

ARCHIVE MAP: EGYPT¹

Preliminary Overview

Resources for the study of the history of art and photography of the late 19th and early 20th centuries in Egypt exist. However, the researcher faces distinct challenges. Authoritative lists of archives or collections pertaining to these fields are wanting. As a result, identifying archives and their locations can be difficult. Whereas the existing literature may provide the researcher with bibliographical information, little is offered in regards to the location and contents of significant archives. Often, locating key texts can itself pose a challenge as these tend to be dispersed across various sites. Similarly, while many important works of art can be found in museums, an equal number, and probably more, are located in private collections with no extant public record to this effect. Collections of the correspondence, studio effects, unfinished texts or ephemera of individual artists, where they survive, tend to remain in the possession of family members and friends of the artists.

Perhaps partly as a result of these difficulties a great deal of archival material remains largely ignored or overlooked in the literature, offering researchers a rich base from which to explore the histories of art and photography in Egypt over the past century and a half. Public and private institutions offer a record of the professional lives of artists and their involvement with institutions, as well as the development of arts practices and discourses within institutional frameworks.

Ultimately, this archive map of Egypt represents only a first step towards a more comprehensive overview of the country's research resources in the arts and photography. In following the contours of my own research interests, the map argues implicitly for a particular approach to archival research in the context of these fields, as well as reflecting the blind spots of research I have been able to do to-date. While private collections fall outside the scope of the archive map, researchers will find it critical to meet and interview prominent critics, historians, and artists, many of whom possess their own private archives, which are of great value.

Dar al-Watha'iq al-Qawmiyya, or the National Archive, dating originally to 1828, is the oldest and the most famous public archive in Egypt. Outside of this storied establishment, however, few prominent public archives exist. Most public and private institutions do not make their historical documents and/or art or photography collections readily available to researchers. In many instances, these materials are not understood as a research resource by the staff, and therefore have not been treated as such by scholars and others. In this sense, they constitute "hidden" archives and have much to contribute to a writing of the history of modern art and the history of photography in Egypt. An ongoing project spearheaded by the Photographic Memory of Egypt, a department of the Center for Documentation of Cultural and Natural Heritage (CultNat) aims to locate, describe, and record, when possible, notable hidden photographic collections located in public institutions. The initiative represents an uncommon acknowledgement of the value of non-

¹ This chapter of the archive map is authored by Clare Davies, who is a doctoral student at the Institute of Fine Arts, New York University. Her dissertation is titled "Modern Art in Situ: Interdisciplinary Foundations of Art Practice and Discourse in Egypt Prior to 1952." The Archive Map research project was initiated by Laura Carderera following the Speak Memory symposium that took place at the Townhouse Gallery in Cairo in October 2010 (www.speakmemory.org). It was made possible thanks to the generous support of Prince Claus Fund, the Bohen Foundation, Arts Collaboratory, Goethe Institute Cairo, the Spanish Embassy in Cairo and Pro Helvetia.

archived institutional holdings.

Of course, not all institutions contain materials of interest to the researcher. In some cases, large bodies of material have been destroyed, stolen, dispersed or are not available for other reasons. Often, trying to gain access to institutional holdings not already considered part of an official archive can be especially challenging. Moreover, until systematic efforts are made to explore whether the many institutions of interest possess historical documents, records, photographs or works of arts, it is impossible to provide a definitive list of relevant resources. In general, I am able at this stage to list institutions of special interest, which I know or believe to possess significant records, collections of visual material or caches of artworks in storage. These include museums dedicated to individual artists; museums or archives associated with research initiatives that employed photography; and historically important art institutions such as the Mathaf al-Fann al-Masri al-Hadith (Museum of Egyptian Modern Art), the Mathaf al-Funun al-Gamila bil-Iskandiriya (Museum of Fine Arts in Alexandria), Kulliyat al-Funun al-Gamila (Faculty of Fine Arts) and Kulliyat al-Tarbiya al-Fanniyya (Faculty of Arts Education).

In addition, historical institutions not explicitly devoted to modern art or the history of photography often hold collections of significance for these fields. The Mathaf al-Zera'i (Museum of Agriculture) commissioned photographers and/or artists to produce images or objects for the purposes of research, to illustrate publications or as display elements. Examples of traditional Egyptian craftwork are displayed alongside oil paintings, photographs and sculptures at the Mathaf al-Ithnugrafi (Ethnographic Museum), and the country's museum of Pharaonic arts (the Egyptian Museum) authorized photographers to document its collections. Periodical publishing houses are also of interest as a source of historical newspapers and magazines, but also for their collections of historical photographs and the insights they offer on the history of photojournalism in Egypt.

Finally, Cairo and Alexandria offer a number of useful libraries. The bibliographic record remains incomplete and published texts can be difficult to locate. As such, it is important to locate libraries with rare or as yet unidentified material. Not surprisingly, Dar al Kutub (or the National Library) is valuable in this regard, although, as with other libraries in Egypt, its collection can be spotty. No library contains a near-complete collection of texts related to modern art, the history of photography or indeed contemporary art in Egypt.

The state of archives in Egypt varies widely, although it is common to find materials in a fair to poor condition. The implementation of many standard archival and conservation practices is unusual. In some instances, the loss of original documents and photographs seems to have followed the digitalization of an archive. The latter has yielded mixed results with image resolution generally ranging from low to medium. In some institutions, the production of an image of a document or photograph seems to be accepted as an adequate substitute for the original, to the detriment of the latter. The state of the photographic archives of the Al-Ahram periodical publishing house is a case in point. While the digital archive contains some two million images, drawn primarily from the institution's original archive, most of these printed photographs are now missing.

Archives may suffer less from a state of benign neglect than from being subjected to dramatic interventions aimed at preservation, which exposes them to increased handling and opportunities for theft or misplacement. In other instances poor storage and rough handling of materials seem to demand urgent care despite the associated risks. Certain institutions would benefit from a concerted effort to gather, organize, index and properly house important archival material that has been scattered over the years. In others cases, the intervention of conservators is desperately needed. Often there is a need to ensure that standards for handling archival materials by staff and researchers will be observed. This requires at least one or two staff members with the authority and will to enforce policies. Perhaps historic magazines and newspapers have suffered the most wear and would benefit from basic restoration and preservation efforts and from the enforcement of restrictions against photocopying and other procedures that threaten their material integrity.

Issues of access

For decades, research in Egypt has occurred against the backdrop of an inflated police and security presence. The former regime retained tight control over those institutions defining civic life in Egypt including media and cultural institutions. Perhaps as a result, information is often understood as a high-value commodity, one that poses potential, even unseen risks to national and personal security. The principle of a public right to information or access exists, if it does, primarily in theory.

The custodians of public and private archives alike tend to guard materials closely. Policies regarding access and the photocopying or photographing of materials are often not available for consultation and instead are determined informally and enforced by one or a few individuals within the institution and on a case-by-case basis. Similarly, the researcher must often rely entirely on one or more staff members for information about the contents of an archive. Guides or indexes to archives rarely exist and researchers are generally not allowed to browse materials. The researcher will often be asked to submit requests to consult specific materials without knowing the exact contents of the archive. This situation makes it especially difficult to pursue introductory research or open-ended topics, and to get a sense of the design or strengths of respective archives.

Establishing a personal rapport with those responsible for handling archives is often an essential element of the research process in Egypt. Securing some form of institutional affiliation or backing is generally very helpful in facilitating access.

Many who participated in the events following January 25, 2011 called for increased transparency and accountability in governance and policymaking. Despite the timeliness today of reconsidering and revising policies for archival research in Egypt, little progress seems to have been made on this front. Lasting change will rely on the design and enforcement of new laws regarding access to public archives. Ultimately, researchers would benefit from a transformation in the perceived nature of archival material as a public resource, and in the culture of exclusion and opacity that continues to define many institutions.

However, these goals cannot be achieved until changes in the workplace culture of public

institutions, generally, are addressed. Low wages, an aging senior managerial level staff, and a rigidly enforced hierarchy defined by age, rank and tenure within the institution are largely responsible for many of the problems ailing Egypt's institutional public sphere. These factors contribute to a workplace in which individual drive, efficiency and merit go unrewarded. Thus, for example, training courses or institutional collaborations, understood as prestigious, are typically granted to higher-ranking staff members, irrespective of their potential to intervene in and support archival work, while, lower-level staff directly responsible for enforcing policies and handling materials will be overlooked. Without addressing these structural concerns, lasting change seems unlikely.

Periodization

The Egypt segment of the archive map focuses loosely on the period of the late-19th century through 1952. Accounts of the history of modern art in Egypt typically begin in 1908 with the establishment of the École des Beaux Arts in Cairo. Another common narrative starts with Napoleon's short-lived occupation in 1798, framed as a traumatic event that shocked Egypt into an engagement with Europe, and hence, a Western-style modernity.

