THIS ISSUE: PROTEST • Discontent in Algeria and Morocco • The role of art in protest • The Arab Israeli Book Review • Beyond Tahrir • Inspired by the Shahnameh • Britain in Palestine • PLUS Reviews and events in London
The London Middle East Institute (LMEI)

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The aim of the LMEI, through education and research, is to promote knowledge of all aspects of the Middle East including its complexities, problems, achievements and assets, both among the general public and with those who have a special interest in the region. In this task it builds on two essential assets. First, it is based in London, a city which has unrivalled contemporary and historical connections and communications with the Middle East including political, social, cultural, commercial and educational aspects. Secondly, the LMEI is at SOAS, the only tertiary educational institution in the world whose explicit purpose is to provide education and scholarship on the whole Middle East from prehistory until today.

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Dear Reader

**Ionis Thompson**, MEL Editorial Board

This issue looks back to last year’s Arab Spring and forward to its potential consequences, though it is, of course, far too early to take an objective view of what these might be. As a counterpoint to those articles which emphasise the current (and possible future) strife and disunity within our region, we have two inspiring pieces about projects which aim to unite and share the cultural values of people who live in the area.

George Joffe in his Insight piece describes how the apparent tranquillity of Algeria and Morocco during the uprisings which shook their neighbours might be deceptive: the surface calm may yet erupt into violence. Charles Tripp, in conversation with myself, talks about the power so-called ‘protest art’ had to change the course of events and public opinion not only in the countries of the Arab Spring, particularly Egypt, but worldwide as a result of the internet. Omar Hamilton, who was in Tahrir Square in Cairo during the protests of 2011, tells movingly of what it was like to be there but emphasises that Egypt is still a police state.

Against the background of a Middle East divided in so many ways, Ariel Kahn describes an Arab-Israeli Book club which showcases the creative literary output of both sides of the Arab–Israeli divide, and seeks to emphasise the commonality between communities rather than what divides them. Another piece to lift the spirits is Laudan Nooshin’s description of a project to bring Iranian music, culture and story-telling to schoolchildren in London.

This autumn sees two exhibitions for those interested in the Middle East: an exhibition of contemporary photographs from and about the Middle East at the Victoria and Albert Museum, and, in the Brunei Gallery at SOAS, an unusual exhibition, *Britain in Palestine*, which records the lives of the inhabitants under the British Mandate through a poignant collection of photographs, personal testimonies and belongings.
Discontent in Algeria and Morocco

During the tumultuous events of the last 18 months throughout the Arab world and beyond, two countries seem to have stood out as oases of tranquility: Algeria and Morocco. They both experienced mass demonstrations at the end of 2010 and the start of 2011, it is true, but since then they both appear to have been calm, with few incidents disturbing the peaceful evolution of political events or their placid social environments. Yet that apparent surface calm has, in fact, concealed a much more effervescent social scene and an economic context which has, if anything, worsened. The peaceful exterior carapace that surrounds them may, in short, be concealing a far more violent social explosion to come.

Morocco

A few recent incidents seem to encapsulate why the current calm might be so deceptive. In Morocco, the Western Sahara issue continues to fester, with Sahrawi detainees going on hunger strike in protest at both their detention and the failure of the Moroccan government to respond to the demands of their compatriots for a self-determination referendum. Despite the recent warming of diplomatic relations in the Maghrib, Algeria still uses the issue to isolate Morocco from regional affairs and the United Nations seems impotent to resolve the issue.

Domestically, the social consensus seems to be breaking down. In late August, for example, police in Rabat broke up a small demonstration of young people protesting against the traditional renewal of allegiance to the King, the bay'a ceremony. The ceremony is, as one minister remarked, ‘centuries old’ – albeit not in its modern form – and it symbolises the consensual unity of religion, monarchy and state upon which modern Morocco is predicated and in which the monarchy dominates the state.

Yet the protest highlighted the fact that the demonstrations in February a year ago demanded a change in that relationship to ensure true democratic governance in Morocco. They had been led by a loose coalition of social-media-aware but frustrated youth, the unemployed (often graduates), moderate Islamists and disgruntled trade unionists. The Royal Palace had, however, very cleverly finessed such demands in its constitutional reforms last year, which ensured that the monarchy should continue to stand outside the constitution and thus, in effect, enjoy absolute power. The government had buttressed this beforehand with new consumer subsidies which it knows cannot be permanently sustained but which placated anger amongst the ever-growing poor.

A trivial reform, you may think, but not in Morocco where, alongside traditional loyalty to the Palace, there is a growing sense of outrage at the patronage, corruption and privilege that increasing numbers believe to be the consequence and that they also believe would be cured by true democracy. When such sentiments are...
linked to the fact that economic conditions have worsened – unemployment officially rose to 10 per cent in the second quarter of this year, predicted GDP for 2012 growth fell to three per cent on the basis of a poor cereal harvest, 40 per cent down on last year – and world food and energy prices are high and will increase, civil unrest is bound to rise.

Nor does the fact that the elections last November brought an Islamist-dominated government to power help much for it will not be able to counter hard economic realities any better than its predecessor. It is discovering just how hampering the royal embrace can be in terms of the policies it would like to enact, quite apart from secularist fears about what its real agenda is. And it knows that the electorate will not forgive it if it fails to satisfy popular expectations the next time around!

Meanwhile, the daily life of the average family worsens as world food prices spike again – just as they did in late 2010; the event which kicked off the Arab Spring!

Algeria

One might be forgiven for thinking that, in Algeria, the situation would be far better, given the country’s foreign reserves of over $187 billion – it, at least, can afford the consumer subsidies it brought in in January 2010 to placate furious popular demonstrations over food and energy price rises. And the government, too, made cosmetic constitutional change as well; the long-hated state-of-emergency, brought in in 1993, was ended and the electoral law liberalised. That was enough to bring the riots to an end but not enough for the country’s fragmented and resentful political class.

They promised rolling demonstrations every Saturday in Algiers until the government brought in real reforms that have been long promised but never implemented and that would replace Algeria’s ‘façade democracy’ by real democratically-accountable government. However, the one thing that the Bouteflika government dislikes more than anything else is populist political pressure, especially when it is backed by mass-demonstration. As a result, it quickly ended the threat of rolling demonstrations, promoted by the country’s Berberist parties and civil rights organisations, by flooding the capital with police whenever they were called and physically preventing them from going ahead.

Since then, however, little has happened to address the country’s very real economic and social problems. Legislative elections were held in May in an atmosphere of general apathy and, to universal disbelief, the country’s veteran former single party, the FLN, won an overwhelming victory, whilst a new Islamist alliance was marginalised. Since then, virtually nothing has happened; there has been no long-expected government reshuffle, President Bouteflika still confidently seems to expect to run for re-election in 2014, although everybody else seems to think he is too old and ill to do so. The army command (which really makes such decisions) is believed to oppose it, and government inaction seems widespread.

As a result, the population, especially youth, is voting with its feet. The number of harragas – those who burn (their identity papers), illegal emigrants, in other words – increase and the country continues to be administered by riot – the only way in which administrative shortcomings seem to come to the attention of the authorities – continue (there were said to have been 9,700 riots in 2010 and up to 2,777 by the start of June 2011, all driven by unemployed youth) amid official indifference and stagnation.

In late July, the Gardes Communales, the backbone of rural security, organised mass demonstrations about pay and status – to no discernible effect. Low-level violence continues in Kabylia and now there is a new threat in the deep desert from al-Qa’ida in the Islamic Maghrib along the border with Mali, mixed in with drugs and people smuggling.

The outlook

It seems, in short, that the apparent success at weathering the Arab Spring in Morocco and Algeria is an illusion. The Moroccan makhzen’s subtlety at managing its democratic evolution and avoiding real concessions is an economic failure which arises from circumstances beyond its control, whilst Algeria’s political insouciance is buoyed by affluent oil-and-gas revenues and entrenched by the memory of the horrors of the civil war a decade or more ago. The problem is that these can only be short-term solutions in either case and the real crisis has only been postponed, not avoided. In short, neither country will eventually avoid the paradigm shift that has hit the Middle East and North Africa in the past two years, even if each will eventually find its own way to a viable solution. And food prices are on the rise again!

Dr George Joffé is a member of the MEL Editorial Board

Police hold back thousands of protestors in Algeria in 2011
Much has been written recently about the flowering of street art in the wake of the popular uprisings of 2011 in Cairo, Tunis and Tripoli. I wanted to know more about this form of art and what part it had played in the events of that momentous year and whether it still plays a part in the continuing protests in the Middle East. I went to an expert in the field, Charles Tripp, Professor of Politics of the Middle East at SOAS, and asked him what role he thought art had played in the recent uprisings.

He said one could look at the relevance of art to the protest movements in three ways: by considering its antecedents; by looking at the public assault on official art and by observing the different artistic forms the movements gave rise to.

Taking the first of these, art in Egypt, Libya and Tunisia before 2011 gave a strong sense of something being afoot, in terms particularly of a gradual loss of authority by the governments. Huge edifices represented the state’s authority, but these edifices were effectively hollow. Artists were sapping their power. When the protests began the only weapon governments had was force, their authority having already been undermined, and so they lost in Tunisia, Egypt and Libya. Art was the early warning system.

Official art, in particular statues and the pictures of dictators’ faces that used to glower over cities, had long been used to reinforce the power of the state. The uprisings reversed this by defacing or caricaturing these representations. This was a key part of the struggle for public space and although a symbolic act rather than a direct attack on authority, it had its effect in showing that the protestors could get away with it. The attack on the way power presents itself was humiliating to the authorities and had an important effect in rallying people. It showed art is of the people, and that recapturing public space is easily achieved.

The third way of looking at the relevance of art to the movements is to see how many different forms of art were able to flower after the uprisings, giving people the freedom to express their political aspirations, their solidarity with one another, their new respect for others and the commemoration of martyrs. I asked what sort of art he meant. Graffiti is an obvious one. Of course anyone can scribble on walls and only some of it can be classified as art, but it is difficult for governments to control this form of expression and it is ubiquitous.

