

CURRICULUM VITAE

1. **Ariella Aïsha Azoulay**, Professor of Modern Culture and Media and Comparative Literature, Brown University.

2. EDUCATION:

- 1997-1998: Post-Doctoral Research Fellow, The Rosenzweig Center, The Hebrew University, Jerusalem.
- 1997: Ph.D. (cum laude), The Cohn Institute for the History and Philosophy of Science and Ideas, Tel Aviv University. Subject: *TRaining for ART: Critique of Museal Economy*
- 1990-1996: Doctoral studies, The Cohn Institute for the History and Philosophy of Science and Ideas, Tel Aviv University.
- 1988-1989: Doctoral Studies, Ecole des Hautes Etudes en Sciences Sociales (EHESS), Paris
- 1986-1987: D.E.A. at the École des Hautes Études en Sciences Sociales (EHESS), Paris
- 1985-1986: M.A. in Semiotics, Université Paris VIII, Paris
- 1982-1985: Licence in Cinema and Literature, Université Paris VIII, Paris.

3. PROFESSIONAL APPOINTMENTS

- Since 2015 Professor of Modern Culture and Media and Comparative Literature, Brown University
- 2013-2015: Assistant Professor, Modern Culture and Media and Comparative Literature, Brown University
- 2010-2012: Director of the Photo-Lexic Research Group, Minerva Center, Tel Aviv University
- 2002-2011: Senior Lecturer, Hermeneutics and Cultural Studies, Bar Ilan University
- 1998-2002: Lecturer, Hermeneutics and Cultural Studies, Bar Ilan University
- 2010: Gladstein Visiting Professor, Human Rights Center, University of Connecticut
- 2011: Leverhulme Research Professor, Durham University, UK
- 1995-2002: Director of the Theoretical Studies and Curatorial Studies, Camera Obscura School of Art, Tel Aviv
- 1995-2000 Founder and director of The New Seminar: Curatorial and Critical Studies, Camera Obscura School of Art, Tel Aviv

4. Books

Azoulay Ariella Aïsha, 2024 (forthcoming). *Algerian Letters - The Jewelers of the Ummah*, Verso.

Azoulay Ariella Aïsha, 2023. *La résistance des bijoux – Contre les géographies coloniales*, Rot-Bo-Krik.

Azoulay, Ariella Aïsha, Wendy Ewald, Susan Meiselas, Leigh Raiford & Laura Wexler, *Collaboration – Potential History of Photography*, Thames & Hudson.

Azoulay Ariella Aïsha, 2019. *Potential History – Unlearning Imperialism*, Verso Books.

Azoulay Ariella in collaboration with photographer: Miki Kratsman, 2016. *The Resolution of The Suspect* 2016. Radius Books/Peabody Museum Press.

Azoulay Ariella, 2017. *Aïm Deïelle Lüski and Horizontal Photography*, Leuven University Press and Cornell University Press (in Hebrew, Resling publishing House, 2016).

Azoulay, Ariella and Adi Ophir, 2012. *The One-State Condition: Occupation and Democracy in Israel/Palestine*. Stanford University Press (revised English translation from Hebrew of: *This Regime which is not One*, Resling, 2008).

Azoulay, Ariella, 2012. *Civil Imagination: A Political Ontology of Photography*, Verso (English translation of Hebrew, Resling, 2010).

Azoulay, Ariella, 2011. *From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947-1950*, Pluto Press (English translation of *Constituent Violence 1947-1950*, Resling 2009).

Azoulay, Ariella, 2008. *The Civil Contract of Photography*. Zone Books (English translation from Hebrew, Resling 2007).

Ariella Azoulay, 2015. *Historia Poetncial Y Otros Ensayos*, t-e-eoria (a collection of essays in Spanish translation).

Azoulay, Ariella, 2008. *Act of State – Photographed History of the Occupation 1967-2007*, Etgar (in Hebrew, in Italian, Bruno Mondadori, 2008).

Azoulay, Ariella, 2005. *Once Upon A Time: Photography Following Walter Benjamin*. Bar Ilan University Press (in Hebrew).

Azoulay, Ariella co-authored with Adi Ophir, 2002. *Bad Days*, Resling (in Hebrew).

Azoulay, Ariella, 2001. *Death's Showcase: The Power of Image in Contemporary Democracy*, MIT Press (Infinity Award, ICP, 2002).

Azoulay, Ariella, 2000. *How Does it Look to You?* Babel Publishers (in Hebrew).

Azoulay, Ariella, 1999. *TRaining for ART: Critique of Museal Economy*, Hakibutz Hamehuhad Publishing House and The Porter Institute, Tel Aviv University (in Hebrew).

5. Chapters in Books:

“Ending World War II: The Visual Literacy Class in Cold War Human Rights,” *Cold War Camera* (Eds. Thy Phu, Andrea Noble & Erina Duganne), Duke University Press, 2023, pp. 213-238.

“Amicus Curia Brief, Lanier vs Harvard,” Sasha Huber (artist and editor), *The Power Plant* 2022.

“Lucid Knowledge: The Currency of the Photographic Image,” (Eds. Koyo Kouoh & Rasha Salti), Hatje Cantz, 2022.

Lucid Knowledge: The Currency of the Photographic Image (Eds. Koyo Kouoh & Rasha Salti), Hatje Cantz, 2022.

“Dear Mme Cohen, if only they had asked you why you kept these photographs with you,” *Making the Postcard Women’s Imaginarium: Dreaming our Futures out of our Past* (Salma Ahmad Caller), Peculiarity Press, 2022.

“Toward the Abolition of photography’s Imperial Rights,” *Capitalism and the Camera* (Eds. Kevin Coleman & Danny James), forthcoming, Verso, 2022, pp. 27-54.

“An Open Letter to Hannah Arendt,” 2021. *Rights of Future Generations: Propositions* (Eds. Adrian Lahoud & Andrea Bagnato), Berlin: Hatje Cantz.

“An Open Letter to Marianne,” *Europa Oxalá - Children of Empire and European Postmemorie*, Afrontamento Edt. Porto, 2021.

“Market Transaction Cannot Abolish Decades of Plunder,” *Imagining Everyday Life – Engagements with Vernacular Photography* (Eds. Tina M. Campt, Marianne Hirsch, Gil Hochberg & Brian Wallis).

“Archive Strike,” 2020. *Images in History/History in Images - Towards an (audio)visual historiography* (Eds. P. Aronsson, A. Slávik & B. Svensson), Stockholm, KVHAA (pp. 149-174).

“The Imperial Condition of Photography in Palestine – Archives, Looting and the Figure of the Infiltrator,” 2020. *(W)Archives – Archival Imaginaries, War and Contemporary Art* (Eds. D. Agostino, S. Gade, N.B. Thylstrup & K. Veel), Sternberg Press & MIT Press.

“Undoing imperial modernity,” *The Fragmentation of the Photographic Image in the Digital Age* (Ed. Daniel Rubinstein), Routledge History of Photography Series, Routledge, 2019.

“The Double Gift Economy,” *Critique in Practice: Renzo Martens Episode III: Enjoy Poverty* (Eds. Anthony Downey & Else Roelandt), Human Activities, KASK & Sternberg Press, pp. 284-295.