The early history of modern art in Egypt is typically framed as a history of modern art institutions and, more generally, a history of the progress of "Western" modernity within Egypt. It is important in this context to acknowledge the way in which modernization initiatives were, in fact, often locally generated and reflective of conditions specific to the Egyptian context. The dominant approach associates artistic modernism with certain forms of institutional development and with the establishment of a hierarchy of medium-specific artistic practices following the French "beaux arts" model. To do so, however, fails to distinguish between the claims made on behalf of the fine arts in Egypt and the circumstances of the production and display of works of art. Fields of knowledge production outside of the fine arts, as well as non-arts institutions were central to the formation and development of arts practices in Egypt. However, these interrelationships have been largely overlooked due to an insistence on the exclusivity of the fine arts sphere. Thus while a hierarchy of visual media and the boundaries between the fine arts and other disciplines and visual practices were rigorously debated and defended, the history of art practices in the late-19th and early 20th centuries might be rewritten along different lines, with a focus on the ways in which such distinctions were deliberately blurred.

Visual art in the early Egyptian press

Note: When indicated in parentheses, the year attributed to a publication references the date of establishment.

Many of the earliest historians of art in Egypt such as Aimé Azar, Ahmed Rassim and Morik Brin were also among its first art critics. From an early date artists, arts professors and administrators, among others, contributed to the pages of the local press. Coverage tended to

focus on events such the opening of exhibitions or highlights in the development of art institutions. The involvement or patronage of the royal court ensured coverage, as was the case in many other fields. At the same time, periodicals hosted various polemics and debates concerning, for example, the character of an authentically Egyptian art and the relationship of Pharaonic, Islamic, Coptic and folk arts to the fine arts (*al-funun al-jamila*). Discussions of individual artists and works of art appeared with less frequency. However, texts devoted to Mahmoud Moukhtar, and in particular the story of Moukhtar's sculpture *Le Réveil de l'Égypte*, or *Nahdat Masr* were widely covered by the press. Coverage of local art production comes increasingly into focus in the mid-1920s with the rise of illustrated lifestyle magazines aimed at a growing middle class readership and a gradual increase in the prominence of local arts initiatives.

While publications devoted entirely to the visual arts were relatively uncommon, non-specialized publications have played an important role in arts journalism and criticism. According to Subhi al-Sharouni, Kamal al-Mallakh and Rushdi Iskander, the first work of art criticism published in Egypt appeared in the March 1897 issue of *al-Muqtataf*. They cite *al-Muqtataf* and the monthly *al-Hilal* as the earliest periodicals in Egypt to provide coverage of the arts. While no comprehensive study of this kind exists, the work of historians Patrick Kane and the late Donald LaCoss has helped to clarify the important role of non-specialized periodicals in furthering debate within art circles. The weekly magazine *al-Risala* (est. 1933) has featured prominently in their discussions of the Pioneer generation and Egyptian Surrealists. Daily papers such as *Al-Ahram*, *Akher sa'a*, *al-Masri*, *al-Gomhuriya*, *Ruz al-Youssef*, *Sabah al-Kheir* and French-language *Le Progrès Égyptien* featured texts by art critics. In the mid-1920s, two leading political dailies, organs of the Wafd and Liberal Constitutionalist parties, respectively, began issuing weekly cultural journals *al-Balagh al-Usubu'iy* and *al-Siyasa al-Usubu'iyya*. *al-Musawwar*, *Majalet al-'Imara* (1939) and *al-Masa'* (1956) devoted special attention to the arts.

In the foreign language press, illustrated publications such as the French-language *Images* (1929), *La Semaine égyptienne* (the French language journal of the Greek community in Egypt, 1926), and *Loisirs* (1948) provided consistent coverage of the visual arts. Other French language publications such as *L'Égypte Contemporaine* (1910) and later *La Revue du Caire* (1938) were aimed specifically at a highly educated audience and included texts on, or authored by, important figures in Egypt's cultural field.

The terms *fann* and *funun* were applied broadly to the arts and could potentially refer to music, poetry, theatre and film, as well as the visual arts. The bi-monthly journal *al-Funun* (July 1924-September 1924) commented on music, poetry and the fine arts. *al-Fann* (1950) magazine was aimed at a wider audience and focused on the performing arts and cinema but also covered local art exhibitions on a regular basis. The student-edited journal of the Faculty of Fine Arts, *al-Funun al-Gamila al-'Uliya* (1924), as well as *Sawt al-Fannan* (1950) are significant in specializing in the visual arts. *al-Ittihad al-Dawli li-l-Rasm wa-l-Tarbiya al-Faniyya* (1930s) focused on European art practices and models of art education.

Given the fine arts bias of these early arts publications, it seems significant that *al-Funun wa-l-Sana'* (1920) is named by art historian and critic Samir Gharib as the first periodical devoted to the arts in Egypt. The monthly journal was edited by a teacher at *Madrasat al-Sana' a al-*

Amiriya in Mansoura and covered a wide range of topics including furniture-making, technical drawing, electric circuitry and ornamentation, with an emphasis on practical application.

Artist-run publications associated with groups such as Les Essayistes and Art et Liberté, and the individuals prominent in what has come (retrospectively and somewhat erroneously) to be called the Egyptian surrealist movement, are also important. Prominent among these are *Un Effort*, *Don Quichotte* (1939), *Art et liberté* (1939), *al-Tatawwur* (1940), *al-Majalla al-Kifah al-Ijtima'i* (1942), *La Seance Continue*, and *La Part du Sable* (1947).

The first periodicals in Egypt to print photographs include *al-Ahram*, *al-Lata'if al-Musawwara* (1915), and *al-Musawwar* (1924). Other high-circulation illustrated magazines and newspapers of the early 20th-century include *al-Dunya al-Musawwara*, *al-Ithnayn* and *Kull shay' wa-l-dunya*. *al-Kashkul* and *Ruz al-Yusuf* famously specialized in cartoons and illustrated graphics and carried photographs.

Additional Archives

The Ministry of Culture (Wizarat al-Thaqafa) and the Ministry of Education (Wizarat al-Tarbiya wa-l-Ta'alim) might contain records of historical significance to the arts. I have not yet visited either.

Archaeological institutes in Cairo and Alexandria commonly possess extensive libraries, excavation records and photography collections. These are interesting for several reasons. The early photographic documentation of archaeological digs played an interesting role in the establishment and dissemination of photographic practices in Egypt. Archaeological archives are also of interest to researchers exploring a history of exhibition practices that rendered Egypt, its people and its arts the subjects of museological display. The development of fields of Egyptology and archaeology in Egypt in the 19th-century coincided with a rise in exhibitions of Egyptian art and antiquities, as well as an increase in the production of Egyptian national pavilions. While these exhibitions helped shape the representation of Egypt internationally, the development of museums locally facilitated the emergence of a set of intersecting visual practices within the country. In addition, archaeological institutes shared important intellectual terrain with Egypt's other scientific institutes and museum development projects during the first half of the 20th century. Their libraries and photographic collections help flesh out the nature of this shared discursive space. Finally, in certain cases, the photographic collections housed at archaeological institutions contain images related to other fields and are of interest to a wider range of researchers.

Resources of special note include the Lucy Gura Archive of the Egypt Exploration Society and the photographic archive and the Ludwig Keimer Archive housed in the Deutsche Institut für ägyptische Altertumskunde. Outside of Cairo, the Archaeological Society of Alexandria houses the photographic collection of Dr. Henri Maurer, the private dentist of King Fuad I and an amateur photographer and archaeological enthusiast who traveled widely in Egypt and sub-Saharan Africa. The Centre d'Études Alexandrines accommodates the archives of the Graeco-

Roman Museum.

Archives and collections of note outside of Egypt are especially strong in the field of photography while generally offering only limited resources in relation to other visual arts. Harvard University's Fine Arts Library houses the Harvard Semitic Museum Photographic Collection, as well as strong visual collections focused on Islamic art and architecture and picture postcards. The library actively gathers materials and important publications related to the history of art and photography in the region. The Getty Research Institute in Los Angeles holds important collections of 19th century photographs of the Ottoman Empire and Algeria, as well as the Ken and Jenny Jacobson Orientalist Photography Collection with photographs largely dating from between 1843 to 1920. The Library of Congress in Washington, D.C., possesses early images (1860-1934) by some of the most prominent early professional photographers operating in the Middle East. These are located in the Carpenter Collection. The G. Eric and Edith Matson Photograph Collection contains 950 historical images of Egypt. The Arab Image Foundation in Beirut possesses an extensive photography collection acquired largely through private donations. Finally, Mathaf: Arab Museum of Modern Art in Doha owns a collection of some 6,000 works of art including works by Egyptian artists dating from the early modern period.

