EUME

Europa im Nahen Osten
Der Nahe Osten in Europa

Forum
Transregionale
Studien

Workshop

Reflection in Mirrors
On the Role of Mirrors in the Making of the History of Vision
in the Middle East and Europa

June 22-23, 2012
Venue: Villa Jaffé, c/o Wissenschaftskolleg zu Berlin, Wallotstr. 10, 14193 Berlin, Germany

Convened by
Adania Shibli (EUME-Fellow 2011/12 / Birzeit University, Ramallah)

Participants:
Mohammed Hamdouni Alami (University of California, Berkeley / Rabat)
Miranda Anderson (University of Edinburgh)
Hoda Barakat (Fellow of the Wissenschaftskolleg zu Berlin 2011/12 / Beirut)
Hans Belting (Staatliche Hochschule für Gestaltung Karlsruhe)
Islam Dayeh (Zukunftsphilologie / Freie Universität Berlin)
Sven Dupré (Max-Planck-Institut für Wissenschaftsgeschichte / Freie Universität Berlin)
Hans-Magnus Egger (Lawyer, Bozen)
Kamal al-Jafari (Deutsche Film- und Fernsehakademie Berlin)
Prashant Keshavmurthy (Zukunftsphilologie-Fellow 2011-12 / McGill University)
Arnaud Maillet (Université Paris-Sorbonne)
Doreen Mende (Goldsmith University of London)
Adam Mestyan (EUME-Fellow 2011/12 / Budapest)
Adrian Gh. Podoleanu (University of Kent, Canterbury)
Alberto Saviello (Freie Universität Berlin)
Adania Shibli (EUME-Fellow 2011/12 / Birzeit University, Ramallah)
Eyal Weizman (Goldsmith University of London)
Siegfried Zielinski (Universität der Künste Berlin)

Objectives

This workshop aims to bring together a range of scholars working mainly in the humanities and the social sciences, in order to explore the application of mirrors and mirror reflections in a wide variety of fields including science, religion, the arts, media, law and politics, in the Middle East and Europe, during a time span stretching from the Islamic Golden Age to the present Information Age. Some of the main questions that will be addressed are:

- What role did mirrors and mirror reflections have in forming a variety of knowledge fields, disciplines and practices? What implications did these roles have, in particular, for scientific and philosophical inquiries, artistic methods, and power structures across different time spans?

- What visual models do mirrors and mirror reflections infer, particularly with regard to the relationship between the observer and the observed? How can these models assist us in understanding visual materials concerned with self-images throughout the past few centuries?

- How to understand the contribution of these visual models, extracted from mirrors and their observation arrangements, to the history of vision as a whole? Could they provide us with an alternative vision regime to that of perspectivalism, widely regarded as *the* scopic regime of Modernity?

Context

In the early 11th century, the Abbasid era scientist Hassan Ibn ul-Haytham (945-1040; Latinized as Alhazan, Alhazen, and Alhacen) offered the first comprehensive explanation of the camera obscura, which two centuries later arrived into Latin Europe, eventually emphasizing perspectivalism and its inference to the objective observer and its dominance over the observed. Perspectivalism had a lasting effect on European thought, and its influence can be seen from Renaissance Art to modern sciences and philosophy, and contemporary methods of panoptical control. However, in approximately the same era, there appeared another major thinker, Abu Hamed al-Ghazali (1058-1111; Latinised as Algazel). His core idea, developed as part of his Sufi philosophy, suggests that the human soul should ideally be mirror-like, reflecting everything in the cosmos, which is nothing but the creation of God. In this fashion, al-Ghazali's proposal appears to contend the opposite of the camera obscura model, by professing the dominance of the observed over the observer.

While contemporary theories on vision and visuality have explored Ibn ul-Haytham's perspectivalism regime and its implications for a wider range of knowledge fields, there has been no rigorous investigation of the second interpretation of the visual, proposed by al-Ghazali. The workshop **Reflections in Mirrors** seeks to shift the focus to this less explored visual model and to ponder the role, use, presence, and influence of mirrors as optical devices, which are embedded in a much larger assemblage of disciplines, practices, uses, and powers. In particular, the workshop examines how the

uses of mirrors in science, philosophy and aesthetics overlap, allowing for certain perceptions to traverse from one field to the other.