“Plunder, the Transcendental Condition of Modern Art and Community of *fabri*,” *Congolese Plantation Workers Art League* (Eds. Els Roelandt & Eva Barois De Caevel), 2017, pp. 343-426.

BDS: The Only Way Palestinians and Jews Can Say ‘We’,” *Assuming Boycott* (Eds. Kareem Estefan, Carin Kuoni, and Laura Raicovich), Or Books, 2017.

“Where Am I Supposed To Go Now?” in *Conflicting Humanities* (Eds. Rosi Braidotti & Paul Gilroy), Bloomsbury Publishing, 2016.

“The Natural History of Rape,” *Postwar: Art between the Pacific and the Atlantic, 1945–1965* (Ed. Okwui Enwezor), Prestel, 2017.

“Photography Is Not Served: ‘The Family of Man’ and *The Human Condition*,” *Documentary Across Disciplines*, (Eds. E. Balsom & H. Peleg), The MIT Press & Haus der Kulturen der Welt, 2016, pp. 110-141.

“Photographic Archives and Archival Entities,” *Image Operations – Visual Media and Political Conflict* (Eds. Jens Eder & Charlotte Klonck), Manchester University Press, 2016, pp. 151-166.

“Olympe de Gouges,” *Fifty-One Key Feminist Thinkers* (Ed. Lori Marso), Routledge, 2016, pp. 93-97.

“Activestills’ Photographic Archive: A Common Treasure,” *Activestills: Photography as Protest in Palestine/Israel* (Ed. V. Maimon & S. Grinbaum), Pluto Press, 2016.

“Promises and Contract Found in the Archive are not about the Past: Renewing Civil Alliances - Palestine 1947-48,” *The Philosophy of Documentary Film: Image, Sound, Fiction, Truth* (Ed. David LaRocca), 2016, Lexington Books.

“Concentration-Place,” *Gaza as Metaphor* (Eds. H. Tawil-Souri & D. Matar), Hurst & Company, 2016. pp. 195-202.

“Ending WWII – Visual Literacy Class In Human Rights,” *Cold War Camera* (Eds. Andrea Noble & Thy Phu), University of Massachusetts Press (forthcoming).

“Revolutionary Moments and State Violence,” *New Media, Old Media: A History and Theory Reader* (2nd edition), eds. Wendy Chun, Anna Watkins Fisher, and Thomas Keenan, published by Routledge (New York), 2015.

“What are Human Rights?,” *Media/Utopia*, (eds. Arvind Rajagopal and Anupama Rao), Routledge (forthcoming), 2016.

“Nationless State,” *From Viewer to Consumer-Spectator to Citizen: A Critical Reader in Contemporary Art* (volume edited by J. Armin, M. Hlavajova, R. Hoskote), Basis voor Actuele Kunst (BAK), 2015.

“Ending World War II - Visual Literacy Class in Human Rights,” *Routledge Companion to Literature and Human Rights* (Ed. Alexandra Moore), Routledge , 2015.

“Civil alliances – Palestine, 1947–1948”, *Settler Colonial Studies* (special issue: “The collaborative struggle and the permeability of settler colonialism”, ed. Marcelo Svirsky), Vol. 4, No. 4, 2014, pp. 413–433.

“When a Demolished Home Becomes a Public Square.” *Imperial Debris: On Ruins and Ruination* (Ed. Ann L. Stoler), Duke University Press, 2013, pp. 194-226.

"The Family of Man – A Visual Universal Declaration of Human Rights,” *The Human Snapshot*, eds. Thomas Keenan and Tirdad Zolghadr, pp 19-48 Berlin: Sternberg Press, 2013, pp. 19-48.

“Regime-made Disaster - On the Possibility of Nongovernmental Viewing.” *Sensible Politics: The Visual Cultures of Nongovernmental Politics* (McKee, Yates and McLagan, Meg, eds.), pp 29-42, New York, Zone Books, 2012.

“The (In)Human Spatial Condition,” *The Visual Culture Reader* (Ed. Nicolas Mirzoeff), pp 15-31, Routledge, 2012 (reprint).

“Photography without Borders.” *The Routledge International Handbook of Human Rights* (Ed. Thomas Cushman), Routledge, 2011, pp. 669-682.

“The Execution Portrait.” *Picturing Atrocity: Reading Photographs in Crisis* (Geoffrey Batchen, Mick Gidley, Nancy K. Miller and Jay Prosser, eds.), pp 249-260, Reaktion Books, 2012.

“Following Some Prostitutes On The City’s Margins: Reading Five Historical Documents”, *Blood Money: Prostitution, Trafficking in Women and Pornography in Israel* (Eds.E. Hertzog & E. Shadmi), Haifa, Israel: Pardes, 2012 (in Hebrew).

“Outside The Political Philosophy Tradition, and Still Inside Tradition: Two Traditions of Political Philosophy.” *Hannah Arendt: Lectures on Kant*, pp. 91-105, Resling, 2010.

Ariella Azoulay and Adi Ophir. “The Order of Violence.” *The Power of Inclusive Exclusion: Anatomy of the Israeli Rule in the Occupied Palestinian Territories* (Eds. Ophir, Hanafi, Givoni), pp. 99-140, Zone Books, 2009.

“The (In)Human Spatial Condition,” *The Power of Inclusive Exclusion: Anatomy of the Israeli Rule in the Occupied Palestinian Territories* (Eds. Ophir, Hanafi, Givoni), pp 153-160, Zone Books, 2009.

“Hairy Female Voice: The Author Is Approached By Deleuze,” *Slave, Jouissance, Master* (I. Zivoni, Y. Benyamini), Resling, 2002 (in Hebrew).

“With Open Doors: Museums and Historical Narratives in Israel’s Public Space.” *Museum Culture*, D.J. Sherman and I. Rogoff (eds.), pp 85-112, University of Minnesota Press, 1994.

6. Articles in Refereed Academic Journals:

“A letter to my beloved children – I,” *Journal of Visual Culture*, special issue titled “Reparations and Visual Culture” (edited by Adrienne Huard and Gabrielle Moser), April 2022 as vol 21 issue 1.

“Errata in retro-prospect,” *The A-line – a Journal of Progressive Thought*, 2020. vol, 2, no 3.

“The Imperial Condition of Photography in Palestine: Archives, Looting and the Figure of the Infiltrator,” *Visual Anthropology Review*, Vol 33, No 1, Spring 2017.

co-authored with Bonnie Honig: “Between Nuremberg and Jerusalem: Hannah Arendt’s Tikkun Olam”, *Differences*, Vol 27, Number 1, 2016, pp. 48-93.

“Actions, Non-Actions, Interactions, and So On and So Forth,” *Journal of Visual Culture*, April 2016, 15, pp. 25-28.

“Photographic Conditions: Looting, Archives, and the Figure of the ‘Infiltrator,’” *Jerusalem Quarterly*, 61, 2015, pp. 6-22.

