

# **Imagined Futures, communities, and encounters in the Art world in Germany**

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**Member of the Research Training Group (RTG) “connecting –  
excluding: Cultural Dynamics Beyond Globalized Networks”**



لحنیں: **اے ماں یعنی خداوند** **کو سوچو**، **چادری کنائی** **کیجئے**.

اصل امر حمل باتا (در دنی ارد و فومنا زی و بخوبی) (در ماکانه اور امر فی  
لطفه ایام) اجمعیم حسین العاشر خزانه و حملی فی هذالسیام تا  
کنید اخضر عنای خلوت ایام چون جمیل هذالیمه هدایت فد عین ایام  
یعنیه میس لذت خود ری اطمینان ایام کار فی هذالسیام بیل ایام مقصود  
خواهیم چنوده کل نادانه سه وقت لذت خود را و مجمل می



## لِمَّا حَضَرَهَا وَرَبَّهُ Geç bir Osmanlı askerinin günliği

## الله زلت



This image is a historical collage. It includes a portrait of a soldier in a military uniform and hat, a photograph of a mosque's interior with people, and a newspaper clipping with Arabic text. The newspaper clipping features a small portrait of a man in the top right corner. The overall composition is a mix of historical documents and photographs.

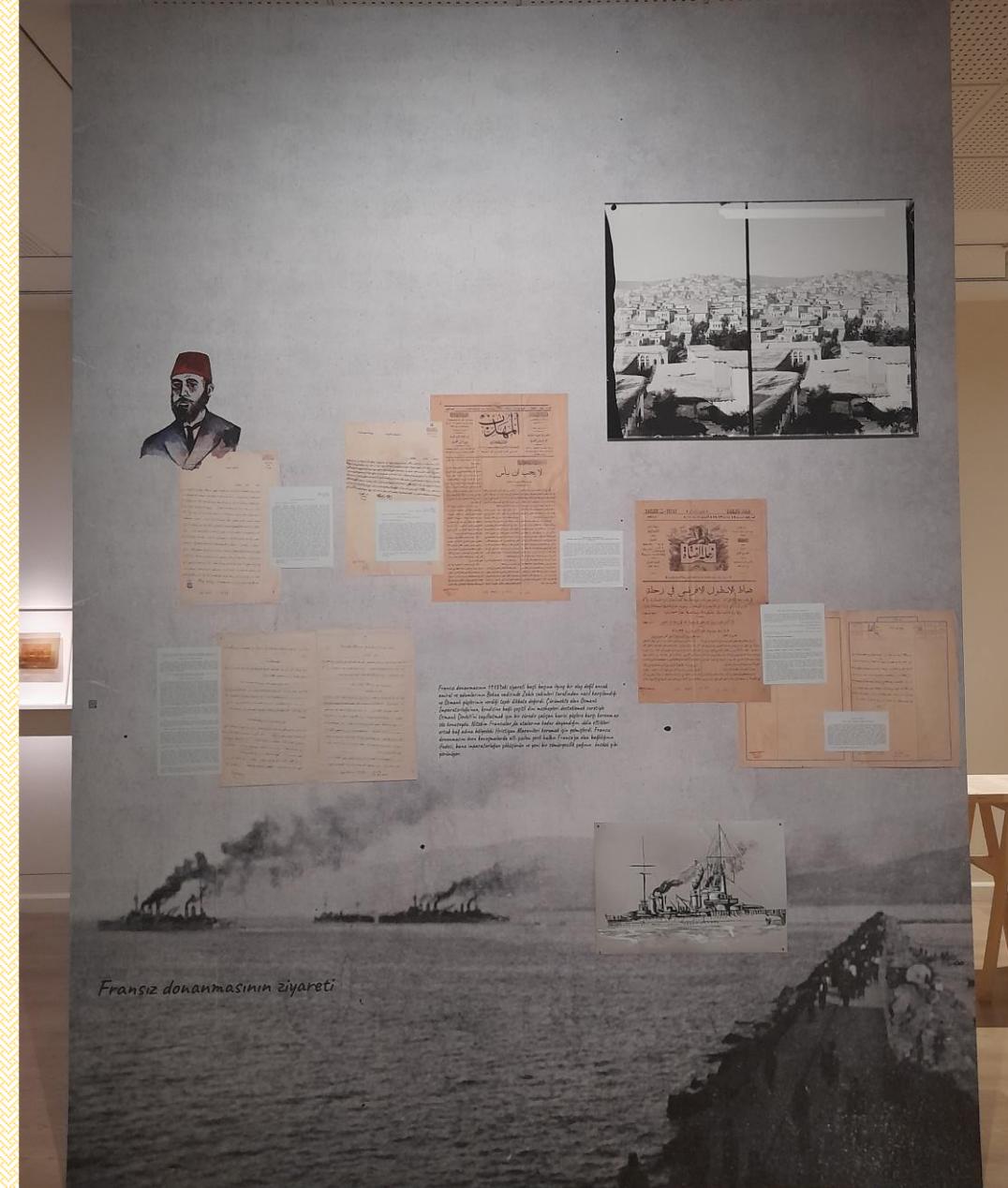
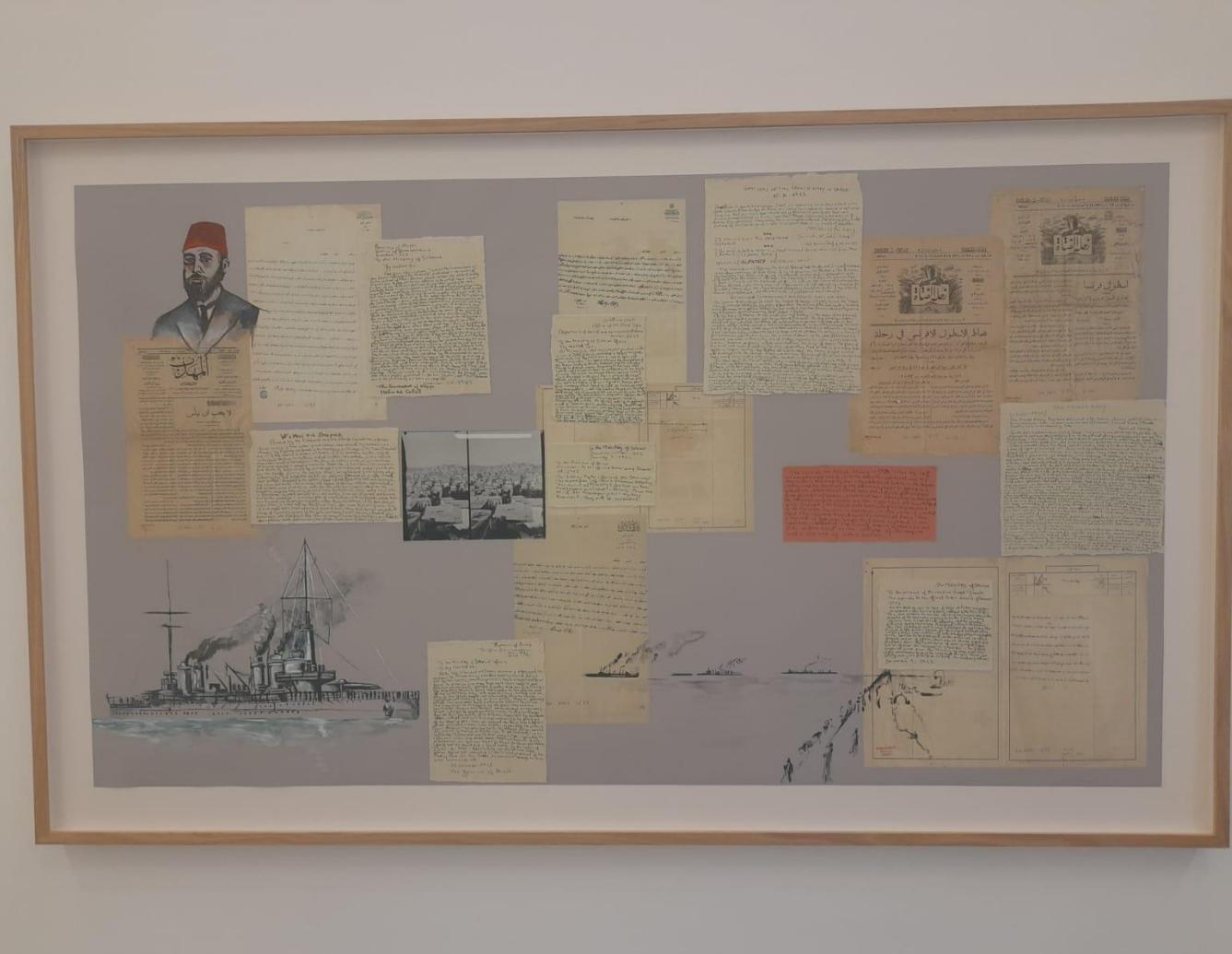
الكتاب: **«الروايات المأثورة»** (كتاب شرعي) حادثة تناقض حادثة.