Though mirror-like objects were available during major epochs and territories within the Middle East and Europe, already before the Islamic Golden Age (e.g. Anatolia in 6000 BC, pre-Dynastic Egypt in 4500 BC; Southern Mesopotamia in 4000 BC; the Mediterranean in 100 AD), the production and use of glass mirrors notably flourished in 11th century al-Andalus, then in Renaissance Europe, but especially in Modern Europe, following the invention of silvered-glass mirror - credited to German chemist Justus von Liebig - in 1835. Throughout this expansive emergence, mirrors have had different and constantly shifting roles and applications that exceed their domestic use, up to the present day. Different types of mirrors have figured as a major element in diverse disciplines: from physics and optics (e.g. Ibn ul-Haytham, 965-1040; Newton 1642-1727), to astronomy (Ibn Sahl, 940-1000; Galilei 1564-1642), industrial machinery (17th century telescopes, 19th century cameras and periscopes, and modern-day laser technology), religion (Sufism and Kabbalist tradition), art (works by the great painting masters, from Da Vinci to Lucian Freud), literature (e.g. 12th century al-Attar's *The Conference of the Birds*; Carroll's *Through the Looking-Glass*, 1872; Wilde's *The Picture of Dorian Gray*,1891; Rowling's *Harry Potter and the Philosopher's Stone*), psychology (Ferenczi's spectrophobia, Lacan's mirror-phase), politics (borders control in Palestine/Israel), and law (mirror-rooms in modern Italian courts).

The present workshop revisits the various applications of mirrors and mirror reflections in these diverse fields from late 10th century and up to the present age. To that end, it brings together scholars who will discuss the ways in which mirrors and mirror reflections are integral to a wide set of fields and disciplines, from history of science, to religious history, literature and literary theory, history of art, philosophy, media studies, politics and law. In so doing, the workshop extends beyond the camera obscura model common to contemporary studies, and proposes an alternative path to reflect on and comprehend vision and the visual during the past few centuries, with especial emphasis on the present age. Indeed, this inquiry remains pressing given the conditions and ubiquity of visual observations and devices in contemporary life. Over the past few decades, with the spread of video, cybernetic technology, and other new technical machinery used for visual simulation and image production, self-images and self-presentations have continued to reassert themselves as chief instruments for various ends, spanning from scientific procedures to social self-realisation.

Structure
The workshop will take the format of panel presentations of thirty minutes for each speaker, followed by sixty minutes of questions and discussion for the entire panel. Each panel will have a discussant and two to three speakers. The workshop will have a total of four panel discussions and a concluding session, spread over two days.

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Schedule:

10.00 - 10.30	**Adania Shibli** (EUME-Fellow 2011/12 / Birzeit University, Ramallah) Introduction **Session I - Mirrors and Vision**
10.30 – 11.00	**Sven Dupré** (Max-Planck-Institut für Wissenschaftsgeschichte) Where is the Image? How Renaissance Mathematicians Made Sense of Mirrors
11.00 – 11.30	**Adrian Podoleanu** (University of Kent, Canterbury) Understanding The Mirror (A technical approach)
11.30 – 12.00	**Siegfried Zielinski** (Universität der Künste Berlin) Looking Through & Looking At (A media theoretical approach)
12.00 – 12.15	Coffee Break
12.15 – 13.30	Discussion moderated by **Prashant Keshavmurthy** (Zukunftsphilologie-Fellow 2011-12 / McGill University)
13.30 – 14.30	Lunch
	Session II - Luminous Reflections
14.30 – 15.00	**Hans Belting** (Staatliche Hochschule für Gestaltung Karlsruhe) Mirror and Vision (A cross cultural view)
15.00 – 15.30	**Alberto Saviello** (Freie Universität Berlin) Man in the Mirror
15.30 – 16.00	**Mohammed Hamdouni Alami** (University of California, Berkeley / Rabat) Gaze and Vision in Early Islamic Thought
16.00 – 16.15	Coffee Break
16.15– 17.30	Discussion moderated by **Islam Dayeh** (Zukunftsphilologie / Freie Universität Berlin)