“What are Human Rights?”, a special issue: "Media/Utopia," (eds. Arvind Rajagopal and Anupama Rao) in *Comparative Studies in South Asia, Africa and the Middle East Comparative Studies of South Asia, Africa and the Middle East (CSSAAME)*, Vol 35:1, 2015, pp. 8-20.

“Arendt’s guidelines for a fictionalized cinematic portrait”, *Differences*, Volume 26, Number 2, 2015, pp. 121-131.

“Palestine as Symptom, Palestine as Hope: Revising Human Rights Discourse”, *Critical Inquiry*, Volume 40 Issue 4, Summer 2014 (Guest Eds. Leela Ghandi & Deborah Nelson).

"Potential History", *Critical Inquiry*, Vol. 39, No 3, Spring, 2013, pp. 548-574.

“A Tour of the Museum of Regime-Made Disasters,” *Humanity*, 4:3, 2013, pp. 345-364.

“Declaring the State of Israel: Declaring a State of War.” *Critical Inquiry*, vol. 37, no. 2, 2011, pp. 265-285.

"Revolution." *Political Concepts: A Critical Lexicon* (e-journal, The New School), Vol 2, Winter, 2012.

"Archive." *Political Concepts: A Critical Lexicon* (e-journal, The New School), Vol. 1, Winter, 2011.

“Getting rid of the distinction between the aesthetic and the political.” *TCS Annual Review: TCS 27(7/8)*, 2011.

“Outside The Political Philosophy Tradition, and Still Inside Tradition: Two Traditions of Political Philosophy.” *Constellations* Volume 18, Number 1, 2011.

“De-prostitution Through Five Historical Documents.” *Theory and Criticism*, Vol 36, 2010.

“The Absent Philosopher-Prince: Thinking Political Philosophy with Olympe de Gouges.” *Radical Philosophy*, 158, pp. 36-47, 2009.

“The Tradition of the Oppressed.” *Qui Parle: Literature, Philosophy, Journal of Critical Theory* University of Berkley, Volume 16, Number 2, pp. 73-96, 2008.

"Female Trauma." *Trauma and Memory: Subjective & Collective Experiences: Legal, Medical and Cultural Perspectives* (Ed. M.Alberstein, N.Davidovitch, A.Sarat), Stanford University Press, pp. 49-64, 2008.

“Citizens of Disaster.” *Studies in Law, Gender and Feminism* (Ed. Daphne Barak-Erez, Nevo and The Kirya Akademit Press, pp. 99-142, (in Hebrew), 2007.

"The Darkroom of History." *Angelaki: Journal of The Theoretical Humanities* Routledge, 2006.

“Citizens of Disaster.” *Qui Parle: Literature, Philosophy, Journal of Critical Theory* Vol. 15, Number 2, University of Berkley, pp. 105-138), 2005.

“The Ethics of the Spectator.” *Afterimage: The Journal of Media and Cultural Criticism*, Vol. 3, Number 2, pp. 38-44, 2005.

“The Loss of Critique and the Critique of Violence.” *Cardozo Law Journal* 2005.

“Un-Signed photograph.” *Short History of Photography* (Walter Benjamin), Babel (in Hebrew), 2004.

“Introduction to 'Post-Scriptum sur les Sociétés de Contrôle.'” *Theoria uVikoret (Theory and Criticism* Vol 24, pp. 231-235, (in Hebrew), 2004.

"Disciplined and Undisciplined Spaces." *Heterotopia* (Michel Foucault), Resling (in Hebrew), 2003.

“The Return of the Repressed." *Impossible Images: Contemporary Art after the Holocaust* (Ed. Horenstein, Levitt, Silberstein), New York University Press (pp. 85-117), 2003.

"The Angel of History: On Walter Benjamin's Theses on History." *Criticism and Interpretation: Journal of Interdisciplinary Studies in Literature and Culture*, Bar Ilan University, (in Hebrew), 2003.

"Writing the Present." *Jewish Culture in The Eye of The Storm*, Hakibbutz Hameuchad (in Hebrew), 2002.

"An Alien Woman/A Permitted Woman: on JM Coetzee's Disgrace." *Scrutiny 2*, Vol 7, No 1, pp. 33-41, 2002.

"A Moment of Silence Please, The Disaster Would Like to Say Something." (*a*) *the journal of culture and the unconscious* , Volume 2, Number 1, pp. 1-18, 2002.

Ariella Azoulay, and Adi Ophir. "The Contraction of Being: Deleuze after Badiou." *Umbr(a) a journal of the unconscious*, (pp. 107-122), 2001.

"The Ghost of Igal Amir." *Theoria uVikoret (Theory and Criticism)*, Vol 17, (pp. 9-26) (in Hebrew). 2000.

Ariella Azoulay, and A. Ophir. "We Are Not Asking What It Means but How Does It Work." *Introduction to A Thousand Plateaux, Theoria uVikoret (Theory and Criticism)*, Vol 17, (pp. 123-131) (in Hebrew), 2000.

"You didn't see anything in Hiroshima." (*a*) *the journal of culture and the unconscious*, No 1, fall 2000 (1-9).

"Carmella Bouchbut." *Fifty to Forty-Eight, Theoria uVikoret (Theory and Criticism)*, Vols 12-13, pp. 413-421 (in Hebrew), 1999.

"Who would believe it, you are reading German!" *Theoria uVikoret (Theory and Criticism)*, Vol 15, The Van Leer Institute, Jerusalem (in Hebrew), 1999.

"Learning to See (Art)." *Iyunim Bachinuch, New Serie*, Vol 2, pp. 77-92 (in Hebrew), 1998.

"Sign from Heaven: Murder In a Floodlit Arena." *Theoria uVikoret (Theory and Criticism)*, vol 9, pp. 241-274 (a version of this article forms Chapter 8 in *Death's Showcase*) (in Hebrew), 1996.

"Dynasty: Genealogy and House Economy in Israeli Art." *Theoria uVikoret (Theory and Criticism)* vol.7, pp. 177-219 (in Hebrew), 1995.

"With open doors: History museums in the Israeli Public Space." *Theoria uVikoret (Theory and Criticism)*, vol.4, pp. 79-95 (a version of this article forms Chapter 4 in *TRaining for ART*) (in Hebrew), 1994.

"The Condition of Critical Art in Israel." *Theoria uVikoret (Theory and Criticism)*, vol.2, pp. 89-118 (a version of this article forms Chapter 2 in *TRaining for ART*) (in Hebrew), 1992.

7. Articles in Art Journals, Art Catalogues and Non-Refereed Journals:

“An Open Letter to Sylvia Wynter – Unlearning the Disappearance of the Jews from Africa,” *The Funambulist*, No 30, July-August, 2020.

“A Gathering Against History,” A Special Verso Roundtable around Silvia Federici’ *The Witch and the Caliban*, Verso.

“An Open letter to Mariam Jafri,” in Maryam Jafri, 2021. *Independence Days*, Köln, Walther König (forthcoming catalogue).

A series of 5 blogs titled “Unlearning Decisive Moments of Photography,” in the digital platform *Still Searching* of the Fotomuseum, Winterthur, Switzerland, 2019.