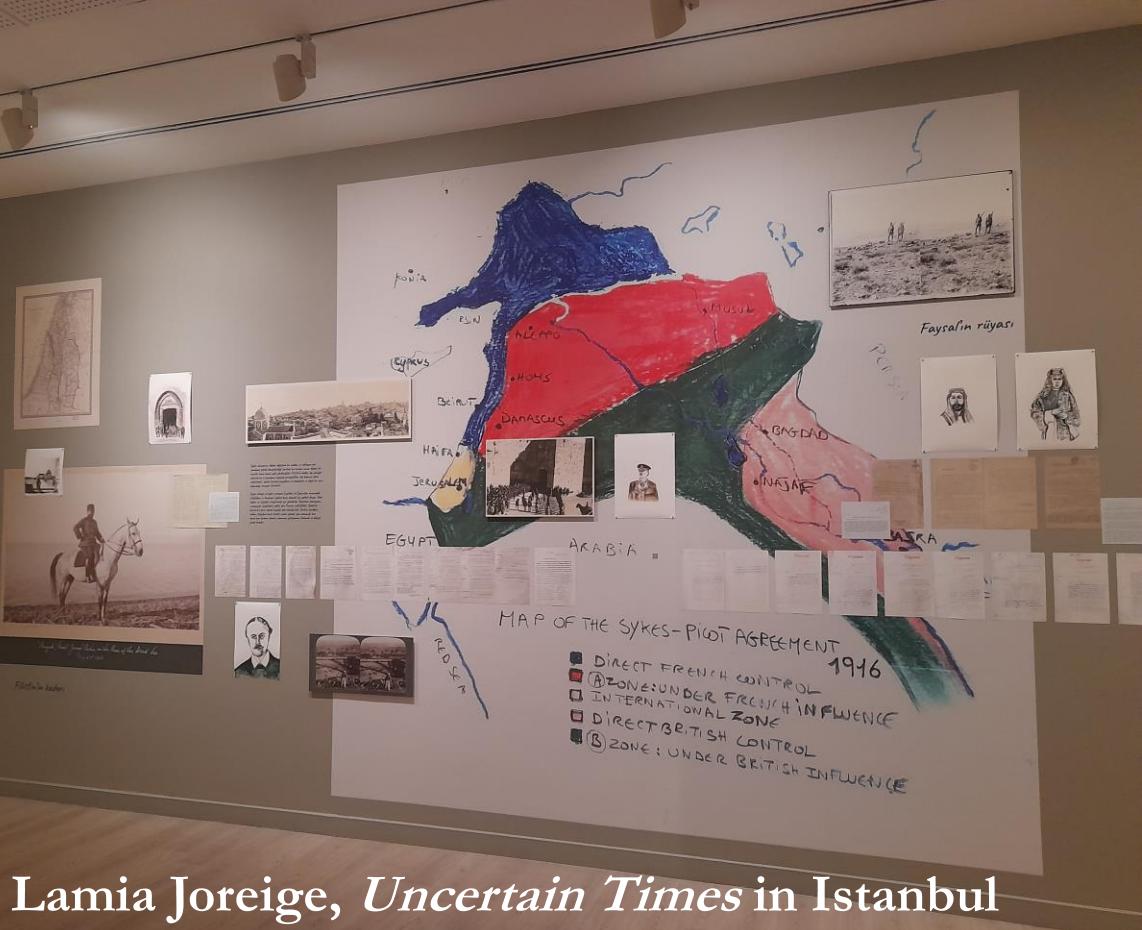
# Lamia Joreige, *Uncertain Times at Marfa'*, Beirut