Researchers interested in contemporary art in Egypt might begin with a visit to the library and artists' archive of the Townhouse Gallery. Both are small and eclectic, largely compiled via donation and have not been recently updated. Galleries such as the Townhouse Gallery, Mashrabia Gallery, Contemporary Image Collective (CiC), Espace Karim Francis, Darb 1718, and the Alexandria Contemporary Art Forum (ACAF) may help facilitate contacts with artists.

Bibliographical information on Egyptian artists (modern and contemporary), most often those affiliated in some way with the state is available on the web at <http://www.fineart.gov.eg/arb/cv/Search.asp>. The online journal of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA) at <http://www.amcainternational.org/index.html> offers publication and exhibition reviews. Local newspaper *al-Masry al-Youm* regularly covers cultural politics and art events, as does the New York based *Bidoun* magazine.

ARCHIVE LISTING

TYPE I: ARCHIVES WITHIN STATE OR QUASI-OFFICIAL INSTITUTIONS

AL-AHRAM FOUNDATION, PHOTOGRAPHIC ARCHIVES (*ARCHIVE AL-SUWWAR AL-SAHAFIYYA*)

Address: Shar‘a al-Galaa’, behind Ramses Central.

Telephone, archive permissions office: 02 770 4522

Website: <http://www.ahram.org.eg/>

Contact person: Madame Sahar and Anissa Yasmine staff the archive permissions office.

Brief history of the archive: Founded in Alexandria in 1875 by Beirut brothers Bishara (1853-1902) and Salim (1849-1892) Taqla, *Al-Ahram* newspaper occupies a key role in the history of the Arab press, setting new standards for journalism in the region from an early date, and, later, in the field of photojournalism. The Taqla brothers were granted a license for publication in 1875. The first edition of *Al-Ahram* appeared August 5, 1876. It became a daily paper in January 1881 and operated out of Alexandria until November 1899, when its offices were relocated to Cairo. Currently the Arabic-language daily newspaper operates under the auspices of the Al-Ahram Foundation (which currently publishes multiple other periodicals) and enjoys the highest circulation numbers in Egypt. Under the Mubarak regime, editors were appointed by the state, and the newspaper was widely considered to be a government mouthpiece.

General description of content: Al-Ahram possesses an archive of scanned and digital photographs containing approximately two-million images dating from between the late 19th century through to the present. Among the earliest photographs I found were those taken just after the British bombardment of Alexandria in 1882. Although the majority of images are scanned from photographs taken by photojournalists working for Al-Ahram, a number appear to have been purchased from other journals or news distributors. Occasionally you will find images scanned from the pages of other periodicals.

The archive is accessed via a database software that allows searches by date, photographer and subject matter. Image resolution is generally not high making it difficult to study details by zooming in or to obtain print-quality images.

In comparison, the archive of original photographs is disappointing. Many original images have disappeared and, in some cases, have been half heartedly replaced with photocopies or clip-outs from publications. You may have better luck locating images in files that do not bear historically significant titles. For example, the file on “wheat” will contain more images than that labeled “King Farouk.” A staff-member retrieves photo files for you and closely monitors your research, sitting with you as you take notes, etc.

The same pass allows one access to microfilm of all past issues of the *Al-Ahram* Arabic-language newspaper. There is also small library with files on notable historical figures of Egypt, maps, periodicals, books and other published resources intended for use by *Al-Ahram* journalists.

Access policy/opening hours: Access is free. I was able to obtain a visitor's pass on a week-to-week basis, which gave me unrestricted access to the digital photographic archive, as well as the Al-Ahram library and microfilm collection. In addition to a letter of recommendation from an academic institution or professional reference it is advisable to be as specific as possible about the parameters of your research topic. My pass was renewed without any difficulty for five consecutive weeks. However, I'm not sure how long this would have continued. Once this pass is obtained the researcher is allowed to explore the digital archive at their own convenience.

Image policy: A fee is charged for receiving any digital scans or microfilm print-outs. A foreigner can expect to pay approximately 300 LE per image, while an Egyptian national will be charged significantly less.

Funding: Al-Ahram Foundation

State of the archive: See above

Relevance of the collection: Researchers interested in photojournalism and the history of photography in Egypt.

THE AGRICULTURAL MUSEUM (AL-MATHAF AL-ZARA'I)

Address: Located off of Sharia al-Zara'iya in Dokki.

Telephone (general information): 027608682

Website: <http://www.agrimuseum.gov.eg/>

Contact: Mohammed al-Hussein al-'Aqad, Director
Telephone: 02 37608682

Brief history of the archive: The site for a museum devoted to agriculture in Egypt was identified in 1930. The director of Hungary's Royal Agricultural Museum was invited to consult on plans for the Fuad I Agricultural Museum. A number of Hungarian artists contributed to the production of the museum's original displays and the museum's first director, Ivan Nagy, was of Hungarian nationality. The museum opened in early 1938 on the grounds of the former palace of Princess Fatima, daughter of the Khedive Ismail.

The Agricultural Museum is, in fact, a complex of museums, which include the Museum of Ancient Egyptian Agriculture; Museum of Scientific Models; Museum of Plant Wealth; Syria Museum; the Greek, Roman, Coptic, and Islamic Museum; and the Cotton Museum. The site

also houses a small library, a department of artistic production (*al-intaj al-fanni*), a movie theatre (not open to the public) and a rose garden.

General description of content: Paintings, sculptures, maquettes, diagrams, models, maps, dioramas, and photographs produced by the museum's Department of Artistic Production fill the complex's various sites. The Photographic Department contains a significant collection of photographs recording the history of the museum and official visits, agriculture in Egypt, as well as scientific images of flora and fauna. It is not clear whether institutional documents exist. The newly restored Art Collections Museum (Mathaf al-Muqtanayat al-Fanniyya, also referred to as Mathaf al-Muqtanayat al-Turathiyya) is not currently open to the public yet houses a significant collection of paintings, sculptures and other items that may be of interest to art historians.

Opening hours: Tuesday-Sunday: 9 am-2 pm

Access policy: A ticket costs 3 LE. However, if you are coming to meet the director or a staff member or to visit the unopened Art Collections Museum, make your way to the auxiliary entrance, which is located on the same street, and explain you have an appointment.

Permissions are generally granted by the museum director, Mohammed al-Hussein al-'Aqad. His office is located on the ground floor of the Museum of Plant Wealth. al-'Aqad is generally supportive of research. Researchers will be asked for a letter (preferably in Arabic) to be addressed to the director stating their research interests, their host institution and the nature of their interest in Agricultural Museum holdings.

Funding: State

State of the archive: Unconfirmed

Relevance of the collection: The participation of artists and photographers in the production of visual displays for museums like this one raises interesting questions for those exploring how modern art practices in Egypt may have intersected with the development of those public institutions in Egypt established to promote the application of the social sciences as a means of achieving ideals of modernization and national progress. The employment of artists by such an institution is significant, moreover, within the history of state engagement with the cultural sector. Finally, this history also allows us to explore the roles played by the physical and human sciences and various visual media in the development of a fine arts sector.

BIBLIOTHECA ALEXANDRINA: THE NEW LIBRARY OF ALEXANDRIA (MAKTABAT AL-ISKANDARIYA)

Address:

Most drivers know the Bibliotheca simply as al-Maktaba. It is located on the Corniche.

Postal Address:

Bibliotheca Alexandrina
Attn: BA Reference Services, Library Sector
PO Box 138, Chatby
Alexandria 21526, Egypt

Telephone: 034839999 ext. 1575

Fax: 034820460

Email: infobib@bibalex.org

Website: www.bibalex.org/Libraries

Contact: n/a

Brief history of the archive: The Bibliotheca opened in 2002. Planning and construction lasted over a period of some twenty plus years. Alexandria University made the first step of calling for the construction of the library. In 1988, an organization was formed to help realize and oversee the development process. Initial funding for the project came largely from Arab states, with UNESCO playing an important role in supporting the initiative. Construction began in 1995 and was completed in 2001. The institution has always been closely affiliated with the state. Former president Hosni Mubarak served as Chair of the Council of Patrons, while former first lady Suzanne Mubarak served as the Chair of the Board of Trustees; Ismaïl Seraggeldin continues in the position of Director.

General description of content: The Bibliotheca is a flagship cultural and scholarly project of the state whose mandate extends well beyond that of a library. The library's holdings in the arts seem to have been acquired primarily via donation. As a result, the collection can be spotty. Neither modern arts nor the history of photography are especially well represented. While you might find some foreign publications that are difficult to find elsewhere in Egypt, it is advisable to check the online catalogue (OPAC) before visiting. Arabic and English publications seem to form the bulk of the collection. Doctoral theses are also available at the library.