Sometimes protest art has so displeased the authorities that they’ve removed it from the show. But this censorship is itself a tribute to the art, showing its power.
Some graffiti is done using stencils: artists design pictures on the stencils and others using spray cans transfer these designs onto walls, as Banksy famously did on the Separation Wall in Israel/Palestine. In Tahrir Square, people used anything to hand to carry their messages - plastic cups, old cardboard, their own bodies, their children, even their cats. This was a sort of performance art. Then there is also fine art: there has been a flowering of art galleries and exhibitions all over the Middle East recently, which has included some examples of protest art. Sometimes protest art has so displeased the authorities that they’ve removed it from the show: this happened in the Dubai Art Fair. But this censorship is itself a tribute to the art, showing its power.

In Egypt this street art was new – there was very little before - and it represented the multiple voices of Egyptians. There was suddenly so much street art that it became difficult to stop and the number of pictures appearing gave a sort of protection to the artists. In Cairo, street art continues and acts as a running commentary on the politics of the country: it attacks the military, Islamists, everything.

I wanted to know how Charles thought protest art had influenced events at the time of the uprisings and if he thought it continued to have an impact today. It definitely had an effect at the time of the uprisings, he said, by changing the nature of public space. Now it is common to see arguments taking place in public as graffiti and counter-graffiti express opposing views and arouse terrific passions. So, street art has moved from being directed against one power to being able to express different opinions. Now it offers a rallying space which reflects the plurality of the Arab Spring. Since 2011 there has been a big growth of international interest in art from the Arab world, particularly artists who have been censored or whose work is considered critical of ruling regimes, as these artworks depict the spirit and thought processes behind the politics. Art has a subliminal effect, a drip, drip effect.

I wondered about the power of humour to influence people. Charles said humour is a very powerful tool, always. Laughter deflates power. It gives the artist self-affirmation. And it’s infectious, it encourages solidarity with others. The Egyptians have always been known for their jokes, and these have been prominent in the uprisings. Famous cartoons have made their way round the world and led to the arrest of some artists – as you can see in the illustration shown above. Ali Ferzat, a well-known cartoonist in Syria captures what’s wrong in the state with this cartoon, juxtaposed with a photograph of himself in hospital after the Syrian authorities had broken both his hands for drawing a ‘subversive’ cartoon in which an executioner is seen weeping over a soap opera on television while his victim hangs from the wall, his feet having been cut off. Although crippled by the attack on his hands, Ali Ferzat was able to depict his defiance in this cartoon which went round the world.

The internet has been important in circulating protest art around the world. This is significant, Charles pointed out, as many artists are unable to work in their own countries: Syria is particularly cruel in its repressive measures and many Syrian artists have moved to Paris and elsewhere. Is it possible to see Middle Eastern protest art in London, I asked. He said that for several years the British Museum has been collecting the works of modern Middle Eastern artists, some of it the work of protest artists, those who can’t be shown in their own countries. There have been some exhibitions by protest artists in London: the new branch of ARTSPACE Dubai which opened in London this year featured the Egyptian artist Mohammed Abla. The cartoon by Abla on the front cover of the magazine, which he has called ‘Hand in Hand’ satirises the claim, made by the authorities, that ‘The Army and the People are One’. He says: ‘In London… several paintings communicate the pressing social and political issues. Moreover, some canvases – depicting Salafis, Muslim Brotherhood and the Egyptian army – might not be accepted in Egypt right now. In the London exhibition I manage to release this charge.’

Professor Charles Tripp’s new book The Power and the People: Paths of Resistance in the Middle East will be published by CUP in November 2012

Ionis Thompson is a member of the MEL Editorial Board
I set up the AIBR in 2009 with Samir El Youssef, a Palestinian novelist based in London. We felt that there was so much written about the Middle East that consisted of simplistic, unhelpful binaries. We decided to create a book club to share our own excitement about the diverse literature of the region. Unlike headlines, novels gestate slowly. They go deeper. They are creative responses that record, critique, resist – which allow us a glimpse inside a complex, nuanced world and sensibility. As the region is catapulted into the unknown, the patterns of thinking, feeling and experience that writers from the region have created provide a vital framework through which to understand the present.

We choose pairs of thematically linked books from across the Arab-Israeli divide, setting up a dialogue between texts that each engage with the cultural or political other. What I love about the book club is the creation of a shared space where people can feel comfortable sharing their struggles and engagement with literature. The juxtapositions we seek to create have led to surprising moments of recognition – shared moments of regret, loss and longing, but also of laughter and hope.

The impact of politics on the individual is a key recurrent theme in our debates, as is the confounding of expectations. So our first novel was Anton Shammas’s wonderful Arabesques, an Arab novel written in layered Hebrew, dancing between borders and boundaries, laughing at labels; we contrasted it with Israeli author Sami Michael’s A Trumpet in the Wadi, focused on the lives of Christian Arabs living in Haifa. Supported by the Jewish Community Centre, the book club has grown from a handful of regulars in a pub back room, to a diverse group of between 30 and 40 that has led us to relocate to the Free Word Centre in Farringdon. Since its initial inception in 2009, Iranian poet Michael Zand Ahanchian and novelist Selma Dabbagh have also brought their distinctive voices to the Review.

We invite comments from translators, and occasionally even have them at our events. In many ways, the role of the translator and the process of translation is a model for the way we try to overhear the multiple voices of the novels we read. These books often explore difficult truths. For me, this is a way into a deeper understanding and understanding of the other – cultural, political, and historical. We don’t simply focus on competing truth-claims, on who is right and what their rights are. We seek commonality, the sense of a shared history, and a more constructive shared future. I don’t believe that such sustained listening and engagement with literature can ‘make’ you anything. It depends how you use the experience, just as with any significant encounter. How open are you to change, to having your sensibilities sharpened? The act of empathy, in this case, is a risk but one worth taking.

As the Arab Spring has swept the region, we were inundated with requests to create a platform for writers who shared this vision. I’m very proud of the arabisraelibookreview.com, created and edited by enthusiastic participant and journalist Chris Cox, which showcases stories, poems and photography, and also brings the experience of the AIBR to a wider audience, with podcasts, interviews, and resources for the books we discuss.

For our next event, I will be in conversation with Shahidha Bari, one of ten BBC Radio 3 ‘New Generation Thinkers’ on October 23, 7.30pm, at the Free Word Centre, as part of the Inside Out Festival. Come and share in our discussion of two exciting books which explore the complex relationship between the Diaspora and the Middle East in both Jewish and Arab communities; Nathan Englander’s celebrated short story collection What We Talk About When We Talk About Anne Frank and Hanan Al Shaykh’s novel Only in London. See: http://www.insideoutfestival.org.uk.

Ariel Kahn is a Senior Lecturer in Creative Writing at Roehampton University and founder of The Arab-Israeli Book Review.
Muhammad Mahmoud Street is one of the ten roads that feed into Tahrir Square. It is home to the beautiful old campus of the American University in Cairo and, therefore, to the all the most expensive cafes in Downtown Cairo. It was also the theatre for the biggest street battle in Egypt since Mubarak’s fall. Over five freezing nights in November the police killed more than 70 people and Tahrir transformed itself into an enormous field hospital. Now, Egypt’s newly emerged graffiti artists have converged to make the long unbroken walls of the street sing with beautiful, heartbreaking, ever-changing murals. Pharaonic figures spelling out timeless lessons for good governance make way for a fallen sheikh’s guiding hands and Christian angel’s wings, while huge Islamic calligraphy curls up and around the faces of the overwhelmingly young, smiling martyrs and down again to angrily sprayed stencils calling for freedom for the imprisoned and justice for the dead.

This is where I come when I need reminding that our strength comes from the combination of countless small, individual contributions to the collective cause. Here is where I know that the revolution is more than street protests, more than battles with the police, more than the presidency, more than American foreign policy. Here I know that the revolution is, in the end, about the pent-up beauty that’s been released into this country.

It is both an obvious and a very difficult lesson to learn. But to be successful the revolution has to constantly remember that it has to be both mass street protests and smaller, personal acts of protest. The unionised nurse, the striking worker. The two nourish each other, push each other forward.

We forced the removal of Mubarak by taking and holding Tahrir for 18 days. But Tahrir then was a mortally contested space. The entire police force was defeated in the winning of it. Now it has become a space ‘allowed’ to the revolution. Much like a protest march in London has its route and territory marked out by the police, Tahrir has – to a lesser extent – become an accepted area for congregation. It is when venturing outside it that the inevitable confrontations with the police and the military flare up; it is outside that the boundaries that need testing now lie. The Ministry of the Interior, the State Radio and Television Building, the Ministry of Defence. These are the black sites of recent and, perhaps, future bloodshed. These are the houses of power, the new challenges that the young unarmed men and women of the revolution are drawn towards now.

Can you take the State TV building without a hundred thousand people pushing at the barbed wire that surrounds it? Will the machine-gunners on the first floor open fire on women and children chanting selmeyya (peaceful)? Maybe we won’t have to find out. Maybe, with our elected civilian president, words will no longer be met with bullets. We have entered the third stage of our Revolution. And it is true that we have won many victories. We still can’t believe this history that we’re living through, that we’re making. But we’re also still living in a police state whose land and major assets are controlled by the military and a neoliberal business elite who are subservient to American and Israeli interests. The police just shot and Paralysed a 17 year-old boy in a train station for singing an Ultras song. We have a long way to go. At times it feels impossible. And at those times I go down to Muhammad Mahmoud Street.

Omar Robert Hamilton on how there is still a long way to go in the Egyptian Revolution

We have entered the third stage of our Revolution. And it is true that we have won many victories. We still can’t believe this history that we’re living through, that we’re making
Between November 2011 and May 2012, a partnership between the Community and Education Department at the London Philharmonic Orchestra (LPO) and the Centre for Music Studies at City University London introduced Iranian music, culture and storytelling to key stage two school children in South London. Jointly funded by the LPO, City University London and the Higher Education Innovation Fund, the project brought together composer David Bruce, storyteller Sally Pomme Clayton, Iranian musicians Arash Moradi and Fariborz Kiani, members of City University’s Middle Eastern Music Ensemble and the Bridge Project music education programme.

The project was led by myself and Patrick Bailey, head of the Community and Education Department at the LPO.