# Lamia Joreige, *Uncertain Times* in Istanbul

## Lamia Joreige, *Uncertain Times at Marfa', Beirut*



Lamia Joreige, *Uncertain Times in Istanbul*



Lamia Joreige, *Uncertain Times* in Istanbul

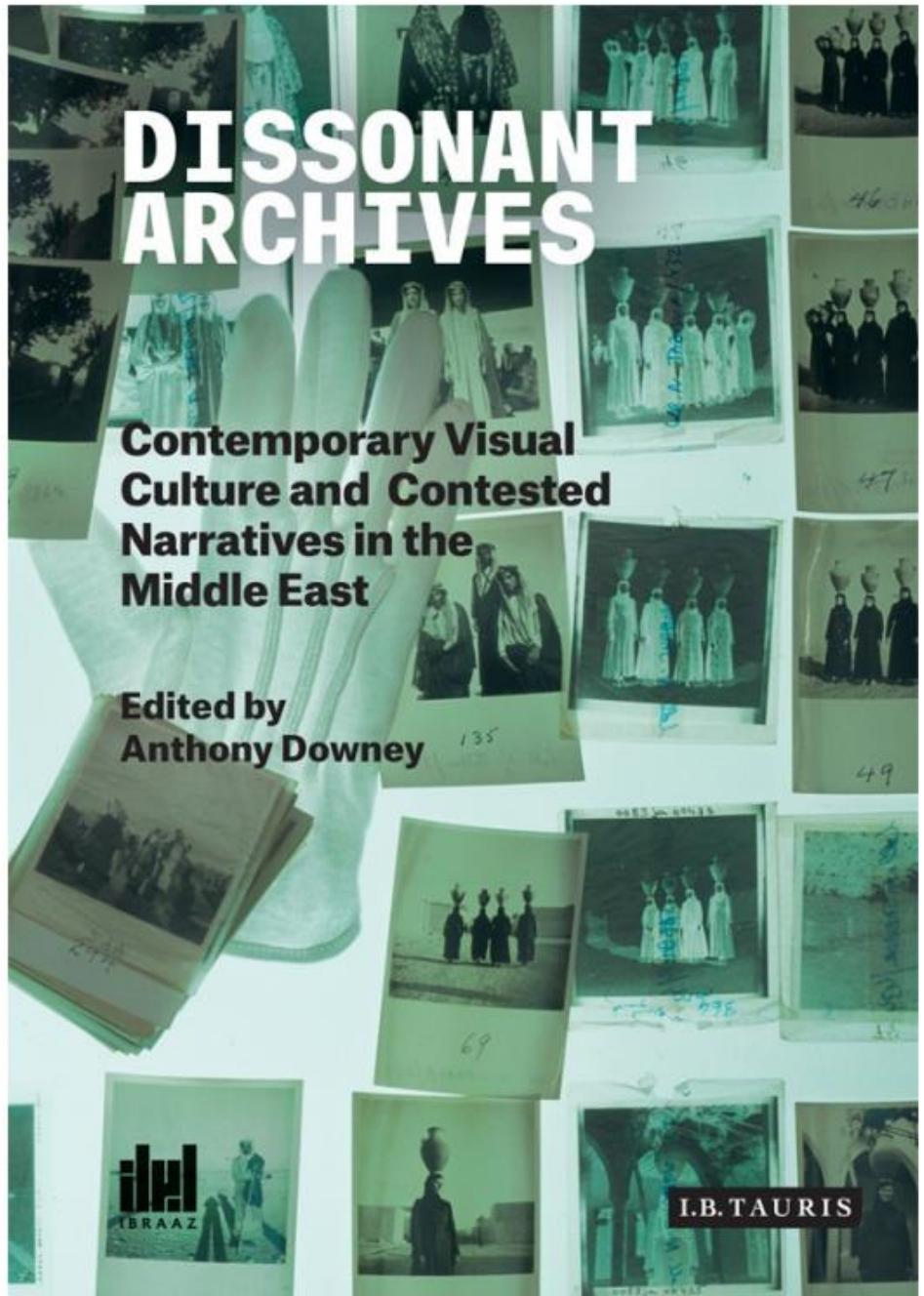


Lamia Joreige, *Uncertain Times* at Marfa', Beirut



Lamia Joreige, *Uncertain Times at Marfa'*, Beirut

A further consideration here is **how the archive** circulates as an apparatus that discursively produces knowledge and **is often utilized by artists to reveal a set of mechanisms that are simultaneously situated in the present but inevitably projecting meaning into the future**. The archive, to recall the epigraph from Jacques Derrida above, ‘is a question of the future, the question of the future itself, the question of a response, a promise and of a responsibility for tomorrow’. (...) **In exploring and producing archives, be they alternative, interrogative or fictional, these artists are not simply questioning veracity, authenticity or authority, or, indeed, authorship; rather, they interpose forms of contingency and radical possibility into the archive that sees it projected onto future rather than historical probabilities.**



**The archive is used as a source of a yet-to-come future, and not as an explanation of the present (how we have arrived at where we are). In this sense, the archive is never “found.” It is always made and remade. This making and remaking, this activation, tells us something about the present in relation to both potential histories (histories that did not come about, but could have) and potential futures (becomings that in the present exist only in the form of a fantasy or science fiction). These potential futures are the mark of collective aspirations to live otherwise.**

