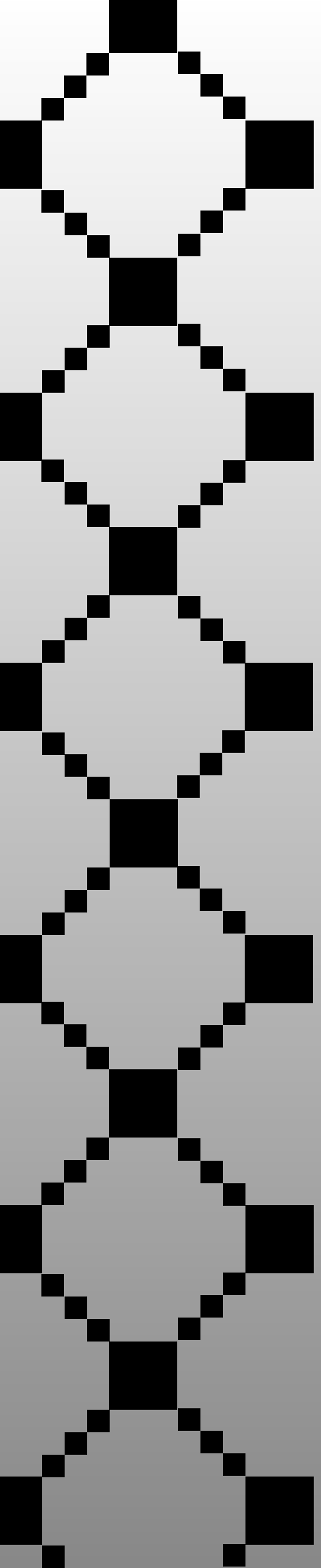




Cartographie et recherche-cr  ation : la collection du Mus  e du Peuple Palestinien

Lena MK

Universit   de Montr  al

Dir. : Suzanne Paquet et Benoit Baudry



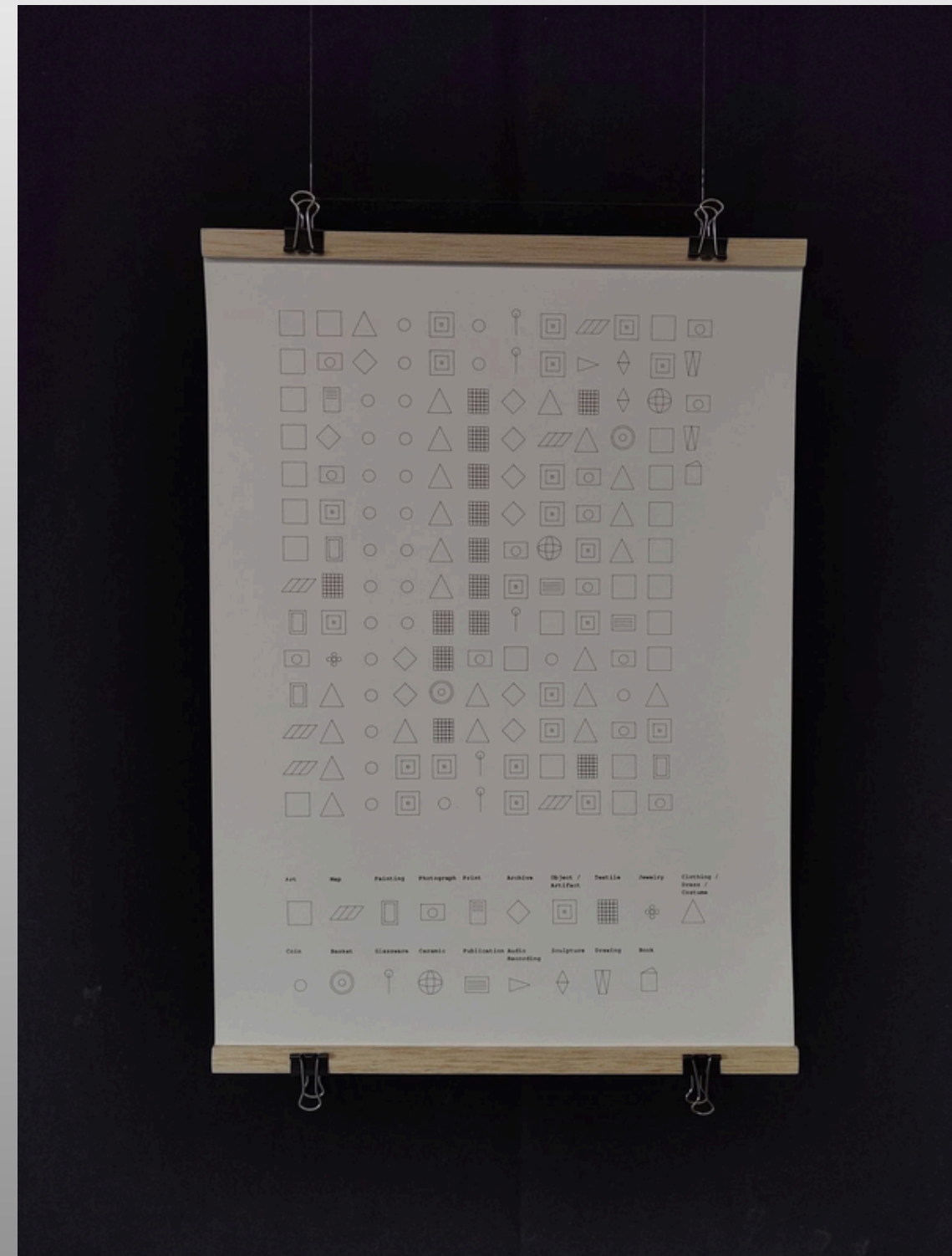
Conseil de recherches en
sciences humaines du Canada

Social Sciences and Humanities
Research Council of Canada

Canada

Plan

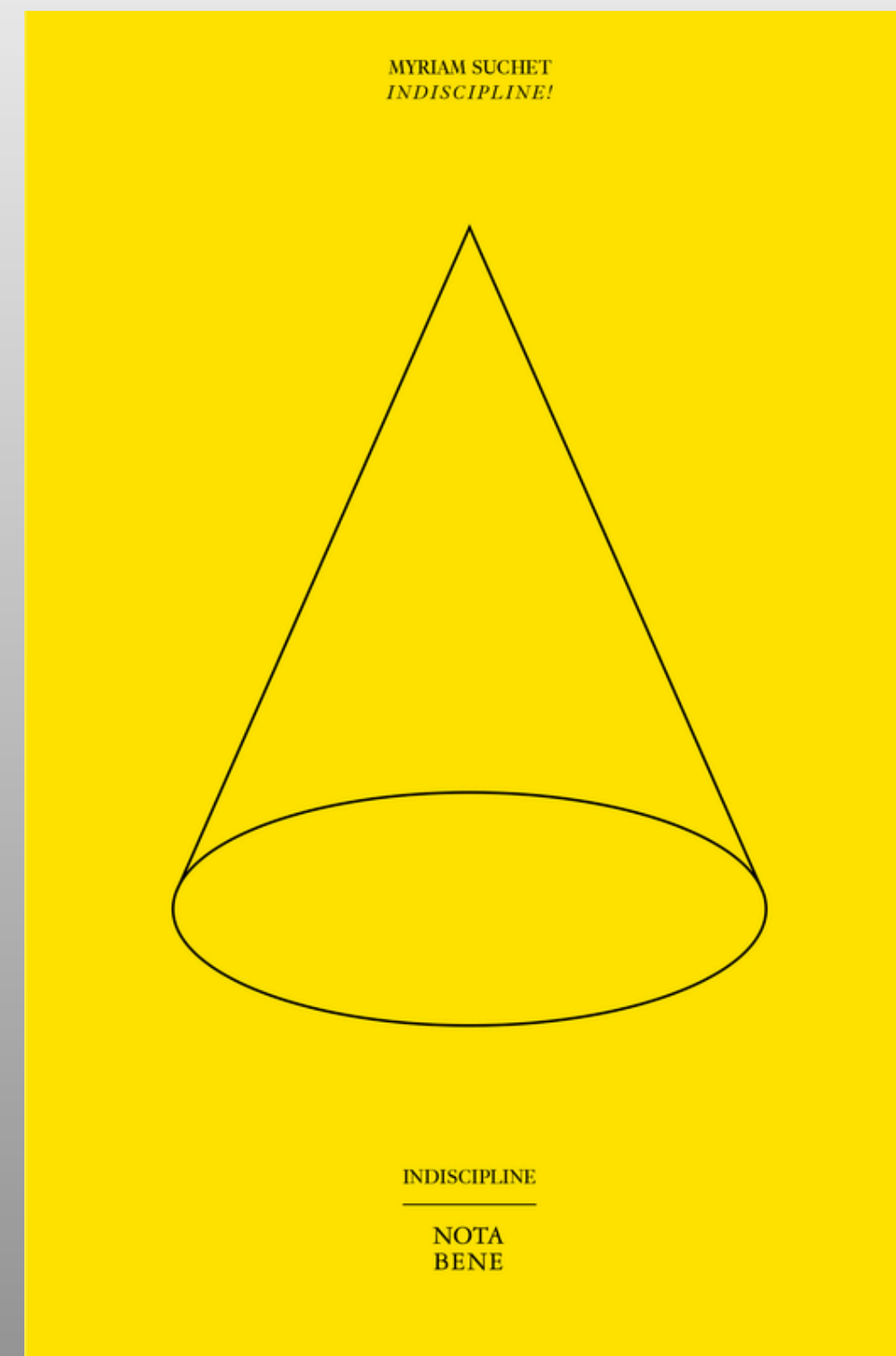
1. Sujet de thèse
2. Cas d'étude
3. Fragments de pratique



Pratiquer la recherche-création

« Éprouver et donner à voir les transformations
qui modifient nos manières de réfléchir »

