FLORA MCCALLICA- PHOTOBOOKWORK SOURCED FROM THE FOUND PHOTO FOUNDATION

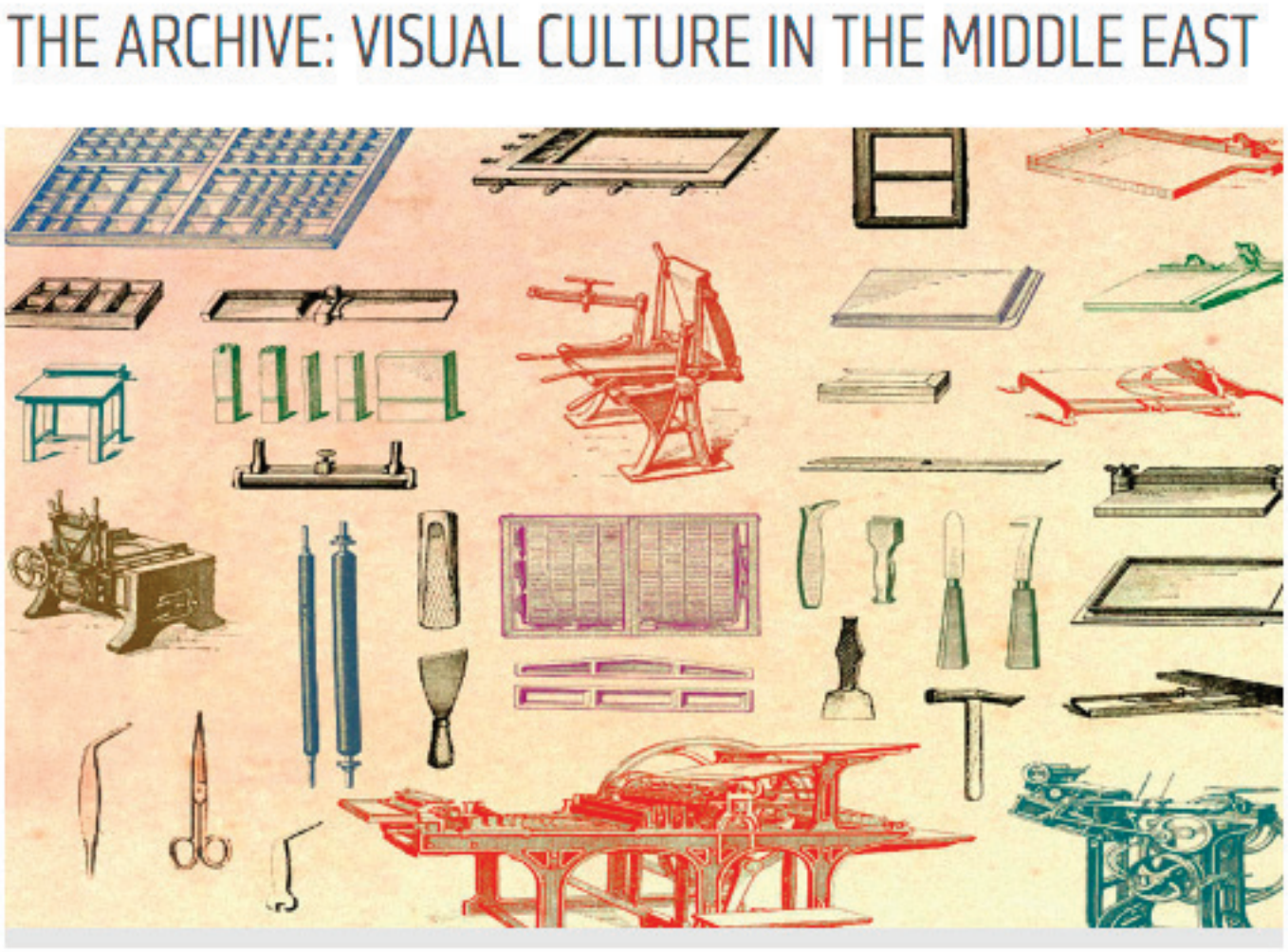
FOUND PHOTO FOUNDATION INSTALLATION
UNBOUND EXHIBITION
HERBERT READ GALLERY, 2017

CARPARK

paula roush
flora mccallica

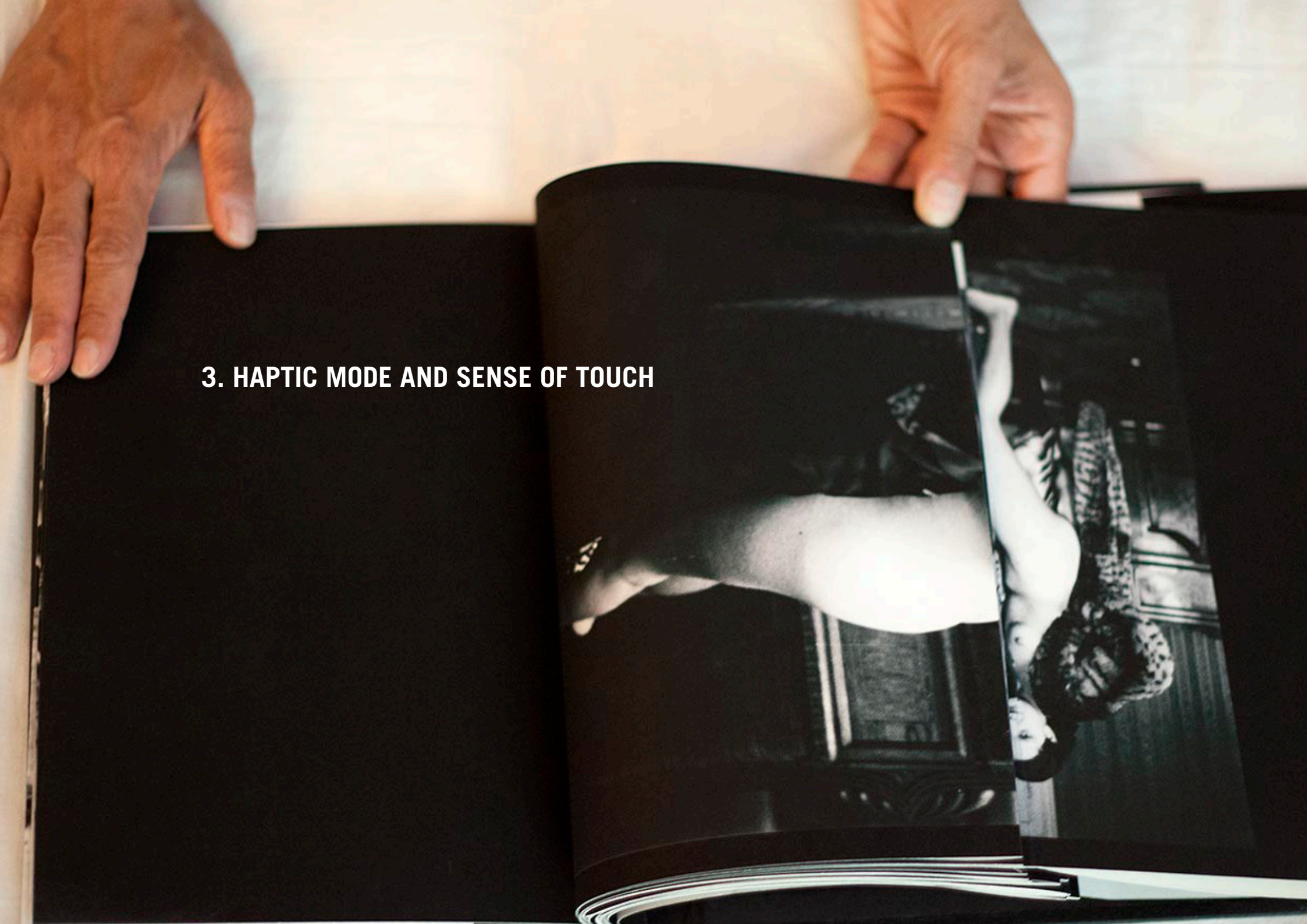
collage of photos of orphans from a set dated 1958 found in the Lisbon flea market and a 1920s herbarium discarded by Kew Gardens