In addition, the Bibliotheca has a Digital Library, through which materials of all media are made available via the Internet or electronically onsite. There is a tendency to privilege the grand narratives of celebrated political and cultural figures and events. A helpful overview of the library's contents can be found in an article titled "Rereading History by Dina Ezzat in *Al-Ahram* (Nov. 6-12, 2008), available online at: <http://weekly.ahram.org.eg/2008/921/special.htm>

Consult the website for further information and access to digital catalogues:
http://www.bibalex.org/Project/CategoryProjects_EN.aspx?CatID=2
The Memory of Modern Egypt (*Thakirat Misr al-Mu'assira*)

<http://modernegypt.bibalex.org/collections/home/default.aspx> is an online archive containing documents and audio-visual material of all kinds. The database can be difficult to navigate.

There seems to be a significant amount of material in the possession of the Bibliotheca that has yet to be processed. Granting access to original documents appears to be unusual.

Image policy: Scanning and photocopying are allowed for material from the open stacks.

Opening hours: Saturday to Thursday: 11 am-7 pm and Friday: 3 pm-7 pm

Access policy: Memberships and day passes are available. A first-time visitor to the Bibliotheca should keep in mind that the library enforces relatively restrictive policies on what kinds of materials one is allowed to bring in to the main building: Visitors must check their bags next to the ticket office. You are not allowed to bring books into the library and a pass is required for laptops. For the latter, you will be directed to the security office, which is located to the right of the main library entry point when you are facing the library. Look for a sign marked “staff entrance”. It is useful to note your laptop’s serial number beforehand as it is required in order to receive a signed pass from security.

Funding: International contributions and the Egyptian government.

State of the archive: Library collections are spotty. Digital archives are prohibitively difficult to navigate although they contain a large amount of material.

Relevance of the collection: If you are able to get beyond the difficulties of navigating the online interface, a significant amount of mixed media is available including photographs, audio recordings; press clippings; legal and legislative documents; correspondence; ads and pop culture artifacts; and historical ephemera. Ultimately, this model promises the ability to cross reference media.

THE PHOTOGRAPHIC MEMORY OF EGYPT AT THE CENTER FOR DOCUMENTATION OF CULTURAL AND NATURAL HERITAGE (CULTNAT)

Address: Smart Village, Km 28, Cairo-Alexandria Desert Road, Giza

CULTNAT is in the Smart Village, located just before the Cairo-Alexandria toll station and next to Carrefour supermarket on the Cairo-Alexandria desert road. At the entrance, notify the security that you are visiting the Center for Documentation of Cultural and Natural Heritage, or *Markaz Tawsiq al-Turath*.

By car, from Midan Libnan in Mohandessin, take the 26 July corridor straight until the right turn off which leads down to the Cairo-Alexandria desert road, which should take about 30 minutes. By taxi the fare should be about 35LE from Midan Libnan in Mohandessin, one way. There are often taxis going back to the city and are always looking for customers, so your return trip should not be a problem.

Telephone: 02 3534 3222
Direct line: 02 3534 3157

Email: heba.farid@cultnat.org

Website: <http://www.cultnat.org/>

Contact Person: Heba Farid, Program Coordinator

Brief history of the archive: Cultnat was founded in October 2000 by presidential decree. It was not until 2003 that administrative and budgetary logistics were affected, making Cultnat a viable research center. Cultnat enjoys special status under the umbrella of both the Bibliotheca Alexandrina and the Ministry of Communications and Information Technology.

General description of content: The archive holds photographs dating from the late 19th century through circa 1980. The archive holds the collection of well-known 19th and 20th century Orientalist photographers Lehnert and Landrock, the Nubia collections of photographers and photojournalists ‘Abd al-Fattah ‘Eid and Antoune Albert, as well as anthropologist Anna Hohenwart-Gerlachstein and the collection of early-20th century chanteuse Na‘ima al-Misriya. Photographs of cityscapes and urban architecture in Egypt are also well represented in the archive. An index of the archive is in-process and available upon request. There is also an associated media bank holding all documentary photo and video work done in conjunction with projects underway at Cultnat through various departments. Digitized source materials available via Cultnat include images of maps, manuscripts and books, and artifacts.

Funding: Funding comes from international donors and the state. Some funds are funneled through the Bibliotheca Alexandrina. Cultnat also cooperates with governmental institutions in Egypt to share and exchange non-monetary resources.

Opening hours: Friday-Saturday: 9 am - 4 pm, by appointment

Access policy: A public interface for searching the archive does not exist. The researcher must consult Farid regarding what materials are available. Farid is an artist and photography specialist whose detailed familiarity with the collection, willingness to assist researchers and authority proves to be a welcome exception.

It is not necessary to visit Cultnat’s headquarters, which lies a significant distance outside of Cairo, in Smart Village and requires a car or an expensive taxi-ride. You may instead contact Farid directly via email. You will be asked to fill-out a form with information about your professional identity and interests. The form can be returned and research requests can be made via email. In general, Farid responds to requests with an email containing those scans of photographs from the archive relevant to the stated research interests, as well as an Excel document containing the associated metadata. Images received this way appear with a Cultnat watermark over the image. Those interested in accessing original photographs may inquire with Farid who will provide the source donor’s contact information if the donor has approved this

option in advance.

Guidelines for visiting Cultnat: Contact Farid to set up an appointment. Transportation and directions detailed above. Your name will have been given to the reception desk. The development of a museum for the Photographic Memory project was planned to begin before the events of January 25. Since then major funders have pulled out leaving plans for the museum suspended.

State of the archive: The archive is almost entirely digital. Program head Heba Farid receives collections, usually from individuals, which are subsequently scanned and added to the database. There is a serious effort to annotate images, and a considerable amount of metadata is typically available for each.

Relevance of the collection: Those interested in Orientalist and travel photography and architectural historians will find relevant material. The program supports collaborative work with qualified researchers.

DAR AL-HILAL, BLACK AND WHITE PHOTOGRAPHIC ARCHIVE (ARCHIVE ABYAD WA-ISWID)

Address: #16 Shar‘a Mohamed ‘Ezz al-‘Arab (at the corner of Sharia Nubar) Sayeda Zeinab. A five-minute walk from the Saad Zaghloul metro stop.

Website: <http://www.darelhilal.com/>

Contact person: n/a

Brief history of the archive: Founded in 1892 by Beirut émigré, Jurji Zeidan (1861-1914), the monthly non-news periodical *al-Hilal* was the first in a series of popular periodicals subsequently issued by the Dar al-Hilal publishing house. According to photojournalist Mohamed Sabry, the black and white archive at Dar al-Hilal was established under his guidance circa 1948, around the beginning of his tenure at the institution. Historian Beth Baron has suggested that Dar al-Hilal may have acquired the photo archives of *al-Lata’if al-Musawwara*.

General description of content: Despite having fallen prey to the problems of theft or unaccounted loss of materials common to other periodical photographic archives in Egypt, Dar al-Hilal possesses one of the few extant intact archives of original photos connected to a newspaper or periodicals publishing house. Most photographs date from between the 1930s and 1960s, although significantly earlier prints do exist. While many similar archives have been severely diminished due to lax or informal archival policies, theft and material deterioration, it is possible to access thousands of original photographic prints in the Dar al-Hilal archive, which is organized according to theme. The latter should be taken into account when making a retrieval request for a file. For example, if searching for pictures of agricultural land in the 1940s, it would be advisable to ask for various possible iterations related to this theme such as folders on

“agriculture,” “the countryside” or “peasants”. Other potential complexities should be considered. For example photographs taken in Ethiopia will show up in the file labeled “Ethiopia” as well that marked “al-Habasha.”

The same building also contains an archive of periodicals and newspapers published by Dar al-Hilal and a small library focused on historical and technical topics related to the press and press photography in Egypt and abroad. This is located on the top floor of the building and is reached through a side staircase at the end of the corridor to your left once you step off the elevator.

Opening hours: Saturday through Thursday: 9 am–4 pm

Access policy: You must leave some form of official picture ID with the entry-guard. The black-and-white archive is on the first floor to your right as you get off the elevator.

In order to spend time in the archive and take notes on photographs you must pay a flat rate of 45 LE per day. In addition to this, you will be expected to purchase an unspecified number of scans of photographs from the archives. If you plan to spend a significant amount of time in the archive or to return it is probably advisable to spend some money in this way. The choice of photographs for scanning is, of course, yours. The scans are high resolution. Insist on having both fronts and back scanned as this won’t be done automatically. Scans are priced according to the date of the original photograph, with higher fees asked for older photographs. You can receive scans on a CD or a flash drive, which you must provide.

Funding: Dar al-Hilal Foundation

State of the archive: Although photographs are not stored according to standard conservation practices, they are generally in good condition.

Relevance of the collection: Excellent resource for researchers interested in early photojournalism, and those looking for visual references to specific topics in the history politics, society and culture of the Middle East. Useful information such as photographer, date and publication title is often to be found on the backs of photos.

