

INTERNATIONAL SYMPOSIUM

July 13 – 15, 2017

with
Jonas Bens
Tom Bioly
Simon Faulkner
Paul Frosh
Michal Givoni
Christoph Günther
Mikala Hyldeg Dal
Boaz Levin
Marianna Liosi
Amer Matar
Jasmina Metwaly
Guevara Namer
Penelope Papailias
Michael Richardson
Kerstin Schankweiler
Sibylle Schmidt
Sascha Simons
Verena Straub
Nur Yasemin Ural
Dina Wahba
Tobias Wendt
Philipp Wüschner

at
silent green Kulturquartier
Gerichtstr. 35
13347 Berlin-Wedding
(Entrance: Plantagenstr. 31)

IMAGE TESTIMONIES

Witnessing in Times of Social Media

Bearing Witness, Yet Again: Occupation Testimonies and Left-Wing Despair

Michal Givoni

How can we make sense of the persistence of testimony in conditions of protracted political violence that have proven resistant to its factual authority and emotional traction? And what remains of the political promise of witnessing when hope for a better future seems bleak and witnessing appears to sustain a melancholic attachment to bygone, and currently deceptive, ideals? In my presentation, I will use the case of the Israeli occupation in the Palestinian territories in order to interrogate the politics of witnessing and testimony from a new perspective, which shifts attention away from the performative outcomes of stand-alone testimonies and towards the affective imprint of their repetition. To this end, I will look at two documentary films that were recently produced in Israel, which turn the spotlight on the reenactment and reiteration of testimonies about the Israeli occupation – *Z32* (2008) and *Censored Voices* (2015). By staging both the tenacity of witnessing and its widely acknowledged failure to delegitimize the occupation in the eyes of the Israeli public, these films, I will argue, amplify and

help identify despair as the structure of feeling that currently prevails in the Israeli left, while allowing for a reevaluation of the ambivalent relations between despair and the political.

Based on Kierkegaard's claim that despair is experienced as the self's attachment to an identity that can neither be invigorated nor done away with, I will suggest that left-wing despair is a far more complicated attitude than its association with passivity, impotence or depression implies. Rather, despair as it emerges from the testimonial films just mentioned comes about through a reluctant and yet proactive maintenance of those ideals, communities, and institutions that have betrayed our political expectations. Such a view of despair as a forced but also tenacious attachment to objects of political desire that clearly hold no further promise for us turns this seemingly anti-political feeling into one of the affective foundations of contemporary citizenship. As I will show, when it is manifested through repeated enactments of what is openly portrayed as hollow political rituals, despair may help preserve the very conditions of the political when they become most fragile. Drawing on Bonnie Honig's work on resilience and public things, I will suggest that despair may be propitious to political life insofar as it sustains an emotional commitment to the common

through a faithful conservation of its remnants – a commitment that is all the more impressive given the avowed disenchantment with the political that is incarnated in despair.

MICHAL GIVONI teaches at the Department of Politics and Government at Ben Gurion University. She works in the field of contemporary political theory and studies the intersections of non-governmental politics and moral sensibility. Her work explores the history, ethics and politics of humanitarian action; the ethics of witnessing and testimony; cosmopolitanism; and innovative technologies of public participation. Her book, *The Care of the Witness: A Contemporary History of Testimony in Crisis* was published this year by Cambridge University Press.

**“Living Martyrs”
Testifying What is to Come**

Verena Straub

Social Media has not only led to the rise of so-called ‘citizen witnesses’, it has also provided new opportunities for perpetrators to articulate their views and make them accessible to a global audience. A special genre of ‘perpetrators’ testimonies’ (Schmidt 2017) are the videotaped messages of suicide bombers – most recently published in large numbers by al-Qaida or the so-called Islamic State – which not only appear on the organizations’ websites or jihadi internet forums, but also circulate on Social Media platforms such as YouTube and Facebook. These audio-visual artifacts have commonly been referred to as ‘video testimonies’. This term raises the question: What exactly is being testified in these videos, who acts as witness, and how? In this paper, I investigate how various modes of witnessing (the testimony of the eye-witness, the survivor-witness, and the martyr) are at play in suicide bombers’ videos. While the majority of image testimonies are recorded during or after the event, suicide bombers’ videos are unique in one particular respect: In the moment of videotaping, the self-acclaimed ‘living martyr’ (*ash-shaheed al-*

hayy) bears witness to an event that has not yet taken place. Instead of providing evidence for a past incident, these image testimonies not only anticipate the future suicide attack, they set the stage for it to happen. Since the temporalities of testimony play out in reverse, I suggest considering these types of videos as forms of 'anticipatory' image testimonies. Viewed in this light, I argue that suicide bombers' video testimonies open up entirely different sets of questions about the agency of image testimonies and their role in constituting the 'act of martyrdom' as the ultimate act of witnessing.