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Saturday, June 23, 2012	
	Session III - The Law of Mirrors
10.00 - 10.30	**Arnaud Maillet** (Université Paris-Sorbonne) Ink Mirrors in Western Europe and the Middle East: Images, Visions and Imagination
10:30 – 11:00	**Hans-Magnus Egger** (Lawyer, Bozen) The Role of Mirrors in the Relations between the Legal System and Individuals
11:00 – 11:30	**Eyal Weizman** (Goldsmith University of London) The Sovereign is S/He who Stands Behind the (One Way) Mirror
11.30 – 11.45	Coffee Break
11.45 – 13.00	Discussion moderated by **Adam Mestyan** (EUME-Fellow 2011/12 / Budapest)
13.00 – 14.00	Lunch
	Session IV - Reality vs. Reflection
14.00 – 14.30	**Miranda Anderson** (University of Edinburgh) Natural-Born Mirrors and Extended Reflexivity in Shakespeare and Beyond
14.30 – 15.00	**Hoda Barakat** (Fellow of the Wissenschaftskolleg zu Berlin 2011/12 / Beirut) Is the Novelist Mirrored in his Characters?
15:00 – 15:30	**Doreen Mende** (Goldsmith University of London) "Terrified, to find myself in front of a mirror without any images"
15.30 – 16.00	**Kamal al-Jafari** (Deutsche Film- und Fernsehakademie Berlin) Escape as a Reflection
16.00 – 16.15	Coffee Break
16.15– 17.30	Discussion moderated by **Adania Shibli**

Abstracts and short biographies

Mohammed Hamdouni Alami, University of California, Berkeley / Rabat

Gaze and Vision in Early Islamic Thought

My reflection on the problem of vision and the gaze in the Islamic tradition was triggered by al-Jahiz's account of his visit to the Great Mosque of Damascus, as a guest of its king. In that text, al-Jahiz writes that the beauty of the Mosque was so overwhelming that it made prayer almost impossible, because the mind could not resist its bewildering power. The required state of mind for meditation and prayer was made impossible by the extraordinary beauty and adornment of the building. That description of the aesthetic effects of ornament and decoration made me wonder whether al-Jahiz was merely using a rhetorical device or if indeed his argument pointed to the existence of an explicit theoretical aesthetic view. In other words, would it be possible that his argument was theoretical, and that an aesthetic view did exist at that time? Exploring this possibility was somehow problematic in the sense that almost all existing scholarship was based on the assumption that in the early Islamic period no aesthetic theoretical view was ever formulated, or at least there was no written evidence to support that claim. Moreover, there appeared to be no evidence to support that a theory of the arts had ever been formulated at the time. In the pursuit of this possibility (or lost archive) I followed al-Jahiz's assertion that 'poetry is the archives of the Arabs.' I then realized that poetry offered ample evidence that a view of the arts existed, and that that theory put a particular emphasis on the gaze (al-nazar) in what could be called aesthetic enjoyment. That led me to investigate further the issue of visual perception in a diverse body of literary works ranging from medical treatises to theological texts. I soon realized that contrary to a well-established opinion the question of aesthetics and visual pleasure was one that early Islamic thinkers amply discussed and viewed as important, and not just in terms of a prohibition. Moreover their views show an elaborate theory that implies a distinction, reminiscent of Lacan's, between vision as tool for acquiring knowledge of space and the gaze as a quality that allows inter-subjective exchange. My paper will tackle this complex issue with a focus on two different authors, the physician and translator Hunayn ibn Isahq, and the poet Abu Nuwwas.

Mohammed Hamdouni Alami is an architect and art historian. Born in Fez, Alami pursued his degree in architecture in Grenoble, France. He received his PhD from the program of Art History and Archeology of the Department of Near Eastern Studies at UC Berkeley. He taught architecture and architectural history in Morocco and France, before moving to the US where he currently holds a position of Associate Researcher at UC Berkeley. His recent publications include *Art and Architecture in the Islamic Tradition: Aesthetic, Politics and Desire in Early Islam* (IB Tauris, 2010).

Miranda Anderson, University of Edinburgh

Natural-Born Mirrors and Extended Reflexivity in Shakespeare and Beyond
The multiplicity of uses of the mirror as a motif, with each use casting different shades on its range of meanings, results in a rich and complex interplay of reflections that illuminate diverse and ambiguous perspectives on being human in the world. Renaissance mirror-motifs particularly bring into focus notions of humoural materiality, social reflexivity and the distance of natural-born mirrors from a God-like perspective, while also revealing the anxiety and fascination that more generally pervade understandings of human extendibility, hybridity and heteronomy. The eye-mirror-motif was useful as an analogy for cognition because visual perception demonstrates the way in which form translates into image, and more generally the visible, bodily, transitory and mortal were understood as a means of grasping the invisible, spiritual, permanent and immortal; concrete not only reflected, but also shaped abstract. Yet, John Davies's *Nosce Teipsum* (1599) and Helkiah Crooke's *Mikrokosmographia* (1615) stage conflicting notions of visual perception which reflect different underlying ontological and epistemological models. The use of the mirror in Shakespeare's works, as stage prop and as literary motif, opens a view for us into such divergent Renaissance concepts of perception, cognition and subjectivity, and further enables examination of their relation to current philosophical debates concerning the embodied and extended nature of the mind. Shakespeare's mirror-motifs variously depict introspection, perception, emotions, body states, language and third-person perspectives as reflexive cognitive tools. The intentions or nature of that which mirrors does not necessarily affect the accuracy of the image reflected, although all types of mirror are shown to be not certainly reliable either. Mirror-motifs are used to depict the Shakespearean character as existing in a biological, sociocultural, technological, environmental and spiritual universe of fluctuating boundaries, raising issues of how and to what extent various factors are dynamically coming into play and so constituting the mind and subject.