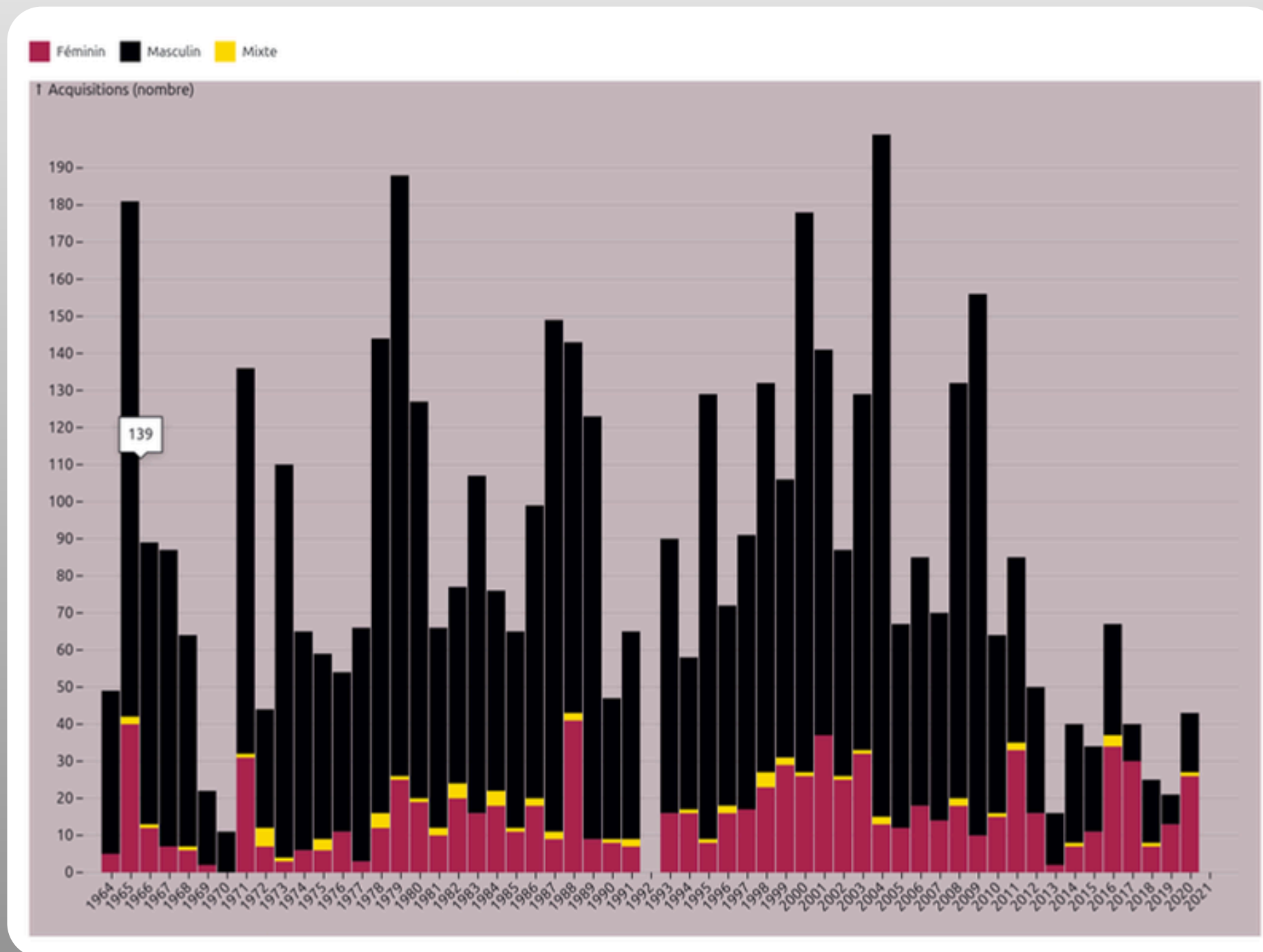
Myriam Suchet, *Indiscipline!*, 2016, p.69



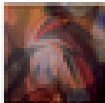
Données culturelles

*L'entrée des femmes artistes
dans la collection du MAC
(1964 - 2024)*

Collaboration avec
Valentine Desmorat



Accès aux collections

MACrépertoire					
œuvres animal					
œuvres					
Visuel	Artiste	Titre	Date de production	Type d'œuvre	64 œuvres
	Beaumont, Serge	L'animal infernal	1977	Sculpture	
	Béliveau, Paul	Suite Jéricho XII - le retour	1988	Peinture	
	Bérubé, Claude	Envol	1963	Peinture	
	Bouchard, Simone Mary	Les Hirondelles	vers 1945	Peinture	
	Boulanger, Michel	L'Effondrement des habitats	1998	Peinture	
	Boyle, Shary	Beast (Highland Series)	2007	Peinture	
	Cognée, Philippe	Homme au bélier	1985	Peinture	
	Cognée, Philippe	Sans titre	1985	Peinture	
	Connolly, Reynald	Grisaille (hibou)	1971	Peinture	

Sujet de thèse

Collections tactiles. Recherche-création en matérialisation de données culturelles

- Caractéristiques et usages des données culturelles
- Aborder leur représentation, autant dans l'espace physique que numérique

Chronologie brodée (2024)



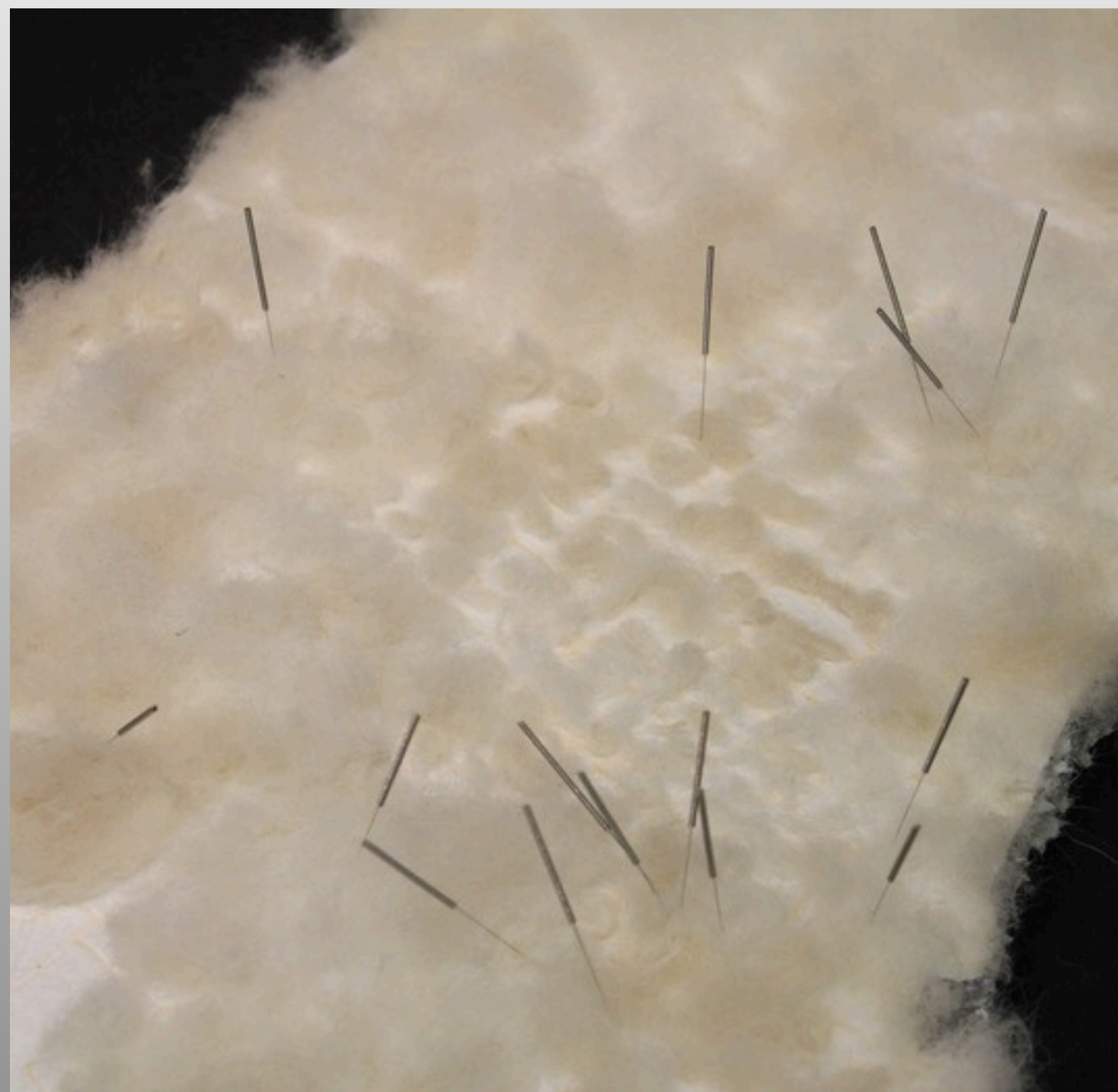
Kathke, Torsten, Juliane Tomann, et Mirko Uhlig. 2022. « Curation as a Social Practice: Counter-Narratives in Public Space ». *International Public History*, 5, (2): 71-79.