# Becoming PALESTINE



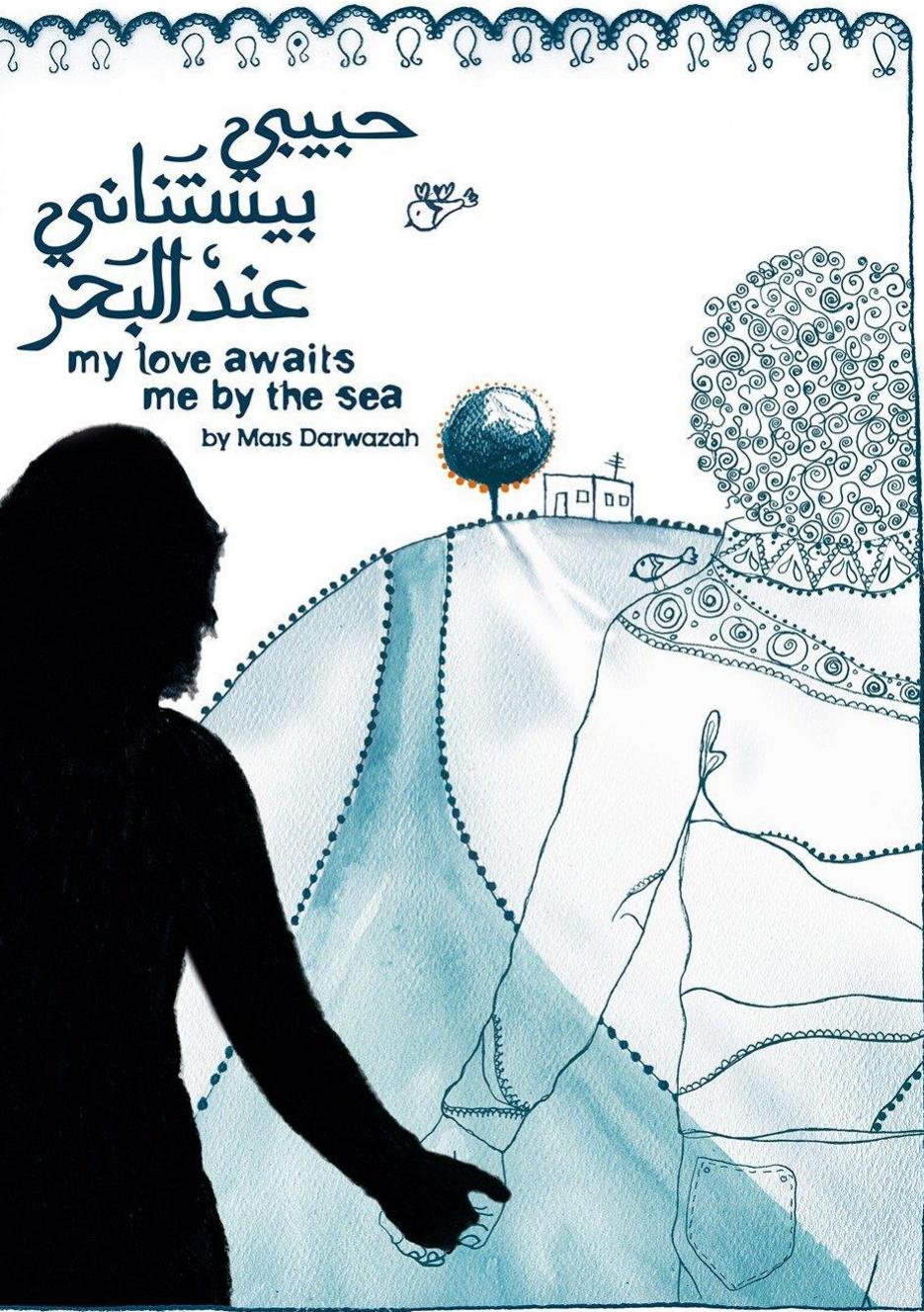
TOWARD AN ARCHIVAL IMAGINATION OF THE FUTURE