The project centred around the Iranian epic *Shahnameh* – ‘Book of Kings’, written by Abolqasem Ferdowsi (940-1020 CE) – and specifically the story of Prince Zal; born albino and abandoned as a baby, Zal is found and raised by the magical and wise Simorgh bird; many years later he is reconciled with his family and returns triumphantly as the new king. With its many topical themes of tolerance and forgiveness, this story proved a wonderfully rich source for use with British school children. The project began in the autumn with workshops in two South London primary schools: Jessop and Ashmole schools. The children were introduced to the melodies and rhythms of Iranian music and to the story of Prince Zal and the Simorgh, as retold in English by storyteller Sally Pomme Clayton. Through the workshops, the children created musical ideas of their own to portray characters such as the Simorgh, or the magical mountain where she lives, ideas which were later used by composer David Bruce for his orchestral piece. Also involved in the workshop were music students from City University and violin teachers from the Bridge Project, an organisation which provides instrumental teaching in socio-economically

**Laudan Nooshin** on ‘Prince Zal and the Simorgh’ an Iranian Music Education Project with the London Philharmonic Orchestra

**Inspired by the Shahnameh**

![Prince Zal and the Simorgh workshop. Young violinists at Ashmole School, Lambeth, 2011](image)

*With its many topical themes of tolerance and forgiveness, the Shahnameh proved a wonderfully rich source for use with British school children*
disadvantaged areas of South London and aims to encourage the children, their families and their communities to develop a life-long appreciation for classical music. Following the Autumn workshops, David Bruce wrote the specially-commissioned piece 'Prince Zal and the Simorgh', which was premiered at the Royal Festival Hall on London's South Bank on May 23 as part of the LPO’s BrightSparks schools’ concerts series. Sally Pomme Clayton narrated the story, accompanied by the London Philharmonic Orchestra, conducted by David Angus, Arash Moradi on setār and Kurdish tanbur and Fariborz Kiani on percussion, members of the City University Middle Eastern Music Ensemble on daff frame drums and fifty key stage one violinists from Jessop and Ashmole Schools with their Bridge Project teachers. Each of the two concerts was attended by 2,500 key stage two children and their teachers. The central theme of the concert was telling stories through music, and as well as David Bruce’s piece the children were treated to extracts from Peter and the Wolf by Prokofiev, Swan Lake by Tchaikovsky and a very lively and enjoyable sing-along ‘I Wanna be Like You’ from The Jungle Book film, music by Richard and Robert Sherman. For many of the children this was their first experience of a live orchestral concert and there was an air of great excitement. Presenter Andrew Barclay did a wonderful job of introducing the music, including elements of audience participation between pieces.

In the lead up to the concerts in the spring, I wrote a teacher’s pack for use in the classroom introducing pupils to Iran - the country and its traditions of music, story telling, poetry and visual arts. The pack also included ideas and suggestions for practical classroom activities in preparation for the forthcoming concerts. Some of the teachers also participated in preparatory workshops run by the LPO Education and Community Department and led by myself and Patrick Bailey.

Several teachers gave very positive feedback on the concerts and other activities associated with the project. One of them explained, ‘In the week before the concert we used the story in our literacy lessons, describing the Simorgh, using drama and role play to investigate character and writing diary entries for Prince Zal from the different stages of the story. The children were really engaged with the story and with the drama and produced some really good writing. It exposed children to a new culture. Their listening skills were developed by using Prince Zal’s [musical] theme to understand how a character changes over the course of a story. And the concert also inspired the children in their own music-making. In another school, children painted their own pictures of the Simorgh, taking inspiration from the beautifully detailed miniature paintings of the Shahnameh stories found in old manuscripts, an example of which was included in the teacher’s pack. We also used the drumming rhythmic patterns (groups of two and three notes) from the resources pack in a mathematics lesson, working out which numbers could or could not be made by adding together groups of twos and threes. All in all, this was a very worthwhile and valuable project. In the current international climate, it’s hard to overstate the importance of projects like this which aim to promote greater cultural tolerance and understanding, and in particular a more positive image and understanding of Iran – its people, culture and history – than pupils might normally experience through the media and other kinds of representation. And what better way to do it than through music!

For further information on the project: http://www.lpo.org.uk/education/

Sally Pomme Clayton’s blog: http://sallypommeclayton.com/blog

David Bruce’s website: http://www.davidbruce.net/works/prince-zal-simorgh.asp

The Bridge Project http://www.londonmusicmasters.org/about/bridge-project/

Dr Laudan Nooshin is Senior Lecturer and Director of Music Research Degrees at the Centre for Music Studies, City University London
Contemporary Middle Eastern photography at the V&A

Rhiannon Edwards

Contemporary photography from the Middle East will be brought together in a new London-based major collection at the V&A this winter. The collection has been three years in the making. It is comprised of 80 photographs from the Middle East taken over the last 10 years. Most of the collection will be showcased in the exhibition, Light from the Middle East: New Photography at the V&A from November 13 2012 – April 7 2013. This will be the first significant UK museum exhibition of contemporary photography from and about the Middle East. The exhibition will include internationally established artists. Iranian-French photographer Abbas, Egyptian artist Youssef Nabil and Lebanese photographer Walid Raad all have work in the collection. More recent and lesser-known artists and work created during the Arab Spring is also included.

Twenty two artists living in the region or in the diaspora form the collection to date which has been jointly researched and collected by the V&A and the British Museum. The collection has been funded with £150,000 of support from the Art Fund.

The exhibition is the first of a string of shows at the V&A dedicated to the region. The museum is working with the Qatar Museums Authority on a revised version of the Pearls exhibition that appeared at the Museum of Islamic Art, Doha, in 2010 to be shown at the V&A in the autumn of 2013. An exhibition on contemporary design in the Arab world is also being developed for display in the Porter Gallery in 2015 and a major exhibition on the arts of Egypt and the Levant under the Mamluk sultans (1250-1517) is also being developed for future years after 2015.
This is an imaginative re-telling of what happened in Palestine and to its inhabitants under the British Mandate. It is the culmination of over four years of dedicated research by curator Anne Lineen; as well as searching through record offices and museums throughout the UK, she has also interviewed many of those with memories of Palestine under the Mandate.

Britain’s authority in Palestine derived from a League of Nations Mandate, itself derived from the controversial Balfour Declaration of 1917, proffering British support for a Jewish National Home in Palestine. The ambiguities and the contradictions contained within the Mandate, leading to full-blown conflict in 1948 and the catastrophe of Al-Naqba, are still with us today.

The exhibition features photographs, personal testimonies, original documents and poignant personal belongings. A Palestinian boy remembers his aunt wielding a jaw bone of an ox as the only defence she could grab when the soldiers arrived. Uri Avnery recalls arriving from Europe with his family without a single possession, ‘as poor as church mice, and having to work 12 hours a day knowing that we had ... escaped Hell.’ Or policeman Jack Bewsey on the 1936-39 Arab Uprising, describing a feast with a local Arab military leader: ‘if you’d been having his food you can’t arrest him ... but probably a week afterwards if you met him you would shoot him.’

She also explores the Mandate history of certain towns: Jaffa, Nablus, Jerusalem, Gaza are represented as real, lived-in places. In Nablus (‘as beautiful as Jerusalem,’ Anne comments) she met architect Naseer Arafat who showed her his family’s historic soap works, now fully restored but no longer making soap; he also told her how in the 1936-39 Uprising the family had wrapped a young rebel fighter in women’s clothes and put him in bed, telling the soldiers it was an old woman who was dying. But sadly his legs gave him away, the young man was dragged away and the house was then blown up. In Jaffa the Abu Lughod family had an iron foundry, vividly described by Lila Abu Lughod. In Safed the fortified police station, pockmarked with bullets in the 1948 war, still has its searchlight on the roof. In Arabeh she was shown the guest room built for a visit by the High Commissioner Sir Herbert Samuel (1920-25).

There are household objects collected from refugees in Lebanon – coffee pots, coins, cutlery etc – loaned by London’s Palestine Gallery. Hisham Khatib, a Palestinian engineer and now art collector domiciled in Amman, has lent his father’s Mandate ID card and papers relating to shares in the cigarette company of Karaman, Dick and Salti. A family from Haifa showed her their superb archive of photographs and documents, a result of their grandfather being a meticulous archive keeper who ran a general store in Haifa; he noted all the possessions they took with them when they had to leave the town in 1948.

Memorabilia of members of the Palestine Police are also an important part of the exhibition. A policeman offered the woollen jacket made by a Jewish tailor in Jerusalem. The family of another young police recruit, killed by the ‘barrel bomb’ Irgun attack on the Haifa police station in 1947, still has his neatly kept police notebooks.

Such memories and the memorabilia associated with them vividly portray the dilemmas confronted by people of all ages and races who lived through the period.


Sarah Searight is a member of the MEL Editorial Board.
This edited collection of 19 essays grew out of a conference held in April 2009 of scholars, intellectuals, and activists from across the Middle East and North Africa. The resulting book manuscript was submitted to the publisher in April 2011, just as the ‘startling manifestations of the new “Arab Spring” were unfolding’. Indeed, during the heady few weeks that followed the fall of Egyptian President Hosni Mubarak, when the popular uprising in Libya was gathering momentum and mass protests were leaving regimes in Bahrain and Yemen teetering on the brink, for a short while ‘the days of autocratic regimes seemed to be coming to an end’.

With the Arab Spring well into its second year, and the totemic issues of political freedom and economic redistribution, social justice, and demands for human rights and dignity still unresolved, Arab Youth provides an essential guide to the precursory role of youth in the lead-up to the transformative events of 2011. Its six sub-sections deconstruct the notion of youth as social category, analyse differing concepts of identity, representation, and self-perception, examine emerging trajectories of militancy and street violence, civil society and voluntarism, and explore the role of popular culture and music in creating new zones of expression and contestation.

In their Introduction, written shortly after the start of the uprisings in North Africa, the co-editors state that the young ‘are viewed as the hope of the future, yet stigmatized and feared as disruptive, parasitic forces.’ This observation cuts to the heart of the challenge that has confronted elderly authoritarian leaderships across the Arab world in recent years. Aging rulers and presidents have struggled to accommodate or even comprehend the demands and worldviews of a generation interconnected and wired together as never before. Their instinct to suppress, rather than engage, the younger generation has meant that otherwise-everyday activities become subversive and infused with private and public acts of defiance.

Several chapters draw out and expand upon this phenomenon. Pardis Mahdavi’s chapter on ‘The Politics of Fun in the Islamic Republic of Iran’ masterfully describes how ‘having fun’ is, for a new generation of young Iranians, ‘a direct challenge to the moral paradigm of the regime, and a way for young people to assert their agency in the face of a regime that has sought to restrict it’. Apparently mundane activities become small victories over the omnipresent morality police as Mahdavi details how cars have become ‘private bubbles moving in the public sphere’ and ‘a sacred space, perhaps one of the only spaces in which they feel that they have full autonomy’. Similarly, Asef Bayat’s contribution on ‘Reclaiming Youthfulness’ notes that expressions of ‘collective joy’, such as cheering and celebrating the Iranian soccer team’s success in qualifying for the 1998 World Cup, also became a medium of subversion, in addition to defying the clerics’ ‘puritan principles of grief and gloom.’