Matérialisation de données

« Objets (artefacts physiques) dont
la géométrie ou la matérialité
encode des données »

(Jansen et al. 2015, 2)

[...] and Counting (2024)



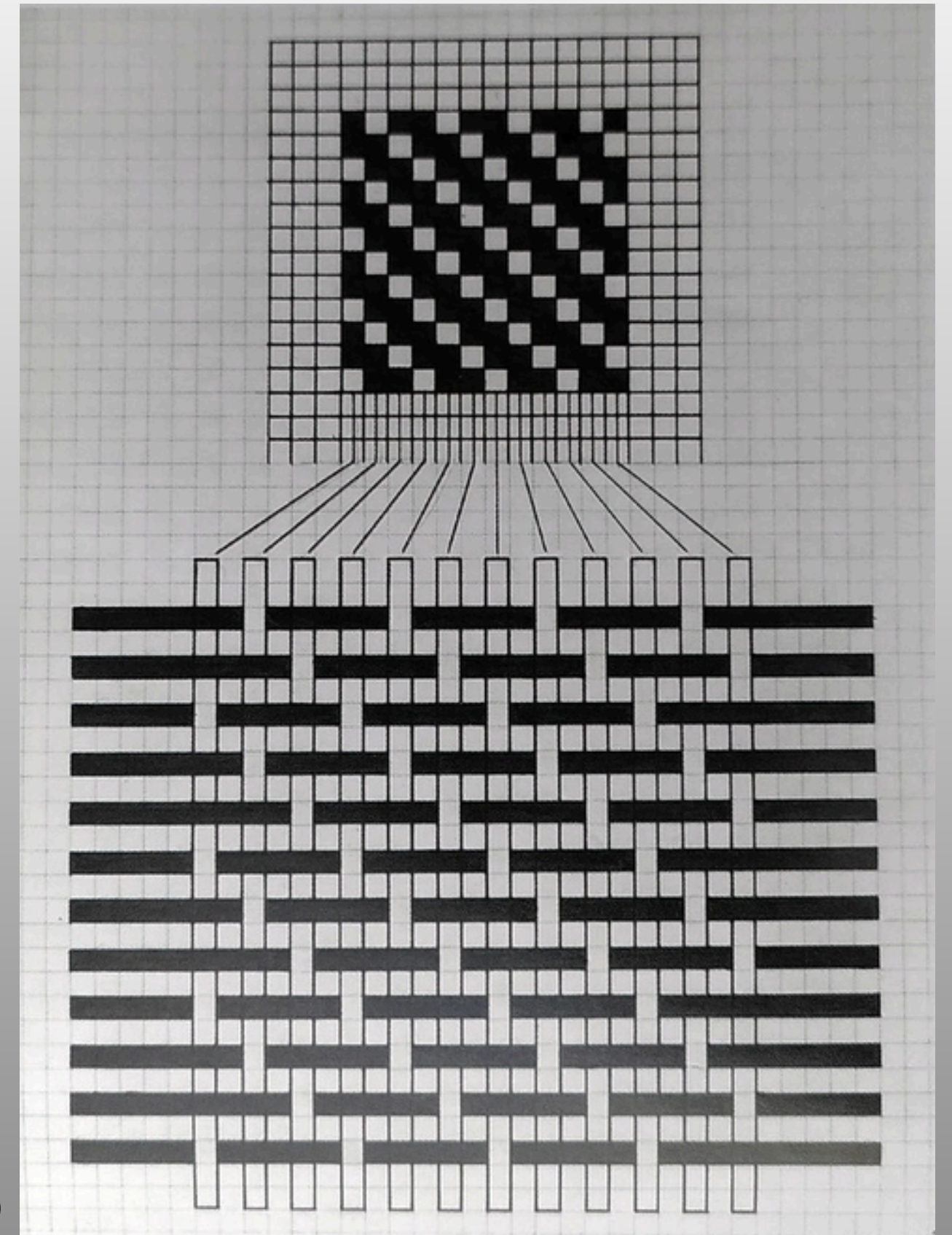
Cadre théorique

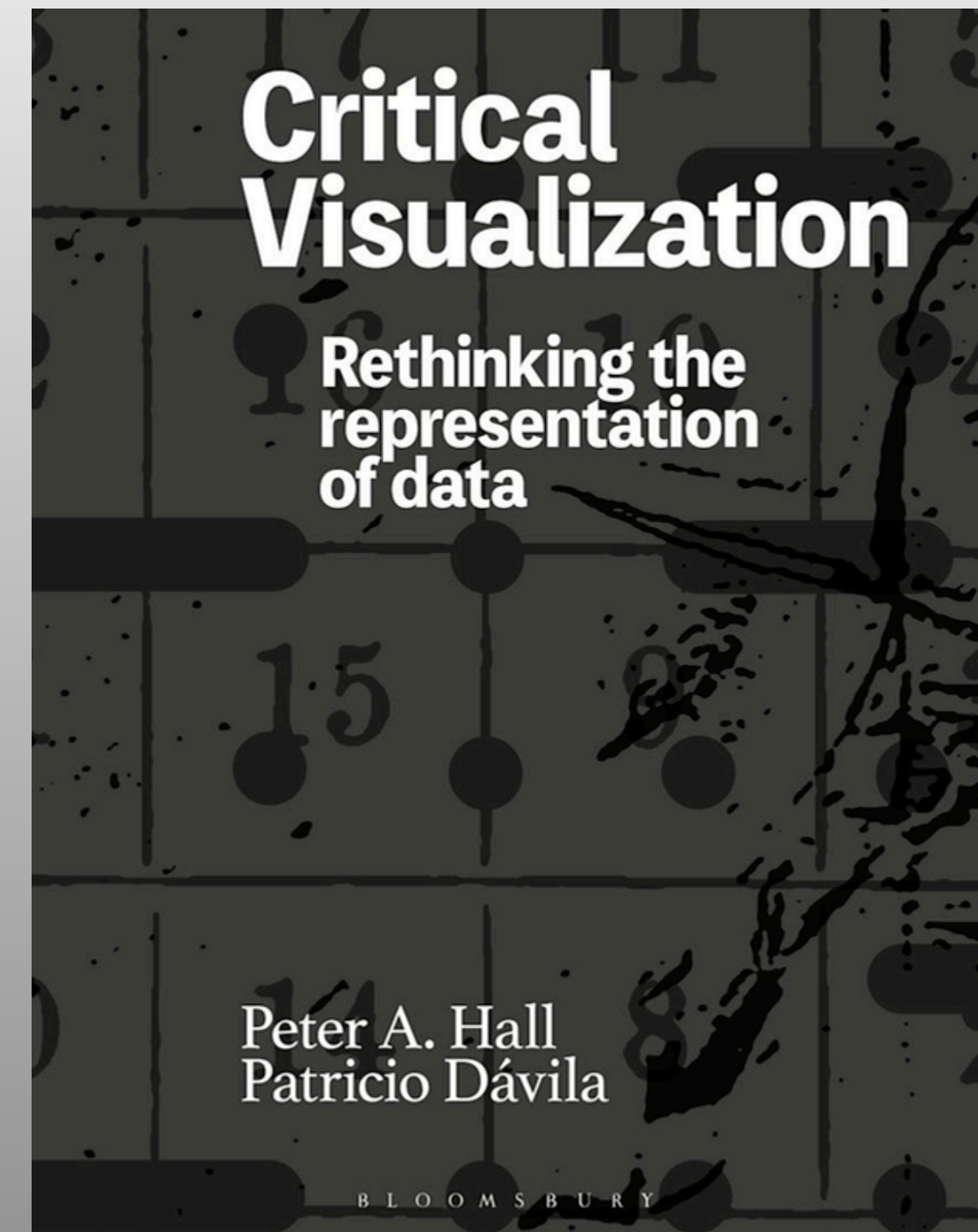
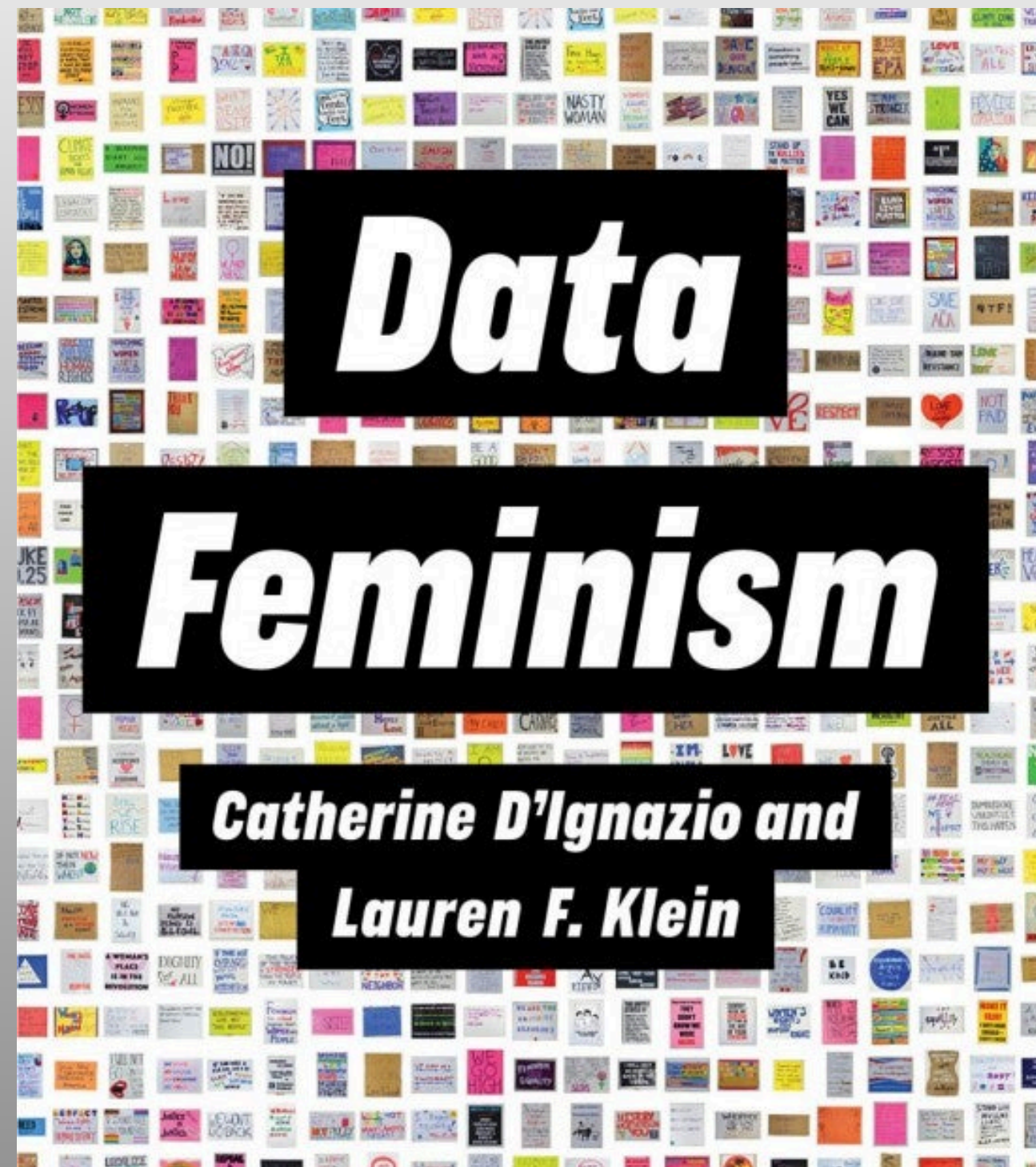
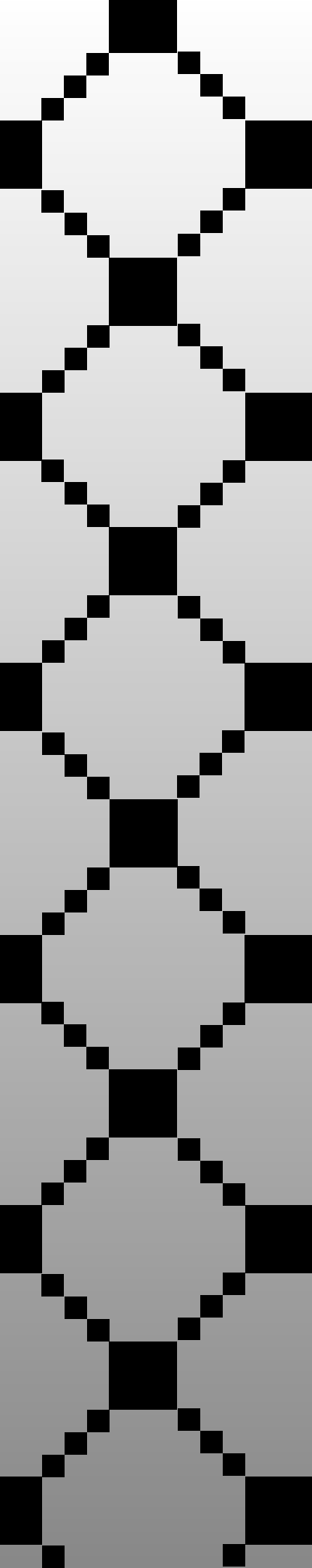
Anni Albers, *On Weaving*, 1965