Miranda Anderson is a Leverhulme Early Career Fellow at the University of Edinburgh, where she is currently working on a book, *The Renaissance Embodied and Extended Mind*. She is also an associate researcher of the Balzan Project 'Literature as an Object of Knowledge' and a fellow of the Japan Society for the Promotion of Science (JSPS). She is the organiser of the 'mind across disciplines' series of lectures and the conceptual director of *Palimpsest: Literary Edinburgh,* a mobile web application enabling the recreation of imaginary and historical cityscapes based on excerpts of Edinburgh-based texts. Miranda is also the editor of *The Book of the Mirror*, an interdisciplinary collection of essays on the cultural history of the mirror in art, literature, history, archaeology, philosophy and science.

Hoda Barakat, Fellow of the Wissenschaftskolleg zu Berlin 2011/12 / Beirut

Is the Novelist Mirrored in his Characters?
Novelists are often asked how much of them is reflected in their characters, or what is the rate of the involvement of their lives as individual-authors in these characters. And often novelists feel disturbed by these questions for many reasons. The first is the sense that the motive behind this question is a mere scopophilia, of a primitive kind, like that of someone peeping at his female neighbors. The second is related to the fact that these questions are a mere deviation from what novelists consider to be the most important issue and that is the text of the novel, for the sake of such a marginal, unrelated issue. However, the matter is actually much more complex. This question is not only annoying rather than frightening for us novelist, but we are, most likely, not able to answer it or tackle it, as I shall discuss in my presentation.

Hoda Barakat graduated from Beirut University in 1974 with a degree in French literature, and moved to Paris in 1989. Her first collection of short stories, entitled Za'irat, was published in 1985. In 1985-86 she worked at the Centre for Lebanese Research. Her major works including Hajar al-Dahik (The Stone of Laughter, 1990), which won the Al-Naqid prize, and Ahl el-Hawa (People of Love, 1993). Her third novel, Harit al-miyah (The Tiller of Waters), won the Najib Mahfouz 2000 award. In 2008, the French president granted Barakat the "National Order of Merit" in appreciation of her distinguished talent as a novelist and her breadth of cultural vision.

Hans Belting, Staatliche Hochschule für Gestaltung Karlsruhe

Mirror and Vision (A cross cultural view)
In his intervention Belting will refer to mirrors as discussed in his book *Florence and Baghdad: Renaissance Art and Arab Science* (Harvard University Press, 2011). This book namely expounds the use of perspective in Renaissance painting, which caused a revolution in the history of seeing, allowing artists to depict the world from a spectator's point of view. However, the book also traces the origins the theory of perspective that changed the course of Western art, in Baghdad by the eleventh-century mathematician Ibn al Haitham, Latenised as Alhazen. Using the metaphor of the mutual gaze, or exchanged glances, Belting narrates the historical encounter between science and art, and between Baghdad and Florence, which has had a lasting effect on the culture of the West.

Hans Belting was co-founder of the School for New Media (Hochschule für Gestaltung) at Karlsruhe, Germany (1992) and professor of art history and media theory (until 2002). He previously held chairs of art history at the Universities of Heidelberg and Munich and acted as Visiting professor at Harvard (1984), Columbia University (1989) and North Western University (2004). In 1994/95 and 1990/2000 he was a fellow of the Wissenschaftskolleg zu Berlin. In 2003, he lectured at the Collège de France at Paris, and received an honorary degree from the Courtauld Institute, London. From

2004 to 2007 he was Director of the "International Center for Cultural Science" (IFK) at Vienna. At present, he is advisor of the project GAM (Global Art and the Museum) at the Center for Art and Media (ZKM), Karlsruhe. Among his most recent books: *Florence and Baghdad: Renaissance Art and Arab Science* (Harvard University Press, 2011) and *Toward an Anthropology of Images: Picture, Medium, Body* (Princeton University Press, 2011).