TORN, FOLDED,CURLED... IN THE ARCHIVE: VISUAL CULTURE IN THE MIDDLE EAST SYMPOSIUM.
LEBANESE AMERICAN UNIVERSITY,
DEPARTMENT OF ART & DESIGN SYMPOSIUM.
ORGANISED BY YASMINE NACHABE TAAN AND MELISSA PLOURDE KHOURY.
LAU BYBLOS CAMPUS, APRIL 5, 2019



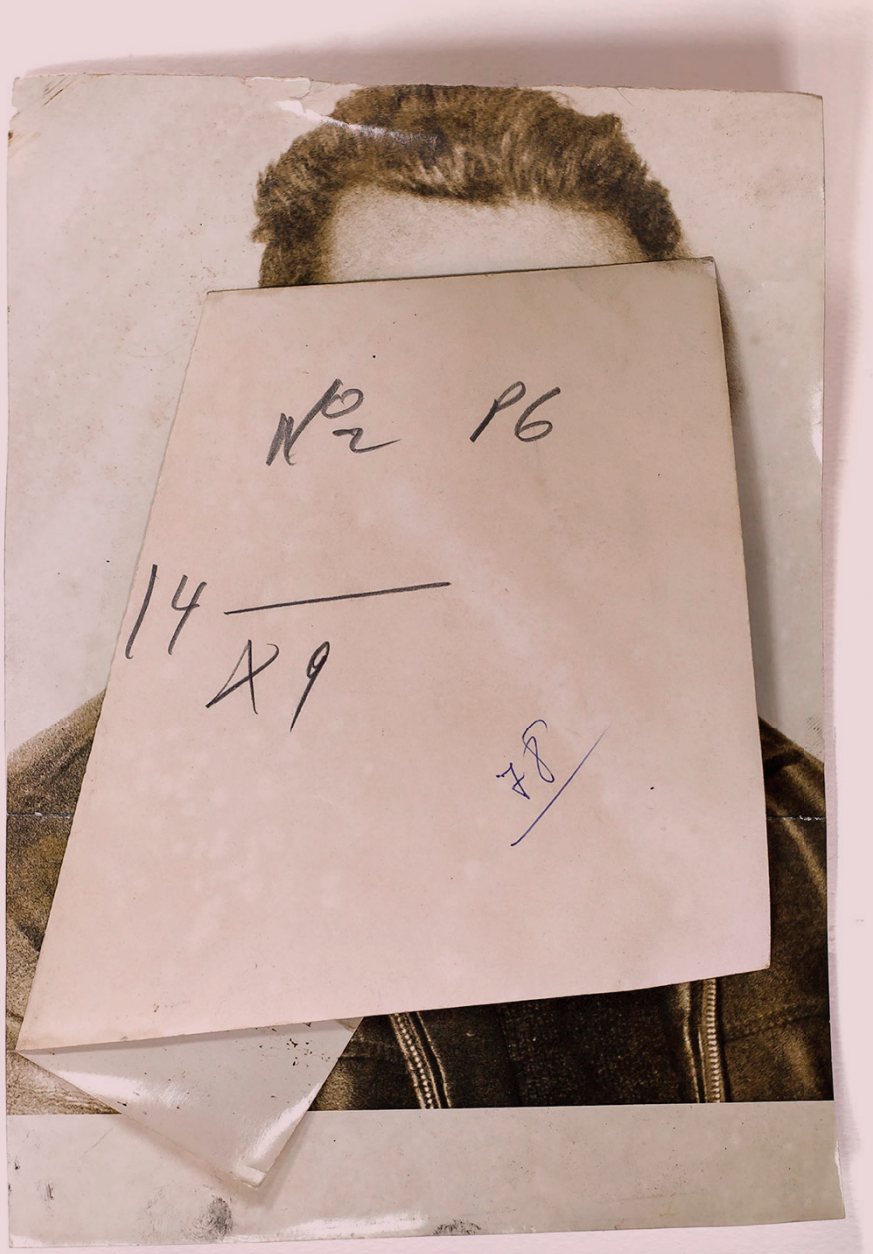
1. GROUP/ SERIES/ SEQUENCE FORMULA

2. STORY-SHOWING
ARCHAELOGY OF CONTEMPORARY PAST



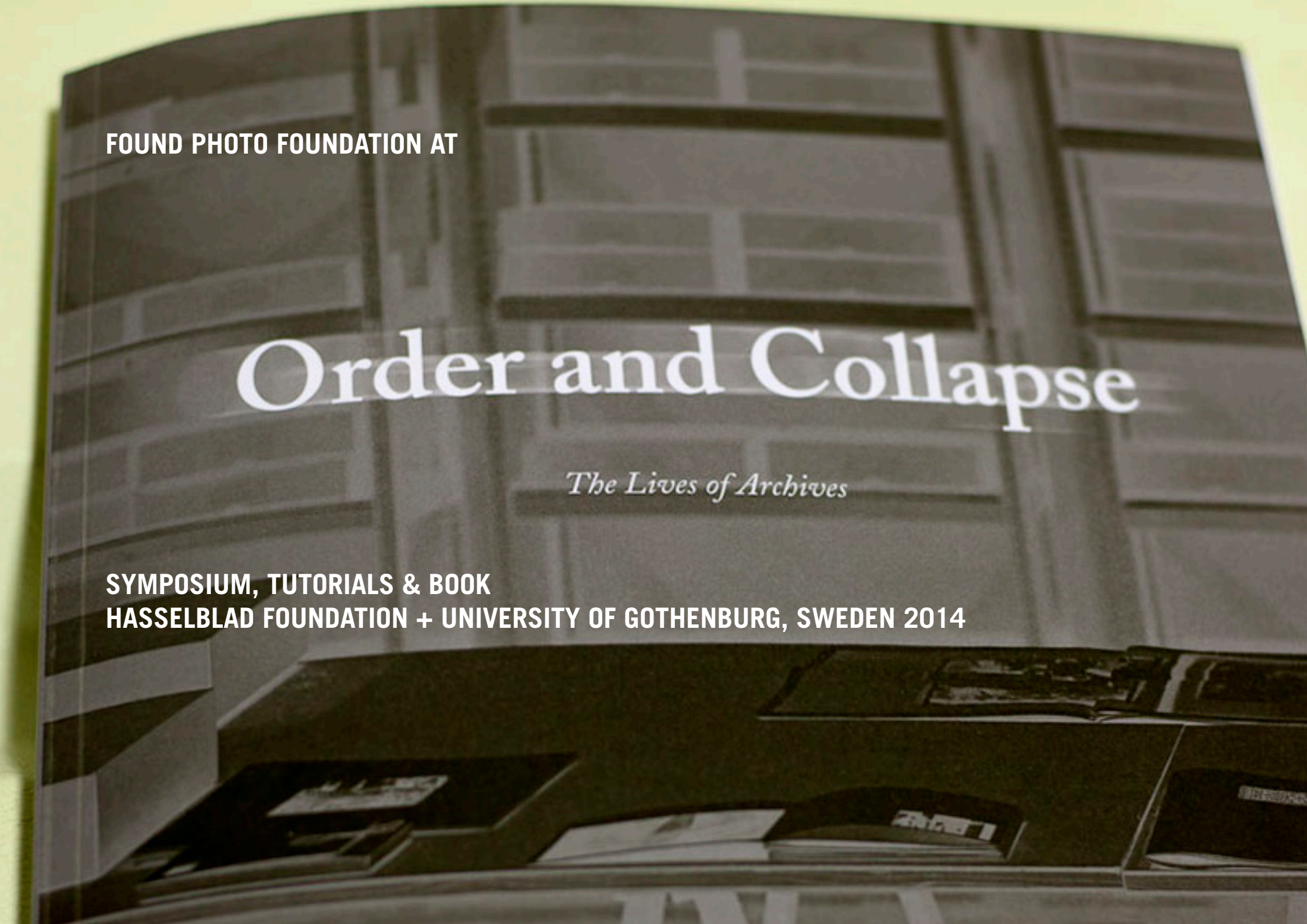
3. HAPTIC MODE AND SENSE OF TOUCH

23.
Beyrouth n’a rien à envier à Paris.



4. PHOTO-TEXT = BLEND PHOTOGRAPHY+ WRITING

5. BOOK-DUMMY- SHARING THE WORK WITH THE WORLD



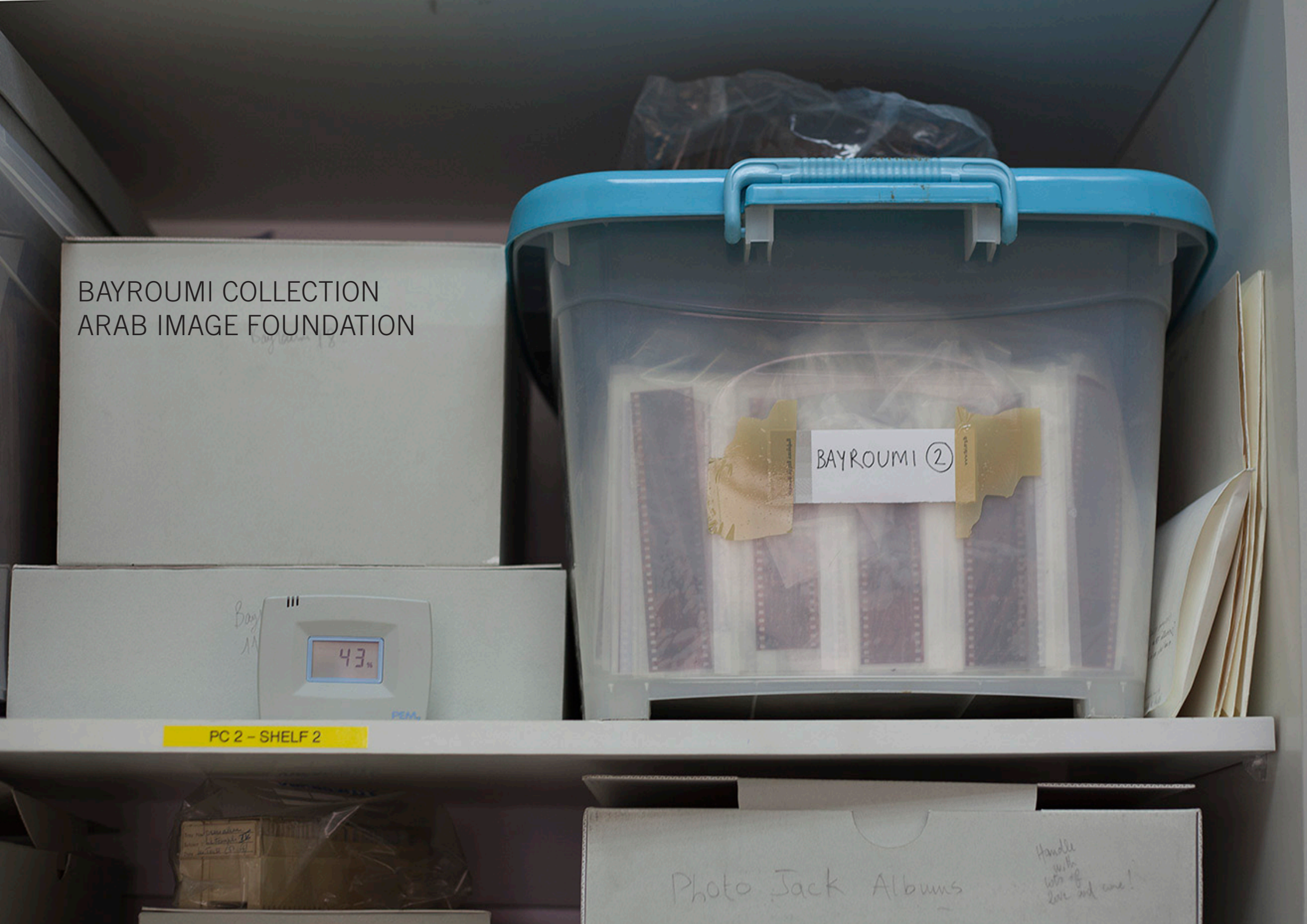
FOUND PHOTO FOUNDATION AT

SYMPOSIUM, TUTORIALS & BOOK
HASSELBLAD FOUNDATION + UNIVERSITY OF GOTHENBURG, SWEDEN 2014

FOUND PHOTO FOUNDATION INSTALLATION
DEAR ABY WARBURG