GIL Z. HOCHBERG

# THE PALESTINIAN IDEA

FILM, MEDIA, AND THE RADICAL IMAGINATION

GREG BURRIS

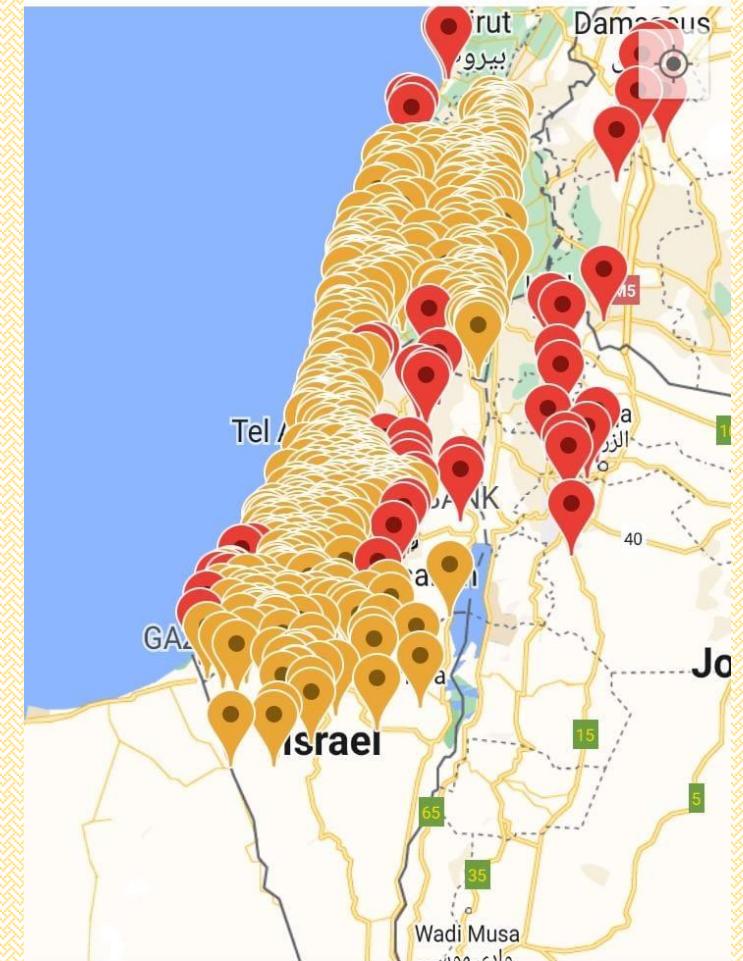


This is even true with respect to the dimension of time, and I argue that Zionism has endeavored to colonize not only Palestinian space but also Palestinian time. Drawing from C. L. R. James and Ernst Bloch, I argue that **a temporal dimension remains that resists colonization: the future, or Palestine Time**. I then turn specifically to Mais Darwazah's documentary *My Love Awaits Me by the Sea* (2013) and argue **that documentary can point us to this utopian view of time. The future is already here**, Darwazah's film suggests, and traces of this Palestine Time can already be found even in the settler-colonialist present.

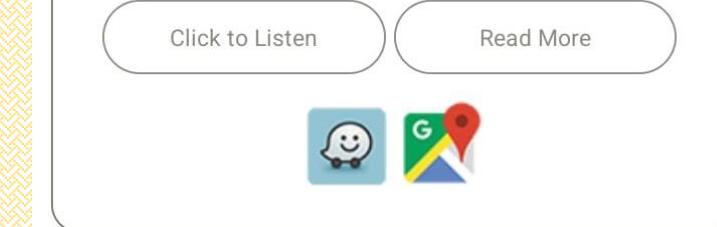


**Navigate  
Palestine,  
Imagine the  
Future**

[www.zochrot.org](http://www.zochrot.org)  
iReturn 2022



**Occupation and Depopulation:**  
The village was located in a region that was the focus of Zionist attacks in the early weeks of the war, which focused on clearing Arab villages on the coastal stretch north of Tel Aviv. There is little information regarding the direct depopulation of Khirbat al-Zababida, however it is probable that it







# Towards Arabfuturism/s

## MANIFESTO

Words & artwork by [Sulaiman Majali](#)

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*Towards a possible manifesto; proposing Arabfuturism/s  
(Conversation A)*

*"In hypernational ecstasy-"*

*"What about starting with where it's come from, something like that? -"*

*"-But they've called it a *swarm*, an *influx*-"*

*"There is something happening in Europe."*

*"We are distinctly distant from the mythologies of nationhood and home-"*

The text converged into a wider project of mapping, defining and proposing alternative narratives in the wake of a disintegration of the contrived fortresses of European geopolitical identities.

Pluralised and in a state-of-becoming, Arabfuturism/s is a question and a movement forward that interrogates fictional historical narratives; a post-post-colonialist reflection on what actually *is*. Perhaps, as the text begin to propose, *the ultimate hegemonic power is the power to define*; Arabfuturism/s could become an attempt to move towards a decolonial definition of the European-Arab (and beyond?).

**Sulaiman Majali**



# the mosaic rooms

Contemporary culture from  
the Arab world and beyond.

