريس، ومهرجان روتردام ومهرجان في يونيو. تشمل منشوراتها الأخيرة في کتاب الصُّوَر، وعاصمة عصر الحركة النسويّة المصرية (مصدر حواري 2018).

لا روية

حلمت بيوتوپيا وصحوت أصرخ

مختارة أدائية لياسمينا رقّاد

يُصغي هذا العمل إلى التوثيق الإذاعي في الستينيّات والسبعينيّات، عندما كانت تشكّل الجزائر مركزاً لليوتوپيّات. خلافاً لسياق الحرب الباردة المتوتّر والمتناقض، كانت العاصمة الجزائرية تستضيف حركات "الأطراف" الناشئة في التحرر الوطني والمنفيين السياسيين والمتمرّدين والمقاتلين الغربيين المخذولين من جميع القارات، وشهدت نشوء الاحتمالات المستقبلية. مستندةً إلى تجربتها في العثور على ملاذ في القاهرة وتونس ودمشق والناظور، "طريق ثالث"، وبعد أن وصل صوت الثورة إلى الموجات الأثيريّة، منحت الحكومة الجزائرية المناضلين الحالمين صوتاً في الإذاعة. يسعى "راديو وتلفزيون الجزائر" الجزائرية التي أُنشِئَت حديثاً، وتعتمد على تجربة من أجل "نجح" إندرائيست، على "الواقعية" التي سُمِّيَت تيمّاً ببيان "Infrarealism" (1976). شيّد روبيرتو بولانيو في العام الأوّل الذي وضعه روبيرتو بولانيو في العام 2015، مُحاربو "تسليط الضوء على نقاط التحول في التاريخ العالمي ورسم الخرائط لحراك الجهات الفاعلة غير المرئية، أي "محاربو الحمية" الذين خطّطوا وشاركوا في مقترحات طليعيّة مثل مشروع العالم الثالث والوحدة العربيّة والإفريقيّة، والсистем الإقتصادي الجديد وحركة عدم الانحياز. كان هدف هذا البث الإذاعي هو توجيه صراعات التحرير من المنفى، والتواصل مع حركات الاحتجاج الناشئة أو المستمرة في الداخل، حشد الدعم الدولي.

الكتابة والكارثة - قراءة جماعية

في الفترة الممتدة من شهر نيسان/أبريل إلى تموز/يوليو من هذا العام، عُقدت ورشة كتابة بمشاركة مجموعة من الكتاب والكاتبات العرب المنتقلين حديثاً للإقامة في ألمانيا، تحت إشراف الكاتب هيثم الورداني. بدأت الورشة بسؤال حول الإمكانات المتاحة للكتابة الأدبية إزاء الكوارث التاريخية وتبعاتها، ثم انتقلت إلى محاولة لفهم الكارثة باعتبارها شرط الكتابة وليست فقط موضوعها. تطمح القراءة الجماعية إلى محاولة إشراك جمهور أوسع في النصوص التي تم العمل عليها خلال الورشة، والاستفادة من تلك النصوص، والتفاعل معها في المجتمع. أضحت هذه الإذاعة هي موعد للجميع، حيث تتناول ورشة الكتابة الكتابة المعاصرة، وال-fiction، وتعزيز الترجمة والتبادل الأفقي.

المشاركون

المらせات

صالح صاغية

شكّل صالحة مسيرة المهنية في صحيفة "السفير" اللبنانية. عمل نائب رئيس تحرير في جريدة "الأخبار" حتى عام 2012. شغل سابقاً منصب رئيس تحرير قسم الأخبار في المؤسسة اللبنانية للإرسال بين عامي 2011 و 2012. تُعتبر صالحة حاضرة على مسرح النضال السياسي في لبنان، حيث تنشر أعمالها في عدة صحف وビューوت، بما فيها برنامج الإذاعة الإلزامية "بيروت انتصار". بين بيروت وبرلين

رشا سلطان

بالتأكيد، وقعت الفنون متضمنة في الفنون المصورة، والفنون الرقمية، والفنون المعاصرة، في 자연ية متخصصة بالفنون المصري، والأفلا، تعبي وتعمل بين بيروت وبرلين.

خلال فهمي

الباحث، كاتب، وقيّم فنيّ مستقلّ متخصص بالفنون البصرية والأفلام، ذو تأثير كبير في تاريخ التلفزيون المصري. من خلال أعماله، فإنه يسعى إلى محاولة إشراك جمهور أوسع في النصوص التي تم العمل عليها خلال الورشة، والاستفادة من تلك النصوص، والتفاعل معها في المجتمع.