Other contributions document the changing nature of social and political organisation in ways that, read retrospectively, anticipate the Arab Spring. The three sections on militancy and street violence, voluntarism and civil society, and popular culture and music, offer prescient perspectives on the emerging ‘modes of resistance or adaptation’ as ‘traditional agencies of loyalty and solidarity’ are being undermined. Their dissection of various forms of social mobilisation, collective protest and creativity in the face of repressive counter-measures, add contextual and comparative value to the study of the Arab Spring uprisings. Meanwhile in the case of apparent counter-revolutionary success, Mai Yamani’s chapter on ‘Saudi Youth’ carries a salutary warning for a regime ‘stuck in time and unable to modify and innovate in response to the ever-changing present’.

Thus, the conceptual and practical challenges of meeting the expectations of a generation unafraid to rock the boat and not willing to respect or play by the old ‘rules of the game’ remain unmet, and Arab Youth will retain its relevance for years to come.

Dr Kristian Coates Ulrichsen is Co-Director, Kuwait Programme on Development, Governance and Globalisation in the Gulf States, LSE
REVIEWS: BOOKS IN BRIEF

The Muslim Brotherhood in Contemporary Egypt

Mariz Tadros

As the Muslim Brotherhood ascends to power in Egypt, it is poised to adopt a new system of governance and state–society relations, the effects of which are likely to extend well beyond Egypt's national borders. This book examines the Brotherhood’s visions and practices, from its inception in 1928, up to its response to the 2011 uprising, as it moves to redefine democracy along Islamic lines. Mariz Tadros is a Research Fellow at the Institute of Development Studies at the University of Sussex. She spent three years as an Assistant Professor at the American University of Cairo, has worked as a consultant for both local and international NGOs, and was a journalist for Al-Ahram Weekly newspaper for almost ten years, covering human rights, women’s rights, civil society organizations and activism.

May 2012, Routledge, £85

Empire and Education Under the Ottomans: Politics, Reform and Resistance from the Tanzimat to the Young Turks

Emine O. Evered

Once hailed as ‘the eternal state’, the Ottoman Empire was in decline by the end of the 19th century; finally collapsing under the pressures of the First World War. Yet its legacies are still apparent, and few have had more impact than those of its schools and educational policies. The book includes analysis of the Empire’s educational politics from the mid-19th century, amid the Tanzimat reform period, until the Young Turk Revolution in 1908. This book is the first history of education in the Ottoman Middle East to evaluate policies in the context of local responses and resistance, and includes the first published English translation of the watershed 1869 Ottoman Education Law.

May 2012, IB Tauris, £56.50

Modern Afghanistan: A History of Struggle and Survival (Revised Edition)

Amin Saikal

Afghanistan’s recent history is a sad one: Soviet invasion in 1979; Pakistan-backed internal conflict in the 1980s; the Taliban regime and then the US invasion and the multi-national occupation after the events of September 11 2001. Amin Saikal, Director of the Centre for Arab and Islamic Studies and Professor of Political Science at the Australian National University, provides us with an understanding of this troubled country that situates Afghanistan’s problems in the context of dynastic rivalries within the successive royal families from the end of the 18th century, and the pro-Communist coup of 1978 and events thereafter up to the present day.

July 2012, IB Tauris, £14.99
In the Middle East, and in Egypt in particular, there has always been a tendency to accord complete supremacy to the authority and might of the state, and to see “society” as a separate, powerless entity. After the uprising of 2011, this assumption was turned on its head. Working from this, Wanda Krause looks in particular at the influential role of women’s private voluntary organizations in Egypt in shaping concepts of civil society and democracy. Exploring both secular and ‘Islamist’ organisations, she offers a critique of the view that Islamic women activists are ‘insignificant’, ‘backward’, or ‘uncivil’ as some have labelled them.

May 2012, IB Tauris, £56.50

In the Middle East, and in Egypt in particular, there has always been a tendency to accord complete supremacy to the authority and might of the state, and to see “society” as a separate, powerless entity. After the uprising of 2011, this assumption was turned on its head. Working from this, Wanda Krause looks in particular at the influential role of women’s private voluntary organizations in Egypt in shaping concepts of civil society and democracy. Exploring both secular and ‘Islamist’ organisations, she offers a critique of the view that Islamic women activists are ‘insignificant’, ‘backward’, or ‘uncivil’ as some have labelled them.

May 2012, IB Tauris, £56.50

Some of the world’s leading thinkers on the century-long conflict between Zionism and the Palestinians explore possible forms of a one-state solution. Although deep mistrust exists on both sides of the conflict, growing numbers of Palestinians and Israelis, Jews and Arabs are working together to forge a different, unified future. Progressive and realist ideas are at last gaining a foothold in the discourse, while those influenced by the colonial era are being discredited or abandoned. This collection includes essays by Omar Barghouti, Diana Buttu, Jonathan Cook, Joseph Dana, Jeremiah Haber, Jeff Halper, Ghada Karmi, Antony Loewenstein, Saree Makdisi, John Mearsheimer, Ahmed Moor, Ilan Pappe, Sara Roy and Phil Weiss.

July 2012, Saqi Books, £10.99

This story covers the recent history of Abu Dhabi and the UAE, including the arrival of the first oil men in the 1930s, the discovery of oil in 1960 and the establishment of the Abu Dhabi Company for Onshore Oil Operations (ADCO). It is also the story of the rulers, the shaikhs and their people, and of their reactions to this foreign intrusion; they were aware of the riches that oil might bring, but also wary of the problems their society would have to face.

June 2012, Motivate Publishing, US$65
I became a Middle East specialist by chance. When I joined the Ethnography Department of the British Museum as a recent anthropology graduate, I was made curator for the Asian and European collections. Soon afterwards we acquired hundreds of Palestinian village garments dating back to the nineteenth century. I was struck by their beauty and variety and wanted to know more. There was little published information so I resolved to do field research. This was a novel concept at the Museum and I struggled then (and later) for leave and funds.

In 1967 and 1968 I did several months’ fieldwork and collecting in Palestine, and over the following years extended my researches to Jordan and Syria. At first I concentrated on learning the names and origins of garments, fabrics and embroidery patterns. Eventually I realised that Palestinian dress constituted a complex language about social identity, and that its symbolic meanings were best understood in the context of marriage rituals. It was a joy to interview the feisty, voluble old women who vividly remembered their weddings many decades before, but heart-rending to hear their tragic stories of flight and loss. This research was the basis for books on Palestinian costumes, textiles and embroidery, and exhibitions at the Museum of Mankind (our premises from 1970) in 1970-72 and 1989-91. The latter included a popular two-year education programme for schools and adult groups. A successful earlier project for children on The Arab World had already revealed the public’s thirst for knowledge about the Middle East which museums can make accessible.

In 1976 I curated the Nomad and City exhibition as part of the World of Islam Festival. I made several trips to Jordan to collect a bedouin tent and other artefacts for the nomad part, and information for an accompanying book. The research and collecting for the city part, on San’a, was directed by R.B. Serjeant at Cambridge. People still recall our reconstructions of the stunning San’aani architecture and the evocative spicy smells of our suq.

After my peripatetic research in Palestine, I yearned to do participant-observation fieldwork in one small community - but where? I saw pictures of Yemen and that was it. After a six-week reconnaissance trip in 1973-4 I decided to work on Jabal Razih, a remote mountain in the northern highlands, and spent seventeen months there between 1977 and 1993 – a period of extraordinary change. Most Razihis had never seen a European, but they accepted my strange presence with great kindness. Initially I focussed mainly on the local economy including the production and consumption of their main cash crop qat (on which I later published). Then an inter-tribal dispute erupted and I was irresistibly drawn into studying tribal governance. Contrary to the anarchic stereotypes of tribes, those of Razih have an elaborate system of rules and procedures for maintaining order and resolving conflicts.

I was excited to discover that these were recorded in handwritten agreements stored in people’s homes - a treasure trove of information going back centuries. I photocopied hundreds of these documents on rickety local machines, and spent much of my time in the field and thereafter striving to understand them with the generous help of Razih friends. This work delayed but also enriched my eventual PhD thesis and monograph.

In 1998 I left the BM after more than thirty years to concentrate on writing. I feel fortunate to have done my research in Palestine and Yemen when I did – with all the destruction and violence which has taken place since, it would be difficult now.

Dr Shelagh Weir is a member of the MEL editorial board. Her books include The Bedouin of Jordan (1976), Qat in Yemen: Consumption and Social Change (1985), Palestinian Costume (1989) and A Tribal Order: Law and Politics in the Mountains of Yemen (2007)
Events in London

The EVENTS and organisations listed below are not necessarily endorsed or supported by The Middle East in London. The accompanying texts and images are based primarily on information provided by the organisers and do not necessarily reflect the views of the compilers or publishers. While every possible effort is made to ascertain the accuracy of these listings, readers are advised to seek confirmation of all events using the contact details provided for each event.

Submitting entries and updates: please send all updates and submissions for events related to future events via e-mail to mepub@soas.ac.uk or by fax to 020 7898 4329.