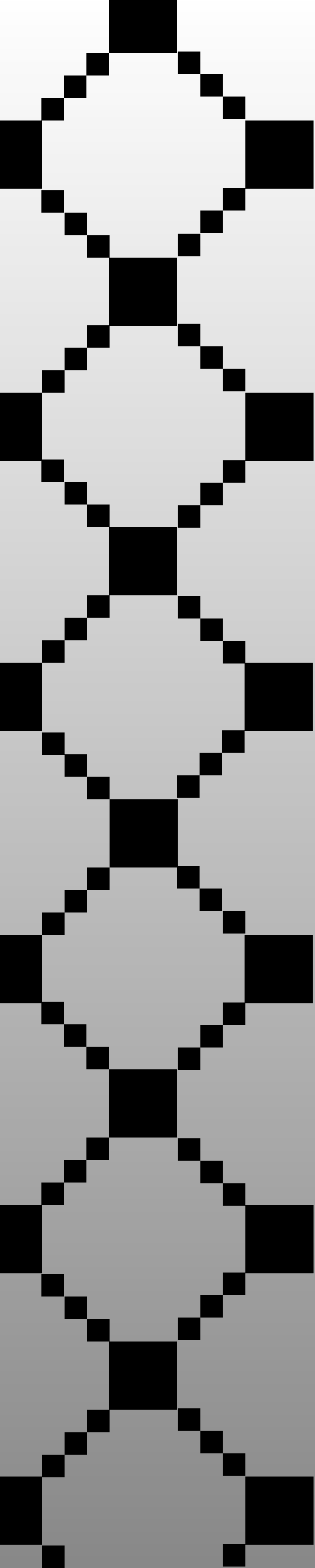
« Les œuvres tissées sont des espaces de règles, de codes, et d'information. Elles procèdent [...] d'opérations logiques répétées, de processus structurels, et relèvent tout autant d'une pratique d'ingénierie mécanique que du domaine artistique »

(Soulard 2021, 260)

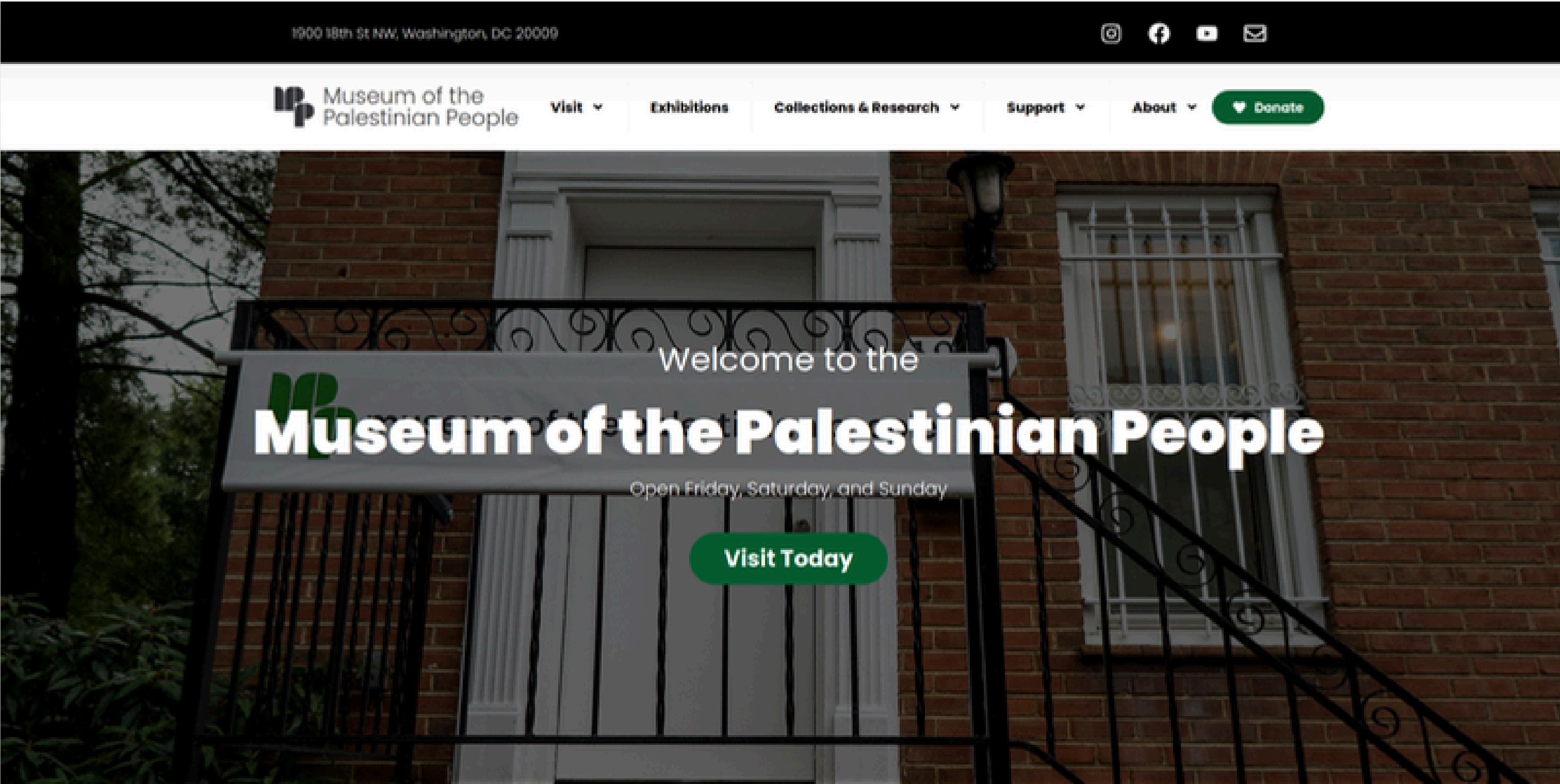
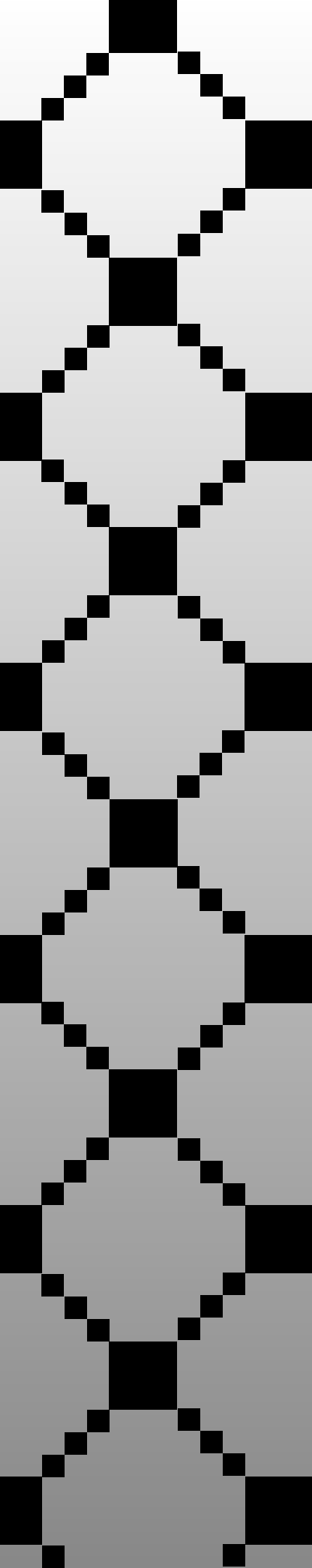
*Schéma avec méthode de croquis. Armure toile. Anni Albers. s.d.
Planche 10 du livre Du tissage (Albers 2021)*







Célébration de données molles (2025)





Trajectoires de la *Robe Gaza al-Khalil*

Gaza - Al Khalil Dress (Early 20th Century)

2022.020

Photographie de Wafa Ghnaim



Silences archivistiques

Edward Said décrit l'exil comme une « series of portraits without names, without contexts. Images that are largely unexplained, nameless, mute. »

(Said 1999 cité dans Ghnaim 2023, 22)

« The designation of “Maker Once Known” holds accountable the handlers of the dress’s past, and at the same time, creates a space in the archival record for the name of the maker. »

(Ghnaim 2023, 63)

Pratiques de catalogage



Collections



Museum of the Palestinian People...
Washington, DC
Dedicated to the documentation, preservation, and presentation of the diversity of the Palestinian...



The Palestinian Museum



Chest Panel (1950s-1960s) Clothing/Dress/Costume
2026.001a
This fragment was received as part of a group donation formed during the 2023 genocide in Gaza, when members of the Palestinian diaspora sought to reclaim Palestinian embroidery and return cultur...