VERENA STRAUB is an art historian, working in the collaborative research centre “Affective Societies” at Free University Berlin on a project entitled “Affective Dynamics of Images in the Era of Social Media”. She is currently completing her PhD thesis on video testimonies of suicide bombers and their adaptation in contemporary art. Previously, she was a research associate at the Cluster of Excellence “Image Knowledge Gestaltung” at Humboldt University Berlin (2013-2016). She studied in Toronto and Berlin where she received her master’s degree in Art and Visual History. She recently published *The Making and Gendering of a Martyr: Images of Female Suicide Bombers in the Middle East* in: Jens Eder/ Charlotte Klonk (ed.): *Image Operations. Visual Media and Political Conflict* (Manchester University Press 2016).

The Islamic State's Iconoclasm and Iconography

Tom Bioly and Christoph Günther

During the past 3 years, the Islamic State destroyed religious and cultural properties in Iraq and Syria in a large scale including mosques, shrines, museums and ancient sites. At the same time, the movement attacked major clerics and laymen of other religions and Islamic sects. Beyond demonstrating their power, the Jihadists tried to inhibit local (mainly Islamic) religious practices, which they deem heretic. Furthermore, their actions targeted localities, persons, and practices whose reification and iconic character have an important role for the collective identities of members of the attacked communities.

Based on videos and images, which the Islamic State produced and disseminated to capture these acts, we will show that their iconoclasm is not primarily to be understood as an act of outright negation; rather, the Islamic State stages its practices with spectacular pictures and frames them exclusively in religious terms to underline its claim for realizing an authentic and 'true' Islam. The destructions therefore become iconic themselves insofar as they function as witnesses of the establishment of an alternative reality. At the same time, we will show that Islamic

State deliberately combines these practices and their mediation with specific symbolic repertoires as it seeks to affect the local and global public in order to manipulate and create collective identity.

Iconoclasm and iconography consequently prove to be a crucial part of the Islamic State's strategy, because they may not only help to foment a polarizing conflict on a global scale, but also aim at establishing alternative systems of order and meaning on a local level.

TOM BIOLY, M.A., has studied Arab Studies and Comparative Religions in Jena and Leipzig and is currently a PhD student at the Institute for Near Eastern Studies of the University of Jena (Prof. Dr. Tilman Seidensticker). Having dealt with the destruction of cultural properties by the Islamic State in his master's thesis, his dissertation is now treating the Jihadist claim to Islamic authenticity. Apart from Jihadism, Salafism and Wahhabism, his main research interests consist of religious, political and social developments in the Arabian Peninsula, non-Muslim minorities in Muslim-dominated societies, the Quran as well as pre- and early Islamic history. Tom Bioly is receiving a scholarship from the Konrad-Adenauer-Stiftung.

DR. CHRISTOPH GÜNTHER studied Middle Eastern Studies, History, and Arabic in Bamberg and Cairo. He completed his doctorate in 2013 at Leipzig University and is currently a Postdoctoral Research Fellow at the Max Planck Institute for Social Anthropology in Halle (Saale). His research interests include religiopolitical movements in the modern Middle East, Visual Cultures and Iconography, and the Sociology of Religion.

**From Cape Town to Timbuktu
Iconoclastic Testimonies
in the Era of Social Media**

Tobias Wendl

Iconoclastic acts – targeting political as well as religious imagery – are well documented phenomena throughout African history, from Antiquity to modern times. The erasure of monuments, the destruction of architecture, the smashing, burning or drowning of works of art have occurred in multiple and various ways. Yet as Bruno Latour (2002) has reminded us, the negative connotation, inherent to the term “icono-clasm” (as “image-breaking”), is somewhat misleading and incomplete, since every “image broken” is at the same time a new “image made”. Their traces and remains, the voids and replacements create after-images, imprinted within the memory and message of the destruction, and therefore provide testimonies of antecedent conflicts and uncertainties. In a similar vein, Michael Taussig (1999) has argued that defacement in general tends simultaneously to unmask and to enhance the power of images. My paper will focus on four recent cases of

