

**The Center for Arab and Middle Eastern Studies (CAMES)
The Department of English**

Cordially invite you to a hybrid lecture

**Seeing through Erasing:
Audiovisual Archaeology and Activation of Absent
Images**

**Iris Fraueneder, PhD candidate
University of Zurich & Collegium Helveticum
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Moderated by Sonja Mejcher-Atassi, AUB

Abstract

When images disappear, become unavailable or are prevented from becoming visible for political or historical reasons, certain artistic and curatorial counter-strategies seek to transcend this material unavailability. They try to reactivate them in other modes, which leads to questions like: How do images operate, become alive and take effect when someone talks about them, when voices articulate what is materially absent and/or invisible? And how can active erasure intervene in invisibility and convey other forms of vision? In my research within the regional context of Lebanon and Palestine-Israel I examine aesthetic practices in film and the arts that propose an understanding of reality that is not representation-positivist, but also considers layers of the invisible as real and constitutive of reality. In this presentation, I will focus on various filmic gestures by Ghassan Halwani and Kamal Aljafari. I will juxtapose their filmic operations with those of other filmmakers and diverse cultural practices in the region that challenge the unavailability of images. By taking up scientific methodology yet leading it to realms beyond proof, they aim for an aesthetic experience entangled with political practices leading to other forms of knowledge constitution, epistemic systems and agencies.

Bio

Iris Fraueneder is a film scholar and PhD candidate in Cultural Analysis (University of Zurich) and in the PhD lab "Epistemologies of Aesthetic Practices" (Collegium Helveticum). In her dissertation project she examines contemporary filmic and curatorial interventions in the unavailability or absence of (moving) images in Lebanon and Palestine-Israel. 2017–2021 she was a SNF-research fellow at the University of Zurich. Currently, she works at the Ludwig Boltzmann Institute for Digital History, Vienna. Additionally, she has been active with the film curating collective "Diskollektiv" since 2015.



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