BM – British Museum, Great Russell Street, London WC1B 3DG

SOAS – School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG

LSE – London School of Economics and Political Science, Houghton Street, London WC2 2AE

OCTOBER EVENTS

Monday 1 October

Until November | The Nour Festival of Arts Organised by: Royal Borough of Kensington and Chelsea. Contemporary art, design, film, music and literature from the Middle East and North Africa in venues across London. See contact details below for the full programme of events. T 020 7361 3619 E arts@rbkc.gov.uk W www.nourfestival.co.uk

BM – British Museum, Great Russell Street, London WC1B 3DG

SOAS – School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG

LSE – London School of Economics and Political Science, Houghton Street, London WC2 2AE

Tuesday 2 October

Islamic Glass (Gallery Talk) With Carolyn Perry. Admission free. Room 34, BM. T 020 7323 8299 W www.britishmuseum.org

How Fish Swam Across the Sahara and the Implications for the Peopling of Libya and its Biodiversity (Lecture) Organised by: The Society for Libyan Studies. Nicholas Drake, King’s College London. Admission free. Lecture Theatre, British Academy, 10 Carlton House Terrace, London SW1Y 5AH. E shirleystrong@btconnect.com W www.societyforlibyanstudies.org

South Sudan - the path back from war (Lecture) Aggrey Tisa Sabuni, Economic Advisor to the President. Africa Talks public lecture. The successes and challenges of building core Government institutions in South Sudan. Admission free. New Theatre, East Building, LSE. T 020 7955 6043 E events@lse.ac.uk W www2.lse.ac.uk

Wednesday 3 October

The Pharaoh: life at court and on campaign (Book Launch) Organised by: The Egypt Exploration Society (EES). Lecture and book signing followed by a wine reception. Admission free - Pre-registration required. The Egypt Exploration Society, 3-4 Doughty Mews, London WC1N 2PG. T 020 7242 2266 W www.ees.ac.uk
**Short Films from Kuwait (Film)**
Organised by: The Mosaic Rooms.
The Mosaic Rooms launches its new film programme, with screenings held on the first Wednesday of each month celebrating films from the Middle East and North Africa region. Tickets: £5. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

**Thursday 4 October**

11:00 am | **A Private Collection Donated to Benefit The University of Oxford, Part II (Sale)** Admission Free. Christie’s Saleroom, 8 King Street, St James’s, London SW1Y 6QT. T 020 7839 9060 W www.christies.com

11:30 am | **Art of the Islamic and Indian World** (Sale) Also at 2:30pm. Admission free. Christie’s Saleroom, 8 King Street, St James’s, London SW1Y 6QT. T 020 7839 9060 W www.christies.com

4:00 pm | **Set In Stone: interpreting funerary sculpture at Petra** (Lecture) Lucy Wadeson, Oriental Institute, University of Oxford. Organised by: Palestine Exploration Fund. Iain Browning Lecture. A look at how funerary portraiture can inform us about the chronology of the Nabatean tombs at Petra and the identity of those who owned them. Admission free. Stevenson Lecture Theatre, Clore Education Centre, BM. T 020 7935 5379 E ExecSec@pef.org.uk W www.pef.org.uk / www.britishmuseum.org

**Saturday 6 October**

TBC | **Dolatabadi’s Special Night** Organised by: Forum Iran in association with the London Middle East Institute, SOAS (LMEI). Tickets: TBC. Brunei Gallery Lecture Theatre, SOAS. E farrokh1946@gmail.com W www.soas.ac.uk/lmei/events/

**Monday 8 October**

5:15 pm | **Earnest money** and the question of the sources of Islamic law (Seminar) Gerald Hawting, SOAS. Organised by: Department of History, SOAS. Seminar on the History of the Near and Middle East. Admission free. Room G3, SOAS. E tb31@soas.ac.uk W www.soas.ac.uk/about/events/

6:30 pm | **Football, Music and Bandits of Honour: a history of Algeria in six objects** (Lecture) Martin Evans, University of Portsmouth and author of ‘Algeria: France’s undeclared war’. Organised by: Society for Algerian Studies and the Middle East East Centre, LSE. One of the world’s leading experts on Algeria explores the history of one of the least-understood North African countries through the story of six objects. Admission free. Wolfson Theatre, New Academic Building, LSE. T 020 7955 6198 E d.c.akkad@lse.ac.uk W www2.lse.ac.uk

6:30 pm | **The Mosaic Rooms Supper Club: Sarah Al-Hamad** Organised by: The Mosaic Rooms. Guests will have the opportunity to help prepare recipes learn about the ingredients typically used in Kuwaiti and Syrian cuisine. Tickets: £40 (3 course meal with wine). The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

**Tuesday 9 October**

5:30 pm | **Palestine Now: Writers Respond** (Panel Discussion) Organised by: London Middle East Institute, SOAS (LMEI). Part of the LMEI’s Tuesday Evening Lecture Programme on the Contemporary Middle East, *The Middle East - Changing Economic and Political Landscapes*. Tea and biscuits available from 5:15 pm. Panel discussion with Bidisha, journalist for the Guardian, the Observer, the FT and the New Statesman, the authors Rachel Shabi and Selma Dabbagh, and the activist and film-maker Miranda Pennell, to coincide with the publication of Bidisha’s fourth book, ‘Beyond the Wall: Writing A Path Through Palestine’ (Seagull/Chicago University Press). Admission free. Khalili Lecture Theatre, SOAS. T 020 7898 4490 E vp6@soas.ac.uk W www.soas.ac.uk/lmei/events/

6:30 pm | **The Enigma of Ibrahim Pasha’s Palace** (Lecture) Nurhan Atasoy, Turkish Cultural Foundation (TCF), Istanbul. Organised by: Islamic Art Circle at SOAS. Chaired by Doris Behrens-Abouseif, SOAS. Admission free. Khalili Lecture Theatre, SOAS. T 0771 408 7480 E rosalindhaddon@gmail.com W www.soas.ac.uk/art/islac/

**Wednesday 10 October**

7:00 pm | **Communicating about Syria, a humanitarian perspective** (Panel Discussion) Discussion on the humanitarian efforts being made in Syria and the many challenges that are faced. How do journalists and humanitarian agencies share information in such a complex conflict situation? Tickets: £12.50/£10 conc. The Frontline Club, 13 Norfolk Place, London W2 1QJ. T 020 7479 8950 E events@frontlineclub.com W www.frontlineclub.com/events/2012/10/

7:00 pm | **Respond**

6:30 pm | **Explorations of an Ottoman Traveller**

6:30 pm | **Le Repenti (The Repentant)** (Film) Part of the Part of the 56th BFI London Film Festival. Dir Merzak Allouache (2012), Algeria-France, 87 min. Tale of a reformed Algerian fundamentalist attempting to reintegrate into society only to find some secrets.

6:30 pm | **Football, Music and Bandits of Honour: a history of Algeria in six objects** (Lecture) Martin Evans, University of Portsmouth and author of ‘Algeria: France’s undeclared war’. Organised by: Society for Algerian Studies and the Middle East East Centre, LSE. One of the world’s leading experts on Algeria explores the history of one of the least-understood North African countries through the story of six objects. Admission free. Wolfson Theatre, New Academic Building, LSE. T 020 7955 6198 E d.c.akkad@lse.ac.uk W www2.lse.ac.uk

Friday 12 October

12:00 pm | Arabesk Revisited: Music and Cultural Politics in 21st-Century Turkey (Seminar) Martin Stokes, King’s College London. Organised by: SOAS Modern Turkish Studies Programme (London Middle East Institute, SOAS) and sponsored by Nurol Bank. Seminars on Turkey series. Convened by Benjamin Fortna, SOAS. Admission free. Room 116, SOAS. T 020 7898 4431 E bp@soas.ac.uk W www.soas.ac.uk/lmei/events/

Saturday 13 October

8:45 pm | Le Repenti (The Repentant) (Film) See listing for Thursday 11 October. Curzon Mayfair, 38 Curzon Street, London W1J 7TY

Sunday 14 October

9:00 pm | Wadjda (Film) See listing for Thursday 11 October.

4:00 pm | Hayuta Ve berl (Epilogue) (Film) Part of the Part of the 56th BFI London Film Festival. Dir Amir Manor Israel (2012), 96 min. A tale of an elderly Israeli couple who look out their window and no longer recognise the country or its people around them. Tickets: Various. Screen on the Green, 83 Upper Street, Islington, London N1 0NP. T 0871 906 9060 W www.bfi.org.uk/lff

Monday 15 October


3:15 pm | Yek Khanévadéh-e Mohtaram (A Respectable Family) (Film) Part of the Part of the 56th BFI London Film Festival. Dir Massoud Bakhshi (2012), Iran-France, 90 min. The films follows Arash, a college professor returning to Iran after 22 years abroad who soon becomes mired in the country’s seemingly interminable bureaucracy. Tickets: Various. Odeon West End, 24-26 Leicester Square, London WC2H 7JY. T 020 7928 3232 W www.bfi.org.uk/lff

5:15 pm | Beyond Egypt’s borders: the transnational impact of reforms in Islamic education, 1870-1952 (Seminar) Hilary Kalmbach, Oxford. Organised by: Department of History, SOAS. Seminar on the History of the Near and Middle East. Admission free. Room G3, SOAS. E tb31@soas.ac.uk W www.soas.ac.uk/about/events/

6:30 pm | Freethinking, Secularism and the Arab Spring (Lecture) Aziz Al-Azmeh, Central European University and author of ‘Islams and Modernities’. Organised by: Middle East Centre, LSE. What is the condition of the relationship between religion and polity in the Arab World following the upheaval of the past two years? Admission

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6:00 pm | Lemale et ha'chhalal (Fill the Void) (Film) Part of the Part of the 56th BFI London Film Festival. Dir Rama Burshtein (2012), Israel, 90 min. A story of forbidden love set in the unlikeliest of surroundings in an Orthodox Hassidic community in Tel Aviv. Tickets: Various. Odeon West End, 24-26 Leicester Square, London WC2H 7JY. T 0871 22 44 007 W www.bfi.org.uk/lff

9:00 pm | Hayuta Ve Berl (Epilogue) (Film) See listing for

Sunday 14 October. Curzon Mayfair, 38 Curzon Street, London W1J 7TY. T 0330 500 1331

Wednesday 17 October

6:30 pm | Voices from Syria’s Opposition (Panel Discussion) Bassma Kodmani, Syrian National Council’s Executive Bureau; Nicholas Noe, leading expert on Lebanon; Yara Naeir, Syrian civil society activist. Civil Society and Human Security Research Unit public discussion. A discussion on the evolution of the Syrian opposition and the impact of developments in Syria upon the wider region. Admission free. New Theatre, East Building, LSE. T 020 7955 6043 E events@lse.ac.uk W www2.lse.ac.uk

7:00 pm | Argo (Film) Part of the 56th BFI London Film Festival. Dir Ben Affleck (2012), USA-Turkey, 121 min. The true story of CIA agent Tony Mendez and his risky plan to free six Americans trapped after their embassy is seized by revolutionaries. Tickets: Various. Odeon Leicester Square, 24-26 Leicester Square, London WC2H 7JY. T 0871 22 44 007 W www.bfi.org.uk/lff