iconoclasm which occurred between 2012 and 2015 in South Africa, Mali and Libya (the vandalization of a painting titled “The Spear of the Nation” by Brett Murray in a Johannes gallery exhibit in 2012, executed by two men who felt that the painting had insulted president Zuma; the #Rhodesmustfall protest movement at the University of Cape Town which led to the removal of a statue of Cecil Rhodes from the university campus in 2015 and quickly grew into a much broader protest wave targeting all sorts of monuments considered as oppressive legacies of white supremacy in post-apartheid South Africa; and finally the mass demolition of a variety of sacred Sufi sites, mosques, shrines, mausoleums and tombs of Sufi saints by Salafist Jihadist militias in Tripolis/Libya and Timbuktu/Mali in 2012 and 2013). Although the cases under study have different and particular agendas and contexts which I will elaborate in some detail, they have in common that they were all heavily re-mediated by transnational mass-media and triggered myriads of secondary testimonies on social media such as Twitter, Facebook and WhatsApp. I will argue that in order to really understand the dynamics of iconoclasm in the era of social media, it is necessary to not limit oneself to the destructions as the primary iconoclastic testimony, but to also

include the multiple and multifaceted secondary testimonies which produce additional after-images and thus give new contours to the controversies and conflicts fought out by the protagonists involved.

TOBIAS WENDL is Professor at the Institute of Art History (KHI) – Free University of Berlin, where he holds the “Alfried Krupp von Bohlen und Halbach Chair for African Arts and Visual Cultures”. He received his PhD in anthropology from the University of Munich in 1990 and is a founding member of the Collaborative Research Group “Affective Societies” (SFB 1171). His books include *9/11 and its Remediations in Popular Culture and Arts in Africa*, Berlin: Lit 2015; *Snap me one! Studiofotografen in Afrika*, München: Prestel 1998 (both with Heike Behrend); *Black Paris: Kunst und Geschichte einer schwarzen Diaspora*, Wuppertal: Hammer 2006 (with Bettina von Lintig and Kerstin Pinther); *Africa Screams: Das Böse in Kino, Kunst und Kult*, Wuppertal: Hammer 2004.

**“Moroccan Lives Matter”
Practices and Politics of Affecting**

Kerstin Schankweiler

Around the globe, citizens have in recent years been documenting police brutality with their mobile phone cameras and circulating the videos on Social Media. These videos belong to a genre of image testimonies characterized by strong affective dynamics. They move and shake viewers to the core, can fuel protest or other actions of dissent as well as instigate the production of further testimonies. Using a case example from Morocco, I read media witnessing of police brutality as a practice and a politics of affecting. Mouhcine Fikri, a fisherman from Al Hoceïma in Morocco, was crushed to death in a garbage truck in October 2016 after a dispute with the police. Several people close to the truck witnessed his violent death and at least one person filmed with his mobile phone camera in the dark. The video went viral on Social Media and sparked widespread protest in the country. I will focus on the intensity of sound and the aesthetic qualities of the mostly blurry, shaky images of this video, arguing that we mainly witness the videographer (and other eyewitnesses) being affected, and not what happened to Fikri. This is also true for

many other videos of police violence. The way in which these videos operate is based on a relational process of affecting and being-affected. Likewise, witnessing as a practice that requires co-witnessing is principally relational. Witnessing and affecting correlate in these image testimonies, or rather, affect is at the core of witnessing. Furthermore, the communicative structures of Web 2.0 with the possibility of sharing images very quickly provide the ideal relational structure for image testimonies. Considering this, image testimonies of police brutality always evoke a collective, a potential affective community of political protest and dissent.

KERSTIN SCHANKWEILER is an art historian. She is a post-doctoral researcher in the Collaborative Research Centre “Affective Societies” at Freie Universität Berlin, working on a project entitled “Affective Dynamics of Images in the Era of Social Media”. She previously worked as an academic staff member for the Arts of Africa at Freie Universität Berlin (2010-2015) and for Modern and Contemporary Art at University of Cologne (2008-2010). She received her Ph.D. from the Department of Art History at University of Trier where she was part of the research program *Identity and Difference – Gender Constructions and Interculturality*. Her thesis on Benin artist Georges Adéagbo was published under the title *Die Mobilisierung der Dinge* (Bielefeld, Transcript, 2012). She currently co-curates the exhibition “Affect Me. Social Media Images in Art” (KA110 Düsseldorf, 11.11.2017-3.3.2018).