ABOUT OUR  
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EXHIBITION  
17/02/23 – 4/06/23

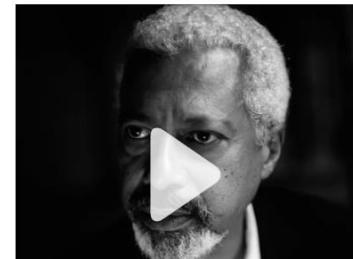
Constellations of Multiple Wishes



FILM  
ARCHIVE

WATCH AGAIN

OVER 60  
VIDEOS



Menu |

Constellations  
of  
multiple  
wishes

EXHIBITION PREVIEW  
16/02/23 4PM

Constellations of  
Multiple Wishes



# The Showroom



# Edgware Road

“I’ve been here (in Berlin) just long enough to witness Berlin transform from an irrelevant European city for the Arab Culture to the center of its migration. As one state after another falls into darkness, the bitter-sweet reality is that we are fortunate to have each other, amongst those misfits from so many elsewhere. This is a city that reprimands as much as it liberates you to be who you want to be, a society that makes it clear that you will never belong, and yet where on its margins I’ve found the most diverse sense of togetherness”

– Jumana Manna



Jumana Manna,  
*A Sketch of Good  
Manners*, 2013



# Susan Hefuna

Marxloh Crossroads, 2015  
HDV, 90 minutes  
(video extract 25:15 min)



## Frankfurt mit Überblendung

Susan Hefuna



Via Fenestra/Frankfurt (Oder)

Year: 2003

60 minutes

# Susan Hefuna

See: “Return, recollect, imagine: decolonizing images, reclaiming Palestine” by Farah Atoui



Second



Kamal Aljafari, *Recollection*, 2015



Basma Alsharif, *Deep Sleep*, 2014



# Rabih Mroué, Sand in the Eyes



Paola Yacoub, *Bey002*, 2019



## Khaled Barakeh

Founder and Chairman

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(b. 1976)

For more information about the education, work and experience of Khaled Barakeh please see his website [www.khaledbarakeh.com](http://www.khaledbarakeh.com).

Khaled Barakeh is a Berlin-based Syrian artist and cultural activist whose work often revolves around power structures in context of identity, culture and history. He graduated from the Faculty of Fine Arts in Damascus, Funen Art Academy in Odense and the Städelschule Art Academy in Frankfurt a.M. He has exhibited at Künstlerhaus Stuttgart, The Shanghai Biennale, The Frankfurter Kunstverein, Artspace New Zealand, The Busan Biennale, MKG Hamburg and many other venues around the world.

The geographical shift in Barakeh's life – moving from Syria to Europe – resulted in major changes in his practice; originally trained as a painter, he then developed a stronger focus on contemporary art practices, working with a variety of media and topics.

# Mission

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## Mission

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coculture is a non-profit association based in Berlin, Germany, serving as an umbrella organisation to initiate and develop artistic and social projects. coculture's main objective is to address different facets of the challenges faced by displaced cultural producers through a broad scope of projects and activities.



# Marwa Arsanios

## Who Is Afraid of Ideology? Part 3 Micro Resistances

Marwa Arsanios' trilogy **Who Is Afraid of Ideology?** weaves an intersectional path through the struggles of women – in places such as Northern Syria and Colombia – to claim the right to the land and to reconnect with nature in an unmediated way. **Part 3 Micro Resistancies** takes place in Tolima, and focuses on the ongoing systemic war waged by transnational corporations against the smallest and the most essential element of life – the seed. (Övül Ö. Durmusoglu)



Born in Beirut in 1962

## Saouli, Salah

Lebanon, 1962

German-based, Lebanese-born artist Salah Saouli has exhibited since 1991 in individual and group exhibitions in Europe and Asia. Trained in painting at the Institute des Beaux Arts, Lebanese University, Beirut, studied painting and sculpture at the Hochschule der Künste (University of Arts) Berlin, and printmaking at the Chelsea School of Art, London. He is the recipient of several awards and residencies, including the 1997 Honor Award of the Third Sharjah Biennale, UAE a 2004 Artist residency at the Nagoya University of Arts, Japan and the 2006 1st award of "Blickachse 2006", Worms, Germany.

Since 1985 the artist has been living in Berlin.