[DEALING WITH PHOTOGRAPHIC COLLECTIONS]
SIEGEN MUSEU CONTEMPORARY ART, GERMANY 2012

FOUND PHOTO FOUNDATION COLLECTION

1. GROUP/ SERIES/ SEQUENCE FORMULA


BAYROUMI COLLECTION
ARAB IMAGE FOUNDATION
BAYROUMI (2)
43%
PC 2 – SHELF 2
Photo Jack Albums

BAYROUMI COLLECTION

BAYROUMI COLLECTION

BAYROUMI COLLECTION

BAYROUMI
BOOK DUMMY

2B
3B

BAYROUMI PHOTOBOOKWORK

BAYROUMI, PLANBEY EDITION

EPS COLLECTION

THEORY

Collection
MUHAMMAD
MUHYIDDEN WISHANI

Collection
NADA AQUEINI

Collection
STUDIO METROPOLE

Collection
MICHEL SAAD
Michel Saad

Collection ARSHAG
Arshag Karaguezian

Collection
ROBERTE ZABBAL
SAWAYA
Abel
Aziz Zabbal

Collection
ALFREDO YAZBEK

Collection
ARNAUD
DE BOISTESSELIN

Collection
RANA JAVADI
(Cultural Research Bureau)

Yerevan Adjamian

Collection
STUDIO SANO

Collection FAI

Studio Joseph
(Joseph Avedissian)