EGYPTIAN NATIONAL LIBRARY (DAR AL KUTUB)

Address: Nile Corniche, Ramlet Boulaq, Cairo, next to the Conrad Hotel.

Email: Unconfirmed

Website: www.darelKutub.gov.eg/ and <http://daralKutub.net/>

Contact Person: Unconfirmed

Brief history of the archive: Khedive Ismail established a Kutubkhana in 1870 at the urging of

Ali Mubarak, Minister of Education, for the purpose of collecting in a single site important documents and manuscripts from Egypt's private collections and leading institutions. The library was originally located in the palace of the Khedive's brother, Prince Mustafa Fadel in Darb al-Gemamiz, before moving in 1903 to Midan Bab El Khalq, the site of today's Museum of Islamic Art. The library opened at its current location by the Nile at Ramlet al-Boulaq in 1977.

General description of content: The library is composed of sectors devoted to periodicals, the arts, manuscripts, microfilm and papyri, music, special collections, the United Nations, and a multi-media room.

The reference collection is divided between the Science and Technology wing and the Humanities wing.

A periodicals department houses a wide range of newspapers and magazines in Arabic and foreign languages dating from the early-19th century. Most are Egyptian. Some of the earliest Egyptian newspapers in the collection include: *al-Masriya* (1828), *al-Muqtataf* (1876), *al-Muqattam*, (1889) and *al-Ahram* (1875). The collection also includes early illustrated publications such as *al-Lata'if al-Musawwara*, as well as *al-Musawwar*, among other Dar al-Hilal publications. An index is available for consultation upon request.

Opening hours:

Saturday-Thursday

References, Periodicals, Arts, Microfilm:

Summer hours: 9 am–7 pm

Winter hours: 9 am–6 pm

Special collections: 9 am–2:30 pm

Access policy: Access is free. You must bring a form of official ID with a picture. Present this to the security desk at the entrance to the building in return for a guest pass. You must sign your name, nationality, and ID number when entering any sector of the library.

Funding: State

State of the archive: The quality of some of the microfilm rolls is very poor, which means that print-outs from microfilm can be especially hard to read. The periodicals are generally in fair to poor condition and would benefit from conservation. I was told that the manual index is more accurate than the catalogue.

Relevance of the collection: Dar al-Kutub can be very useful in locating Arabic-language periodical publications on a variety of arts- and photography related subjects. However, there are some notable gaps in the collection. For example, the researcher might find a broad range of relevant periodical titles, yet only a limited number of issues of a particular magazine or journal. The library's usefulness in locating book-length publications is mixed. The Fine Arts Department

offers only a limited selection of texts on the history of modern art in Egypt.

EGYPTIAN NATIONAL ARCHIVES (DAR AL-WATHA'IQ AL-QAWMIYYA)

Address:

Nile Corniche, Ramlat Boulaq, Cairo

Telephone: 02 575 1092

Email: info@nationalarchives.gov.eg

Website: <http://www.nationalarchives.gov.eg/nae/home.jsp>

Contact: n/a

Brief history of the archive: In 1828, Mohamed Ali established a daftarkhana in the Citadel to house official records. The French *Archives Nationales* provided an early model for organizing material in the collections. Later the archive was distributed amongst various government institutions in the capital and provinces before Khedive Ismail (1863–1879) commanded its return to the Citadel. The archive's name was changed to the Public Records Office under Abbas Hilmi II (1892–1914). In 1932, King Fuad I (1917–1936) ordered the construction of a Historical Records Department in Abdin Palace. Two years after the 1952 revolution, a new National Historical Archive was established. The archive was transferred to the Citadel in Cairo in 1969, and to its current location on the Corniche in 1990.

General description: The National Archives contain documents in Arabic, Turkish, English, French and German spanning almost a thousand years. Its special strengths lie in its collections of legal and legislative documents and state records dating to the Ottoman era and in its legal and of legislative documents and official correspondence from the period of Mohamed Ali's rule. Materials from the twentieth century are also available, as well as records pertaining to Egypt's relationship to the Sudan, the Levant, Greece and Crete.

Access policy: Access is granted on a case-by-case basis and the success of an application is notoriously difficult to predict. The application process may take one to two months. Researchers must submit a completed application form (available online) along with a letter signed by a supervising authority, two personal photos and a copy of a personal ID (i.e., passport). Policies limiting the number of folders that can be accessed in total as well as per visit means that research may proceed at a slow pace.

Once initial permission has been granted, the researcher is given an archives I.D. card and asked to work with an employee to identify three "folders" within which materials pertaining to her subject are located. The folders are to be identified using the online database of materials. The first four digits of the serial number of any single record correspond to "folder" classifications. These classifications appear to correspond, in turn, to the office or ministry from which that set of documents originated. Researchers should pick the most relevant/capacious three as these will

represent the extent of her reading permissions. Next, the researcher is assigned a username and password, which is used to call up documents for use in the reading room. This user and password combination is linked to certain partitioned permissions within the database interface, such that only those materials falling within the three folder types will be available for request in the reading room.

Once in the reading room, the researcher must first log into a computer in the corner to request a seat and desk. After reporting to that reserved seat, the database on the desktop computer is used to identify the specific records desired (within the pre-set partitions) and make requests for up to six records a day. Individual records may refer to single sheet documents, or thick folders of related documents. The size of the material is not indicated in the database record. Archives staff retrieve records and deliver them to the reading room, usually within an hour.

Opening hours: Saturday-Thursday: 9 am-7 pm (Summer hours); 9 am-6 pm (Winter hours). Ramadan hours: 9 am-3 pm.

Funding: State

State of the archive: Unconfirmed.

Relevance of the collection: The archive contains records generated by the Ministry of Culture, Ministry of Education and other state cultural institutions in Egypt, as well as detailed records on individual students (including many art students) sent abroad under the *ba'athat* (delegations) framework of foreign study, spanning from the 1910s until 1990s. The *ba'athat* group represents its own file category within the Archives' system. The archive also includes records pertaining to the establishment of museums in Egypt and state-organized exhibitions outside of Egypt.

EGYPTIAN GEOGRAPHIC SOCIETY (AL-JAMA‘A AL-JIUGHRAFIYYA AL-MISRIYYA)

Mailing Address: 109 Qasr al-‘Aini Street, inside the compound housing the Majlis al-Shoura. You will need to bring official ID such as a passport in order to pass through security at the front gate.

Telephone: 02 794 5450

Email: n/a You may send an email directly via the website.

Website: <http://www.server2002.net/egs1/history.html>

Brief history of the archive: The EGS was officially inaugurated la Societe Khedieval de Geographie by decree of the Khedive Ismail on May 19, 1875. Ismail donated 2,500 publications to found the EGS library. Mahmoud Pasha al-Falaki, Prince Haidar Fadel, Crown Prince Mohamed Tawfik later donated collections. The library now claims to hold 35,000 titles plus an

extensive collection of periodicals. The library also possesses a substantial collection of photographs dating primarily from the late 19th-century through the 1930s. These include portfolios and albums of photos and cartes postales compiled by members of the Society and the Egyptian government, as well as collections of photographs produced for commercial purposes. This collection is not currently available to the public but a partnership between the Society and Cultnat, still in an initial phase, is underway to determine the holdings and ultimately, make digital scans available to the public.

Inaugurated on December 12, 1898, the Ethnographic Museum (originally the Geographic and Ethnographic Museum) is located on the ground floor. It was originally established to hold assorted artifacts and works of art, animal skins, and samples of flora and fauna acquired on military expeditions, state visits and research trips, primarily to the Sudan but also to other locales within Africa and in Egypt. The collection was reorganized in 1927 and both the museum and library established new commitments to ethnological study within Egypt under a mandate from King Fuad I.

General description: The first floor of the Egyptian Geographic Society houses a library, reading area and administrative offices upstairs. Besides its original “expeditionary” collections, the museum holds photographs and a limited number of works of art, as well as examples of Egyptian folk art and crafts. A photographic archive compiled around 1935 is currently being indexed.

Image policy: Photocopying is allowed.

Opening hours: Daily from 9:30 a.m-14:30 pm (except Thursdays and Fridays)

Access policy: The library provides services to both members and correspondents, and also to non-members such as geography undergraduates and graduate students who can obtain the library card for a symbolic charge. Borrowing is not allowed.

Note: Two passport photos and ID are required in order to process a library membership.

Image policy: In theory, researchers can request to photocopy library materials. When I visited, however, all photocopy machines were out of service.

Funding: State

State of the archive: Unconfirmed.