Drone's-Eye View: Affective Witnessing and Technicities of Perception

Michael Richardson

The eye of the drone widens its aperture to consume landscapes of war and ruin, of the urban and the wild. Its vision is intimately uncanny, a technicity of perception that both escapes and extends the human. In this the drone is the paradigmatic figure of emergent perception in the contemporary networked world, a mediating technology of anxious ambivalence. War and vision have always been comingled (Virilio 1991), but the drone has added new spatial and temporal dimensions to that relation (Chamayou 2013). Yet drone vision is not only the aesthetic of contemporary war, but of new modes of art, activism, and popular and promotional culture (Christiansen 2017, Sandvik and Jumbert 2016, Vanderburg 2016). While the photograph has always held an evidentiary authority (Sontag 2004, Tagg 2008), the complex and uncertain status of drone images demands attention be paid to its particular modes of testimony. This paper investigates the drone as a technicity of perception bound up with witnessing in fluid ways irreducible to the content of images alone. Rather, the drone is entangled in

affective modes of witnessing, imbrications of perception, mediation and affect. Intensive, differential and ambivalent, its aesthetics of post-cinematic affect cut across the digital field (Shaviri 2009), circulating on social networks and carrying with it a confusion of contents, contexts and intensities. Surveilling scenes of violence, activism and the everyday extraordinary, this paper argues that the drone's-eye view constitutes an emergent mode of affective witnessing, inseparable from the digital mediations of the social media age and yet uncannily beyond the human in its capacities of perception.

DR MICHAEL RICHARDSON is Lecturer in the School of the Arts & Media at the University of New South Wales, Australia, where he teaches media theory and political communication. His research examines the intersection of affect and power in media, literature and political culture. He is currently working on a project about the culture and aesthetics of drones in warfare, activism and everyday life. He is the author of *Gestures of Testimony: Torture, Trauma and Affect in Literature* (Bloomsbury 2016), which won the Dean's Research Award for an Early Career Monograph in his Faculty, and co-editor of *Traumatic Affect* (2013). Before academia, he was speechwriter to The Hon. Jack Layton, former leader of the New Democratic Party of Canada.

**A Witness for the Witness
On the Socio-Technical and the Socioaesthetic
Epistemology of Web Video Testimonies**

Sascha Simons

The current topicality of media testimonies lies at the heart of a controversy. What's at stake right now, is the function of public media as fourth estate. It seems as if the generalised distrust against those in power that has been the undercurrent of this function, has reversed against the established media representatives, conventions and forms. In this crisis of credibility media witnesses not merely report on events, but also testify to an ongoing social and media upheaval and thus raise the question: Who has the permission to speak and the capability to make herself heard in a rapidly changing socio-technical environment?

Videos often play a privileged role in this process. The ubiquitous and numerous lenses of camera-phones provide a multi-perspective, allegedly unfiltered, first-hand experience of whatever may be happening, and therefore promise to give an authentic expression of an otherwise ignored political discontent. But this proliferation of audio-visual testimonies and sources has also destabilised conventions and institutions,

which guaranteed the validity of media testimonies – such as the irreducibility of witnesses, victims and offenders. With web videos we are not only “witnesses without a tribunal” (Peters 2001) – but we become witnesses through the eye of victims, who might (as well) be offenders. Facing a situation where neutrality and objectivity give way for subjective involvement and affective contagion, what we need, are witnesses for the witness.

Web videos have therefore intensified the general unreliability of witnessing, which is provoked by the notorious imperfect translation of living experiences into discursive forms. This veracity gap calls for a social epistemology of witnessing that bears a huge ethical claim. I assume that the social epistemology of web video witnessing is restored by socio-technical protocols on the one hand, and socio-aesthetic forms on the other. My talk therefore reconstructs, how the current crisis of credibility is inherently linked to this socio-technical redistribution of the sensible, and raises the question, what an ethics of web video testimonies might look like.

SASCHA SIMONS is a Research Associate at the University of Bonn. He has been a member of Leuphana University's Digital Cultures Research Lab and takes part in the editorial collective of *spheres*. He is currently writing his doctoral thesis on the aesthetics of authenticity and the social testimony of web videos. He is interested in the aesthetics, theory and history of social media and the interplay of media and social morphology. He recently published *The Ornament of Mass Customization. On the Collective Consciousness of Dispersed Examiners in Social Media – New Masses*, and *Mobilizing Memes. The Contagious Socio-Aesthetics of Participation in ReClaiming Participation*.