Collection
MOHSEN YAMMINE

Collection
DIB WARDINI

Collection
RAMI EL NEMR

Collection
CHAFIC EL SOUSSI

Collection
MURTADA MUHAMMED
ALI KHAN

Collection
FOUAD ANNES

Collection
RAFIC BOUSTANI

Collection
SAMI KHOURY

Collection
DIB WARDINI

Collection
MOHSEN YAMMINE

Yertchan Dankikian

Collection
STUDIO SIMA

Collection
MOHSEN YAMMINE

Mohammed Arshi

Collection
STUDIO AFSANEH

Collection
STUDIO HOLLYWOOD

Collection
VAN LEO / 3

Van Leo

Collection
NAOUM HOMSI

Collection
CHADIA NAJJAR

Collection
ARMAND

Collection
JABBUR

Collection
ABU IZZEDIN

Collection
Emri Selim Lucien

Collection DIWANI

Collection M. AREF

Collection
DAGUESTANI

Collection
MIKAELIAN

Collection
LATIF EL ANI

Collection
STUDIO SANO

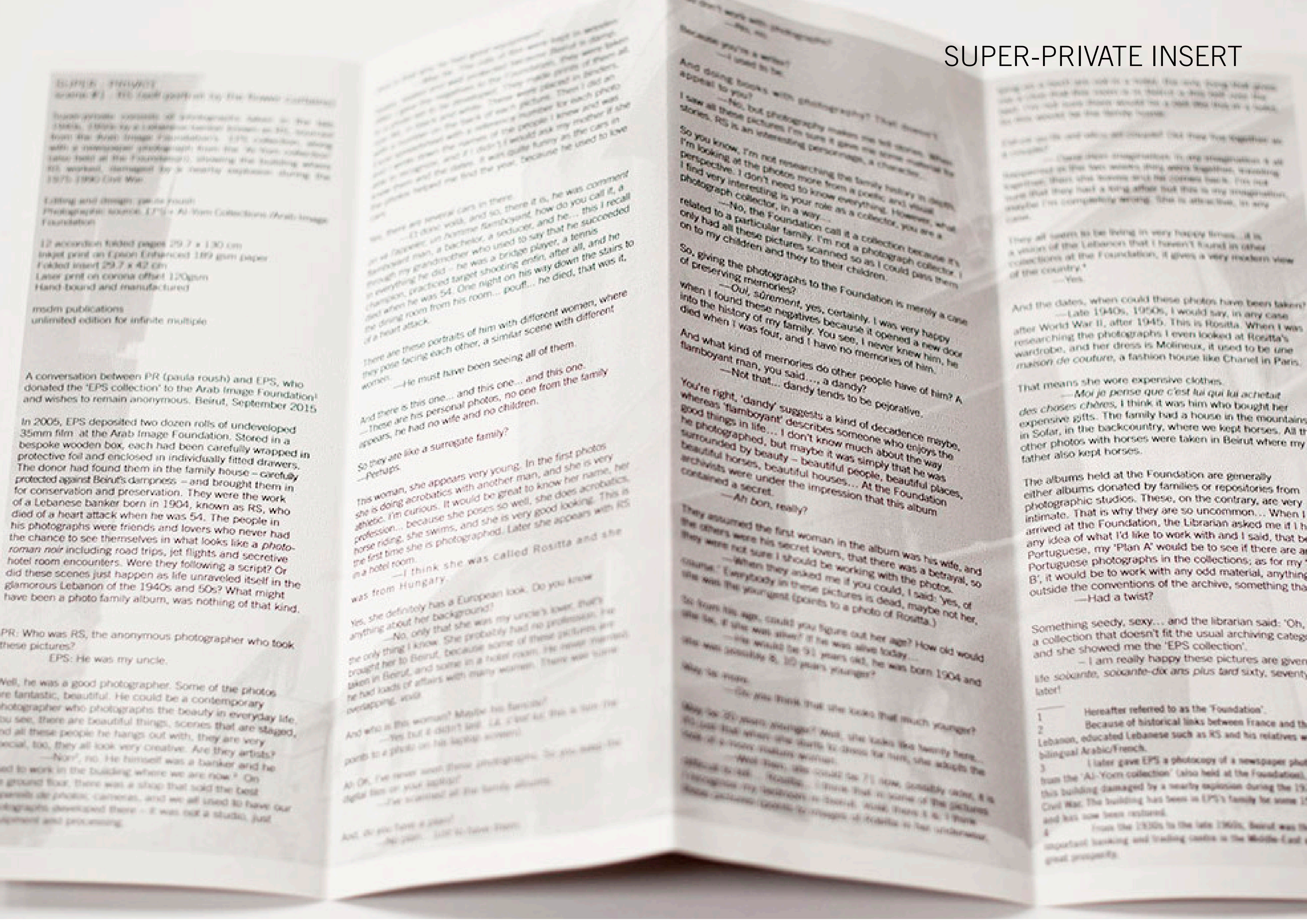
EPS COLLECTION

EPS COLLECTION

634
635

2. STORY-SHOWING
ARCHAELOGY OF CONTEMPORARY PAST

SUPER-PRIVATE INSERT



A conversation between PR (paula roush) and EPS, who donated the 'EPS collection' to the Arab Image Foundation[1] and wishes to remain anonymous. Beirut, September 2015

In 2005, EPS deposited two dozen rolls of undeveloped 35mm film at the Arab Image Foundation. Stored in a bespoke wooden box, each had been carefully wrapped in protective foil and enclosed in individually fitted drawers. The donor had found them in the family house – carefully protected against Beirut's dampness – and brought them in for conservation and preservation. They were the work of a Lebanese banker born in 1904, known as RS, who died of a heart attack when he was 54. The people in his photographs were friends and lovers who never had the chance to see themselves in what looks like a *photo-roman noir* including road trips, jet flights and secretive hotel room encounters. Were they following a script? Or did these scenes just happen as life unraveled itself in the glamorous Lebanon of the 1940s and 50s? What might have been a photo family album, was nothing of that kind.

PR: Who was RS, the anonymous photographer who took these pictures?

EPS: He was my uncle.

There are these portraits of him with different women, where they pose facing each other, a similar scene with different women.

—*He must have been seeing all of them.*

And there is this one... and this one... and this one.

—These are his personal photos, no one from the family appears, he had no wife and no children.

So they are like a surrogate family?

—Perhaps.

And doing books with photography? That doesn't appeal to you?

—No, but photography makes me tell stories. When I saw all these pictures I'm sure it gave me some material for stories. RS is an interesting personnage, a character...

So you know, I'm not researching the family history in depth, I'm looking at the photos more from a poetic and visual perspective. I don't need to know everything. However, what I find very interesting is your role as a collector, you are a photograph collector, in a way...

—No, the Foundation call it a collection because it's related to a particular family. I'm not a photograph collector. I only had all these pictures scanned so as I could pass them on to my children and they to their children.

So, giving the photographs to the Foundation is merely a case of preserving memories?

—*Oui, sûrement*, yes, certainly. I was very happy when I found these negatives because it opened a new door into the history of my family. You see, I never knew him, he died when I was four, and I have no memories of him.

And what kind of memories do other people have of him? A flamboyant man, you said..., a dandy?

—Not that... dandy tends to be pejorative.

You're right, 'dandy' suggests a kind of decadence maybe, whereas 'flamboyant' describes someone who enjoys the good things in life... I don't know much about the way he photographed, but maybe it was simply that he was surrounded by beauty – beautiful people, beautiful places, beautiful horses, beautiful houses... At the Foundation archivists were under the impression that this album contained a secret.

—*Ah bon*, really?

They assumed the first woman in the album was his wife, and the others were his secret lovers, that there was a betrayal, so they were not sure I should be working with the photos.

—When they asked me if you could, I said: 'yes, of course.' Everybody in these pictures is dead, maybe not her, she was the youngest (points to a photo of Rositta.)

So from his age, could you figure out her age? How old would she be, if she was alive?

—He would be 91 years old, he was born 1904 and she was possibly 8, 10 years younger?

And the dates, when could these photos have been taken?

—Late 1940s, 1950s, I would say, in any case after World War II, after 1945. This is Rositta. When I was researching the photographs I even looked at Rositta's wardrobe, and her dress is Molineux, it used to be *une maison de couture*, a fashion house like Chanel in Paris.

That means she wore expensive clothes.

—*Moi je pense que c'est lui qui lui achetait des choses chères*, I think it was him who bought her expensive gifts. The family had a house in the mountains in Sofar, in the backcountry, where we kept horses. All th other photos with horses were taken in Beirut where my father also kept horses.

The albums held at the Foundation are generally either albums donated by families or repositories from photographic studios. These, on the contrary, are very intimate. That is why they are so uncommon... When I arrived at the Foundation, the Librarian asked me if I h any idea of what I'd like to work with and I said, that be Portuguese, my 'Plan A' would be to see if there are a Portuguese photographs in the collections; as for my ' B', it would be to work with any odd material, anything outside the conventions of the archive, something tha