12:30 pm | Zaytoun (Film) See listing for Sunday 14 October. Odeon West End, 24-26 Leicester Square, London WC2H 7JY. T 0871 22 44 007

3:00 pm | Lemale et ha’chhalal (Fill the Void) (Film) See listing for Tuesday 16 October. Odeon West End, 24-26 Leicester Square, London WC2H 7JY. T 0871 22 44 007

Thursday 18 October

12:15 pm | Argo (Film) See listing for Wednesday 17 October. Odeon West End, 24-26 Leicester Square, London WC2H 7JY. T 0871 22 44 007

12:30 pm | Hayuta Ve Berl (Epilogue) (Film) See listing for Sunday 14 October. Vue West End, 3 Cranbourn Street, Leicester Square, London WC2H 7AL. T 0871 224 0240

6:00 pm | The first Egyptologist: a prince from ancient Egypt (Lecture) John Ray, University of Cambridge. Organised by: BM. Annual Governor James Albert Noe and Mrs Anna Gray Noe memorial lecture in the religious traditions of the Middle East. Lecture illustrating how Prince Khaemwise, a son of Ramesses II, was passionate about the history of his own country, even mounting excavations. Admission free. BP Lecture Theatre, BM. T 020 7323 8595 W www.britishmuseum.org

7:00 pm | Sudanese Poetry Evening: Al-Saddiq Al-Raddi Organised by: The Mosaic Rooms. An evening with the Sudanese poet Al-Saddiq Al-Raddi, whose work reflects his heritage as an African poet writing in Arabic. Admission Free. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

Friday 19 October

6.30 pm | Turkey’s Evolving Regional Partnership with the Kurdish Regional Government of Northern Iraq (Lecture) Bill Park, BIAA Council Member and King’s College London. Organised by: British Institute at Ankara (BIAA). Admission free. Wolfson Auditorium, British Academy, 10 Carlton House Terrace, London SW1Y 5AH. T 020 7969 5204 E biaa@britac.ac.uk W www.biaa.ac.uk

Saturday 20 October

12.00 pm | Art & Botany: Abderrahim Yamou in conversation with Dr Wolfgang Stuppy (Talk) Organised by: The Mosaic Rooms. Abderrahim Yamou, whose work is inspired by

Shadi Ghadirian, from the series Qajar, 1998. Light from the Middle East: New Photography (See Exhibitions, page 30)
Tuesday Lecture Programme on the Contemporary Middle East Autumn 2012

The Middle East - Changing Economic and Political Landscapes

9 October

Palestine Now: Writers Respond
Panel discussion with the journalist Bidisha, the authors Rachel Shabi and Selma Dabbagh, and the activist and film-maker Miranda Pennell *5:30pm

23 October

Visualising Palestine - selecting images to represent Palestine for an exhibition on British rule, 1917-1948
Anne Lineen, freelance curator
Lecture organised jointly with the Centre for Palestine Studies, SOAS

30 October

Islam, Gender and reform in Oman
Khalid Al-Azri, Oxford University

6 November

Reading Week

13 November

Women and the Arab Spring: feminine voices in a time of transition
Nimah Nawab, author, poet and activist

20 November

The Muslim Brotherhood’s civil state with an Islamic reference: Democracy redefined or confined?
Mariz Tadros, Institute of Development Studies

27 November

CBRL-LMEI Lecture

Rags, Tommy-Guns, and the King: Palestinians and the Pedagogical Regime, c. 1956.
Mezna Qato, St Antony's College, Oxford

4 December

The Sudanese breadbasket: land and water grabs by Middle Eastern economies
Tony Allan, KCL and SOAS; Eckart Woertz, Princeton and Barcelona Centre for International Affairs; Harry Verhoeven, Oxford University; Martin Keulertz, KCL *5:30pm

TUESDAY 5:45 PM (unless otherwise stated)
KHALILI LECTURE THEATRE, MAIN BUILDING, SOAS

The Lectures are free and open to all. Tea and biscuits are available from 5:15 pm

For further information contact:
The London Middle East Institute at SOAS, University of London, Thornhaugh Street, Russell Square, London, WC1H OXG
T: 020 7898 4330 F: 020 7898 4329 E: lmei@soas.ac.uk W: www.soas.ac.uk/lmei/
the natural world, will discuss his paintings with Wolfgang Stuppy from the Royal Botanic Gardens, Kew. Admission Free. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

2:00 pm | Epic of Gilgamesh, Mask-Making and Performance
Organised by: The British Institute for the Study of Iraq (Gertrude Bell Memorial) and The Iraqi Cultural Centre. With Rana Ibrahim, Ashmolean Museum, Oxford. First half of the session for 5-11 year olds will involve creating masks of the characters from Gilgamesh. Then those who want to can play their chosen characters in a short performance of the Epic. Admission Free. The Iraqi Cultural Centre, Threshold and Union House, 65-69 Shepherds Bush Green, London W12 8TX. T 020 7969 5274 E info@iraqiculturalcentre.co.uk / bisi@britac.ac.uk W www.bisi.ac.uk

6:30 pm | Secularism, Human Rights and the Middle East: challenges and reflections. (Lecture) Gilbert Achcar, SOAS. Centre for the Study of Human Rights public lecture. A critical reflection on the politics of secularism and human rights following the so-called ‘Arab Spring’. Admission free. Hong Kong Theatre, Clement House, LSE. T 020 7955 6043 E events@lse.ac.uk W www2.lse.ac.uk


2:00 pm | Zaytoun (Film) See listing for Sunday 14 October. Renoir Cinema, The Brunswick, London WC1N 1AW. T 0330 500 1331

8:30 pm | Les chevaux de Dieu (Horses of God) (Film) Part of the 56th BFI London Film Festival. Dir Nabil Ayouch (2012), Morocco-France-Belgium, 115 min. What could compel two ordinary, football-loving brothers to become part of a cell of suicide bombers? Tickets: Various. Vue West End, 3 Cranbourn Street, Leicester Square, London WC2H 7AL. T 0871 224 0240 W www.bfi.org.uk/lff

Saturday 21 October

9:00 pm | Les chevaux de Dieu (Horses of God) (Film) See listing for Saturday 20 October. Ciné Lumière, 17 Queensberry Place, London SW7 2DT. T 020 7871 3515 W www.bfi.org.uk/lff

Sunday 21 October

9:00 pm | Lemale et ha’chalal (Fill the Void) (Film) See listing for Tuesday 23 October. Curzon Mayfair, 38 Curzon Street, London W1J 7TY. T 0330 500 1331

Monday 22 October

5:15 pm | Uses of historical akhbār in some eleventh-century Arabic and Persian mirrors for princes (Seminar) Louise Marlow, Wellesley College. Organised by: Department of History, SOAS. Seminar on the History of the Near and Middle East. Admission free. Room G3, SOAS. E tb31@soas.ac.uk W www.soas.ac.uk/about/events/

Tuesday 23 October

5:45 pm | Visualising Palestine - selecting images to represent Palestine for an exhibition on British rule, 1917-1948 (Lecture) Anne Lineen, freelance curator. Organised by: London Middle East Institute, SOAS (LMEI) and the Centre for Palestine Studies, SOAS. Part of the LMEI’s Tuesday Evening Lecture Programme on the Contemporary Middle East, The Middle East - Changing Economic and Political Landscapes. Tea and biscuits available from 5:30pm. Talk around the Brunei Gallery exhibition on Britain in Palestine (see Exhibitions and article on page 14). Admission free. Khalili Lecture Theatre, SOAS. T 020 7898 4490 W vp6@soas.ac.uk W www.soas.ac.uk/ lmei/events/

Wednesday 24 October

1:15 pm | The Earliest Origins of Cities in the Middle East (Gallery Talk) Organised by: BM. With Alexandra Fletcher. Admission free. Room 59, BM. T 020 7323 8299 W www.britishmuseum.org

6:30 pm | After the Arab Spring: the Gulf monarchies in an age of uncertainty (Lecture) Christopher Davidson, Durham University. Kuwait Programme on Development, Governance and Globalisation in the Gulf States public lecture on the political and economic pressures building in the Gulf monarchies and the likelihood of their survival or collapse over the next five years. Admission free. Hong Kong Theatre, Clement House, LSE. T 020 7955 6043 E events@lse.ac.uk W www2.lse.ac.uk

Thursday 25 October

1:00 pm | A History of Fatimid Military Architecture: Irriqiya, Mir and Bilad al-Sham (Lecture) Stéphane Pradines, AKU-ISMC. Pradines will show how the
Fatimids and the Seljuks shared the same architectural traditions which will allow scholars to define a Fatimid military architecture which has too long been forgotten or confined simply to the gates of Cairo. Admission free. Room 2.3, AKU-ISMC, 210 Euston Road, London NW1 2DA. T 020 7380 3800 E ismc.shortcourses@aku.edu W www.aku.edu/ismc

6:00 pm | Erbil Citadel: Research, interpretation and conservation of the World’s oldest city (Exhibition and Lecture) David Michelmore, specialist in the management and conservation of heritage sites; John MacGinnis, specialist in the archaeology and epigraphy of ancient Mesopotamia. Organised by: The British Institute for the Study of Iraq (BISI) and Gulan. Exhibition of Anthony Kersting’s photography depicting Erbil in the 1940s opens at 6:00pm. Lecture at 6:30pm. Tickets: £10/BISI members £7.50/Students £5. British Academy,

10 Carlton House Terrace, London SW1Y 5AH. E info@bisi.ac.uk W www.bisi.ac.uk

6:30 | South Sudan’s Emerging Foreign Policy (Panel Discussion) Sabit Alley, ambassador to the UK for the government of the Republic of South Sudan; James Copnall, BBC correspondent for Sudan and South Sudan. LSE IDEAS public discussion. A discussion of the emerging foreign policy of the world’s newest country. Admission free. Wolfson Theatre, New Academic Building, LSE. T 020 7849 4612 E events@lse.ac.uk W www2.lse.ac.uk

7:00 pm | In Ramallah, Running (Discussion) Organised by: The Mosaic Rooms. A discussion with the author Guy Mannes-Abbott to celebrate the launch of his book ‘In Ramallah, Running’. Admission Free. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