Islam Dayeh. Zukunftsphilologie, Freie Universität Berlin

Islam Dayeh is coordinator of **Zukunftsphilologie**, a research program at the Forum Transregionale Studien. He holds a BA in Islamic Studies from the University of Jordan, an MA in Religious Studies from the University of Leiden and an MSt in Jewish Studies from the University of Oxford.
His dissertation at the Freie Universität in Berlin is a study of the exegetical works of the Cairene-Damascene scholar Burhan al-Din al-Biqai (1406-1480), author of two compendious works written over two decades that bring together the exegete's expertise in medieval Arabic literary theory and Muslim Hebraism.

His areas of interest include early modern Arabic textual practices, Judeo-Arabic literature and commentary culture.

Sven Dupré, Max-Planck-Institut für Wissenschaftsgeschichte / Freie Universität Berlin

Where is the Image? How Renaissance Mathematicians Made Sense of Mirrors
The Renaissance saw new mirror technologies as well as the realization of the age-old dream of telescopic vision based on mirrors. Renaissance mathematicians were challenged to make sense of mirrors, their optical effects, and their properties. They relied on substantial bodies of optical knowledge, not the least that produced by Alhacen, but did not shy away from conceptual innovation. Most consequential for the history of optics and vision was their re-thinking of burning mirrors (or concave mirrors) as producers of images.

Sven Dupré is Professor of History of Knowledge at the Institute for Art History of the Freie Universität Berlin. At the Max Planck Institute for the History of Science he directs a Max Planck Research Group on „Art and knowledge in pre-modern Europe". Among Dupré's publications on the history of optics, optical instruments and mirrors are *From Earth-Bound to Satellite. Telescopes, Skills and Networks*, Brill (2011); *The Origins of the Telescope*, Royal Netherlands Academy of Arts and Sciences (2010); *Optics, Instruments and Painting, 1420-1720: Reflections on the Hockney-Falco Thesis*, Brill (2005). Most recent publications include a forthcoming

collection of essays, *Translating Knowledge in the Early Modern Low Countries*, edited together with Harold J. Cook.

Hans-Magnus Egger, Lawyer, Bozen/Bolzano

The Role of Mirrors in the Relations between the Legal System and Individuals
Mirrors, especially one-way mirrors, have a very specific area of application in the legal system, in the examination process of abuse victims and identification parade of suspects: The individual (victim or suspect) is confronted with the mirror, in order to delude him a situation of closure and *avoid interaction* –through the one-way-mirror– between the two sides of mirror.
At the same time the mirror is a metaphor for a concept of legal system as a whole: The law is reflected in society and social systems, at the same time, law itself is a mirror and reflection of society.
Therefore, the theory of mirror in this case is aimed to *force interaction* to overcome even structural closure and "autopoiesis": The society is both model and reason for the legal system, where it then finds its own mirror image, which again allows the society to recognize itself by this mirror image and thus to identify with the legal system. This understanding of the legal system as a mirror and reflection may allow even the individual a new access, understanding and identification with law.

Hans-Magnus Egger (LL.M.), obtained his Law degree at the Leopold-Franzens-Universität Innsbruck, and a Master's degree in European and International Economic Law at the Ludwig-Maximilians-Universität München (2005/2006). He is registered lawyer, practicing mainly in commercial and bussiness law, international private law and international litigation.

Kamal al-Jafari, Deutsche Film- und Fernsehakademie Berlin

Escape as a Reflection
In my talk, I will discuss a partly historical document, musical and futuristic fiction, which is related to an ongoing photo/film project based entirely on scenes from Israeli and American films shot in Jaffa between the 1960s and the 1990s. Jaffa is a city that was ethnically cleansed in 1948, save for a few thousand remaining Palestinian residents, among them my grandmothers family. These are films in which Palestinians have disappeared, yet also exist, at the edge of frames, visible in traces. During a 2009-2010 fellowship at Harvard University I produced roughly 25,000 postcard images from these films, some of which I will display and distribute during this talk.

Kamal Al-Jafari is a graduate of the Academy of Media Arts, Cologne. His award-winning film work includes *The Roof* (2006) and *Port of Memory* (2009). Until 2010, he was Benjamin White Whitney Fellow at Harvard University, where he worked on film and on the photography project "Cinematic Occupation" (forthcoming in a book of the same title). He has taught film at The New School, New York, and is currently head of

the directing programme at the German Film and Television Academy, Berlin.