A series of letters exchanged with Carles Roja Guerra, Fundació Foto Colectania, 2020, <http://correspondencias.fotocolectania.org/en/>

“Photography Consists of Collaboration: Susan Meiselas, Wendy Ewald, and Ariella Azoulay,” *Camera Obscura*, 2016, 31, 1, 91, pp. 187-201.

“Vulnerable Times, Perpetrators and Victims”, *Profession*, Modern Language Association (MLA) online journal, 2014.

“Different Ways Not To Say Deportation.” *Fillip*, issue 16, 2012.

“Mother Tongue, Father Tongue, Following the Death of the Father, and the Death of the Mother,” <http://sternthalbooks.com/journal/mother-tongue-father-tongue-following-the-death-of-the-mother-and-the-death-of-the-father/>.

“When The Body Politic Ceases To Be An Idea.” *Manifesta Journal Around Curatorial Practices* No 16.

“Living A Revolution” (the Held essays on Visual Art), *Brooklyn Rail*, Dec 2012-Jan 2013.

“The Revolution is the Language, the Photographs are its Writing Paper.” *Photoworks*, May 2011.

“As with Optical Illusions, an Extended Gaze at the Drawing Extricates It from Its Frozen State: On Aïm Deülle Lüschi's Exhibition ‘The Principle of the Least Action,’” CIC – Observatoire de L’imaginaire Contemporaine

“The Revolutionary Potential of the Ruin.” 2009. *Georgiopolis*, Petach-Tikva Museum of Art.

“Homeland Hospitality.” 2010. *Al Lydd*, KW Institute for Contemporary Art, Berlin, DISTANZ Verlag, Berlin.

"Cameras For a Dark Time." *Aperture*, November 2010

"Come Back – We Need You." 2008. *Yael Bartana – Short Memories*, PS1 and Kalisher.

"The Threshold of Life, the Threshold of Justice: On Two Figures in Sigalit Landau's Works." 2008. in Sigalit Landau's catalogue, KW, Berlin, Hatje Cantz (Bilingual edition).

8. INTERVIEWS & CONVERSATIONS & ROUNDTABLES ABOUT MY WORK:

"What is Potential History: a Conversation," Qalqalh in collaboration with Tanzquartier, Paris and Wien, November 2022

"Ariella Aisha Azoulay in Conversation with Nnenna Onuaha," *Possession Island*, Berlin: K. Verlag, 2023.

"Undocumented: screening and conversation with Nnenna Onuaha," *Regarding Museums: On Coloniality, Ownership and Loss*, Barzani Berlin in collaboration with Rosa-Luxemburg-Stiftung, May 2022.

"Algerian Letters - Unlearning Short Histories" - Conversation with faculty and students. Princeton IHUM, Program in the Ancient World, and Committee on Renaissance and Early Modern Studies Humanities Council, March 2022

Sabrina Alli, "It is not Possible to Decolonize the Museum without Decolonizing the World," *Guernica*, <https://www.guernicamag.com/miscellaneous-files-ariella-aisha-azoulay/>

Brad Evans, "Histories of Violence – Unlearning History," *Los Angeles Review of Books*, <https://lareviewofbooks.org/article/histories-of-violence-unlearning-history/>

Potential History: Ariella Azoulay in conversation with Teju Cole, Abrons Art Center, November 2019.

Potential History: Ariella Azoulay in conversation with Stanley Wolukau-Wanambwa, WaterFire Arts, March, 2020.

"On the archive in *Potential History – Unlearning imperialism* by Ariella Aïsha Azoulay and Stanley Wolukau-Wanambwa, *Foam – Histories, the Archival Issue*, 2023.

Chuck Mertz, "Unlearning Imperialism Across Time and Space," *This is Hell*, 2020, <https://thisishell.com/interviews/1178-ariella-aisha-azoulay>

Roundtable: Potential History - Unlearning Imperialism (Gil Hochberg, Zoé Samuzdi, Joshua Simon, Robert Yerachmiel Sniderman, *Protocols*, 2020.

Roundtable: "Our Violent Commons" - responses to Potential History (Irmgard Emmelhainz, Kareem Estefan, Rachel Stevens), *World Record*

New Books Network (New Books in Intellectual History), in conversation with Yorgos Giannakopoulos

Potential History - Unlearning Imperialism, Ariella Azoulay in conversation with Filipa Lownders, *Análise*

Justin Carville, 2019. "Interview with Ariella Azoulay". *The Routledge Companion to Photography Theory* (Eds. Mark Durden & Jane Tormey), Routledge, pp. 188-196.

Conversation with Teju Cole on my new book, *Potential History* (Verso 2019), organized by the International Center of Photography (ICP, NY), November 2019

"Photography and Its Citizens", Nato Thompson, 2014. *Creative Time's* chief curator talks to theorist Ariella Azoulay, *Aperture*, No 214, pp. 53-57.

Common State – Potential Conversation, a movie by Eyal Sivan (a cinematographic encounter between Palestinian Arabs and Israeli Jews), 2014

John Tagg and Ariella Azoulay in Conversation, *Crossing the Boundaries XXI 2013: Dis/Place*, Binghamton University, 2013.

The Right of Passage, A film by Zanny Begg and Oliver Ressler (constructed through a series of interviews with Ariella Azoulay, Antonio Negri and Sandro Mezzadra), 2013.

Elle Flandres, "The Right to Share the Public Archive." *Fillip*, issue no 16, 2012.

Fisher Andrew, Rubinstein Daniel, "Out of photography: Interview with Ariella Azoulay." *Philosophy of Photography*, 2(1), pp. 3-20, 2011.

RoRoToKo – Cutting-Edge Intellectual Interviews, with AA on *The Civil Contract of Photography*, 2009.

Ory Dessau, "Photography's Opportunity - interviews Ariella Azoulay." *Studio Art Journal*, 2007 (in Hebrew).

Joshua Simon, "*Citizen B* - Globes interview with the director Ariella Azoulay." *Globes*, 2005 (in Hebrew).

9. CONFERENCES:

9.1. Keynotes and Plenary Lectures

2018 Keynote Lecture in Ubiquity: Photography's Multitudes, A Two Days Symposiums at the Humanities Center, University of Rochester: "Imperial Rights and the Origins of Photography"