7:00 pm | KICK IN IRAN (Film) Organised by: Centre for Iranian Studies, SOAS. Part of the Centre’s monthly film screenings. Dir Fatima Abdollahyan (2010), 82 mins. She is the first Iranian woman to ever qualify for the Olympic Games. The qualification is not only a big success for the young Taekwondo fighter Sara Khoshjamal-Fekri and her coach Maryam Azarmehr. It represents a big step for all women in the Islamic Republic of Iran who want equal rights and more freedom in their country. Followed by Q&A with the director, Fatima Abdollahyan. Chaired by Saeed Zeydabadi-Nejad, SOAS. Tickets: £5/E3 students. Khalili Lecture Theatre, SOAS. T 020 7898 4490 E vp6@soas.ac.uk W www.soas.ac.uk/lmei-cis/events/

Friday 26 October

1:15 pm | Fair play: heroes, athletes and princes in Islamic art (Gallery Talk) Organised by: BM. With Ladan Akbarnia. Admission free. Room 34, BM. T 020 7323 8299 W www.britishmuseum.org

8:30 pm | LMFF Opening Night: Feature Film & Shorts (Film) Part of The London MENA (Middle East & North Africa) Film Festival

Wadjda (See October Events, page 20)
El Sheita Elli Fat (Winter of Discontent) (See October Events, page 24)
October-November 2012 The Middle East in London 27

Tuesday 30 October

5:45 pm   Islam, Gender and reform in Oman (Lecture) Khalid Al-Azri, Oxford University. Organised by: London Middle East Institute, SOAS (LMEI). Part of the LMEI's Tuesday Evening Lecture Programme on the Contemporary Middle East, The Middle East - Changing Economic and Political Landscapes. Tea and biscuits available from 5:30pm. Admission free. Khalili Lecture Theatre, SOAS. T 020 7898 4490 W www.soas.ac.uk/lmei/events/

7:00 pm   | LMFF Documentary & Short Night (Film) Organised in association with the London Middle East Institute, SOAS (LMEI). Part of The London MENA (Middle East & North Africa) Film Festival (LMFF): Friday 26 October - Friday 2 November 2012. Doors open 6:45pm. A Life on Hold, Dir Nick Francis & Marc Silver (2012), UK, 7 min. A Somali refugee talks about his life in a refugee camp in Tunisia. + The Last Hour, Dir Roua Nazar (2012), Jordan, 12 min. The story of a young boy who delivers bread from his father's street cart. + More Than Smoke, Dir Reem Katami (2012), Jordan, 3 min. Short animation dedicated to the Tunisian fruit vendor Mohamed Bouazizi. + Over the Wall, Dir Matthew Kay & Jasper Kain (2012), UK, 58 min. In the year of the Arab spring a group of University of London students head to Egypt armed with a football and a desire to engage with local communities, they soon realise that the tour is certainly about more than football. Plus Q&A with the director. Tickets: £6 (on the door cash only). Brunei Gallery Lecture Theatre, SOAS. W www.menafilmfest.com / www.soas.ac.uk/lmei/events/

Wednesday 31 October

TBC   | Joseph Pitts: an English Slave in Algiers and Arabia and his contribution to our knowledge of the Muslim World (Lecture) Paul Auchterlonie, author and Institute of Arab and Islamic Studies, University of Exeter. Organised by: British Foundation for the Study of Arabia in association with the London Middle East Institute, SOAS (LMEI). Admission free. Venue TBC. E ionisthompson@yahoo.co.uk W www.thebfsa.org

7:00 pm   Like a Straw Bird It Follows Me: Ghassan Zaqtan (Talk) Organised by: The Mosaic Rooms. Launch of the Palestinian poet Ghassan Zaqtan’s most recent collection of poetry in its award winning English translation. Ghassan Zaqtan will be in discussion with Fady Joudah. Admission Free. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

NOVEMBER EVENTS

Thursday 1 November

6:45pm   | Herbert Marcuse on Israel: A Comparative Perspective (Lecture) Jack Jacobs, City University of New York. Organised by: Institute of Jewish Studies, UCL. Reception from 6:15pm in the Chadwick Meeting Room. Admission free. Chadwick Lecture Theatre, UCL, Gower Street, London WC1E 6BT. T 020 7679 3520 E ijs@ucl.ac.uk W www.ucl.ac.uk/ijs

7:00 pm   | LMFF Short Film Night (Film) Part of The London MENA (Middle East & North Africa) Film Festival (LMFF): Friday 26 October - Friday 2 November 2012. Doors open at 6:30pm. An evening of shorts from across the region. Tickets: £7. Leighton House, 12 Holland Park Road, London W14 8LZ. T 020 7602 3316 W www.menafilmfest.com / www.nourfestival.co.uk

7:30 pm   | Orhan Pamuk (Talk) Organised by: Southbank Centre. The author of ‘Snow’ and ‘The Museum of Innocence’ discusses ‘Silent House’, his second novel, which has never been published in English. Tickets: £15/£12/concs.50% off (limited availability). Queen Elizabeth Hall, Southbank Centre, Belvedere Road, London
by: The British Institute for the Study of Iraq (Gertrude Bell Memorial) and The Iraqi Cultural Centre. With Jennifer Hicks, UCL. Suitable for 7-11 year olds. Thousands of years before email and skype, how did the people of ancient Iraq keep in touch with their loved ones when they were away from home? Learn how to make, seal and send a letter in a clay envelope. Admission free. The Iraqi Cultural Centre, Threshold and Union House, 65-69 Shepherds Bush Green, London W12 8TX. T 020 7969 5274 E info@iraqiculturalcentre.co.uk / bisi@britac.ac.uk W www.bisi.ac.uk

**Sunday 4 November**

7:45 pm | Maestro Ali Akbar Moradi and Ensemble: Ancient Roots New Leaves, Sacred Music of Yarsan (Concert) Organised by: Southbank Centre. Maestro Moradi together with his two sons Arash and Kourosh Moradi and the talented kamancheh player, Mehdi Bagheri, perform both sacred songs of the past as well as new and ancient Kurdish and Iranian compositions. Tickets: £25/concs.50% off (limited availability). Purcell Room, Southbank Centre, Belvedere Road, London SE1 8XX. T 020 7960 4200 W www.southbankcentre.co.uk

**Wednesday 7 November**

6:30 pm | Naguib Mahfouz Cinema Season Part 2 (Film) Organised by: The Mosaic Rooms. Three screenings of films inspired by the work of Nobel Prize winning Egyptian author Naguib Mahfouz to celebrate the centenary year of his birth on the 7, 8 & 9 November. Tickets: £5. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

**Thursday 8 November**

9:30 am | Urban Change in Iran (Two-Day Conference:Thursday 8-Friday 9 November) Iranian architecture and urbanism has been a major influence in shaping an urban tradition now generically considered as that of the Islamic city. The conference will address the socio-cultural drivers of urban transformation along with the impacts of exposure to natural hazards on one hand, and the way in which they are dealt with on the other. Tickets: Various. University College London, Gower Street, London WC1E 6BT. T 07591544892 E coordinator@urban-change-in-iran.org / Conference@urban-change-in-iran.org W www.urban-change-in-iran.org

6:00 pm | Some thoughts on the origins of the artistic style that emerged during the reign of Suleyman ‘the Magnificent’ (Lecture) Jon Thompson, University of Oxford. Organised by: Royal Asiatic Society. Admission free. Royal Asiatic Society, 14 Stephenson Way, London NW1 2HD. E ao@royalasiaticsoociety.org W www.royalasiaticsoociety.org

4:00 pm | Texts and Temples: on the Textual and Archaeological Architecture of Judean/Jewish Temples in the 7th-5th Centuries BCE (Lecture) Jonathan Skökl, UCL. Organised by: Palestine Exploration Fund. Admission free. Stevenson Lecture Theatre, Clore Education Centre, BM. T 020 7935 5379 E ExecSec@pef.org.uk W www.pef.org.uk

6:30 pm | Naguib Mahfouz Cinema Season Part 2 (Film) Organised by: The Mosaic Rooms. See listing for Wednesday 7 November.

**Tuesday 13 November**

9:30 am | Deorientalizing citizenship? Experiments in political subjectivity (Symposium) Organised by: The Open University. What images of citizenship are emerging in relation to the process of decolonization and deorientalization? Keynote speakers Saba Mahmood and Walter Mignolo together with a selection of panellists will address this question from multi-disciplinary perspectives. Tickets: £30. Goodenough College, Mecklenburgh Square, London WC1N 2AB. T 01908 659304 E oecumene-Project@open.ac.uk W www.oecumene.eu/events/2nd-symposium

5:15 pm | Before Qasim Amin: Writing ‘Local’ Histories of Gender in 1890s Egypt (Seminar) Marilyn Booth, Edinburgh. Organised by: Department of History, SOAS. Seminar on the History of the Near and Middle East. Admission free. Room G3, SOAS. E tb31@soas.ac.uk W www.soas.ac.uk/about/events/

**Monday 12 November**

9:30 am | Deorientalizing citizenship? Experiments in political subjectivity (Symposium) Organised by: The Open University. See listing for Monday 12 November.

5:45 pm | Women and the Arab Spring: feminine voices in a time of transition (Lecture) Nimah Nawab, writer, lecturer, and activist. Organised by: London Middle East Institute, SOAS (LMEI). Part of the LMEI’s Tuesday Evening Lecture Programme on the Contemporary Middle East, *The Middle East - Changing Economic and Political Landscapes*. Nawab’s presentation will address the Arab Spring and the role of women in the region. She will also read poems from her new book ‘Canvas of the Soul – Mystic Poems from the Heartland of Arabia’, which will be available for signing.
Tea and biscuits available from 5:30pm. Admission free. Khalili Lecture Theatre, SOAS. T 020 7898 4490 E vp6@soas.ac.uk W www.soas.ac.uk/lmei/events/

Wednesday 14 November
6:45 pm | Exploring, Training, Conserving: The Role of the British School of Archaeology in Jerusalem in Mandate Palestine (Lecture) Amara Thornton, Institute of Archaeology, UCL. Organised by: Anglo-Israel Archaeological Society (AIAS) and the Institute of Jewish Studies, UCL. Reception from 6:15pm in the Chadwick Meeting Room. Admission free. Chadwick Lecture Theatre, UCL, Gower Street, London WC1E 6BT. T 020 7679 3520 / 020 8349 5754 E ijs@ucl.ac.uk W www.aias.org.uk / www.ucl.ac.uk/ijs