Prashant Keshavmurthy, Zukunftsphilologie-Fellow 2011-12 / McGill University

Prashant Keshavmurthy is Assistant Professor of Persian Studies at the Institute of Islamic Studies at McGill University. He completed his dissertation at Columbia University. In his dissertation, Keshavmurthy first analyzed the conceptions of fiction and its authorship in Persian and Urdu literary cultures of the 13th and 18th centuries. Subsequently, he examined the paradigmatic shift in mimesis in the Urdu literary world after 1857 which resulted in the interpretative obscuration of this pre-colonial heritage.
Keshavmurthy's interests include literary translation, pre-colonial literary theory and culture, Mughal urban history and literary modernity in Urdu

Arnaud Maillet, Université Paris-Sorbonne

Ink Mirror in Western Europe and the Middle East: Images, Visions and Imagination
An ink mirror is one of the many means used by scryers in their art of divination. This practice is mentioned in Chaldean, Assyrian, Roman and medieval texts, through to 19th century literature. I will examine how the ink mirror works especially in the 19th Century, both for Western Europe and the Middle East, how it creates images, visions, causing people to see 'oriental' marvels or compels spirits and imaginations within this device, aided by drawings and calligraphy. In a word, this mirror is an artistic and theoretical object studied from an anthropological history point of view.

Arnaud Maillet is Assistant Professor of Art History at the Université Paris-Sorbonne (Paris IV). His research encompasses Histories of art, vision, and the imagination. He is the author of *The Claude Glass: Use and Meaning of the Black Mirror in Western Art* (Zone Books, 2004. French ed.: 2005) and *Prothèses lunatiques: Les lunettes, de la science aux fantasmes* (Kargo/Editions Amsterdam, 2008. Italian translation: 2010).

Doreen Mende, Goldsmith University of London

"Terrified, to find myself in front of a mirror without any images"
My presentation will look at the necessity of displacement when exhibiting takes place. "Displacing places" as Jacques Derrida calls this teletechnological moment, creates both a crevice and a stitch between here and elsewhere; between us and an image; between a thought and its form of appearance. It addresses a space where borders are no longer borders and images move from custom to another one. Exhibiting leads into a struggle for the image (the word, the sound) to open up into an existence in the real: the confrontation with a plurality of voices and non-common grounds of knowledge. I

will open this strand through a conversational engagement with the cinema activist Patricia Lumumba, who said once "Terrified, to find myself in front of a mirror without any images." — I will start to talk about a film by Jean-Luc Godard and continue with photographs by the East German photographer Horst Sturm taken during photography workshops that he conducted in various Arab countries in the early 1980's and reactivated through my project journeys to Beirut and Ramallah.

Doreen Mende is a curator and theorist based in Berlin. She has been Fellow at the Research Center of the Arab Image Foundation in Beirut in 2011. A current strand is the project *Double Bound Economies* that develops methodologies of collective curating in order to perform an image archive from the GDR. Mende is Theory Mentor at the Dutch Art Institute and PhD-candidate in Curatorial/Knowledge at Goldsmiths, London.

Adam Mestyan, EUME-Fellow 2011-12 / Budapest

Adam Mestyan is a historian, specialized in 19th century Arab and Ottoman cultural history. He graduated in Philosophy of Art (MA, 2004), and Arabic and Semitic Philology (MA, 2005) at ELTE, Budapest. He also studied Arabic in Tunisia, Kuwait, and Egypt as well as Ottoman Turkish in Budapest and Istanbul. After pursuing a third MA in Comparative History (2007) at CEU, his doctoral dissertation, entitled "'A garden with mellow fruits of refinement' – Music Theatres and Politics in Istanbul and Cairo (1867-1892)" (CEU, 2011) was based on extensive research in Turkish, Egyptian, and French archives. Mestyan's comparative study examines the early cultural politics in the Middle East via music theatres, understanding theatre as a hierarchical public space incorporated in or excluded from official funding. He explores late 19th century colonial Egypt within its Ottoman setting thus contributing to the study of cosmopolitanism and Mediterranean networks, and late Ottoman urban history. During his stay as a EUME-fellow in Berlin, Mestyan intends to turn his dissertation into a book and will prepare a number of articles. His latest publication on the topic is "Niqat hawla al-siyasa al-thaqafiyya li-hukumat 'Urabi – mustaqbal al-masrah al-'arabi fi mayu 1882" ("Remarks on the cultural politics of the 'Urabi government – the future of Arab theatre in May 1882"), *Al-Ruzname – The Egyptian Documentary Annals* (2010).