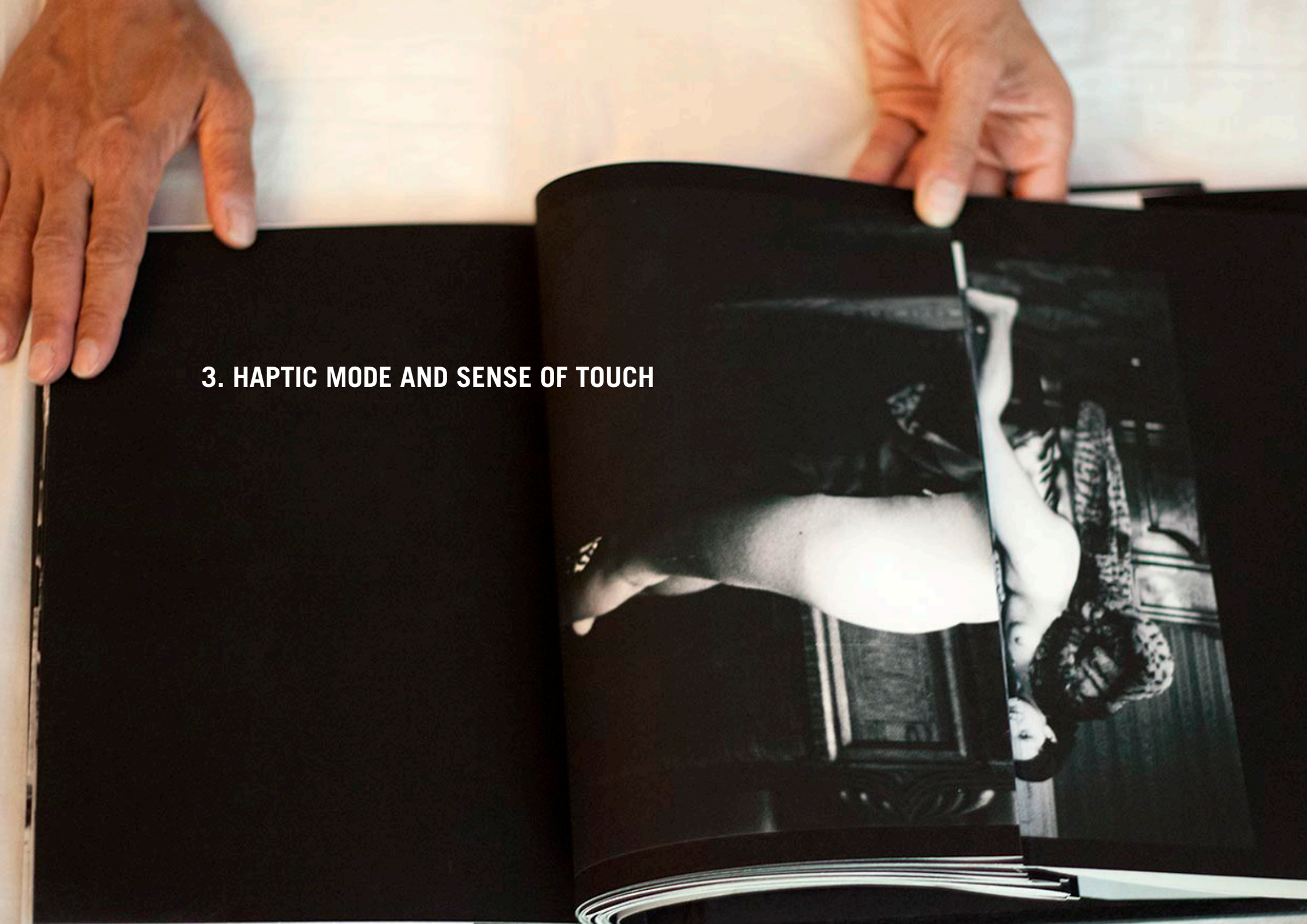
—Had a twist?

Something seedy, sexy... and the librarian said: 'Oh, a collection that doesn't fit the usual archiving categ and she showed me the 'EPS collection'.

— I am really happy these pictures are given life *soixante, soixante-dix ans plus tard* sixty, seventy later!

1 Hereafter referred to as the 'Foundation'.

2 Because of historical links between France and th Lebanon, educated Lebanese such as RS and his relatives w bilingual Arabic/French.



3. HAPTIC MODE AND SENSE OF TOUCH

paula roush
super-private/scene 1
paula roush
super-private/scene 2
paula roush
super-private/scene 3