2018 The 8th Adriaan Gerbrands Lecture, Research Center for Material Culture, Leiden

- 2018 Master Class organized by the Research Center for Material Culture at the Tropenmuseum, Amsterdam
- 2017 “Imperial Rights: Destruction and The Fabrication of the World,” Capitalism and Camera, University of Toronto (Keynote lecture).
- 2015 “Revolutionary Language,” in “THE ART OF PROTEST,” Freie Universität Berlin.
- 2015 “Ending WWII – Visual Literacy Class In Human Rights,” Cold War Camera Research Workshop II, organized by the Toronto Photography Seminar (TPS) and Durham Centre for Advanced Photography Studies (DCAPS), Mexico City (Plenary talk).
- 2014 "Infiltrators" in the Archive: Ten Theses on Sovereignty”, Plenary lecture for the Foundations of Political Thought section of the American Political Science Association (APSA) meeting in Washington.
- 2014 “The Nascent Photographic Statement of Human Rights,” Cold War Camera Research Workshop, organized by the Toronto Photography Seminar (TPS) and Durham Centre for Advanced Photography Studies (DCAPS), Antigua, Guatemala (Plenary talk).
- 2014 “Sovereignty, ‘Infiltrator’, Archive,” conference: Visuality and Territoriality, Oxford University (Keynote lecture).
- 2013 “Potential History of Palestine,” *Edward Said Memorial*, Utrecht University (Plenary talk).
- 2013 “Revolutionary Moments and State Violence,” *Crossing the Boundaries XXI*
- 2013: *Dis/Place*, Binghamton University (Keynote lecture).
- 2012 “Human Rights Discourse Imagined Anew / The Right Not To Be A Perpetrator ,” *Capture 2012: Photography, Nature, Human Rights*, Yale University. (Keynote lecture).
- 2012 “Un-photographs,” *Helsinki Photomedia #1– Images in Circulation*, The first International Helsinki Photography Research Conference, Aalto University, Helsinki (Keynote lecture).
- 2011 “The Family of Man – A Visual Universal Declaration of Human Rights,” *Human Snapshot*, (organized by Bard College), Arles (Keynote lecture).
- 2009 *Photography and International Conflict*, The Irish Research Council for Humanities and Social Sciences (IRCHSS), Dublin (Plenary Talk).

9.2 Papers in Conferences:

- 2020 Palestine is There, Where it Has Always Been, Into the Desert: Questions of Coloniality and Toxicity Architecture department, Cornell University
- 2019 Imperial Origins of Democracy, in the Digital Democracies Conference, Simon Fraser University, Vancouver, May 2019
- 2015 "Sovereignty," *Political Concepts Conference*, Brown University.
- 2015 "Kill Me If You Wish," *Violence, Terror and the Image*, Brown University.
- 2015 "Art Lexicon - Disengaging from Imperial Legacy," *Common Archives*, Museo Reina Sofía, Fundación de los Comunes and Red de Conceptualismos del Sur.
- 2015 "Former Palestine / Palestine Re-Formed," Society for Contemporary Thought and the Islamicate World (SCTIW), at the Society for Phenomenology and Existential Philosophy (SPEP) annual conference.
- 2013 "Looted Archives," *The Itinerant Languages of Photography*, Princeton University.
- 2013 "Human Rights", Political Concepts – A Critical Lexicon Conference, Brown University.
- 2013 "Human Rights, Victims and Perpetrators," 10th Anniversary Conference: "Contextualizing Human Rights," UCONN.
- 2013 "Occupying Space," *Occupations: An Interdisciplinary & Multinational Workshop*, The Franklin Humanities Center, Duke University.
- 2013 "Revolutionary Moments and State Violence," *Habits of Living*, Brown University.
- 2013 *Annual Lexical Conference*, Tel Aviv University.
- 2012 "L'artiste comme citoyen," *L'artiste en ethnographe*, Musée du Quai Branly & Centre Pompidou.
- 2012 "Revolution," *Reworking Political Concepts* (Annual conference), New School.
- 2011 "Infra-Destructure," *Injured Cities/Urban Afterlives*, Columbia University.

- 2011 “L’obligation de parler des photographies non prises,” *Les images manquantes*, Ecole des Hautes Etudes en Sciences Sociales (EHESS), Paris
- 2011 “Photographic Archives Cannot be Partitioned,” *The Archive As Project*, The Archeology of Photography Foundation, Warsaw.
- 2011 *Annual Lexical Conference*, Tel Aviv University.
- 2011 “Back and Forward in the Archive,” *Itinerant Languages of Photography I* (organized by Princeton University), Barcelona.
- 2011 “The Family of Man – A Visual Universal Declaration of Human Rights,” *Re-visiting the Family of Man*, University of Durham, Durham
- 2011 “There Are No Concepts In The Archive,” *Photo-Lexic: The Forensic Dimensions of Photography*, Goldsmiths College.
- 2010 *Reworking Political Concepts* (Annual conference), New School, Columbian University
- 2010 “*Photographie et pouvoir d’État: la création d’un état de guerre*,” *Imaginaires du Présent*, Université du Québec à Montréal (UQAM), Montréal.
- 2010 “What is Visual Citizenship?” *Visual Citizenship*, Institute of Public Knowledge (IPK), NYU.
- 2009 *3rd Catalan Photography Conference*, SCAN 09 - Snapshots of the Theory of Photography, Tarragona.
- 2009 *What is Real? Documentary Photography and the Politics of Truth*, International Center of Photography (ICP), New York.
- 2008 *Lesser Evil*, Human Rights Program, Bard College.
- 2007 *Annual Lexical Conference*, Tel Aviv University
- 2007 *The Annual Winter Course on Forced Migration*, The Mahanirban Calcutta Research Group (MCRG), Calcutta University.
- 2007 *Hannah Arendt and the Human Condition*, Bar Ilan University, Ramat Gan.
- 2005 *Photographie/Prison/Pouvoir*, Musee du Louvre, Paris, France.
- 2005 *Contemporary Curatorial Act*, Tel Aviv University, Tel Aviv.
- 2005 *Comparative Military Occupations*, Harvard University, Boston.
- 2005 *Curatorial Matters*, Columbia University, New York.

- 2005 *Jerusalem 2050 – Visionaries Conference*, MIT, Boston.
- 2005 *Alter Ego as Political & Artistic Strategy*, New School, New York
- 2004 *Globalization and Anti-Globalization and Israel*, Be'er Sheva University.
- 2003 *Trauma and Memory*, Bar Ilan University.
- 2001 *Traces, Folds, Splits: types of sequences in the Hebrew Literature*, Bar Ilan University.
- 2000 *Borderline Syndrome*, Manifesta 3 – European Biennial of Contemporary Art, Lubljana.
- 2000 *Representing the Holocaust*, Lehigh University, Pennsylvania.
- 1999 *Heidegger's Presence in Twentieth Century Thought*, The Van Leer Jerusalem Institute and the Hebrew University, Jerusalem.
- 1999 *Oriental ("mizrachi") Points of View on Israeli Society*, The Van Leer Jerusalem Institute.
- 1999 *Oeil et Appareil: la Perception de la Photographie*, Université de Constance, Constance.
- 1995 *Vision of Jerusalem*, The Rockefeller Center, Bellagio.

9.3. SYMPOSIA AND PANELS:

- 2019 "Unlearning the history of photography," Zum photography festival, São Paulo
- 2018 "Unlearning Human Rights," the Presidential Forum of the Modern Language Association (MLA): States of Insecurity."
- 2018 "The Imperial Origins of Democracy," MLA
- 2018 "Archive Stoppage," MLA
- 2016 "Exploring the Archive with the 'Infiltrator'," panel at the MLA: "Archive Thievery: The Archive, Memory and Resistance in the Colonial Context"
- 2015 "Plundering, The Commons," *Archives of the Commons*, Museu Nacional de la Reina Sofia
- 2014 "The figure of the perpetrator in the Palestinian novel the *Returning to Haifa* by Ghassan Kanafani and in Olympe de Gouges' 'King's Defense'," the *Presidential Forum of the (Modern Language Association) MLA: Vulnerable Times*.