ليلى دخلي


سنا بازيجي

مصممة جرافيك تخرجت من كلية الفنون الجميلة في جامعة دمشق. أسّست المجلة الثقافية الشهرية الثنائية "La Decouverte" (1976). كما أسست وتأسست مشروع "مشروع الأرشفة "The Creative Memory of the Syrian Revolution"، وهو مشروع يهدف إلى كشف وتجميع الأدبيات الأرشفة في منطقة الشرق الأوسط.

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رشا سلطان

باحثة، كاتبة وقيّمة فنيّة مستقلّة متخصّصة بالفنون المصرية، والأفلا، تعبي وتعمل بين بيروت وبرلين.

خلال فهمي

باحث، كاتب، وقيّم فنيّ مستقلّ متخصص بالفنون البصرية والأفلام، ذو تأثير كبير في تاريخ التلفزيون المصري. من خلال أعماله، فإنه يسعى إلى محاولة إشراك جمهور أوسع في النصوص التي تم العمل عليها خلال الورشة، والاستفادة من تلك النصوص، والتفاعل معها في المجتمع.

ليلى دخلي

In this article, the author discusses the process of translation and its role in preserving and reviving endangered languages. The text highlights the importance of creating digital archives and multimedia projects to document and share linguistic diversity. It also emphasizes the need for collaborative efforts among researchers, artists, and communities to safeguard endangered languages.

For example, the author mentions the "Endangered Language Project" which uses digital tools and multimedia to document and share endangered languages. The project aims to create a digital archive of the world's languages and to promote awareness about the importance of preserving linguistic diversity.

In conclusion, the author argues that by combining linguistic knowledge with digital technologies, we can create a powerful tool for preserving endangered languages and promoting cultural diversity. Through collaborative efforts, we can ensure that these languages continue to thrive and be passed on to future generations.
من تنظيم الصندوق العربي للثقافة والفنون (أفق)
بالشراكة مع بيت تفاعلات العالم في برلين (HKW)
بالتعاون مع أوروبا في الشرق الأوسط – الشرق الأوسط في أوروبا (EUME)

القيام على المنتدى: خالد صاغية

الأرشفة ليست مجرد توثيق. في أعقاب الثورات العربية، عاد فنّانون وناشطون وكتّاب إلى الأرشيف يبحثون فيه عن ماضٍ مدفون تحت طبقات متعدّدة من القمع الثقافي والسياسي والاجتماعي.

القيِّم على المنتدى: خالد صاغيّة

الأسئلة البارزة: كيف نجاري الحاضر والاضطرابات التكنولوجية الحالية المتسارعة؟ كيف ستبدو مجتمعات الغد المتنوعة؟ وما هي المسؤوليات التي ستحملها الفنون والعلوم في هذه العملية؟ يتطور بيت تفاعلات العالم يوماً بعد يوم، من خلال مجموعة من التطبيقات الشاملة ومشاريع البحث والتطوير في مختلف مجالات الفن والعلوم، بما في ذلك الفن والتعاون الثقافي والسياسي والاقتصادي، والبحث عن أشكال جديدة من التواصل الفني والاجتماعي.

هكذا بدأ التنظيم الشمالي للثقافة والفنون في العالم العربي في العقد الأخير علامة متعلّقة بالعولم، حيث كان من الممكن أن تتطور الأفكار وينجح التنظيم في إحداث ثورات فنية في العالم العربي.

في أعقاب الثورات العربية، عاد فنّانون وناشطون وكتّاب إلى الأرشيف، خالد صاغية، وهو مبادرة متعددة الاختصاصات تقودها آفاق. تهدف هذه المبادرة إلى تشجيع الأشخاص لتجربة الأرشيف كأداة ثقافية، وتوضيح الدور الذي يمكن أن تلعبه الأرشيف في المجتمع العربي.

ال.semantic
العودة إلى الأرشيف في أعقاب الثورات

منتدى: محاضرات، عروض، نقاشات، قراءات، وأفلام

من 26 إلى 28 تشرين الأوّل/ أكتوبر 2018

بيت ثقافات العالم في برلين (قاعة المحاضرات)

لغة المنتدى هي العربية والإنكليزية، مع ترجمة فورية

الدعوة مفتوحة والدخول مجاني