Relevance of the collection: The Society’s journal contains a record of the activities and research of its members and others. These include reports on urban planning projects and surveys, as well as texts debating issues of housing and rural development in Egypt and records of the application of photography for scientific purposes in Egypt. The library, museum and photographic collection speak to the application of social sciences and visual media within the framework of a project of national development. Likewise, the holdings of the Ethnographic Museum are interesting in the context of a long-standing debate concerning the place of so-called

folk art in relation to the development of fine art in Egypt.

MUSEUM OF EGYPTIAN MODERN ART (MATHAF AL-FANN AL-MISRI AL-HADITH)

Address: Located on the grounds of the Opera House (Dar al Opera) in Zamalek, facing Kasr el- Nil Bridge.

Telephone (general information): 02 2736 6667

Website: <http://www.modernartmuseum.gov.eg/>

Arabic and English

The website has not been updated to reflect recent changes in staff, policies, etc.

Contact Person: Salwa Hamdi, Director

Email: salwahamdi_myn@yahoo.com

Brief history of the archive: The history of the museum begins with a sustained campaign to form a collection of works prior to the establishment of a site. In 1925, Mohamed Mahmoud Khalil, president of Jama‘iyat muhibbi al-fann (the Society of the Friends of Art) was given access to Ministry of Education funds for the purchase of works exhibited at the Cairo Salon. These were displayed three years later in rooms on the Society’s premises. Subsequently, larger sums were allocated for the purchase of works from Egypt and Europe. In 1930, the Ministry rented the Mosseiri Palace on 26th of July St. (formerly Fuad I) in Downtown Cairo for the establishment of a museum of modern art, independent of the Society. Works were transferred to the site and the institutionalization of this museum began in 1931. The museum moved once again in 1935 to Boustan Palace in Bab al-Luq, and temporarily occupied the Zogheb Palace on the northeastern side of Midan al-Tahrir (formerly Midan Isma‘iliya) Downtown Cairo, both of which have since been torn down. The museum closed in 1963 and was relocated to a villa in Dokki in 1966. It opened in its current location on the grounds of the Opera House in 1988. In addition to those works acquired through the support of the Ministry of Education, the museum also benefited from donations by private collections. An official museum publication dating to 1950 cites works by members of the Egyptian *Ruwwad*, or Pioneer generation, as well as paintings by Ingres, Courbet, Corot, Monet, Puvis de Chavannes, Degas, Rodin and others. (The location of many works by European artists formerly in museum’s collection is now unknown.) Paintings and sculptures were categorized first according to the ascribed national or ethnic identity of the artist, and subsequently by artistic “school” and date. Thus pieces by Egyptians, by foreigners living in Egypt, and by Europeans, respectively, were exhibited in separate spaces. In addition to painting and sculpture, the museum also housed drawings, lithographs, watercolors, engravings, and ceramics. Artist Ragheb Ayyad, then director of the museum, boasts of the development of a fine arts library specializing in English- and French language publications. The library is no longer accessible, if it still exists.

General description: Current director Salwa Hamdi seems determined to transform the museum

into a model of institutional transparency. I am unaware, at the time of writing, of plans (if they do indeed exist) to change official or de facto policies regarding access. However, Hamdi is personally committed to facilitating the work of students and researchers, despite the fact that the museum has as not yet been organized to support research activity.

Very little is known now about the museum's holdings. However, Hamdi claims that works of art, which have remained off the walls and out of sight for years in the museum's store rooms are being restored and will be viewable via digital photographs on-line in the near future. In the interim it is possible to make special requests for viewing. Photographing the museum display and individual works is now permitted. In theory, internal documents generated by museum staff and correspondence with artists may be made available upon request.

I am not aware that of the existence of formal research procedures and the interested researcher should request a meeting with the director in order to explain the nature of their project and their interest in the museum holdings. Requests for material should be as specific as possible and are made verbally to the director. The contents of the museum's internal archive have not yet been indexed.

Opening hours:

Tuesday-Sunday: 10 am-2:30 pm and 5-9 pm

Access policies:

Tickets:

Foreign visitor: 10 LE

Foreign student: 5 LE

Egyptian visitor: 3 LE

Egyptian student: 2 LE

Researchers: If you have a meeting with the director, go directly to the entrance without buying a ticket and explain the purpose of your visit. You will be asked to enter identifying information including the number of your passport (or state I.D. card if you are Egyptian) in the museum register.

Funding: State

State of the archive/relevance of the collection: While the general state and contents of the archive are yet unknown, the museum is known to possess files on individual artists and former staff. Researchers interested in the institutional history of the museum, artists working at the museum, and the museum's correspondence with independent artists might benefit.

TYPE II: NON-GOVERNMENTAL ARCHIVES INSIDE EGYPT

AMERICAN UNIVERSITY IN CAIRO, RARE BOOKS AND SPECIAL COLLECTIONS LIBRARY

Address: AUC is located on AUC Avenue in New Cairo (al-Tajam' u al-khamis). The area is still only partially inhabited and the campus is surrounded by construction projects.

Mailing Address:
AUC Avenue
P.O. Box 74
New Cairo 11835,
Egypt.

Note: A schedule of shuttles to and from the campus from various locations within Cairo is available online. A library ID is required to board the buses. First time riders who have not yet obtained their ID from the library are advised to contact the transportation office. Tickets are charged at 20 LE each way.

Website: <http://library.aucegypt.edu/rbscl/index.html>

Contact:

Steve Urgola at 2615-3678 or surgola@aucegypt.edu, or Terra Kridler at 2615-3656 or tkridler@aucegypt.edu to access material in the University Archives.

Ola Seif at 2615-3673 or olaseif@aucegypt.edu to search or browse the photo collections.

Conchita Añorve-Tschirgi at 2615-2923 or conchita@aucegypt.edu to search or browse the architectural collections.

Brief history of the archive: The archive dates to the university's founding in 1919. The addition of the Creswell collection in the 1960 was another milestone.

General description: The American University in Cairo is a private, English-language institution with one of Cairo's most comprehensive English libraries and a considerable archive with strengths in the history of photography and architecture.

Most of its materials have been acquired by donation and the organization of the archive retains the donor as the primary point of reference. Collections of special note: 1) History of photography: the Van Leo Collection, Iskandar Photograph Collection, Egyptian Postcards Collection; 2) Architectural history: The K.A.C. Kreswell Photograph Collection of Islamic Architecture, Wissa Wassef Architectural Archives, and the Hassan Fathy Architectural Archives, Islamic Art and Architecture Slides, Sayed Karim papers, and Ahmed Hamid papers; 3) Art and artists' archives: Islamic Art and Architecture Slides, artist Salah Taher, artist Margo Veillon, calligrapher Naguib Hawawini; 4) The University Archives of AUC can also be accessed.

The AUC Rare Books and Special Collections Library is divided into the following sectors: Rare Books and Special Books Collections; Archives and Manuscript Collections; Photography Collections and Oral History Interviews, Periodicals and Article Offprints; and Maps. Because these divisions adhere loosely to distinctions based on media and genre, materials from a

collection of a single individual can often be found in multiple locations. While the provenance of collections is respected in the cataloguing system and the RBSCL website provides in-depth information on each.

The university website provides a relatively thorough overview of the archive. An inventory of archival materials is available yet as it is still in-process, it is easier to obtain indexes for portions of the archive rather than the whole.

State of the archive: Good. One of the few sites in Egypt with high conservation standards. The archives are well-organized and staff members are helpful. However, a significant amount of material remains unprocessed, an already existing problem exacerbated by the recent diversion of resources to the establishment of a new archive of materials pertaining to the January 25 Revolution.

Relevance of the archive: The archive is especially rich in the areas of regional architecture and the history of photography and art.

Funding: The archive is supported primarily with university funds. Grants from the National Endowment for the Humanities and the Getty Foundation have facilitated staff training and the purchase of materials.

Image policy: Visitors are allowed to take their own digital photos for research purposes. Some restrictions for rare books exist.

Opening hours: By appointment

Access policy: Researchers must acquire an AUC ID before being able to enter the university campus and library. Details regarding library access are available online at <<http://library.aucegypt.edu/rbscl/index.html>>.

DOMINICAN INSTITUTE FOR ORIENTAL STUDIES (INSTITUT DOMINICAIN POUR LES ÉTUDES ORIENTAUX, OR MA‘AHAD AL-DOMINICI)

Address: #1, Masn‘a al-Tarabish, al-‘Abbassiya, Cairo

The Institute is located off of Midan al-Halabi. The nearest widely known landmark is Midan al-Geish. The area is most easily accessed via Saleh Salem St.

Telephone: 02 24 82 55 09

Email: biblio@ideo-cairo.org

Website: <http://www.ideo-cairo.org/>

Arabic, English, French

A catalogue is available via the website.