7:00 pm | The Phoenix Mosque and the Persians of Medieval Hangzhou: a Lecture in Memory of Sandy Morton (Lecture) George Lane, SOAS. Organised by: Islamic Art Circle at SOAS. Chaired by Doris Behrens-Abouseif, SOAS. Admission free. Khalili Lecture Theatre, SOAS. T 0771 408 7480 E rosalindhaddon@gmail.com W www.soas.ac.uk/art/islac/

Wednesday 21 November
6:30 pm | The Mosaic Rooms Supper Club with Lamees Ibrahim Organised by: The Mosaic Rooms. See listing for Saturday 27 October. Tickets: £40 (three course meal with wine). The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E rsvp@mosaicrooms.org W www.mosaicrooms.org

6:45 pm | Mental health specialists and inter-faith relationships: the unholy union between religion and therapy in contemporary Israel (Lecture) Yohai Hakak, University of Portsmouth. Organised by: Institute of Jewish Studies, UCL. Reception from 6:15pm in the Chadwick Meeting Room. Admission free. Chadwick Lecture Theatre, UCL, Gower Street, London WC1E 6BT. T 020 7679 3520 E ijs@ucl.ac.uk W www.ucl.ac.uk/ijs

Thursday 22 November
6:00 pm | Faisal I, Gertrude Bell and Sat’I al-Husri: The Politics of Archaeology in Iraq (Lecture) Ali Allawi. Organised by: The British Institute for the Study of Iraq (Gertrude Bell Memorial). Lecture on the evolution of Iraq’s identity as a modern state and the role of archaeology in this process during the Faisalian era (1921-1933). Admission free - Pre-registration required. British Academy, 10 Carlton Terrace, London SW1Y 5AH. T 020 7969 5274 E bisi@britac.ac.uk W www.bisi.ac.uk

7:00 pm | TBC (Film) Organised by: Centre for Iranian Studies, SOAS. Part of the Centre’s monthly film screenings. Tickets: £2 on the door. Khalili Lecture Theatre, SOAS. T 020 7898 4490 E vp6@soas.ac.uk W www.soas.ac.uk/imei-cis/events/

Friday 23 November
2:00 pm | The Making of Modern Ankara: space, politics and representation (Symposium) Organised by: SOAS Modern Turkish Studies Programme (London Middle East Institute, SOAS) with the Department of Architecture, University of Westminster and sponsored by Nurol Bank. Includes exhibition opening and a reception to follow. Tickets and Venue: TBC. T 020 7898 4431 E bp@soas.ac.uk W www.soas.ac.uk/imei/events/

Monday 26 November
5:15 pm | Can we do without the dichotomies West/East, modern/traditional, capitalist/pre-capitalist in writing the history of contentious politics in the Middle East and North Africa? (Seminar) John Chalcraft, LSE. Department of History, SOAS. Seminar on the History of the Near and Middle East. Admission free. Room G3, SOAS. T 020 7898 4490 E vp6@soas.ac.uk W www.soas.ac.uk/imei-cis/events/

Tuesday 27 November
5:45 pm | Rags, Tommy-Guns,
and the King: Palestinians and the Pedagogical Regime, c. 1956

(Lecture) Mezna Qato, St Antony's College, Oxford. Organised by: London Middle East Institute, SOAS (LMEI). Part of the LMEI’s Tuesday Evening Lecture Programme on the Contemporary Middle East, The Middle East - Changing Economic and Political Landscapes. Tea and biscuits available from 5:30pm. Qato offers an alternative historical reading of Palestinian in which students, teachers, and bureaucrats, Palestinians and East Bank Jordanians, negotiate a deeply anxious relationship with the Hashemite regime and with each other. Admission free. Khalili Lecture Theatre, SOAS. T 020 7898 4200

Wednesday 28 November

7:30 pm | Hamid Motebassem, Ensemble Mezrab, Sepideh Raissadat: Ancient Roots New Leaves (Concert) Organised by: Southbank Centre. The Iranian composer and instrumentalist Hamid Motebassem performs in collaboration with the much-praised young vocalist Sepideh Raissadat and Ensemble Mezrab, a string quartet and percussion ensemble founded and directed by Motebassem. Tickets: £30/£25/£20/£15/concs. 50% off (limited availability). Queen Elizabeth Hall, Southbank Centre, Belvedere Road, London SE1 8XX. T 020 7960 4200 W www.southbankcentre.co.uk

Friday 30 November

6:45 pm | Short Stories from the Arab World (Performance and Discussion) Organised by: Banipal Book Club and the V&A. Banipal Book Club hosts three 30 minute story-telling circles, each with a different story from a different Arab country. With stories by Tunisian author Rachida el-Charni, Emirati author Abdul Hamid Ahmed, and Palestinian author Eyad Barghuthy. Admission free. V&A, Cromwell Road, London SW7 2RL. T 020 7898 4490 E vp6@soas.ac.uk W www.soas.ac.uk/lmei/events/ 7832 1350 E info@banipal.co.uk W www.banipal.co.uk

EVENTS OUTSIDE LONDON

Saturday 10 November

10:30 am | EES Trip to Oxford (Griffith, Ashmolean and Pitt-Rivers) Organised by: The Egypt Exploration Society (EES), Griffith Institute, Ashmolean Museum and Pitt-Rivers Museum. A chance to visit Oxford’s three main archaeological collections in one day, with access to the Griffith Institute Archive, and guided tours from the curators of the Egyptian collection at the Ashmolean & Pitt-Rivers Museums. Tickets: £31/£25 (EES Members)/£12.50 (EES Student Members)/£15.50 (Student Non-members). T 020 7242 2266 W www.ees.ac.uk

EXHIBITIONS

Monday 1 October

Until 5 October | A photographic journey through Kurdish history A journey through Kurdish history by Chris Kutscher the photographer (the pseudonym used by a couple of French reporters who have been covering Kurdistan for 40 years). Admission free. The Street Gallery, Institute of Arab and Islamic Studies, University of Exeter, Stocker Road, Exeter EX4 4ND. T 01392 72 4040 W http://socialsciences.exeter.ac.uk/iais/events/exhibitions/

Until 12 December | Wadia Boutaba: A Moroccan Art Feast Works by UK based Moroccan artist Wadia Boutaba. Drawing on her childhood experiences in the UK, Boutaba seeks to represent her Moroccan roots through a cultural dialogue as she constantly faces the challenges of having two identities. Admission free. Lahd Gallery London, 92 Heath Street, London NW3 1DP. T 020 7435 7323 E info@lahd.gallery.com W www.lahd.gallery

Until 15 December | Britain in Palestine An exhibition on British rule in Palestine 1917-1948 which looks at how and why Britain got involved in Palestine, and the impact of British rule upon the country. Personal stories portray the dilemmas of ordinary people caught up in the extraordinary circumstances of mandate-era Palestine featuring photographs, personal testimonies, original documents, and personal belongings from the time. See October Events, page 24 and article on page 14. Admission free. Brunei Gallery, SOAS. T 020 7898 4046 E gallery@soas.ac.uk W www.soas.ac.uk/gallery

Tuesday 9 October

Until 20 November | Abbas Akhavan - Study for a Garden First UK solo exhibition of the Toronto-based Iranian artist Abbas Akhavan who has been given carte blanche to produce a body of artworks in response to the Foundation’s new adjacent property at 31, Catherine Place. Artist Talk at 7:00pm on Thursday 25 October. Admission free. Delfina Foundation, 29/31, Catherine Place, London SW1E 6DY. T 020 7233 5344 E info@delfinafoundation.com W http://delfinafoundation.com

Thursday 11 October

Until 23 November | Algeria(s) in France: a journey through identity 2012 marks the fiftieth anniversary of the end of the Algerian War of Independence. Half Algerian and half French novelist and photographer, Leila Sebbar, offers a snapshot of her photo-diary as she attempts to negotiate her troubled history. Admission free. The Street Gallery, Institute of Arab and Islamic Studies, University of Exeter, Stocker Road, Exeter EX4 4ND. T 01392 72 4040 W http://socialsciences.exeter.ac.uk/iais/events/exhibitions/

Until 3 November | Yamou: Working From Life Until 16 November | Raissadat: Ancient Roots New Leaves Until 5 October | The Mosaic Rooms will be transformed by Febrik into an interactive space to be activated by members of the public using altered mobile objects, a watchtower structure, and landscapes of domesticity. Admission free. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E info@mosaicrooms.org W www.mosaicrooms.org

Monday 26 November

Until 8 December | The Watchtower of Happiness and Other Landscapes of Occupation The main gallery room of The Mosaic Rooms will be transformed by Febrik into an interactive space to be activated by members of the public using altered mobile objects, a watchtower structure, and landscapes of domesticity. Admission free. The Mosaic Rooms, 226 Cromwell Road, London, SW5 0SW. T 020 7370 9990 E info@mosaicrooms.org W www.mosaicrooms.org

50% off (limited availability). Queen Elizabeth Hall, Southbank Centre, Belvedere Road, London SE1 8XX. T 020 7960 4200 W www.southbankcentre.co.uk
On 11 August 2012, two strong earthquakes hit Iran’s north-western province of Azerbaijan with devastating consequences: killing and injuring many and inflicting widespread damage on large areas.

Encouraged and supported by many volunteers, the Centre for Iranian Studies at SOAS (University of London) hosted a successful fund-raising event on Saturday 1 September 2012 (2-9pm). The purpose of this event was to raise funds needed for both emergency relief and to assist many individuals, families and communities to re-build their livelihoods in the long term.

The day was packed with diverse and parallel events in different halls including musical performances, poetry, film screening, painting, photography, etc. Performers and artists donated their works and time generously in support of this humanitarian initiative.

After a very positive and heart-warming response to our initiative, we have decided to extend the donations online facility so that interested and caring individuals can continue to support this cause. All funds raised will be donated to independent humanitarian organisations with a track record of dealing with disasters in Iran.

You can make your donation either by sending a cheque made payable to ‘LMEI’ (‘For Earthquake Relief’ on the back) or making a payment on the SOAS online store.

Please visit: http://store.soas.ac.uk/
YEMEN: CHALLENGES FOR THE FUTURE

Two-Day Conference: 11-12 January 2013

Brunei Gallery Lecture Theatre
SOAS University of London WC1H 0XG

Admission: £30; Concessions, BYS and LMEI Members: £15; Students Free

Enquiries and Registration: 020 7898 4330 / lh2@soas.ac.uk / www.soas.ac.uk/lmei/events

Organised by: The British-Yemeni Society (BYS) and London Middle East Institute SOAS (LMEI)