- 2014 Book discussion - Ariella Azoulay's *Civil Imagination: A Political Ontology of Photography*, American Ethnological Society Spring Meeting in collaboration with the Society for Visual Anthropology, Boston.
- 2014 Participant in *Reconsidering Hannah Arendt* (with Bonnie Honig, Michael Steinberg, Pamela Katz, Adi Ophir)
- 2014 Participant in "Critical Conversations on Palestine/Israel" (with Hanan Ashrawi; Beshara Doumani, Adi Ophir, Omer Bartov, Ariella Azoulay, Sa'ed Atshan).
- 2013 Symposium: Material Encounters in The Archive, Pembroke Center, Brown University.
- 2013 Panel: Critical Conversations, 20 Years after Oslo, MES, Brown University.
- 2013 Respondent to a panel dedicated to my book: "Connecting Photography and the Civic: Reflections on Ariella Azoulay's *Civil Imagination*", *NCA annual conference*, Rhetorical and Communication Theory Division, Visual Communication Division, Washington DC.
- 2013 Panel: Seeing and Being Seen as a Citizen: Collective Dissent in a Transnational Culture of Photography," *ASA annual conference*, Washington DC.
- 2013 "Can Photographs Claim Rights?" *The Photographic Universe*, Aperture & Vera List Center, The New School.
- 2013 "The Family of Man as a Visual Declaration of Human Rights", *The Human Snapshot*, *MOMA Forum on Contemporary Photography*.
- 2013 Archives Photographiques, Musée Le Quartier, Quimper, France.
- 2013 The Invisible Symposium, PEN World Voices Festival, NY.
- 2010 "The Necessity to Discuss Photographs That Were Not Taken," Gender-Race-Visuality: The Photograph as Site of Redress, Duke University.
- 2009 Citizenship, Photography and Archive – Symposium on Ariella Azoulay *Act of State*, Porter Institute, Comparative Literature Department, Tel Aviv University.
- 2007 Symposium on *The Civil Contract of Photography* by Ariella Azoulay, Porter Institute, Comparative Literature Department, Tel Aviv University.

9.4 INVITED LECTURES:

- 2022 “The Jewelers of the Ummah” Award Lecture at the American Academy in Berlin.
- 2022 “Algeria. The Jews are still there, in every bracelet,” Lisa and Heinrich Arnhold Lecture 2022, Dresden Museum In Cooperation with the American Academy in Berlin (27.4.2022).
- 2020 Feminist Media Studio, Concordia University
- 2020 School of Architecture, Media Studies, Royal College of Art, London
- 2020 History and Culture, Drew University
- 2020 Parlor Room, School of Art Institute, Chicago,
- 2020 The Art Gallery, Eastern Connecticut State University
- 2020 RISD, Postcolonial Conference
- 2020 School of Chicago Art Institute
- 2020 Kunst Werke, Berlin (in conversation with Onyeka Ygwe & Mason Leaver-Yap)
- 2020 Institute for Contemporary Art, TU Graz (in conversation with Wayne Modest)
- 2020 Pratt Institute, Photography Department, Teaching Photographs Series (in conversation with Leslie H)
- 2020 Whitman College department of politics in Collaboration with MESAAS, Columbia (in conversation with Elleni Centime Zeleke & Arash Davari, Bouchra Khalili, Mamadou Diallo and Sohail Daulatzai)
- 2020 Unidocs / World Record, New York, “In The Presence of Others: Principles for
- 2020 2020 Decolonial Film (in conversation with MTL Collective, Helen Kazan
- 2018 AKPIA Lectures, MIT: “Plunder, Destruction and Museums: The Imperial Origins of Democracy”
- 2018 What is Potential History of Photography?” Slought, Philadelphia
- 2017 “The Natural Violence of Rape,” CUNY, NY
- 2017 “The Natural Violence of Rape,” Yale Art School
- 2017 “Micro History of A Macro Institution,” in *(Micro)history and the production of images: towards an audiovisual historiography*, The Royal Academy of Letters, Stockholm
- 2017 “Potential History of the Archive: A Micro Study of a Macro Institution,” University of Illinois, Urbana-Champaign
- 2017 Potential History of the Archive: A Micro Study of a Macro Institution,” Indiana University

- 2016 “Kill Me If You Wish,” Cornell University
- 2016 “The Natural History of Violence,” F/Stop photography festival, Leipzig
- 2015 “Kill Me If You Wish – Imperial Violence and the Commons,” Critical Inquiry Lectures Series, University of Chicago
- 2015 “Research Methodologies – Photography & Citizenship,” American Studies Department, Georges Washington University.
- 2015 “Thinking with/through Archives,” Karlsruhe University of Art and Design.
- 2014 “The Nascent Photographic Statement of Human Rights,” a lecture in the "Visual Culture and Human Rights" lecture series, Berkeley Human Rights Program, Townsend Center for the Humanities, Berkley University.
- 2014 Lecture in the series of lectures: Visual Representation, Materiality, and Medium, Mahindra Humanity Center, Harvard University.
- 2012 Toronto Photography Seminar.
- 2012 Goldfarb Summer Institute in Visual Arts, Toronto.
- 2012 Harn Eminent Scholar Lecture, Harn Museum of Art, Gainesville, Florida.
- 2010 The New School, Media, Culture and Communication Department, NY.
- 2010 Northwestern University, Department of Communication Studies.
- 2010 Duke University, Women’s Study Program.
- 2005 The Human Rights Program, Bard College.
- 2005 Columbia University, NY.

10. Translations

(From French to Hebrew)

Balibar, Etienne, 2010. «Citizen, Subject», *Mafteahk: Lexical Review of Political Theory*, 1.

Baudrillard, Jean, 2007. *Simulation et Simulacres*, “The French,” Hakibbutz Hameuchad (translation and postface).

Foucault, Michel, 2005. *Heterotopia*, Resling (translation and postface).

Deleuze, Gilles, 2004. "Désire et Plaisir." *Theoria uVikoret (Theory and Criticism)*, vol. 22 (translation and postface).

Gilles Deleuze, "What Is Minor Literature." *Mikan*, Vol A (Spring 1999), pp. 134-143.

Gilles Deleuze, *Présentation de Sacher-Masoch* (translation ch. 1 + 2 and introduction), Tel Aviv, Resling.

Deleuze, Gilles, 2004. "Post-Scriptum sur les Sociétés de Contrôle." *Theoria uVikoret (Theory and Criticism)*, 24 (translation and postface).

Althusser, Louis, 2003. *Sur l'Idéologie*, Resling.

(From English to Hebrew)

Hannah Arendt, 2014. *The Human Condition*, Bnei Brak: Kav Adom / Hakibutz Hameuchad (translation and Introduction in collaboration with Adi Ophir).

11. Editing

Guest editor: *Mafteahk*, special issue: Concepts in Photography (Spring, 2014, in Hebrew).

Co-editor, "The French: a series of Hebrew translations of Contemporary French Philosophers (including works by Jacques Derrida, Jean Baudrillard, Michel Foucault, Julia Kristeva), Hakibbutz Hameuchad Publishing House, Tel Aviv, 1995-2000).