**Affective Dimensions of Visual Testimony
and Audio Evidence
before the International Criminal Court**

Jonas Bens

In the proceedings against former Lord's Resistance Army (LRA) commander Dominic Ongwen from Northern Uganda before the International Criminal Court two kinds of non-human witnesses dominate the scene: there are images of the aftermath of massacres on the one hand and audio recordings of intercepted radio transmissions between LRA commanders on the other. While the images have dominated the widely-publicized Confirmation of Charges Hearing and the two opening days of the trial, the voice recordings have come to dominate weeks over weeks of the following trial. At the same time, the images are not connecting the defendant directly to one of the charged crimes, while the voice recordings are highly incriminating. This paper aims at a comparison between visual and audio evidence from a "law and emotion" and "law and affect" perspective. It seems as if image and voice contribute different dimensions to the courtroom as an affective arrangement. The different formats of the evidence seem to demand different affective politics from the

participants. Drawing from courtroom ethnography during the court proceedings at the ICC in The Hague as well as ethnographic fieldwork in Northern Uganda this paper maps out these affective politics made by different actors in and outside of the courtroom.

JONAS BENS is Postdoctoral Researcher at the Collaborative Research Centre “Affective Societies” (DFG-Sonderforschungsbereich 1171) at Freie Universität Berlin. Trained as a lawyer as well as an anthropologist he received his PhD in anthropology from the Rheinische Friedrich-Wilhelms-Universität Bonn in 2015. Specializing in legal and political anthropology his current research project is a multi-sited ethnography of the International Criminal Court in The Hague and Northern Uganda. The project has a specific focus on the role of affects and emotions in transitional justice processes in the courtroom and beyond. An edited volume titled *Gerechtigkeitsgefühle: Zur affektiven und emotionalen Legitimität von Normen* (Transcript-Verlag, co-edited with Olaf Zenker) will appear in 2017.

Lecture Performance

Jasmina Metwaly

JASMINA METWALY was born 1982, and lives and works as an artist and filmmaker in Cairo. She is a founding member of the Mosireen media collective. Her works have been shown at the Berlin International Film Festival and the International Film Festival Rotterdam, and she has had work shown in galleries and art spaces in Cairo, Ramallah, London and Wrocław. Since 2010, she has collaborated on a regular basis with Philip Rizk, including their feature-length documentary 'Out on the Street' (2015), which premiered at the Berlinale and was exhibited at the Venice Biennale. She is currently a resident artist at DAAD.

Palestinian photojournalists, Facebook, and the political self as witness

Simon Faulkner

The 2015 survey *The State of News Photography* reports that the use of Facebook amongst international photojournalists is common, with 62% of the 1,556 respondents ranking the platform as the most important. The survey also reports that photojournalists use Facebook for professional purposes, but in ways that are not necessarily only commercial. In light of these findings, it is interesting to consider how photojournalists working in particular places use Facebook as part of their professional work. This paper explores this subject by looking at the use of Facebook by particular Palestinian photographers (Shadi Hatem and Hamdi Abu Rahma) working in the occupied West Bank. These photographers use Facebook to promote their work, but they also use the platform to present political viewpoints inappropriate to their professional relationships with picture agencies and publications. Especially striking about the latter use of Facebook is the visual presentation of the photojournalistic self through photographs taken by others and through selfies. Such images play upon

long-standing mythologies of photojournalism while also presenting the Palestinian photojournalist as a 'good' national subject who is part of the struggle against the occupation. These images also frame the use of Facebook as a form of communication from within occupied space, iconically locating the photographer as a witness of the occupation. In this sense, the use of social media constitutes an extension of the witnessing involved with professional photojournalistic work, but in a much more politicised and personalised way.

SIMON FAULKNER is a Senior Lecturer in Art History and Visual Culture at Manchester School of Art (Manchester Metropolitan University). His recent individual research has been focused on relationships between visual practices and the Israeli-Palestinian conflict. This research has addressed a range of artistic and photographic work, and has been particularly concerned with the ways that visual images have been used for political purposes within the divided geography of Israel/Palestine. This work has resulted in a number of publications, including the book *Between States* (Black Dog Publishing, 2015), written with Israeli artist David Reeb. Since 2014, he has also been a member of the Visual Social Media Lab, the work of which is focused on researching social media images.

**Selfie videos of black death:
Live mobile witnessing and the radical gesture of
testimonial self-imaging**

Penelope Papailias

On July 6, 2016, after her boyfriend Philando Castile, a 32-year-old elementary school cafeteria worker, was shot four times by police officers in St. Paul, Minnesota, 27-year-old Diamond “Lavish” Reynolds, a dollar store employee and mother, witnessed his death on Facebook Live. With remarkable poise and courage, she detailed the events leading up to the shooting, alternately addressing her expiring boyfriend, the police officer who shot Castile, God, her four-year old daughter, her Facebook friends and, eventually, millions of unrelated viewers all over the U.S. and beyond. As rhizomatic networks of screens linked up to other scenes of violent black death, this act of witnessing moved through the country, mobilizing peaceful protests in cities around the country, prompting reconciliatory statements by key government officials, but also retaliatory violence against police officers. Facebook briefly (and controversially) blocked access to the video and soon after issued policy clarifications regarding the company’s new Live feature.