Adrian Gh. Podoleanu, University of Kent, Canterbury

Understanding The Mirror (A technical approach)
In my presentation I will be approaching The Mirror from a technical viewpoint. This may be perceived as unattractive and colorless. However, the vast volume of technical references on mirrors is imposing and needs to be put into the perspective of any possible analogy constructed to take off from the technological land created by Physics and Optical Engineering.

Different optical configurations will be presented that challenge our understanding of a mirror and the interpretation of the basic concept of reflection. The Mirror, as a device and its utilization (function), have both evolved, from the simple implementation of a single facet mirror and from the function of reflecting light into one direction only. Therefore, what a mirror can do and the way a mirror performs its function, both have evolved and admit novel implementations in technical terms, different from what we have known about a mirror and respectively about its function 50 years ago.

I will show that the concept of Mirror is now compatible with multiple angle views with engineering examples how mirrors perform such spatial diversification. This feature is used in telescopes to see stars sharper and in ophthalmology to see photoreceptors in the living human eye.

I will also show that the concept of Mirror can be technically extended from the simple single facet mirror to structures that can perform temporal diversification (as a pair function to the spatial diversification mentioned above). This can be demonstrated by judging the function any mirror performs: that of returning backward any incident wave. I will show that the Modern Optics created devices that can return the incoming wave, exactly in the same way a simple mirror does, and without using any conventional single facet mirror. Such examples are optical loops. There is no reflection involved and an incident wave is made to return to the point of entry. I would like to discuss if such a loop would still be compatible with "turning the camera on herself/himself". Depending on the way this "generalized mirror" is assembled, even two waves can be made to return to the point of entry from two different directions. What would be the interpretation of such a dual perspective?

The above variants admit further diversification if considering the polarization of the wave. Reflection of a wave on a mirror is accompanied by what is known as reversal of helicity (a kind of rotation direction of polarization direction during wave propagation). Handling helicity along multiple views (spatially and temporally) and along optical loops, diversifies our understanding of the way reflection occurs and what specific similitudes can be advanced to create accurate models compatible with the laws of Physics.

Adrian Gh. Podoleanu received the Ph.D. degree in Electronics from the Electronics and Telecommunications Faculty, Technical University of Bucharest, Romania in 1984. As associate professor at the same university, he taught Physics, Optics and Optoelectronics and developed research on lasers and fast optoelectronics. Since 2004 he is a Full Professor of Biomedical Optics in the School of Physical Sciences at the University of Kent, Canterbury, UK and heads the Applied Optics Group. His research interests focus on optical coherence tomography, imaging the eye and optical sensing. He was awarded a European Research Council Advanced Research Fellowship 2010-2015, a Leverhulme Research Fellowship in 2004 – 2006 and The Romanian Academy "Constantin Miculescu" prize for research in Lasers and Nonlinear Optics in 1984.

Alberto Saviello, Freie Universität Berlin

Man in the Mirror: The Mirror as Object and Pattern of Thought in Western European Images of the Prophet Muhammad

From the earliest remaining sources of the 7th century up to the present day, the figure of the Muslim Prophet Muhammad has been portrayed as an anti- or counter-image of the self-concept of society in Western European textual and visual sources. In a stage play of the early 17th century, for example, Muhammad appears as a laterally inverted copy of Christ in the Last Judgment condemning the bad with his right hand pointing downwards and salving the good with his raised left. In a negative reflection like this, the act of mirroring seems to involve a loss of quality and veracity. However, the representation of Muhammad as mirror image could also develop other meanings. At the beginning of the 18th century, the face of the Prophet was shown as an image appearing on the surface of a 'real' mirror. Interestingly, this representation of Muhammad was composed as the frontispiece of Adrian Reland's *De religione Mohammedica libri II*, a work that can be regarded as a turning point in the Western perception of Islam. Reland proved that the negative judgments on Muhammad, initially uttered by Christian apologetic authors and later becoming stereotypes of Western thought, could be judged themselves as misunderstandings or, even more often, as deliberate misinformation. Therefore the critics' negative appraisal of Muhammad ultimately reflects on themselves. Reland and his book-illustrator Gabriel Uhlig do not only refer to the proverb "holding up a mirror to somebody", which came up in the 17th century, but their use of the mirror as an object makes the beholders realize the conditions of their own perception and, thus, enables a better understanding also of the image of the Other. The lecture will analyze this and other images of the Prophet Muhammad within the context of the intellectual and artistic concepts of mirroring in the 16th and 17th centuries.