Contact: n/a

Brief history of the archive: A Dominican priory was founded in Cairo in 1928 with the intention of housing an offshoot of the Dominican priory of Saint Steven of Jerusalem, the base of the French Biblical and Archaeological School, and specifically, brethren interested in studying biblical archaeology. By 1939 construction had almost been completed. At this point, the decision was made to shift the institute's mission towards a study of Islam and to place the priory under the jurisdiction of the Dominican Province of France. Work on what would come to be named the Dominican Institute for Oriental Studies began in earnest once wartime hostilities had ceased in 1945.

General description: The IDEO, or Dominican Institute houses a library catering to religious studies research. However, the library also contains various resources outside of this purview including historical Egyptian periodicals and an eclectic collection of literature on culture, as well as some hard-to-find publications pertaining to the history of modern art and photography in Egypt. An online catalogue available via their website makes research easy and may turn up unexpected finds.

The library is located in a small but up-to-date facility on the walled grounds of the Dominican Institute. Visitors should bring their own water, lunch, etc. as an industrial area without much of a neighborhood feel and/or resources surrounds the Institute. The Institute's garden and historical buildings clearly hail from an earlier, more bucolic period.

Image policy: Photography is allowed.

State of the archive: The collection is in a relatively good condition, however some older materials are extremely fragile and in need of restoration. There appears to be some insect damage to pages. Internet is available in the library.

Relevance of the archive: The library's holdings on many aspects of Egyptian modern history are substantial. The catalogue is worth consulting for early Arabic- and French-language publications on the arts in Egypt and for historical periodicals.

Funding: Unconfirmed

Opening hours: Wednesday-Thursday, 10 am–7 pm

Access policy: The library is open to the public. However you will need to bring a passport or Egyptian state ID as well as two passport photos in order to process an ID.

THE TOWNHOUSE GALLERY

Address:

Hussein El Me'mar Pasha St.

off of Mahmoud Basyouni St.
Downtown, Cairo

The library is located on the second floor of the main Townhouse building, next to the offices.
The archive is located on the first floor.

Telephone: 022 576 8086

Email: info@thetownhousegallery.com

Website: www.thetownhousegallery.com

Brief history of the archive: Both the archive and the library evolved out of the Townhouse's own collections of books and artists' materials. The gallery was established in 1998, and the archive and library were formalized in the early 2000s. Efforts have been made periodically to update the archives.

General description: A long-running artists' archive, as well as an arts library are available at the Townhouse Gallery. Artists' files can include exhibition press materials, brochures, articles and reviews and occasionally, DVDs with artists' works. The archive represents a relatively wide selection of artists. The library is non-circulating. It contains a number of hard to find books on local and regional art, as well as a mixed assortment of international art books. Most of the books are not Arabic-language and many have been donated. Free wifi is available in the library.

State of the archive: The archive can be spotty and some files may not have been updated for some time.

Relevance of the archive: The archive is of special relevance to researchers interested in contemporary artists in Egypt, especially those operating primarily outside the state cultural sector. The library is useful to those doing research on local and regional art scenes.

Opening hours:

Saturday through Wednesday: 10am-9pm

Friday: 6pm-9pm

Visiting times for the archive are on Saturday through Wednesday from 11am to around 6pm.

Access policies:

Visitors may enter the library at any time during gallery working hours. An appointment with Alexandra Stock should be made to visit the archive: alexandra@thetownhousegallery.com.

TYPE III: ARCHIVES OUTSIDE OF EGYPT

ITALY

ARCHIVIO STORICO DELLE ARTI CONTEMPORANEE, FONDAZIONE LA BIENNALE DI VENEZIA

Address: Vega - Ed. Cygnus Via delle Industrie 23/930175 Marghera (VE)

Further ASAC offices are located at Porto Marghera's Vega -Venice Gateway for Science and Technology- open on Tuesdays and Wednesdays 9:30 a.m. to 5 p.m.

Telephone: + 39 0415218790

Email: consultazione.asac@labiennale.org

Website: <http://www.labiennale.org/en/asac/index.html>

Contact: Elena Cazzaro

Brief history of the archive: Unconfirmed

Image policy: Unconfirmed

State of the archive: Good

Relevance of the archive: Researchers interested in the history of Egyptian participation in the Venice Biennale and artists who exhibited at the Egyptian Pavilion will find documents relating to the administration of the Egyptian pavilion, Biennale catalogues, artists' files and press clippings related to individual exhibitions.

Funding: Unconfirmed

Opening hours: Tuesday to Friday, 10 am-5 pm

Access policy: Researchers should email in advance to make an appointment.

LEBANON

ARAB IMAGE FOUNDATION

Address: Zoghbi building, 4th floor, 337, Gouraud Street, Gemmayzeh, Beirut, Lebanon

Telephone: + 961 0 1 569 373

Email: info@fai.org.lb

Website: <http://www.fai.org.lb>

Contact:

Sana Chkeibane,
sana.chkeibane@fai.org.lb

Walid Sader
walid.sader@fai.org.lb

Brief history of the archive: The AIF is a non-profit organization established in Beirut in 1997.

General description: The AIF collection is comprised of about 400,000 photographs from Lebanon, Syria, Palestine, Jordan, Egypt, Morocco, Iraq, Iran, Mexico, Argentina and Senegal. In many instances, the individual interests of participating artists or researchers have guided the acquisition of photographs. Also, there doesn't appear to have been a coordinated effort to include comprehensive collections, and it is common to find three or four photographs representing a particular photographer's oeuvre or family collection.

Image policy: Unconfirmed

State of the archive: Good

Relevance of the archive: The collection is an important resource for those interested in the history of photography in Egypt, especially in relation to studio photography and family collections.

Funding: The AIF's current programming is supported by the Ford Foundation, the Anna Lindh Foundation, the Bank of America Merrill Lynch Art Conservation Program and a three-year partnership with the Prince Claus Fund.

Opening hours: Monday–Friday, 9am-6pm

Access policy: Researchers can access an online database consisting of about 10,000 scanned images of the AIF's collection. When making an appointment to view high resolution scans it can be helpful to send a list of index numbers of photographs drawn from the online database. However, a significant number of those images found online are not available for viewing in high resolution. Special requests must be made to view photographic originals.

THE FOUAD DEBBAS COLLECTION

Address:
Debbas building, Corniche an-Nahr, Beirut

PO Box: 110125

Telephone: + 961 1 585 000 ext.336 / Mobile.: +961 76 623 315

Email: ychemali@thefouaddebbascollection.com

Website: www.thefouaddebbascollection.com

Contact: Yasmine Chemali

Brief history of the archive: In 1975, Fouad Debbas was strolling along the banks of the Seine River in Paris when he stumbled upon an old album of 50 postcards depicting landscapes of Lebanon in the late 1800s. Surprised by the actual existence of such photographs, he wondered why his high-school history books were not filled with these visual accounts of the past. The discovery ignited his passion for collecting and he set out gradually on a lifelong hunt to uncover and acquire photographs of Lebanon and the region. Fouad Debbas traveled extensively and met with a host of experts, witnesses and especially elders to assemble and structure his collection.

General description: The collection of 45,000 images includes approximately 22,000 postcards, 20,000 original printed photos, 2,000 slides and negatives and 1,000 stereographs, dating from the mid 19th century to the mid 20th century.

Image policy: Unconfirmed

State of the archive: Most of the material is in good condition.

Relevance of the archive: The Fouad Debbas Collection includes photographs of landscapes, architectural and archeological remains, people and trades of the Middle East. Approximately 3,000 images depict Cairo, Alexandria, Port Said, and other sites within Egypt.

Funding: Unconfirmed

Opening hours: Monday to Friday, 8.30 am-5pm

Access policy: Email in advance to set an appointment.

QATAR

MATHAF: ARAB MUSEUM OF MODERN ART

Address: Mathaf is located in a converted school building on the edge of Education City off Al-Luqta Street. The location of the collection is unconfirmed.

Telephone: n/a

Email: rgopinadh@qma.org.qa

Website: http://mathaf.org.qa/mathaf_collection.html

Contact: Rajeev Gopinadh

Brief history of the archive: The collection is founded on the personal collection of Sheikh Hassan bin Mohamed bin Ali Al Thani who began collecting works of art in 1986. In 1994 he founded a private museum of Arab art. Mathaf: Arab Museum of Modern Art opened in 2010.

General description: Approximately 6,000 works of art from around the Arab world dating from the 1840s to today.

Image policy: Unconfirmed

State of the archive: Unconfirmed

Relevance of the archive: Historians of modern art of the region will benefit from viewing original works of art.

Funding: Mathaf relies on a combination of state and private support.

Opening hours: By appointment

Access policy: Research visits must be cleared beforehand via email.