Against the backdrop of a plethora of related visual witnessing texts produced from various locations, distances, ideologies and agencies (dashcams, police body cameras, helicopter and drone footage, bystander videos, Black Lives Matter activist documentation), I focus on this particular scene of black death and performance of witnessing because of its deployment of mobile witnessing technology, not from the perspective of alarmed bystanders or agents/voyeurs of violence, but from *within* the event-- and *through* the body--of one of its potential victims. My contention is that contemporary horrific scenes of black death and radical acts of witnessing such as Reynolds' illuminate the political and ethical potentialities of networked and live mobile witnessing, as well as of the corporeal, gestural, affective and intersubjective performativity of selfie imaging culture (Frosh 2015), while exposing the unequal distribution and regulation of platform visibilities.

PENELOPE PAPAILIAS teaches social anthropology at the Department of History, Archaeology and Social Anthropology at the University of Thessaly, where she also directs the Social Anthropology Lab. She is the author of *Genres of Recollection: Archival Poetics and Modern Greece* (2005), which explores the politics of cultural memory and popular practices of historical documentation and archiving. More recently, she co-authored an online, open-access textbook, entitled *Digital Ethnography* (2015, in Greek). She is the author of numerous articles on the cultural politics and media technologies of witnessing, focusing on topics such as affective publics, social grief, and violence, visibility/audibility and necropolitics in the context of event virtualization, networked connectivity and database aesthetics. Penelope is also the co-founder of the Pelion Summer Lab for Cultural Theory and Experimental Humanities.

Screen Shot: Witnessing, Poetics and the Digital-Social Trace

Paul Frosh

A key development in media witnessing has been the increasing circulation of image testimonies, videos and other texts on social networking platforms such as Facebook, Twitter, and others. Such images encompass a variety of topics and sub-genres – from the everyday banal witnessing of shared personal selfies to bearing witness to suffering in zones of conflict and catastrophe – and invoke a correspondingly diverse range of affective, social, ethical and political relations. Nevertheless, one significant assumption is shared by most of the analyses of these very different phenomena: that while social network systems act as the medium of circulation and context of reception for witnessing, they rarely provide its content. What we witness via Facebook, Twitter etc. tends *not* to be Facebook, Twitter, etc.

This paper asks what we can learn from instances where our interactions on social network platforms are the *content* of an image testimony. Focusing on screenshots – the pictures ‘taken’ by our digital devices of their own screens at specific moments in

time (the selfies, so to speak, of our current technologies), it pays particular attention to images of WhatsApp and Facebook exchanges during crises that have been made publicly visible. It argues that these are digital-social trace images whose intense affective power derives from their 'poetic' ability to bring into presence the underlying existential conditions and vulnerabilities of our networked lives. Providing examples of 'world-witnessing' that supplement traditional categories of 'eye-witnessing' and 'flesh-witnessing', these screenshots witness more than the fact that social media are new infrastructures of message circulation or relationship management: they are new domains of being.

PAUL FROSH teaches in the Department of Communication and Journalism at the Hebrew University of Jerusalem. His research spans visual culture, media aesthetics, consumer culture and national conflict, media witnessing and moral concern. His books include *The Image Factory: Consumer Culture, Photography and the Visual Content Industry* (2003); *Meeting the Enemy in the Living Room: Terrorism and Communication in the Contemporary Era* (2006, in Hebrew, edited with Tamar Liebes); and *Media Witnessing: Testimony in the Age of Mass Communication* (2009, edited with Amit Pinchevski). He is currently engaged in a large-scale project on iconic photographs and Israeli collective memory, as well as researching new digital image genres such as selfies and screenshots.

MIKALA HYLDIG DAL is an artist, curator and writer based in Berlin. Her work evolves around the politics of art and language in transitory societies. A graduate of the University of Arts Berlin, her work has been presented in Martin Gropius Bau Berlin, Townhouse Gallery Cairo and Nikolaj Kunsthal Copenhagen; she has been involved in research and educational initiatives in Iran, Syria and Germany. 2011-2014 she lived in Egypt where she taught at the Arts Department of the American University Cairo and published the book *Cairo: Images of Transition* with Transcript Verlag/Columbia University Press . Her text-works and essays are currently available in Seismopolis, ...Ment, Itinerant and further journals.