SUPER-PRIVATE LEPORELLO EDITION

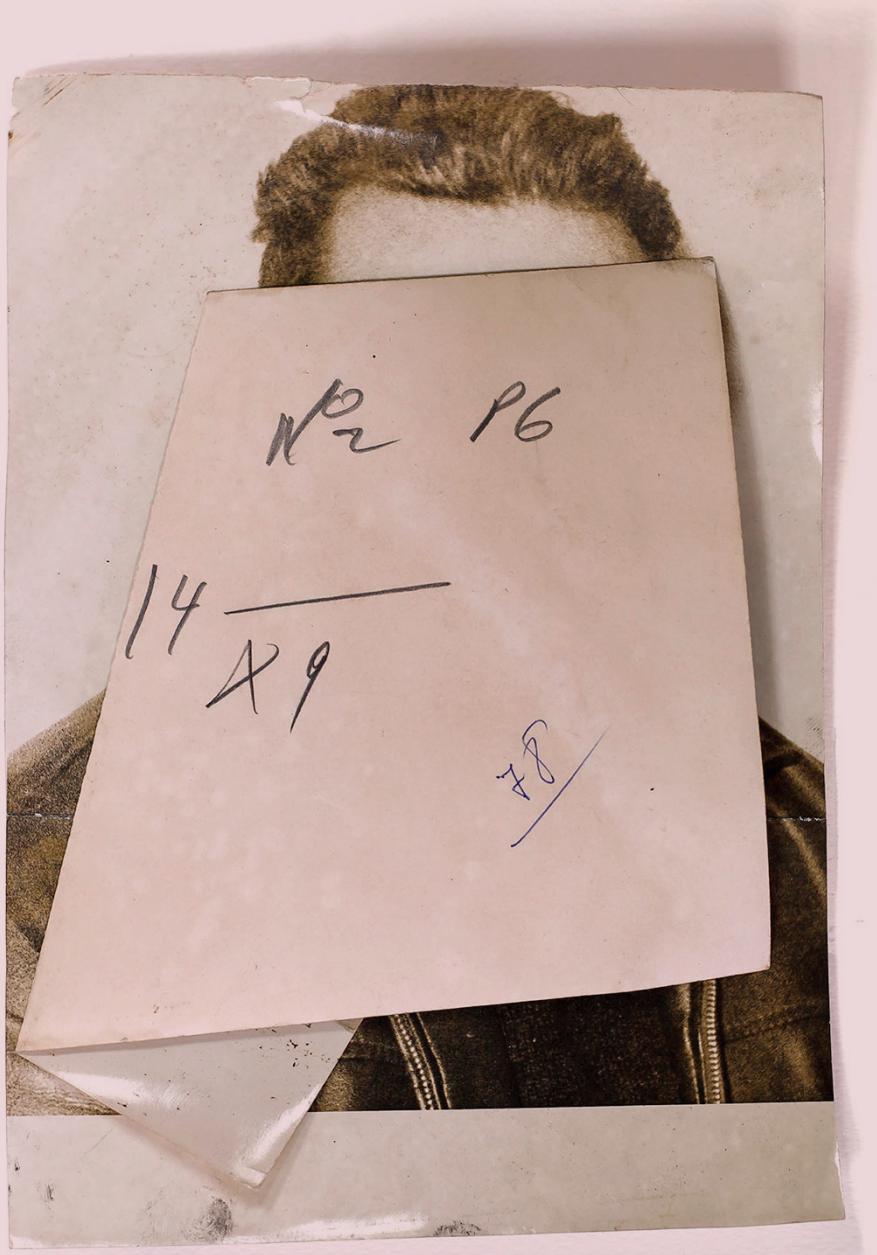
SUPER-PRIVATE LEPORELLO EDITION

SUPER-PRIVATE LEPORELLO EDITION

SUPER-PRIVATE LEPORELLO EDITION

SUPER-PRIVATE SPECIAL EDITION PLANBEY

23.
Beyrouth n’a rien à envier à Paris.



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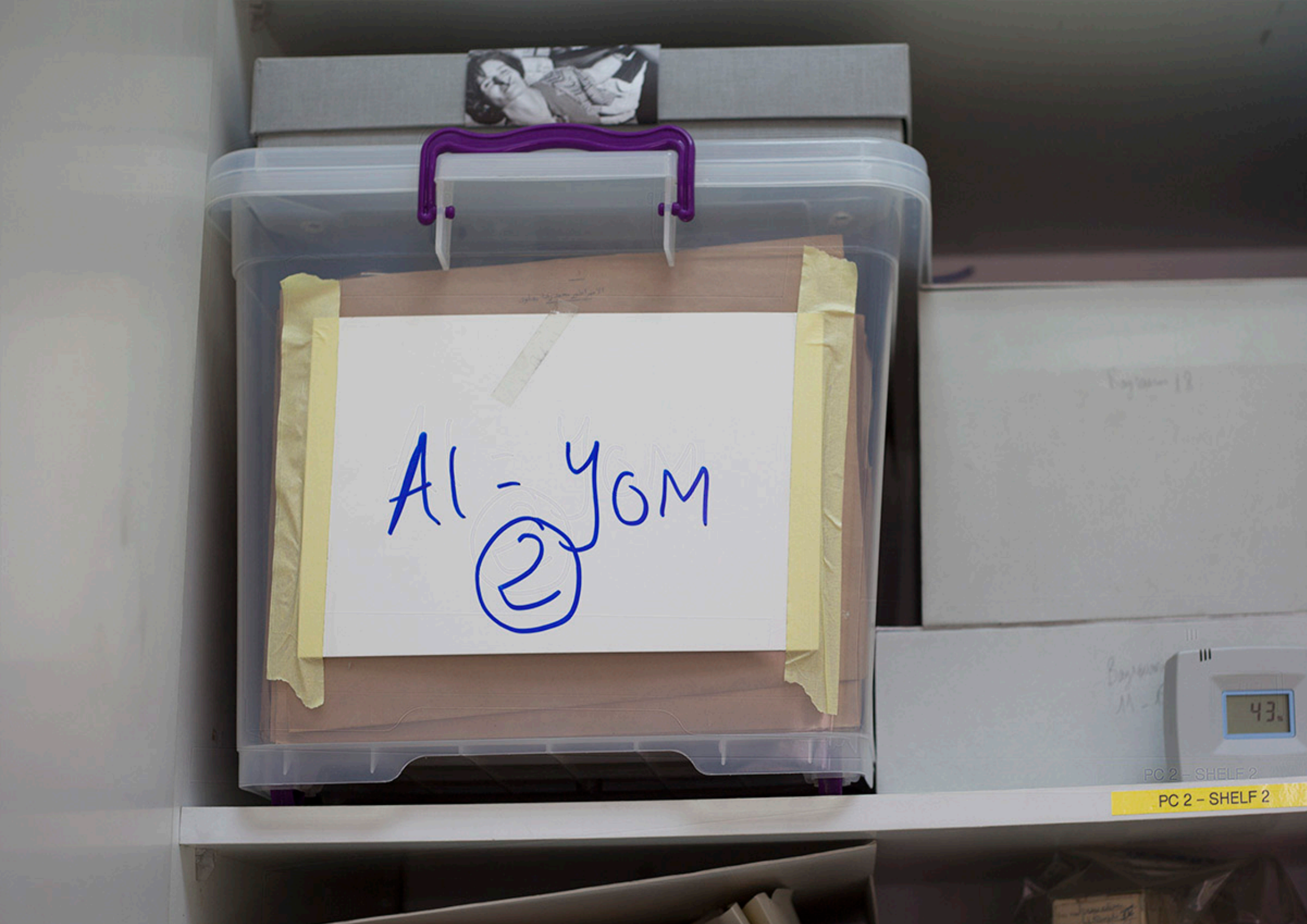

Al - Yom
2
PC 2 – SHELF 2

AL-YOM

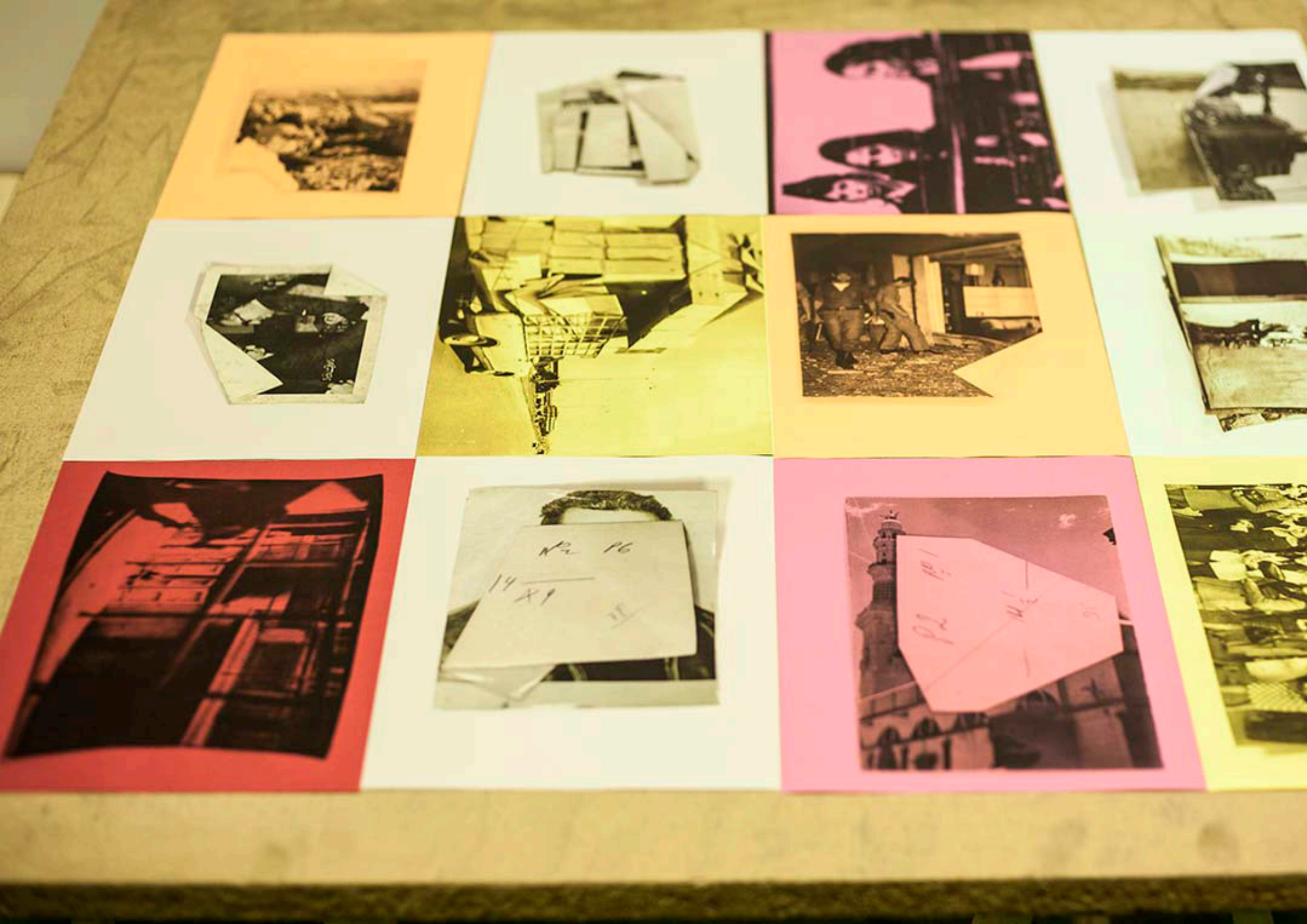
QUOTIDIEN POLITIQUE

IMM. LAZARIEH

RUE MÈRE GÉLLAS

TEL. { 230299 - 240007
241542

B. P. 1908 - BEYROUTH



Je présentais, avec beaucoup de conviction, les plans d'un nouveau Beyrouth.
Elle me racontait l'autre Beyrouth, derrière la clôture de la plage.
Le dos tourné à mon lit, penché sur la table, dans le faisceau de lumière de la lampe, je ne sentais pas la nuit fondre sur Beyrouth.