Beaded Necklace, Handmade (1982-1984) Jewelry
2024.10.14d
This is a beaded necklace made by an imprisoned Palestinian in Ansar Prison in southern Lebanon. After the 1982 Israeli invasion of Lebanon, the occupation forces built a prison camp outside Ansar...



Stone Sculpture of a Woman, Handmade (1982-1984) Sculpture
2024.10.14c
This is a small, hand-carved stone figure made by an imprisoned Palestinian in Ansar Prison in southern Lebanon. After the 1982 Israeli invasion of Lebanon, the occupation forces built a prison ca...



Magazine Clipping, Comic (1982-1984) Object/Artifact
2024.10.14e
This is a newspaper clipping kept by donor Marcia Stone during her time living and working in southern Lebanon in 1982-1984 supporting the released prisoners of Ansar prison. The clipping features a singl...



Pendant of Imprisoned Palestinian in Ansar Pri... Object/Artifact
2024.10.14b
These are two hand-carved wooden pendants made by an imprisoned Palestinian in Ansar Prison in southern Lebanon. After the 1982 Israeli invasion of Lebanon, the occupation forces built a pris...



Wooden Comb of Imprisoned Palestinian in An... Object
2024.10.14a





Photograph by Wafa Ghnaim



Description

This dress (thobe) is from the villages between al-Khalil towards Gaza. The purple fabric was produced in al-Majdal, a weaving center for Palestinians prior to its depopulation in 1948-1950. It is attached with Managel Ghazawel, a binding stitch unique to the Gaza region. The yellow panel in the front center is made with taffeta, an overspun silk, delicate to touch, with a triangular top of striped Syrian silk. The embroidery is typical of Gaza, however the cut of the dress with the silk panel insert, is typical of al-Khalil styles. The dress incorporates patchwork of around four dresses, with the earliest dress from the (very) early twentieth century. Three of the four dresses that comprise this dress are from Gaza, and one is from Bir Saba, possibly indicating the exile of the wearer. Altogether, the dress is a beautiful showcase of multi-generational inheritance and adaptation, telling the story of a people in exile and dispossession, yet deep connection between generations of women.

There are thirty-four distinct patches and fragments sewn into this garment, categorized in eight groupings, that contribute to the final determination of the dress' origins. Examining each change in fabric and thread helps to construct a broader framework for understanding the garment's migratory trajectory and the hands who contributed to its making. Not all thirty-four components bear regionally significant characteristics within the Palestinian context of identity and land; accordingly, they have been organized into eight groupings to support a more precise analysis that considers village identification, dating, as well as interpretation.

Cataloged By

Wafa Ghnaim

Category

Ethnographic Collection

Clothing/Dress/Costume Details

Article of Clothing/Dress/Costume

Clothing Sex

Dress

Female

Notes

Regarded as a vital component of Palestinian heritage.

Made/Created

Artist

Maker Once Known

Time Period

20th Century

Place

Historical Region

Continent

Palestine (Historic) (...)

Asia

Ethnography

Cultural Region

Historical Region

Continent

Palestine (Historic) (...)

Asia

Location

Location

Category



Relationships

Related Places

Place

Notes

Al Khalil (الخليل) ...

Palestine (Historic) (فلسطين)

Asia

type: component-origin

component: chest panel

date: 1920s-1930s

certainty: approximate

notes: group 1 of 8

Gaza (غزة) ...

Palestine (Historic) (فلسطين)

Asia

type: component-origin

component: side skirt panels, front and back

date: 19th century

certainty: approximate

notes: group 2 of 8

Gaza (غزة) ...

Palestine (Historic) (فلسطين)

Asia

type: component-origin

component: Back central panel

date: late-19th or early-20th centuries

certainty: approximate

notes: group 3 of 8

Bir Saba (بئر السبع) ...

Palestine (Historic) (فلسطين)

Asia

type: component-origin

component: Sleeves

date: 1940s-1950s

certainty: approximate

notes: group 4 of 8

Bayt Jibrin (بيت جبرين) ...

Palestine (Historic) (فلسطين)

Asia

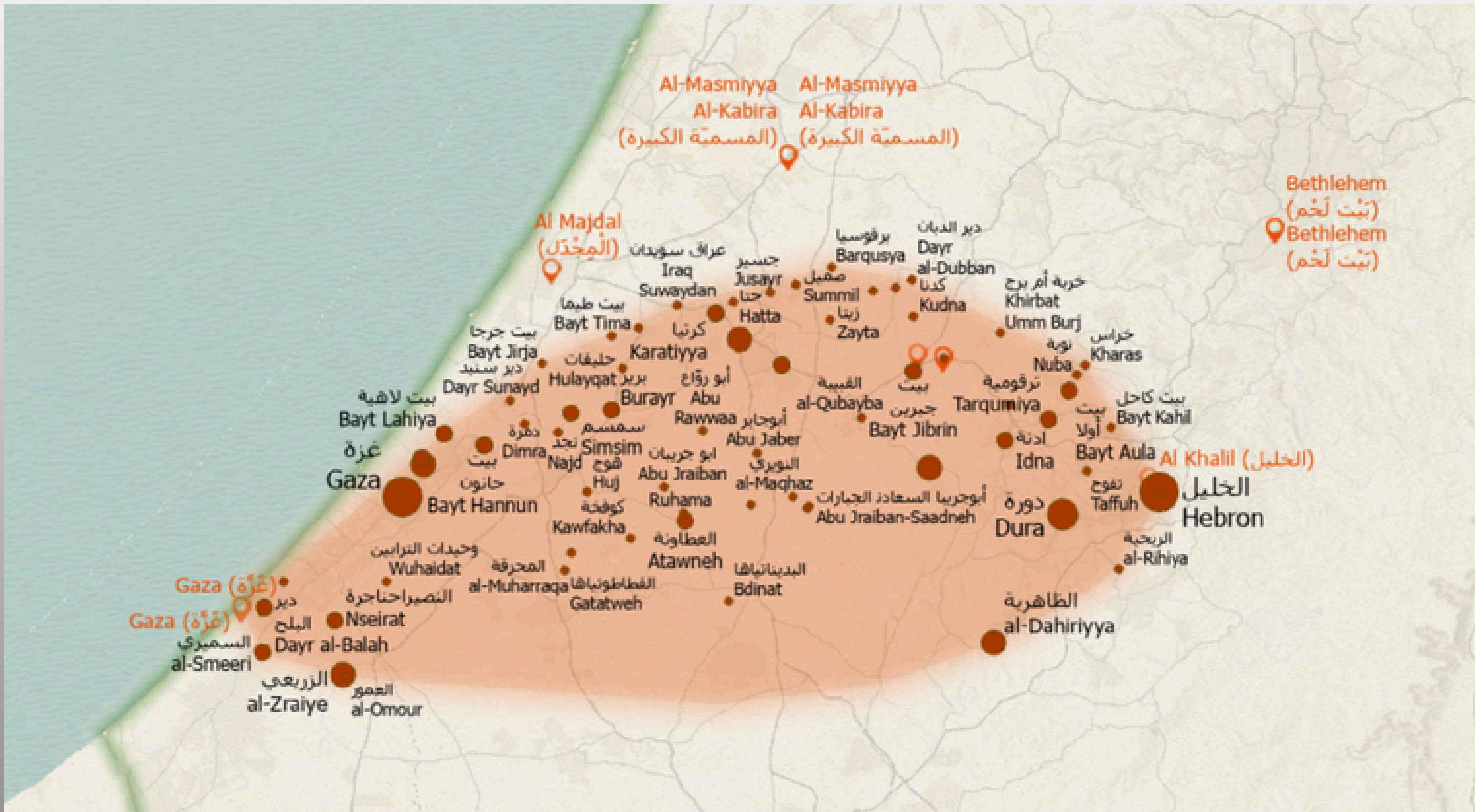
type: component-origin

component: Front central silk panel

date: 1920s

certainty: approximate

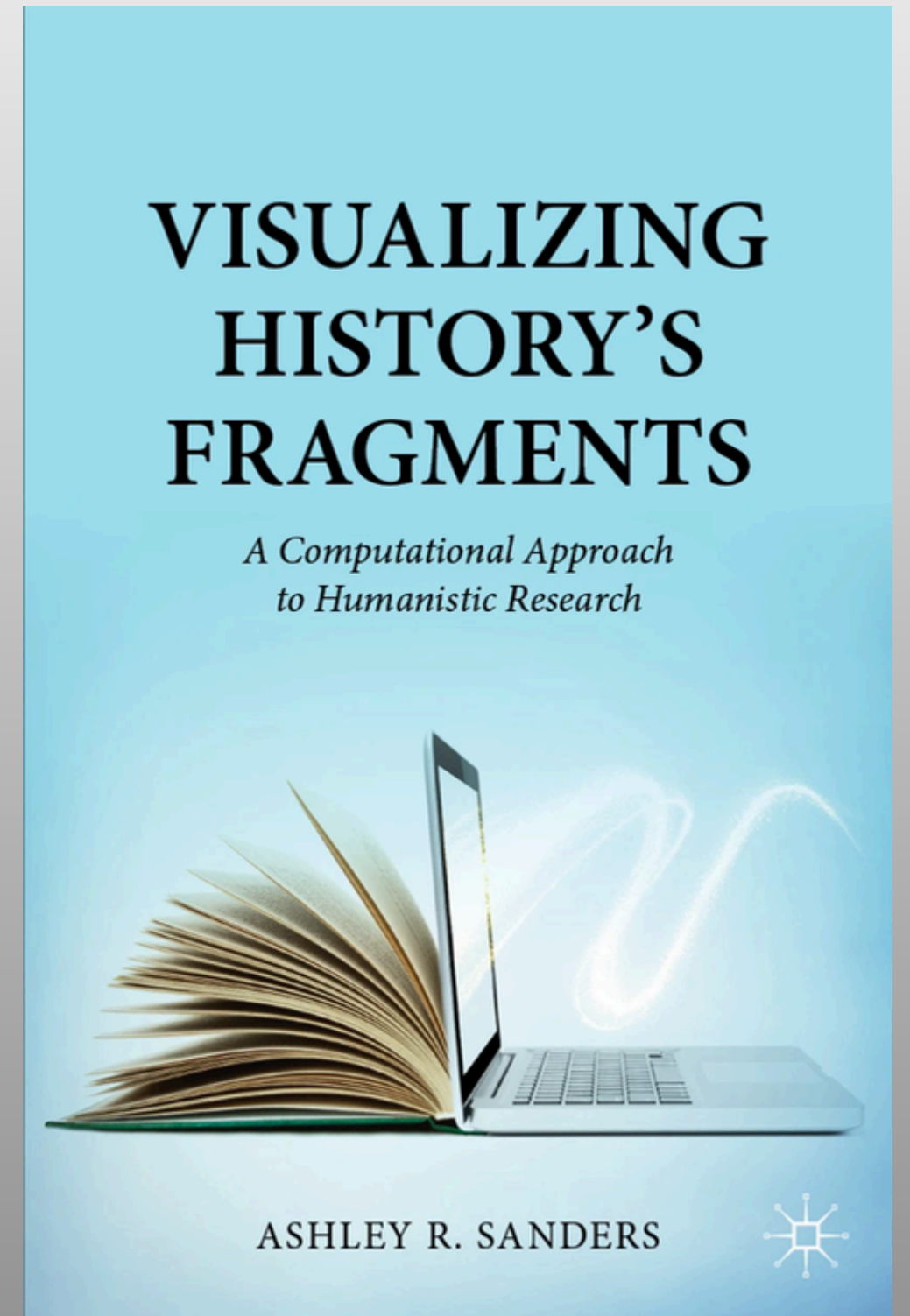
notes: group 5 of 8



Documenter les fragments

Comment décrire, en termes de données,
ce que nous savons sur les objets?