BOAZ LEVIN (b. 1989) is an artist, writer and occasional curator. He currently holds a position as a research associate at the UdK, Berlin, where, together with Hito Steyerl, Fred Lamb and Vera Tollmann, he runs the Research Center for Proxy Politics (RCPP). Since October 2016, Levin is a PhD student and member of the “Cultures of Critique” research training group at the Leuphana University, Lüneburg. *Regarding Spectatorship*, a curatorial research project co-curated together with Marianna Liosi, was shown at Kunstraum Kreuzberg/Bethanien from Nov 2015 – Jan 2016. Currently Levin is part of the curatorial team

of the *Biennale für aktuelle Fotografie*, which will open in September 2017. His section, which will take place in Kunstverein Heidelberg, is titled *Resisting Images*.

MARIANNA LIOSI is an independent curator and researcher based in Berlin. She graduated in Visual Arts at IUAV, Venice and she's currently a PhD candidate in Humanities, University of Ferrara (Italy). In her research project, she explores the aesthetics of social, economic and political dynamics, with specific attention to media, technology and the question of spectatorship and its generative role. She was guest lecturer at Kunstakademie Düsseldorf (2016/17) and she has lectured at Fondation Maison des sciences de l'homme (Paris), Fine Arts Academy in Bergamo, University of Geneva, and HKW (Berlin). She has curated exhibitions, film programs, and workshops, among the most recent: *Between Broadcast*, in collaboration with Between Bridges, Berlin, 2016; *Regarding Spectatorship: Revolt and the Distant Observer*, in collaboration with Boaz Levin, Kunstraum Kreuzberg/Bethanien, Berlin, 2015; *Leisure Complex*, Savvy Contemporary, Berlin, 2014.

AMER MATAR is a Syrian documentary filmmaker, journalist and writer, born in 1986. He started as a freelance journalist in 2005, writing for national newspapers. He predominantly writes political satire and cultural reviews. With the uprising in Syria, Amer started documentary filmmaking. He co-directed and produced a handful of short documentaries that were broadcasted by regional Pan-Arab TV stations. Several of his films have been screened internationally, notably *Azadi*, which won the Silver Hawk at Rotterdam IFF in 2011 (co-directed with Talal Derki). Amer is also a cultural activist. He is a board member of the Syrian Journalist League, Head of the Syrian Aljazeera Media Group, Co-founder and Chairman of Al sharee for Development & Media 2011, and Co-founder of the Syria Mobile Film Festival, launched in 2014. In 2012 Amer was awarded a scholarship from Heinrich-Böll-Stiftung. He was also a beneficiary of the prestigious PEN scholarship program, "Writers in Exile" (2012-2015).

GUEVARA NAMER is a photographer and documentary filmmaker from Syria. She moved to Germany by the end of 2013 and became a co-founder of DOX BOX e.V., where she is moderating DOX BOX's online platform "The Community", a based-on-membership platform for documentary film

professionals from the Arab world. Her previous experience includes documentary film productions and capacity-building in Syria and across the MENA region. She also organized photography training programs for citizen journalists and video activists in Syria.

SIBYLLE SCHMIDT (Dr. phil., Freie Universität Berlin) is Lecturer and Research Associate at the Institute of Philosophy, Freie Universität, Berlin. From 2012-2015, she was Research Assistant in the interdisciplinary project “Testimony. A controversial concept”, funded by the German National Scientific Foundation. Her research focuses on testimony as an epistemic practice in various contexts, such as law, cultures of memory, politics and the arts, as well as on social epistemology and ethics. Selected Publications: *Episteme und Ethik der Zeugenschaft* (Konstanz University Press 2015); *Zeugen in der Kunst* (ed. with Sybille Krämer, Fink 2016); *Perpetrator Knowledge: What and how can we learn from perpetrator testimony?* in: *Journal for Perpetrator Research* (1/2017); *The philosophy of testimony: Between epistemology and ethics*, in: Sybille Krämer/Sigrid Weigel (ed.): *Testimony/ Bearing Witness. Current Controversies in Light of Historical*

Perspectives and Theoretical Debates (Rowman & Littlefield 2017).

DR. NUR YASEMIN URAL received her BA degree in Sociology from Bogaziçi University and her MA degree from the Ecole des Hautes Etudes en Sciences Sociales Paris. There, she obtained her PhD in 2016. Her main fields of research include sociology of religion, postcolonial theories, Islam in Europe, funerary practices, sociology of death and transnationalism. She presented her work in various international conferences, workshops and summer schools and taught seminars course on immigration in Europe and secularity. Currently, Dr. Ural works as Associate Researcher for the SFB Project *Affective Societies: Dynamiken des Zusammenlebens in bewegten Welten* at Freie Universität Berlin.