USA

ORIENTALIST PHOTOGRAPHY, SPECIAL COLLECTIONS, THE GETTY RESEARCH INSTITUTE

Address:

The Getty Research Institute
1200 Getty Center Drive
Suite 1100
Los Angeles, CA 90049-1688

Telephone: +1 310 440-7335

Email: n/a

Website: http://www.getty.edu/research/special_collections/highlights/middle_east/index.html

Contact: n/a

General description:

Image policy: Researchers are allowed to take photographs of material for research purposes.

State of the archive: Good

Relevance of the archive: Special Collections houses important collections of 19th century photographs of the Ottoman Empire and Algeria, as well as the Ken and Jenny Jacobson Orientalist Photography Collection of about 4,500 photographs dating largely from between 1843 to 1920.

Funding: Unconfirmed

Opening hours:

Monday–Friday: 9:30 a.m.–5:00 p.m.

Closed Saturdays, Sundays, major U.S. holidays

Access policy: Researchers must apply for Stack Reader or Extended Reader status in order to gain access to the Special Collections and Institutional Archives in the Special Collections Reading Room. Items can be requested via the online catalogue. Research visits must be scheduled at least two weeks in advance by phone, fax or e-mail request form. More than 2,600 digitized photographs from the Orientalist photography collection can be viewed online.

FINE ARTS LIBRARY, HARVARD UNIVERSITY

Address:

Littauer Center

1805 Cambridge St.

Harvard University North Yard

Cambridge, MA 02138

Telephone: +1 617 495-3372

Email: See below

Website: <http://hcl.harvard.edu/libraries/finearts/>

Contact:

Andras Riedlmayer

Bibliographer, Aga Khan Program for Islamic Architecture

riedlmay@fas.harvard.edu

Joanne Bloom
Photographic Services Librarian
falphoto@fas.harvard.edu

General description: The library caters to a wide range of research interests. Researchers can consult the online catalogue and Harvard Semitic Museum Photographic Archives Inventory Report and online HOLLIS catalogue before visiting. Harvard's Widener Library, located nearby, contains a number of relevant publications. Librarians at the Fine Arts Library can help coordinate requests for materials located at other libraries.

Image policy: Photographing materials for research purposes is allowed.

State of the archive: Good.

Relevance of the archive: The photographic collection's strength lies in late 19th and early 20th century travel and Orientalist photography. Prints, albums, postcards and, in some instances, films, are available. The Fine Arts Library possesses the complete set of the *al-'Imara* journal and an almost complete set of *al-Tatawwur*. A number of exhibition catalogues and museum inventories from early 20th century Egypt are available. The body of materials relevant to the study of modern art and/or photography in Egypt is not comprehensive but researchers may find publications that are difficult to locate elsewhere.

Funding: Private

Opening hours:

Monday-Thursday: 9:00 AM - 10:00 PM

Friday: 9:00 AM - 6:00 PM

Saturday: 10:00 AM - 5:00 PM

Sunday: 1:00 PM - 6:00 PM

Access policy: Visit the Harvard Library Privileges Office, located just inside the entrance of Widener Library to obtain a library pass.

THE PRINTS AND PHOTOGRAPHS DIVISION, THE LIBRARY OF CONGRESS IN WASHINGTON, D.C.

Address:

Room LM 337, Madison Bldg.,

101 Independence Ave, SE

Washington, DC 20540-4730

Telephone: +1 202 707-6394

Email: Fill out an online form at <http://www.loc.gov/rr/askalib/ask-print2.html> to receive responses by email.

Website: <http://www.loc.gov/rr/print/>

Contact: n/a

Brief history of the archive:

General description: The collections is comprised of more than 14 million images. These include photographs, historical prints, posters, cartoons, documentary drawings, fine prints, and architectural and engineering designs.

Image policy: Photographing materials for research purposes is allowed.

State of the archive: Good

Relevance of the archive: The Library of Congress possesses early images (1860-1934) by some of the most prominent early professional photographers operating in the Middle East. These are located in the Carpenter Collection. The G. Eric and Edith Matson Photograph Collection contains 950 historical images of Egypt. Researchers can consult the extensive Prints and Photographs Online Catalog.

Funding: State

Opening hours:

Weekdays: 8:30am - 5:00pm
(Items pulled up to 4:00pm)

Access policy: Patrons must obtain a Library of Congress Reader Identification Card before using the P&P Reading Room. To obtain the card, patrons must first complete an online application and submit proof of identity and address. This is done in Room 140 of the Madison Building, which is conveniently located near the entrance to the building and on the way to the P&P Reading Room.

TYPE IV: ADDITIONAL RESOURCES

Select Bibliography: Introductions to Modern Art in Egypt

Note: Primary sources and monographs are not included.

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Iskandar, Rushdi, Kamal Mallakh, and Ṣubḥi Sharouni. *80 Sana min al-Fann, 1908-1988*. Cairo: al-Hay'a al-Miṣriyya al-'Amma li-l-Kitab, 1991.

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CONCLUDING REMARKS

The majority of archives in Egypt--both those officially recognized as such and “hidden” archives--would benefit from immediate attention. However, any future initiatives in this direction should take into consideration the potential complications posed by such an intervention. Many archives have survived primarily because they have been neglected or been made inaccessible.

In some cases, however, neglect has led to serious damage to materials from insects, water and humidity, heat or dust. Moreover, the resources to deal with these forms of damage, once they have occurred, are limited. A lack of awareness or appreciation for the historical significance of materials and structural conditions that lead to the absence of real incentive in caring for these materials is in part responsible for greater losses in the archival record. This is especially true in relation to private archives that passed to families after the death of the artist or collector.

Those archives with the greatest exposure have suffered the most. While handling by a broad public and, especially, by a large pool of staff members increases the risk of deterioration under any circumstances, the absence of handling guidelines exacerbates the situation. Too often the materiality of a document, a photograph or even a work of art is treated as less important than the information one might derive from it. Likewise the mere existence of archival material often forecloses a consideration of its physical state and a reproduction is accepted as a valid substitute. This attitude is not confined to archives but is also reflected in some of the literature produced on the basis of research in these institutions.

Clearly, neglect and inaccessibility do not provide viable solutions to maintaining stable archives. However bringing hidden archives into public view may further threaten the condition of their contents. Attempts to promote an appreciation for the original archival object and improve the state of archives in Egypt generally must take into consideration broad systemic patterns. Public institutions tend to be overstaffed. Staff members are generally not paid living wages and often lack relevant training. As a result, they require not only skills but also the incentive to care for materials. Moreover, in most cases, staff members dealing directly with archives are not given sufficient authority to make decisions informed by their observations and experience of the materials. Finally, low salaries and often the high value of archival materials makes theft more likely.

A change to policies determining the practices of archival institutions is a first step. However, there is an urgent need for preservation initiatives to address the workplace: place conscientious and specially qualified individuals in managerial positions; raise the salaries of those dealing directly with the materials; hire lower level staff with training in the fields of archive maintenance and conservation; formalize and publicly circulate archive policies; and empower staff to enforce these policies across the board. Once these steps have been taken major

conservation and restoration campaigns could occur with greater success.

Non-profit organizations committed to locating archives, advising on their upkeep, performing urgent conservation tasks, and creating a centralized digital database of materials for public access could potentially assist both institutions and private collectors manage their archives and offer researchers an indispensable resource. An organization of this kind might also help promote a respect for the value of existing historical materials thereby ensuring that they are not allowed to deteriorate, simply dispensed with or sold. Both Cultnat and the Arab Image Foundation provide comparable services in the field of photography, while no same such organization of which I'm aware exists in relation to other visual arts media. The establishment of a library specializing in modern art and photography in Egypt and/or the Middle East would prove an invaluable resource and would support local archival and conservation work in these fields. However, any initiative to purchase and thus centralize arts resources must be informed by the potential risk that this activity will further limit access to private collections by those unable to pay for the privilege.

In general, preservation initiatives must be able to demonstrate viable longevity and thus protect against sudden shifts in their missions and/or the dissolution or dispersion of collections. Private collectors might well hesitate before collaborating with any institution due to the many negative models of institutional practice encountered in Egypt and the region. Too often, the departure of a founder or director leads to dramatic changes in institutional aims and directives and may lead to the dissolution of the institution. Similarly, any such initiative must avoid falling under the exclusive purview of a single individual or small group, thus replicating the exclusivity and territoriality that already defines so many archival institutions. In light of these tendencies, it seems critical to promote organizations with a decentralized power structure. An organized group of specialists independent of a single collection and focused instead on assessing the collections, archival practices and/or restoration and conservation of institutions generally might have the greatest potential impact. Ideally, such individuals would be motivated primarily by research interests and have some familiarity with the Egyptian context. Ultimately, any institution or group of individuals dedicated to assisting with archive preservation, if it is to succeed over the long-term, must provide a model of transparency and accountability, and insist on these qualities as the foundations of archival practice.

A great deal of research remains to be done on the history of art and photography in twentieth-century Egypt. The precarious state of many archives lends this work a special urgency.