Incertitude $\longleftrightarrow$ Fragment



Documenter les fragments

```
"hasMadeDate": {  
  "width": "w-xs-6",  
  "value_fuzzydaterange": {  
    "fuzzydate_from": {  
      "fuzzydate_date": "1982-01-01T00:00:00.000Z",  
      "fuzzydate_value": "1982"  
    },  
    "fuzzydate_to": {  
      "fuzzydate_date": "1984-01-01T00:00:00.000Z",  
      "fuzzydate_value": "1984"  
    }  
  },  
  "label": "Date made",  
}
```

Beaded Necklace, Handmade (1982-1984)

2024.10.14d

Photographie de Wafa Ghnaim



Cartographier la Palestine



ArcGIS Pro



« How do we locate Palestine on the map? »

« If dominant colonial maps are about the neat packaging of lived realities into dominant spatio-temporal demarcations, counter-maps are about highlighting the ghostly stories and embodied spatial practices and processes of living within and beyond such demarcations. »

(Abushama 2025, 1)

zotero.org/groups/6331652/bayt-wa-balad

Cartes de la Palestine

 Palestine Open Maps

Welcome to Palestine Open Maps

Explore, search and download historical maps and spatial data on Palestine

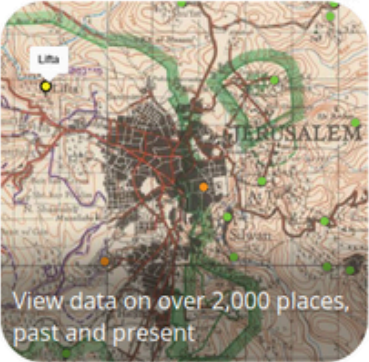
 Explore maps

 Read more

Find a place 



Explore historical maps from the 1870s onwards



View data on over 2,000 places, past and present



Download hundreds of historical map sheets



View past and present maps side-by-side



View the topography of Palestine in 3D



Overlay historical and present day maps

Initiated and supported by VISUALIZINGPALESTINE

Bayt wa Balad (2027)



About Bayt wa Balad

Bayt wa Balad (بيت وبلد): The Palestinian Cultural Mapping Project is a digital mapping initiative dedicated to preserving and documenting Palestinian cultural heritage from the diaspora.

The site is under development as we carefully assemble stories, data, and histories that span generations.



Introducing the "Bayt wa Balad", "Home and Homeland," Palestinian cultural mapping project.

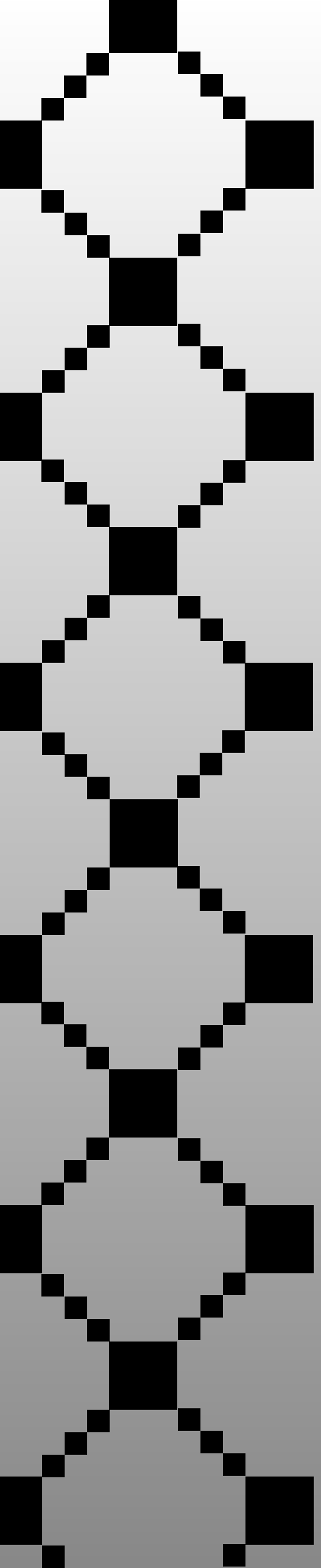
*Share Your
Stories,
Memories,
Ideas.*



mpp-dc.org/baytwabalad



Watch on YouTube



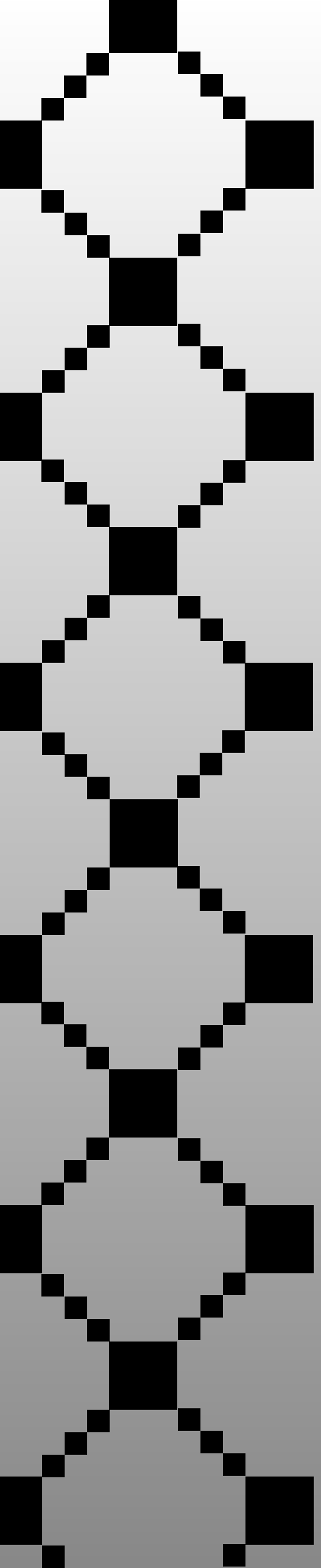
Protocole d'expérimentation

Étapes de recherche-crédation d'une matérialisation de données

1. Faire des choix
 - a. Données
 - b. Algorithme de représentation
 - c. Expression matérielle
2. (Dé-)montrer
3. Documenter

Les données du MPP

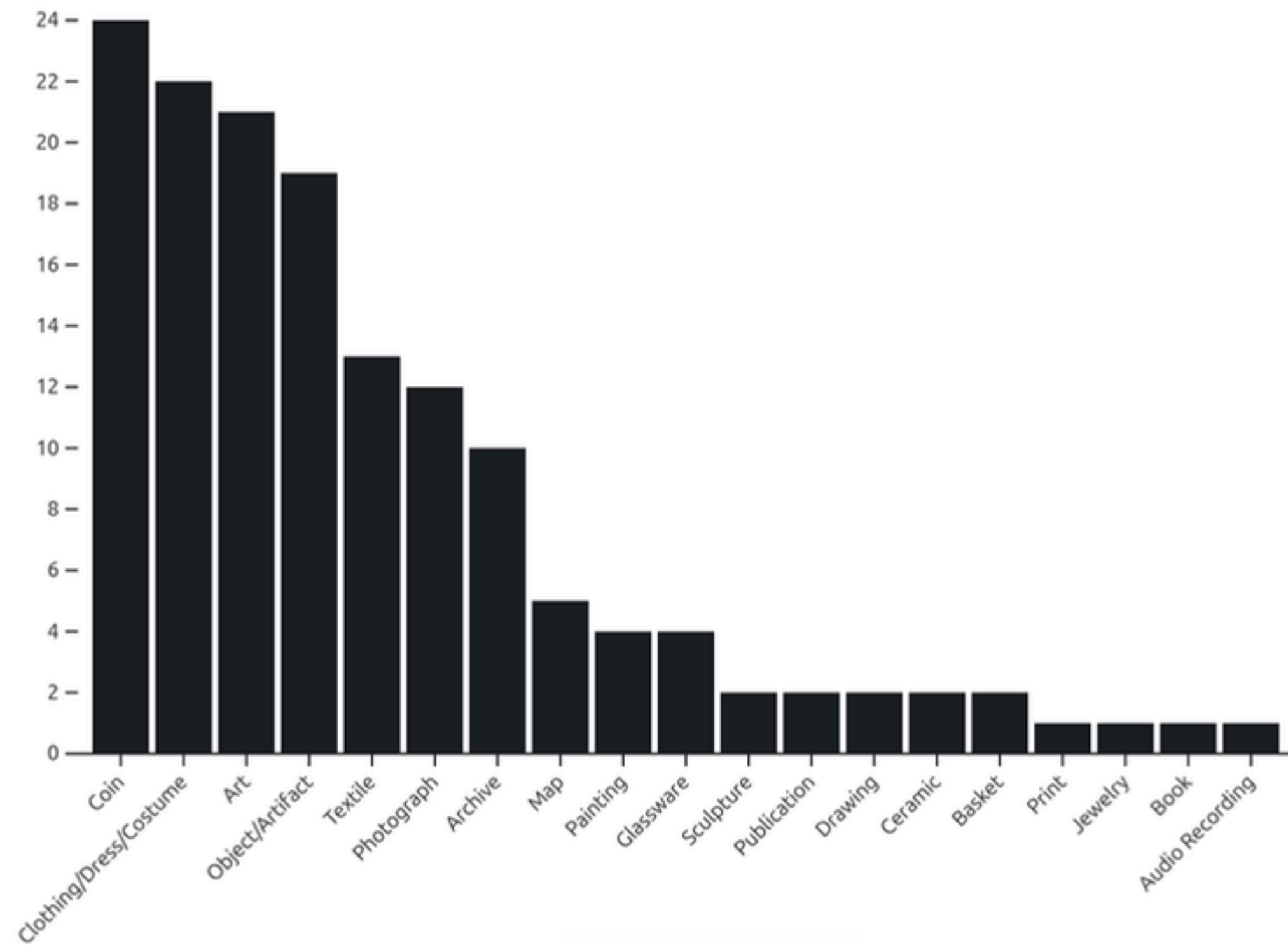
```
      "hasCollection": {
        "value_reference": {
          "reference_value": "Permanent Collection",
          "reference_type":
"http://www.catalogit.me/rdf/ontologies/catalogit/collectable#Collection"
        },
        "width": "w-xs-12",
        "label": "Collection",
        "order": 5
      },
      "hasCreateOrManufactureInfo": {
        "width": "w-xs-12",
        "label": "Made/Created",
        "value": {
          "hasMakerRelation": {
            "width": "w-xs-12",
            "label": "Artist Information",
            "value": {
              "hasMaker": {
                "value_reference": {
                  "reference_value": "Ismail Shammout",
                  "reference_type":
"http://www.catalogit.me/rdf/ontologies/core/common#Agent"
                },
                "width": "w-xs-6",
                "label": "Artist",
                "order": 1
              }
            },
            "order": 1
          },
          "hasMadeDate": {
            "width": "w-xs-6",
            "value_fuzzydaterange": {
              "fuzzydate_from": {
```