Alberto Saviello studied history of art, modern history and Romance philology in Düsseldorf, Rome, and Munich, where he earned his PhD from the Ludwig-Maximilians-Universität München, in 2011. He was a researcher and a fellow at the Kunsthistorisches Institut in Florenz, between 2009-10. Since summer 2011 he is a researcher in the DFG sponsored research group "Transcultural Negotiations in the Ambits of Art" at the Freie Universität Berlin, where he's working on his project *Saints in the Outland: Images of Sacrality as Agents and Relics of Christian-Islamic Encounters*.

Adania Shibli (EUME-Fellow 2011/12 / Birzeit University, Ramallah)

Adania Shibli earned her PhD from the School of Humanities and Social Sciences, University of East London (UEL) in 2009. Her PhD research "Visual Terror" explored the visual compositions of "terror" in the "War on Terror". Shibli worked as a lecturer at the School of Critical Theory and Cultural Studies, University of Nottingham (2005-2009), and was a guest lecturer at the L'École des Hautes Études en Sciences Sociales (EHESS) in Paris in 2008. Since 2011, she has been convening a Visual Culture study and research group at the Institute of Women Studies at Bir Zeit University in Palestine.

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Eyal Weizman, Goldsmith University of London

The Sovereign is S/He who Stands Behind the (One Way) Mirror
In this presentation, Weitzman shows how the Israeli government created "a prosthetic political system propped up by the international community". Under Article X in the 1993 Oslo Accords, the Israeli government was granted full control over checkpoint terminals regulating the flow of people in and out of the occupied territories. In effect, these checkpoints let Israeli military to occupy Palestine without actually having to occupy Palestine. However, these were no regular checkpoints. Run by the Palestinian guards, Israeli security agents sat behind one-way mirrors and retrieved personal travel documents through a secret compartment. After processed, the passport is given back to the Palestinian Authority who either rejects or accepts admittance based on the decisions made by the Israeli security staff. For Weizman, the architecture of these terminals served to hide the Israeli mechanisms of power and control. The Palestinian authority was "mere performance" in order to render Palestinians into believing that they were subjects of their own country rather than the objects of an occupying state.

Eyal Weizman is professor of Spatial and Visual Cultures at Goldsmiths, University of London, where he directs the Centre for Research Architecture and the European Research Council funded project Forensic Architecture. He is also a founder member of the collective Decolonizing Architecture Art Residency (DAAR) in Beit Sahour, Palestine. He is the author of *Hollow Land, The Least of All Possible Evils*, and co-editor of *A Civilian Occupation*.

Siegfried Zielinski, Universität der Künste Berlin

Looking Through & Looking At (A media theoretical approach)
Zacharias Traber divided his treatise on the optic nerve "Nervus opticus sive tractatus theoricus" into three books: optics, catoptrics, and dioptrics. Optics is the science of light and vision, which is subdivided into the study of biological and physical phenomena. Since Greek antiquity dioptrics has dealt with the phenomena of reflected light in transparent bodies; later also the mathematical and technical properties of lenses. Catoptrics is the study of the refraction and reflection of light produced by flat

reflective surfaces. In the early modern period in Europe catoptrics and dioptrics were described and taught together as catadioptrics. It became possible to put the two together after optical systems were developed in which refraction and reflection were combined using lenses, or combinations of mirrors and lenses, to project visual objects. - This is not about techno-ontological differences. Different focuses of interest characterize these two subfields of optics, which can be defined as follows from a media-archaeological point of view: the dioptricians, with Kepler, Galilei, Descartes, and Newton as the greatest scientific protagonists of a "physics of the visible" in the seventeenth century, were more interested in problems of looking through whereas the catoptricians were fascinated by and probed phenomena of looking at. This juxtapositioning continues to have consequences for image technologies today.

Siegfried Zielinski is the Founding Rector of the Academy of Arts and the Media Cologne. He also holds the chair for media theory / archaeology and Variantology of the media at Berlin University of the Arts, Michel-Foucault-professor for techno-aesthetics and media archaeology at the European Graduate School Saas Fee, and director of the _Vilém_Flusser_Archive. His most recent books in English are: *Deep Time of the Media* (2006); *Variantology – On Deep Time Relations between Arts, Sciences and Technologies*, 5 vols. (2005–2011). Zielinski is a member of the Academy of Sciences and the Arts NRW, the Academy of Arts Berlin and the Magic Lantern Society of Great Britain.

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The research program **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. It focuses on the diverse processes of transfer, exchange and interaction between Europe and the Middle East. EUME is hosted and supported by the Forum Transregionale Studien.

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