1. Beyrouth aime aussi l'hiver.

2. A ton arrivée à Beyrouth, ton père était déjà enterré.

3. Torrentielle, Beyrouth emportait nos jeunes années.

4. Beyrouth nous déchirait.

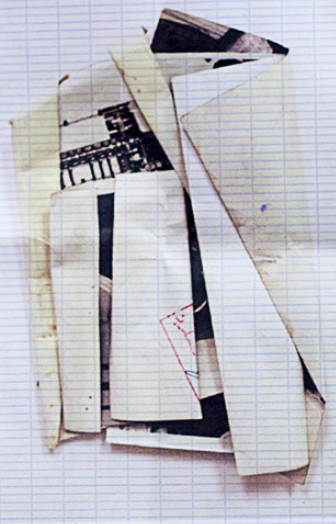
5. Beyrouth riait.

6. Beyrouth dansait.

7. Beyrouth chavirait.

8. Je retrouvais Beyrouth détruite.

PR



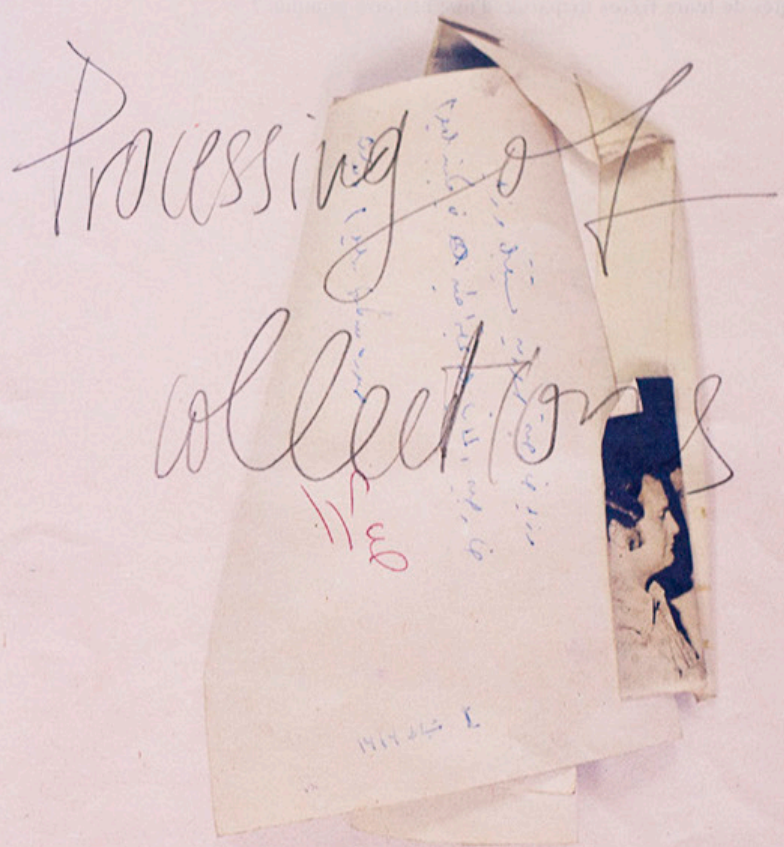
TODAY

torn curled folded

AIF Stario

- Information for interns
- 2010 Draft of image reproduction fees
- Digital inventory of Lorie Block HDD (MTG)
- Office digital backup plan

A ton arrivée a Beyrouth, ton père était deja enterré.

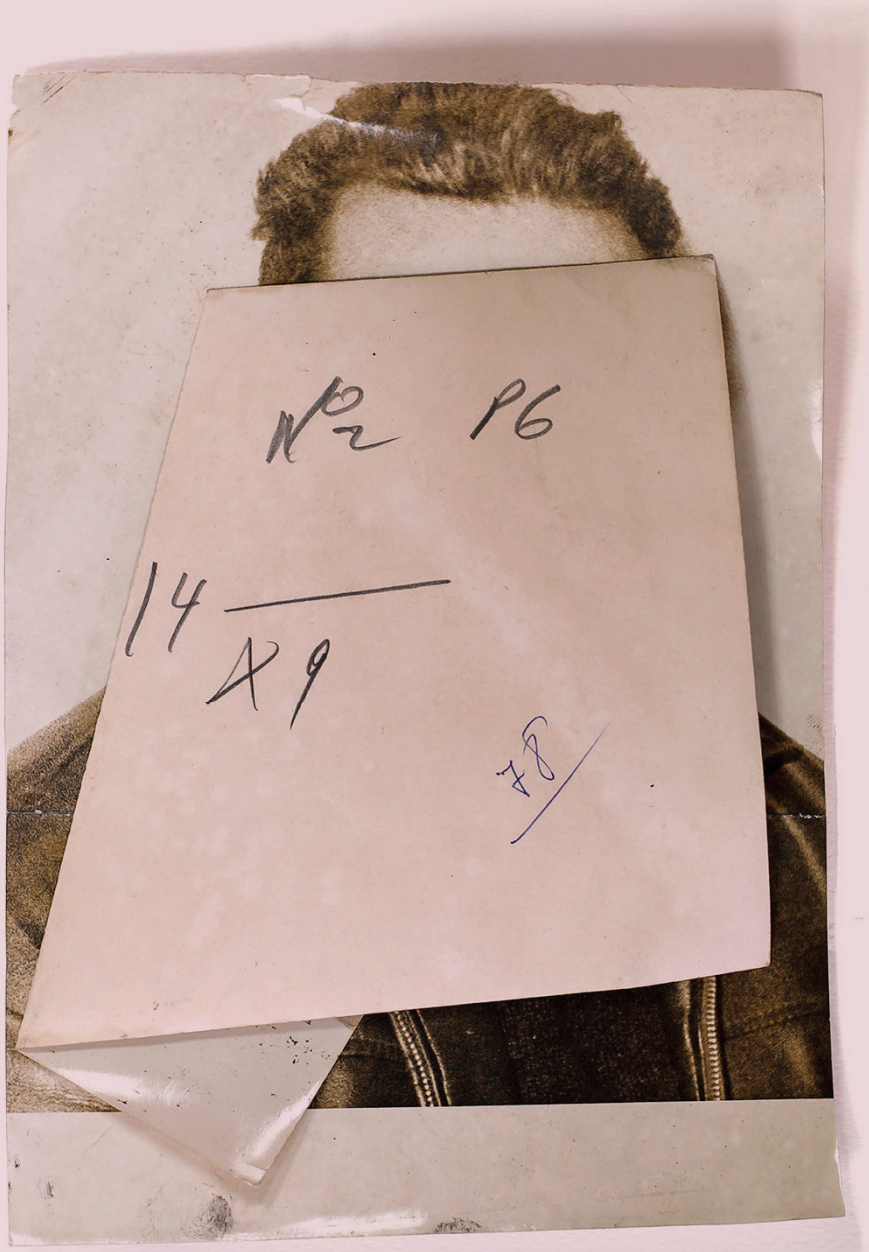


اليوم

TODAY

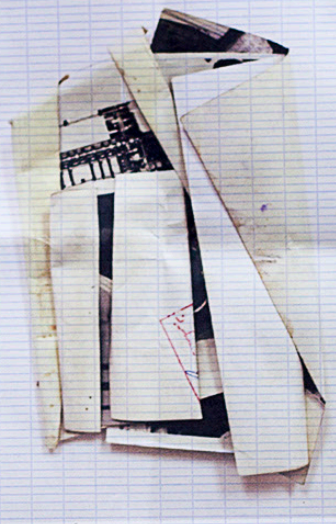
torn folded curled

1.
Beyrouth aime aussi l’hiver.



5. BOOK-DUMMY- SHARING THE WORK WITH THE WORLD

PR



TODAY

torn curled folded

paula roush
Bayroumi
Bayroumi
(4,600 questions)
Book concept & photographs of the Bayroumi collection by paula roush.
Based on research at the Arab Image Foundation & developed with Plan BEY in September 2015 during artist residency at Makan.
The Bayroumi Collection has been temporarily held in storage boxes at the Arab Image Foundation waiting to be catalogued and re-housed in safe archiving storage. Ultimately it will be digitised and made available online. It was contributed by AIF member Akram Zaatari, from the studio of Mohamad Bayroumi in Saida, Lebanon, and it is still being researched. It is a collection of approximately 4,600 negatives of the 35mm format, packed in cardboard boxes and plastic bags.
Special thanks to Charbel Saad.