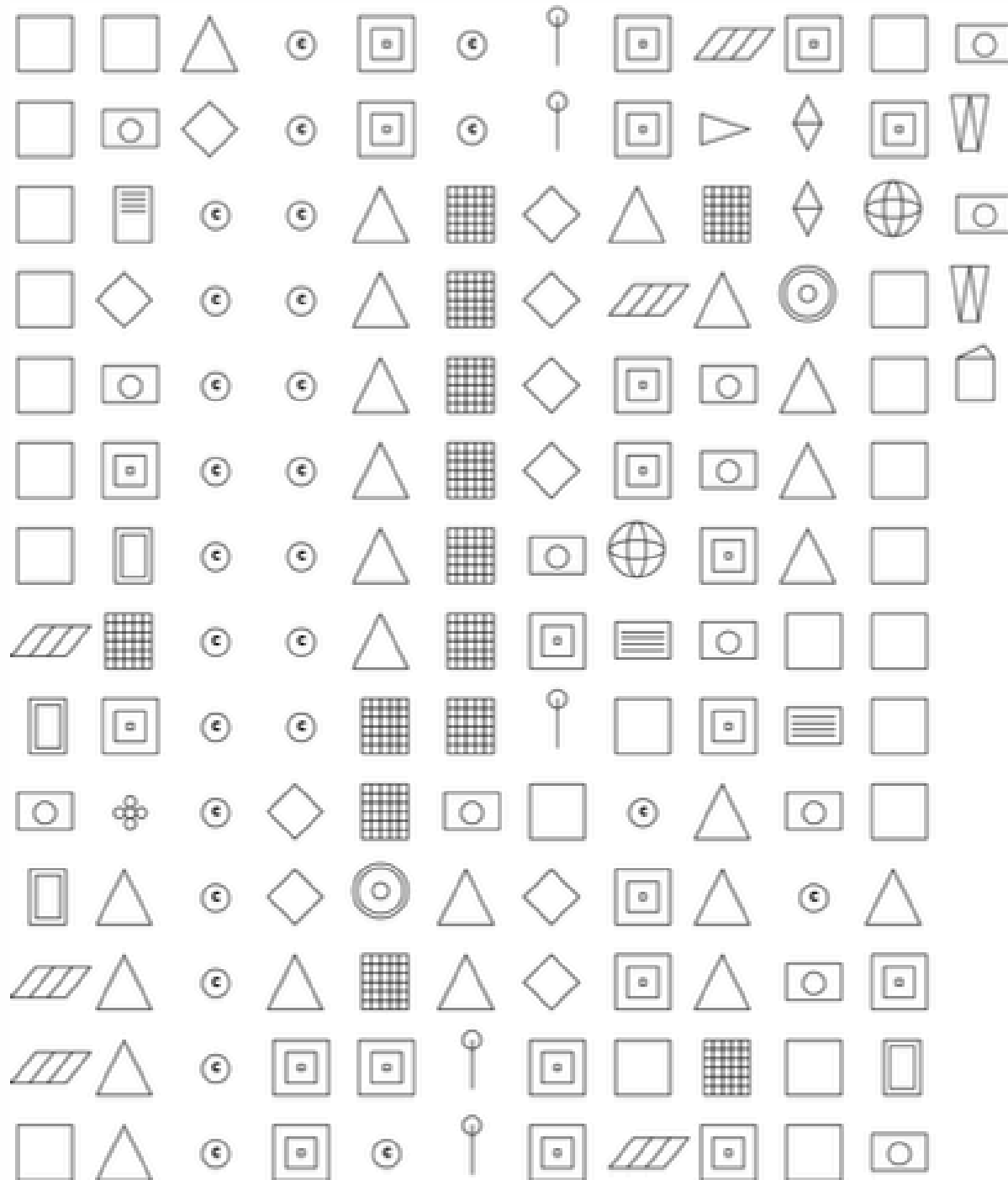
Les données du MPP

```
[
  {
    "name": "A Salute to Bait Sahour (1989)",
    "maker": "Ismail Shammout",
    "date_from": "1989",
    "date_to": null,
    "time_period": null,
    "place_made": null,
    "place_related": null,
    "bwb_note": null,
    "make_info": null,
    "medium": null,
    "object_details": null,
    "dimensions": {
      "height": "10 in",
      "width": "7-1/2 in",
      "depth": null,
      "diameter": null,
      "circumference": null,
      "description": null,
      "notes": null
    },
    "collection": "Permanent Collection",
    "catNb": "2022.477",
    "tag": [
      "On View"
    ],
    "folders": [
      "Art & Photography"
    ],
  },
]
```