DINA WAHBA graduated from the faculty of Economics and Political Science, Cairo University. She is a Chevening scholar completed her Master's Degree (M.A.) in Gender Studies at the School of Oriental and African Studies (SOAS), University of London. Her recently published thesis topic is *Gendering the Egyptian Revolution*. Dina is currently pursuing her PhD in Free University, Berlin in "Politics, Emotion and Affect within the dynamics of

Tahrir square”. Dina worked with several local, regional and international organizations such as International Rescue Committee (IRC), UN Women, the League of Arab States and Women Living Under Muslim Laws (WLUML). She worked on a number of gender issues such as sexual and gender based violence, political participation and empowerment.

PHILIPP WÜSCHNER is a post-doctoral researcher for the Dahlem International Network at Freie Universität Berlin. He studied philosophy, catholic theology and musicology in Tübingen and Berlin. He obtained his PhD in 2014 from the excellence cluster “Languages of Emotion” (FU Berlin) with his dissertation *Eine aristotelische Theorie der Haltung* (Hamburg Meiner 2017). The same year Wüschner worked for Tino Sehgal in several productions for the Akademie der Künste Berlin, Martin Gropius Bau and the Rijksmuseum Amsterdam. In 2016/17 he was sent to *Université Paris Ouest Nanterre* to work on his research project about vitalistic habitus concepts and Félix Ravaisson. He published *Die Entdeckung der Langeweile. Über eine subversive Laune der Philosophie* (Turia&Kant 2011) and is, together with Frauke Kurbacher, the editor of “*Was ist Haltung?*” (Könighausen&Neumann, 2016).

IMAGE TESTIMONIES

Witnessing in Times of Social Media

PROGRAM

Thursday, July 13, 2017

17:00 – 17:30
Kerstin Schankweiler & Verena Straub (Berlin): Welcome and Introduction

17:30 – 18:15
Michal Givoni (Jaffa): Bearing Witness, Yet Again: Occupation Testimonies and Left-Wing Despair

18:15 – 20:00
Screening and Panel Discussion: *Citizen with a Movie Camera* (DOX BOX) and videos from Syria Mobile Film Festival.

Marianna Liosi (Berlin/Ferrara) in conversation with Guevara Namer (Berlin) and Amer Matar (Berlin)

Friday, July 14, 2017

9:30 – 10:00 Coffee und Warm-Up

WITNESSING DESTRUCTION
Moderation: Mikala Hyldig Dal (Berlin)

10:00 – 10:45
Verena Straub (Berlin): "Living Martyrs" – Testifying What is to Come

10:45 – 11:30

Tom Bioly (Jena) & Christoph Günther (Halle): The Islamic State's Iconoclasm and Iconography

11:30 – 12:00 Coffee Break

12:00 – 12:45
Tobias Wendl (Berlin): From Cape Town to Timbuktu: Iconoclastic Testimonies in the Age of Social Media

12:45 – 14:30 Lunch Break

AFFECTIVE WITNESSING

Moderation: Nur Yasemin Ural (Berlin)

14:30 – 15:15

Kerstin Schankweiler (Berlin): "Moroccan Lives Matter" – Practices and Politics of Affecting

15:15 – 16:00

Michael Richardson (Sydney): Drone's-Eye View: Affective Witnessing and Technicalities of Perception

16:00 – 16:45 Coffee Break

EPISTEMOLOGIES OF TESTIMONIES

Moderation: Dina Wahba (Berlin)

16:45 – 17:30

Sascha Simons (Bonn): A Witness for the Witness. On the Socio-Technical and Socioaesthetic Epistemology of Web Video Testimonies

17:30 – 18:15

Jonas Bens (Berlin): Affective Dimensions of Visual Testimony and Audio Evidence before the International Criminal Court

Break

19:00 – 20:30

Lecture Performance by Jasmina Metwaly (Berlin/Cairo)

Saturday, July 15, 2017

SOCIAL MEDIA PRACTICES

Moderation: Boaz Levin (Lüneburg/Berlin)

10:00 – 10:45

Simon Faulkner (Manchester): Palestinian Photojournalists, Facebook, and the Political Self as Witness

10:45 – 11:30

Penelope Papailias (Thessaly): Selfie Videos of Black Death: Live Mobile Witnessing and the Radical Gesture of Testimonial Self-Imaging

11:30 – 12:00 Coffee Break

12:00 – 12:45

Paul Frosh (Jerusalem): Screen Shot: Witnessing, Poetics and the Digital-Social Trace

12:45 – 13:15

Sibylle Schmidt (Berlin) & Philipp Wüschner (Berlin): Concluding Remarks