634
635

TORN FOLDED CURLED: EXHIBITION
MAKAN PROJECT SPACE, BEIRUT

ROSITTA

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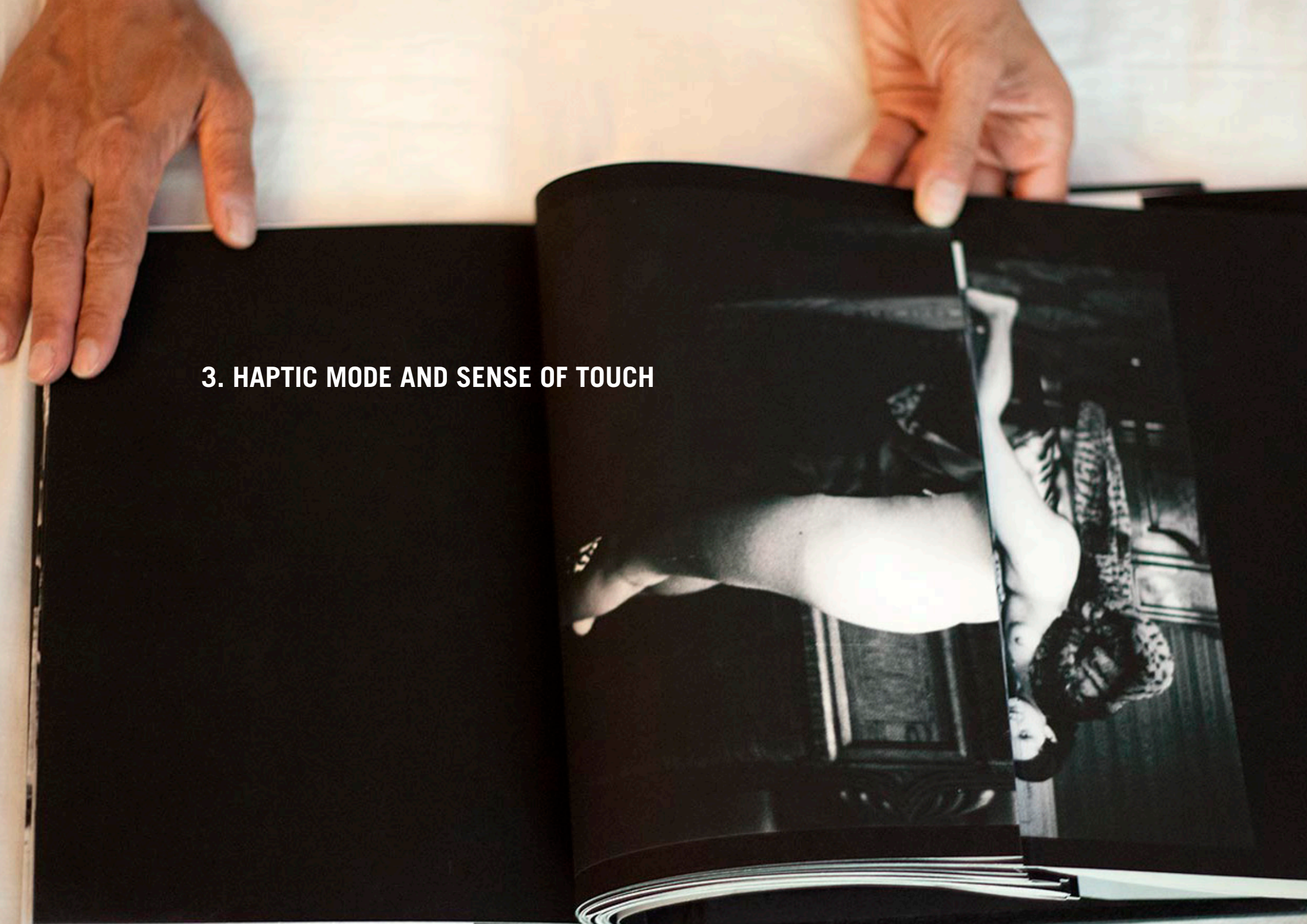
ARCHAELOGY OF CONTEMPORARY PAST



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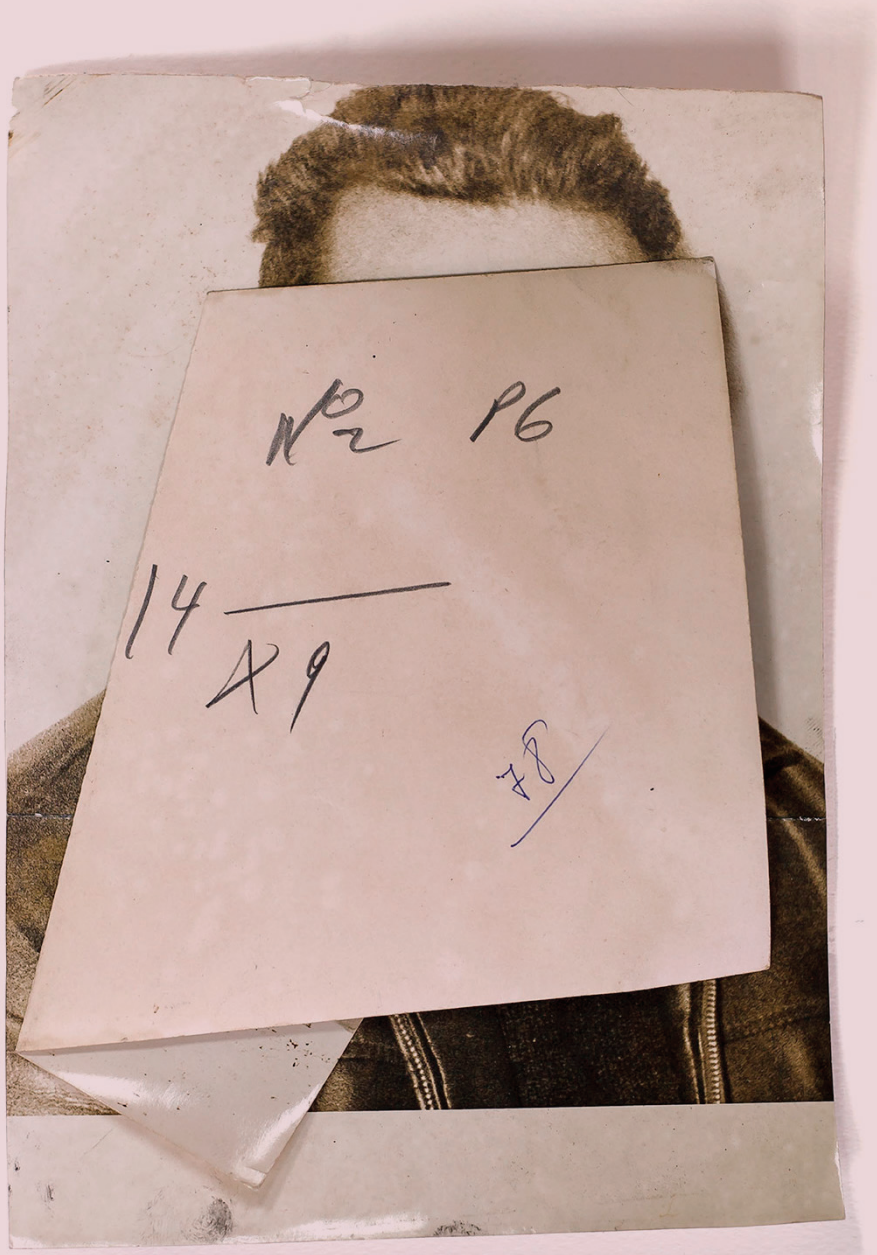

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