Guest editor: special issue entitled "The Museum That Didn't Take Place" of *Studio Art Magazine* (Vol. No 74, 2006, in Hebrew).

Guest editor: special issue entitled "The Public Space" of *Studio Art Magazine* (Vol. 37, 1991, in Hebrew).

Editor of *Plastika*, Camera Obscura School of Art (issues 1-4, in Hebrew).

12. UNIVERSITY SERVICE:

2019- DUS, MCM

2014- Photographic Archive Research Group (PARG)

2019- Decolonial Collective (in collaboration with Vazira Zamindar & Yannis Hamilakis): Sarr Savoy report, Teach in

2014- Admission Committee, MCM

2015-2016 Member the Governing Board of the Cogut Center for the Humanities

- 2016 Pembroke Center, Archive Committee
- 2015 Postdoctoral Fellowship Search Committee, MCM Department
- 2015 Postdoctoral Fellowship Search committee, MES
- 2015-2016 Initiating the Photographic Archive Research Group (PARG) at Brown.
- 2014-2015 Curating a film series focusing on the year 1948, Middle East Studies & Modern Culture and Media.
- 2013-2015 Faculty Advisory Committee, Middle East Studies (MES).
- 2013-2014 Global Initiative committee, Modern Culture and Media (MCM) / Cogut Center

13. CONFERENCES ORGANIZED:

Conception and organization of, and fundraising for several local and international conferences:

- 2020 Gendered Approaches to Restitution: Labor, Migration, Structural Amnesia and Trauma (PARG & Decolonial Collective)
- 2019 *Unlearning Imperial Rights / Decolonizing Institutions* (in collaboration with Christopher Roberts, Nicole Gervasio & Erin Reitz)
- 2019 The annual Political Concepts Conference (“Retouch”), the Cogut Institute (in collaboration with Aliyyah Abdur-Rahman, Vazira Zamindar & Leela Gandhi)
- 2017 “Imperial Origins of Racialized Lives: From Enslavement to Black Lives Matter”
- 2016 “‘What Is A Refugee Crisis?’” Cogut Center & MCM
- 2014 “Collaboration – Re-Visiting the History of Photography,” Aperture, NY (in collaboration with Susan Meiselas, Wendy Ewald and Brown & RISD graduate students).
- 2012 “Photo-Lexic Group – Key Political Concepts in Photography” 2 days conference, Minerva Humanities Center, Tel Aviv University, Tel Aviv.
- 2011 “Re-visiting the *Family of Man*,” University of Durham, Durham (in collaboration with David Campbell and Andrea Noble).
- 2011 “Re-Visiting the *Family of Man*,” *Le Bal – La Fabrique Du Regard*, Paris (in collaboration with Eyal Sivan).
- 2011 “Photo-Lexic: The Forensic Dimensions of Photography” Goldsmiths College, London (in collaboration with Eyal Weizman).

2007 “Hannah Arendt and the Human Condition,” Bar Ilan University, Ramat Gan.

2007-2010 The Annual Workshop of Visual Culture, Bar Ilan University (in collaboration with Irit Rogoff and Bar Ilan graduate students), Ramat Gan.

14. ACADEMIC HONORS, FELLOWSHIPS, AND HONORARY SOCIETIES:

2023 Infinity Award by the International Center of Photography (ICP) for excellence in critical writing, theory and research on photography

2022 Berlin Prize, American Academy of Berlin

2010 Award for innovative curatorial approaches and theoretical research in contemporary visual arts from Igor Zabel Competition (for the exhibition *Untaken Photographs*, Museum of Modern Art, Ljubljana).

2002 Infinity Award by the International Center of Photography (ICP) for the best book written on photography for the year 2001 (*Death's Showcase*, MIT Press).

15. TEACHING:

Over the last decade, I have developed an experimental pedagogical and curatorial research methodology that transforms the classroom into a laboratory of a sort. The entire class experiments with the study, use, intervention, transformation, and rehearsing and imagining forms of repair of imperial normative procedures, documents, objects, and gestures. Students learn how to generate their archives, assemble a variety of collected items into different archival forms, and problematize existing archives.

COURSES AND SEMINARS (SELECTION):

BROWN UNIVERSITY:

- 2020 Photography on the Picket Line
- 2020 Whites, Whites Jews and Us: Radical Black, Arab & Jewish Thinkers
- 2019 “1492 / Unlearning Single World Order and Single World History
- 2019 Patterns of Migration – People and Objects
- 2019 Pembroke seminar on *What Are (Human) Rights? Imperial Origins, Curatorial Practices and Non-Imperial Ground*

- 2017 Potential History Lab: What is Slavery?
- 2017 Around 1948: Interdisciplinary Approaches to Global Transformation
- 2016 Amor Mundi: Visual Universal Declaration of Human Rights
- 2016 What Is Colonialism?
- 2015 After The War: Hannah Arendt, Marguerite Duras, and Anonymous from Berlin
- 2014 The Revolution Is Being Photographed

- 2014 Precarity, Vulnerability, Sovereignty: Worldliness and the Work of Hannah Arendt (co-taught with Bonnie Honig)
- 2013 Collaboration And The Event of Photography
- 2013 1948: Photo Album – From Palestine to Israel
- 2013 What is A Revolution? - Olympe de Gouges, Hannah Arendt and C.L.R. James
- 2013 Photography And Human Rights

16. VISUAL ESSAYS, ANTI-IMPERIAL CURATORIAL AND VISUAL WORK:

- 2022 *The Natural History of Rape*, Berlin Biennale
- 2020 *Errata*, HKW, Berlin.
- 2020 Act of State - Israeli Regime of Occupation, 1967-2007, Arquivo Fotográfico, Lisbon
- 2019-2020 *Errata* (a retrospective of eight of my archival projects), Fundació Antoni Tàpies, Barcelona (co-curated with Carles Guerra)
- 2018 Presentation of the (revised) 5th edition of the *Collaboration: A Potential History of Photography*, (curated collaboratively with Professor Leigh Raiford, Professor Laura Wexler and the photographers Susan Meiselas and Wendy Ewald), Slought, Philadelphia
- 2018 Potential History of Photography: Co-Lab-Photo-Box, 3rd and revised edition (in collaboration with Wendy Ewald, Susan Meiselas, Professor Leigh Raiford, Professor Laura Wexler), Reyerson Image Centre, Toronto.
- 2017 Time Machine, Stereoscopic Views, Palestine 1900 (co-curated with Issam Nassar), Pembroke Hall, Brown University
- 2017 Potential History of Photography: Co-Lab-Photo-Box, 2nd edition (in collaboration with Wendy Ewald, Susan Meiselas, Professor Leigh Raiford, Professor Laura Wexler), The Pembroke Hall
- 2016 Act of State Archive, in *Chers Amis*, Centre Pompidou, Paris
- 2016 Enough! The Natural Violence of New World Order, in F/Stop photography festival, Leipzig.
- 2016 The Natural History of Rape, Pembroke Hall, Brown University
- 2015 Photo selection (annotation) from Armin Linke's Archive / Globale, ZKM Center for Art and Media, Karlsruhe
- 2014 "The Body Politic", in *Really Useful Knowledge* (curated by What, How &