The Collection of Y. Hayek [View Catalogue](#)



Time-out-Icons  
1994  
Ref.#: ss14h



Hidden images  
Oil on canvas  
100x120 cm  
2013  
Ref.#: ss12h



Hidden images  
Oil on canvas  
100 x 200cm  
2013  
Ref.#: ss11h

# SAFA AL-AMEEDEE

WORK NEWS NEWSLETTER ABOUT CONTACT

I am from Hilla, Babylon Iraq. I grew up in Baghdad and moved to Stuttgart, Germany since 7 years to work as an Architect.

One of my first memories is me drawing among kids. This hobby moved with me from Babylon to Stuttgart.



I used to do portraits and landscape, later i started a phase where i did some free style and abstract paintings and i tried to learn how to be free and not to fear mistakes. Now i am again interested in details and more precise paintings.

Beside painting i am working as part time architect and also with my sister and her team on the bookstore [@ola\\_library](#) in Iraq.

I love living in Stuttgart and the life that i build here which was made possible with the great friends i have.

Since 2 years i started to play tennis in [@tcameisenberg](#). It's been wonderful journey with wonderful friends.

I will announce here about next exhibitions. I will be happy to meet you there.

So that is all for now :)

# GALERIE SFEIR-SEMLER



AKRAM ZAATARI

*three snapshots and a long exposure*





# Imagining the Future

The Arab World in the Aftermath of Revolution



A forum organized by the Arab Fund for Arts and Culture (AFAC), in the framework of their Arab European Creative Platform (AECP)

In partnership with the Archive Kabinett and Europe in the Middle East – The Middle East in Europe (EUME)



AFAC آفاق



EUME Forum  
Transregionale  
Studien

Archive kabinett

June 9 & 10, 2018  
ARCHIVE KABINETT  
BERLIN

DEICHTOR  
HALLEN  
INTERNATIONALE KUNST  
UND FOTOGRAFIE  
HAMBURG

SHARJAH ART FOUNDATION

# IN THE HEART OF ANOTHER COUNTRY

ERZÄHLUNGEN  
AUS DER DIASPORA  
WERKE DER  
SHARJAH ART FOUNDATION  
COLLECTION

HALLE FÜR  
AKTUELLE KUNST  
28. OKTOBER 2022 –  
12. MÄRZ 2023

PARTNER DER DEICHTORHALLEN

Hapag-Lloyd

WHITE WALL

MIT FÖRDERMITTELN  
AUS DEM AUSSTELLUNGSFOND

Hamburg  
Kunstverein für die  
gesamte Schweiz

MIT FÄRBLUNDISCHER  
UNTERSTÜZUNG DURCH

FÖRDERKREIS  
DEICHTORHALLEN  
HAMBURG

KULTURAMMEN

NDR KULTUR

MELE

DOCUMENTA-SKANDAL

# Bild der Schande abgebaut



FrankfurterRundschau

SERIES

NEWSLETTERS

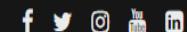
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UKRAINE-KRIEG POLITIK PANORAMA EINTRACHT FRANKFURT MEINUNG

Startseite &gt; Kultur &gt; Gesellschaft

## Antisemitismus und Postkolonialismus: Über die Verweigerung von Selbstkritik

Erstellt: 09.08.2022, 18:30 Uhr

Kommentare

Neue Zürcher Zeitung

## Kassel: Antisemiten, Sexisten und falsche Indianer?

Die Künstlerliste der kommenden Documenta 15 sorgt für Kontroversen – und wird immer kürzer.

Christian Saehrendt

10.01.2022, 17.00 Uhr



Hören



Merken



Drucken



Teilen

# Mondoweiss

News &amp; Opinion About Palestine, Israel &amp; the United States

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## The dangers of advocating for Palestine in Germany

Story of the secret dossier aimed at silencing Anna-Esther Younes reveals the structural racism towards Palestinians at the heart of German society, serves as a cautionary tale for Palestine advocates around the world.

VID KATTENBURG - JUNE 2, 2022 - 0

# German official targets Jewish artist over alleged anti-Semitism for criticising Israel Occupation

February 2, 2023 at 9:35 am | Published in: Africa, Asia & Americas, EU, Europe & Russia, Germany, International Organisations, Israel, Middle East, News, Palestine, South Africa, US



Anti-Semitism Commissioner Stefan Hensel (C) in Hamburg. [Photo by JONAS WALZBERG/POOL/AFP via Getty Images]

## TRENDING THIS WEEK

- 01 News Israel settlers attack Armenian restaurant in Jerusalem
- 02 Article Has Saudi Arabia abandoned the Sisi regime?
- 03 News Saudi Arabia launches free four-day visa
- 04 News Israeli settler violence comes to Europe through virtual reality
- 05 News US Treasury official tells 3 Middle East countries to...

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