- for Whom / WHW), Reina Sofia, Madrid.
- 2014 Ariella Azoulay - Une Exposition Monographique (curator: Cécile Poblon), BBB Centre Régional D'Initiatives d'Art Contemporain, Toulouse.
- 2014 Retrospective of Aïm Deuelle Lüski: *Horizontal Photography*, Museum of Art Bat Yam (MOBY), Bat Yam (Top 10 exhibitions of 2014 by *Hyperalergic*).
- 2013 Collaboration-Lab – first draft of a timeline of the history of photography (curated with Susan Meiselas and Wendy Ewald, in collaboration with Brown and RISD Graduate students), Aperture NY.
- 2013 Revolution Is A Language, in *ReCoCo* (curator: Joshua Simon & Siri Peyer), Museum of Art Bat Yam (MOBY), Bat Yam.
- 2012 “Different Ways Not To Say Deportation,” Paris Triennial – Intense Proximity (curator: Okwi Enwezor), Palais de Tokyo.
- 2012 "When The Body Politic Ceases To Be An Idea.” Exhibition Room - *Manifesta Journal Around Curatorial Practices* No 16.
- 2012 “Different Ways Not to Say Deportation,” Collective Identity / Occupied Spaces, curated by Bonnie Rubenstein, Scotiabank CONTACT Festival, Toronto.
- 2012 *Potential History*, Stuk / Artefact, Louven.
- 2012 *Potential History*, Center for Digital Art, Holon.
- 2012 *Residual Images - Documentary Photography in Dark Times: Aïm Deüelle Lüski*, Le Veirrena, Barcelona.
- 2012 *Re-Configuring Photography - Aïm Deüelle Lüski*, Stuk/Artefact, Louven.
- 2011 *From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947-1950*, The Mosaic Rooms, A.M. Qattan Foundation, London.
- 2011 Potential History / Photographic Documents from Mandatory Palestine (Folded Exhibition), 10x10, Wraclow.
- 2011 *Museum of Regime-Made Disasters*, shown in the exhibition *ReCoCo* (curators: Joshua Simon and Siri Peyer), Kunsthalle Exnergasse Vienna, White Space, Zurich.
- 2011 *Act of State – 1967-2007, Photographic history of the Occupation*, shown in *Antiphotjournalism* (curated by Carles Guerra & Thomas Keenan), FOAM, Amsterdam.
- 2010 *Act of State – 1967-2007, Photographic history of the Occupation*, shown in *Antiphotjournalism* (curated by Carles Guerra & Thomas Keenan), La Virreina,

Centre de la Imatge, Barcelona.

2010 *Act of State – 1967-2007, Photographic history of the Occupation*, Mediations Biennale, Poznań.

2010 *Untaken Photographs*, Winner of the Igor Zabel Competition, Museum of Modern Art, Ljubljana, April 2010, Zochrot, Tel Aviv, July 2010.

2009 *Constituent Violence 1947-1950*. Zochrot, Tel Aviv.

2009 *Act of State – 1967-2007, Photographic History of the Occupation*, Centre de la photographie, Genève.

Act of State – 1967-2007, Photographic history of the Occupation, Constitution Hill, Johanesburg.

2008 *Act of State – 1967-2007, Photographic History of the Occupation*, Internazionale, Ferrara, Italy.

2008 *Architecture of Destruction*. Zochrot, Tel Aviv

2007 *Act of State – 1967-2007, Photographic History of the Occupation*. Minshar Art Gallery, Tel Aviv.

2004 *Everything Could Be Seen*, Um Al Fahem Gallery, Um Al Fahem.

2001 *The Angel of History*, Hertzelia Museum of Art, Mishkan Le-Omanut, Ein Harod.

2001 *A Sign from Heaven*, in “L'état des Choses” (curator: Catherine David), Kunstwerke, Berlin.

PHOTOGRAPHIC ARCHIVES:

Creation of photographic archives including research, assemblage, writing and display

2008-2022 – *Enough! The Strike Must Go On (I & II)*

This two-part project weaves together two sets of 96 images from the decade following the end of World War II. The first set consists of plates from an exhibition kit prepared by UNESCO in 1949, conceived as a visual illustration of the *Universal Declaration of Human Rights (UDHR)* drafted by the UN. The second set consists of photographs from different parts of the world, in which people claim their rights in different languages and grammar, and articulate their aspirations, that differ from those imposed by the UDHR, drafted by the Allies. For the people in these photos, WWII should have ended with non-imperial political formations and imaginations, substantial processes of decolonization, redress, equal rights, and equal access to education and housing. Together they assert

their power as workers and co-citizens and refuse to be reduced to obedient subjects, hungry mouths to be fed and able hands to be employed for the profit of others.

2000-2007 – The composed archive includes 754 annotated photos. The research was conducted at 50 photographers' studios and focused mainly on images from the West Bank and Gaza. The archive was shown at a dozen venues in Tel Aviv, Europe and South Africa, and was published in Hebrew and Italian (*Atto di Stato - Palestina-Israele, 1967-2007 Storia fotografica dell'occupazione*, Bruno Mondadori Publishing House 2008). The archive is now part of the Centre Pompidou collections.

2007-2009 – The composed archive includes 214 annotated photos. The research was conducted in Israeli archives and focused on the four formative years of the constitution of the state of Israel. The archive was shown in Tel Aviv and London, and was published in Hebrew and English (*From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947-1950*, Pluto Press, 2011).

2005-to the present – The composed archive includes thousands of images. The research is conducted mainly through social media platforms and digitized archives and focuses on revolutionary moments, gestures, and statements from different places from all around the globe. Samples from this archive were incorporated into several of my articles published recently and exhibitions and is used systematically in my forthcoming book – *Potential History*.

18. FILMS (SCRIPT WRITER AND DIRECTOR):

2022 *The World Like a Jewel in the Hand – Unlearning Imperial Plunder II* (58 min, script and director: Ariella Aïsha Azoulay; cameramen: Bona Manga Bell, R.I.P., Adel Ben Bella; editor Juna Suleiman; Voice and music: Nadia Ammour; producer: Eyal Vexler; Sound editor: Ziad Fayed; Graphics: Haitham Hadad)

2019 *Un-Documented - Unlearning Imperial Plunder* (38 min)
(script and director: Ariella Aïsha Azoulay, voice and music composed and performed by Edoheart, Awori & Moor Mother, camera: Bona Manga Bell, production: Eyal Vexler, editing & graphics: Claudia Yile, sound editor: Ziad Fayed)

2012 *Civil Alliance, Palestine 47-48* (52 min)

2005 *At Nightfall* (17 min)

2004 *I Also Dwell Among Our Own People – Conversations with Azmi Bishara*

2004 *The Food Chain* (17 min).

2002 *Chaira's Smile* (2 min).

2000 *The Angel of History* (70 min).

1995 *A Sign from Heaven: a Film in 22 Letters Arranged Alphabetically* (55 min)