Algorithme de représentation

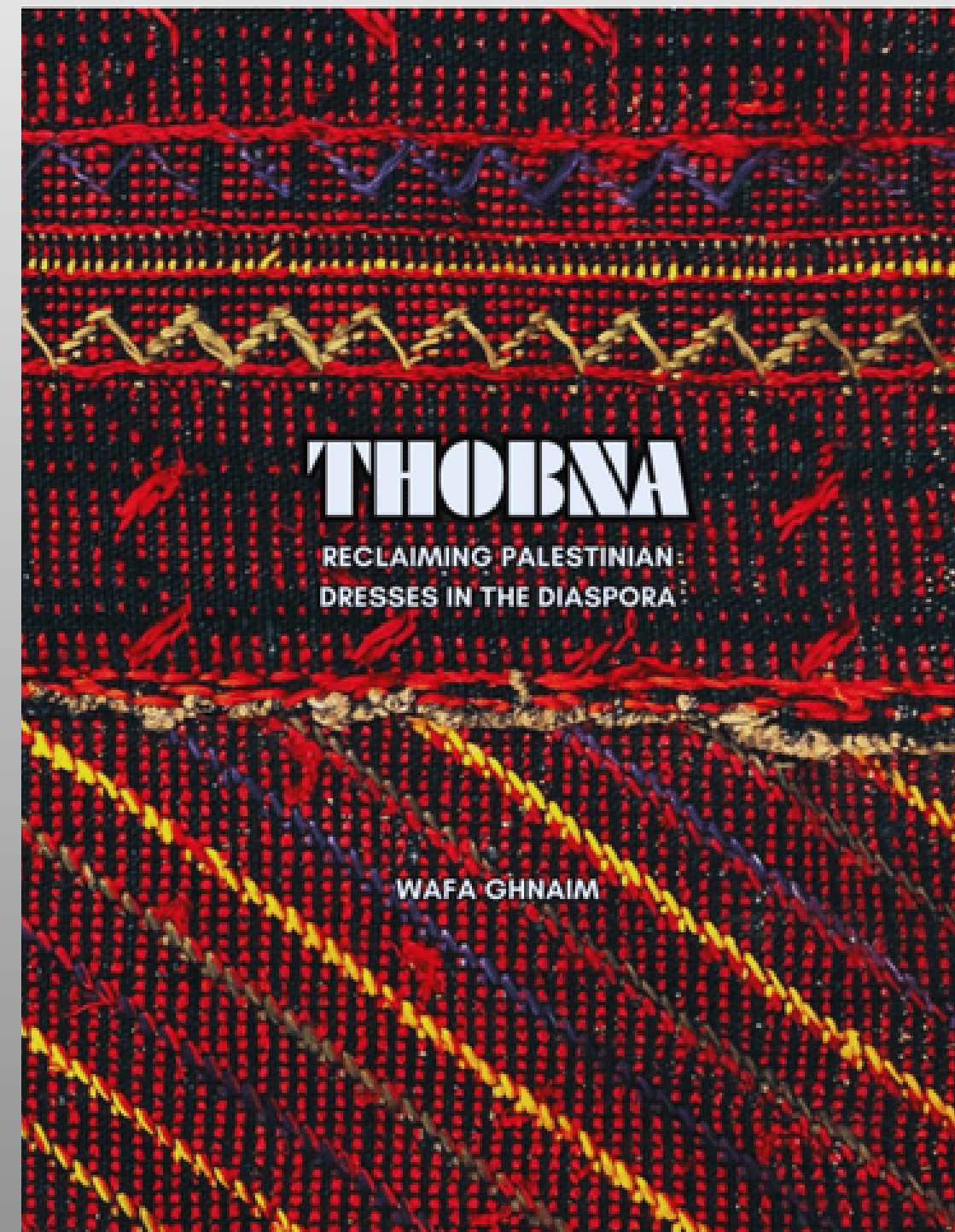
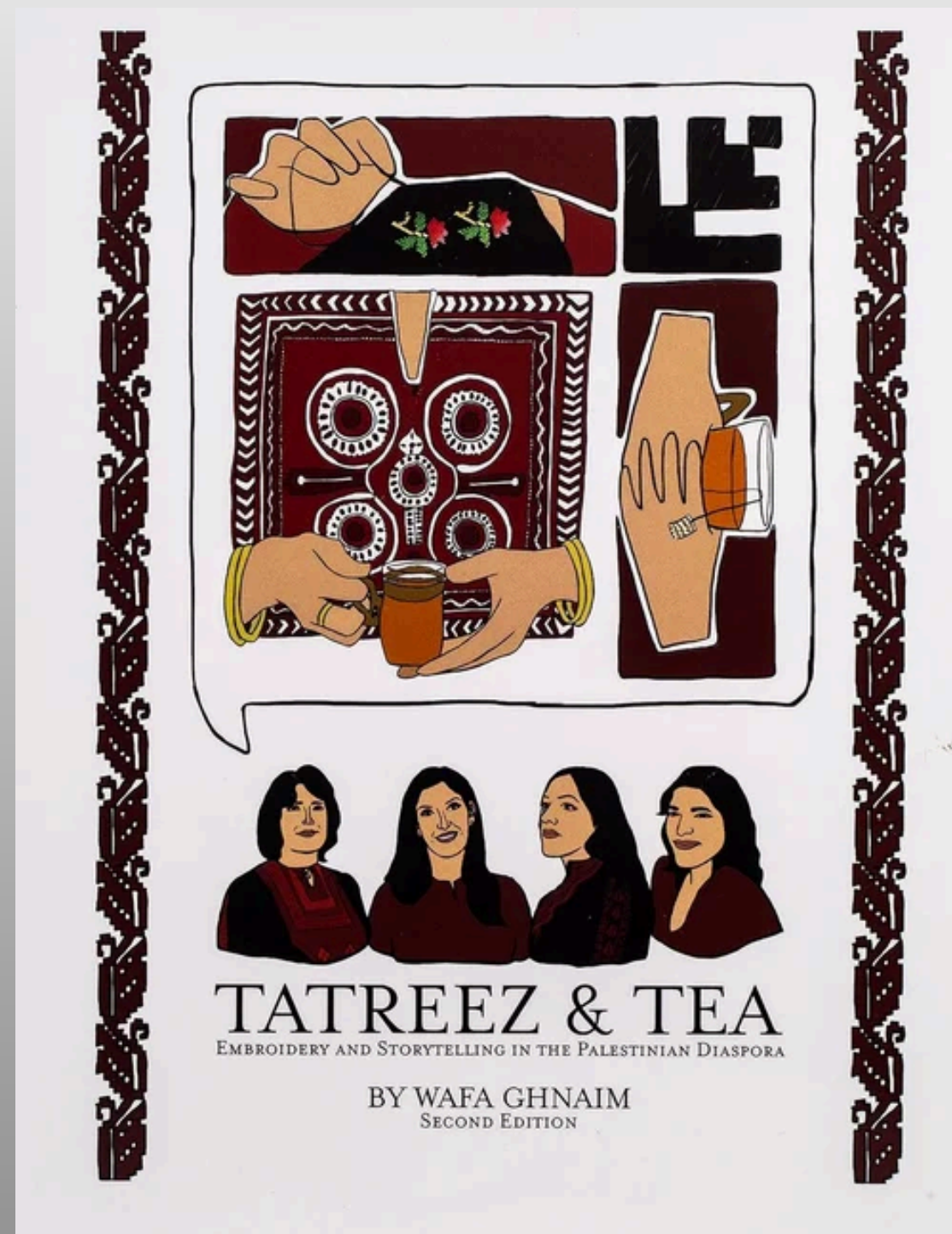


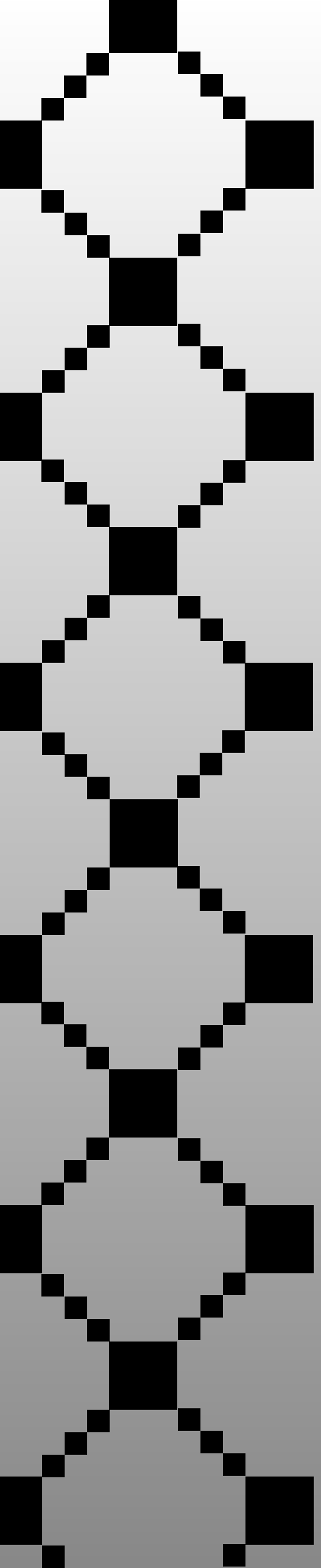
Algorithme de représentation



Art	Map	Painting	Photograph	Print	Archive
Coin	Basket	Glassware	Ceramic	Publication	Audio Recording

Expression matérielle

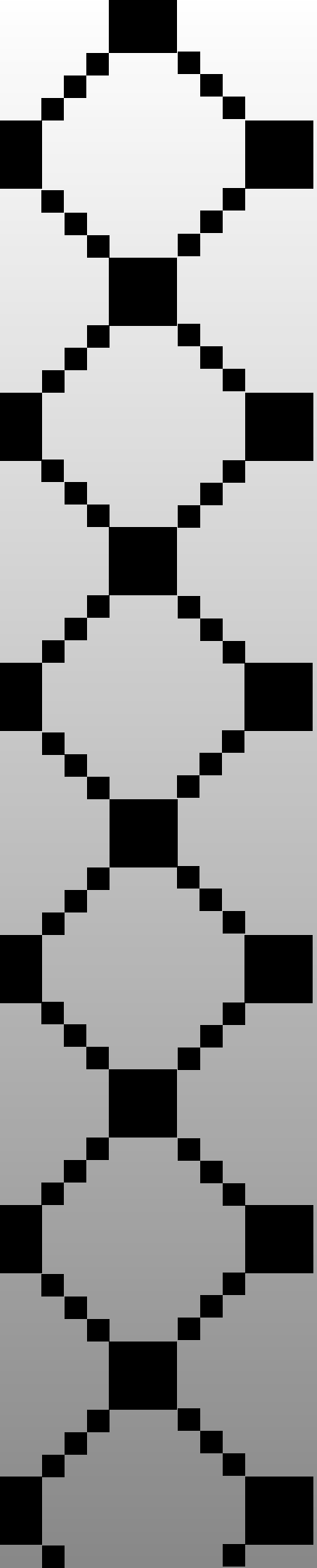




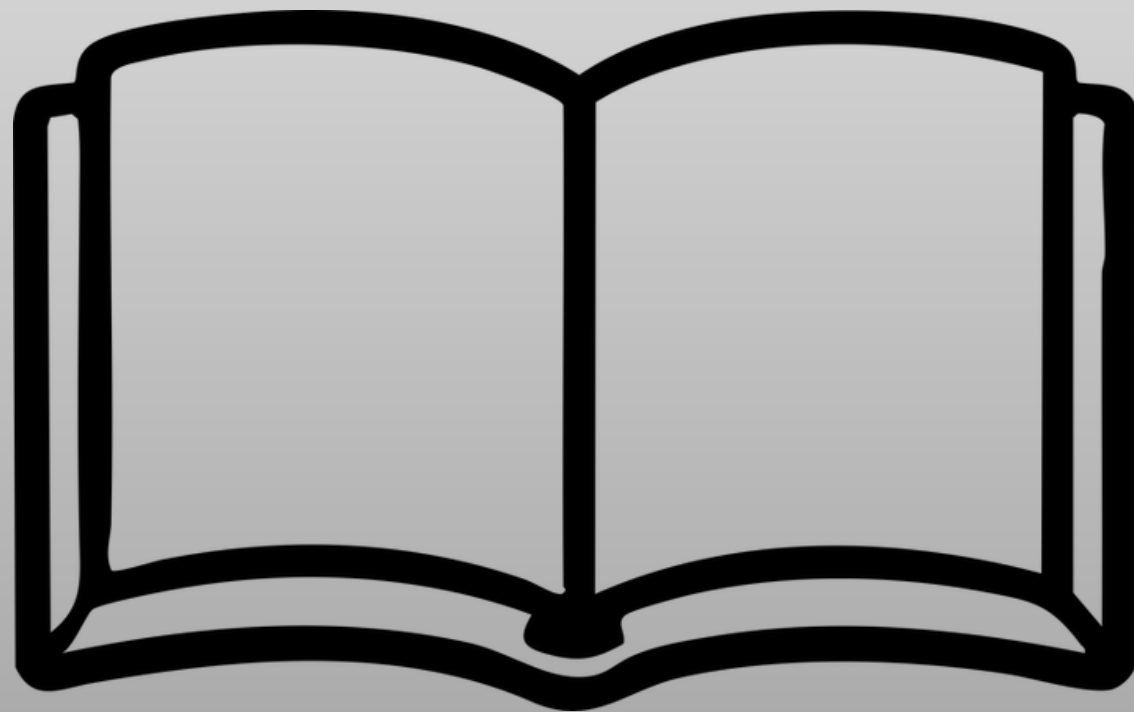
(Dé-)montrer

« Making visually compelling narrative interventions,
with the goal of making Palestinian perspectives more accessible
as part of wider anticolonial and antiracist narratives »

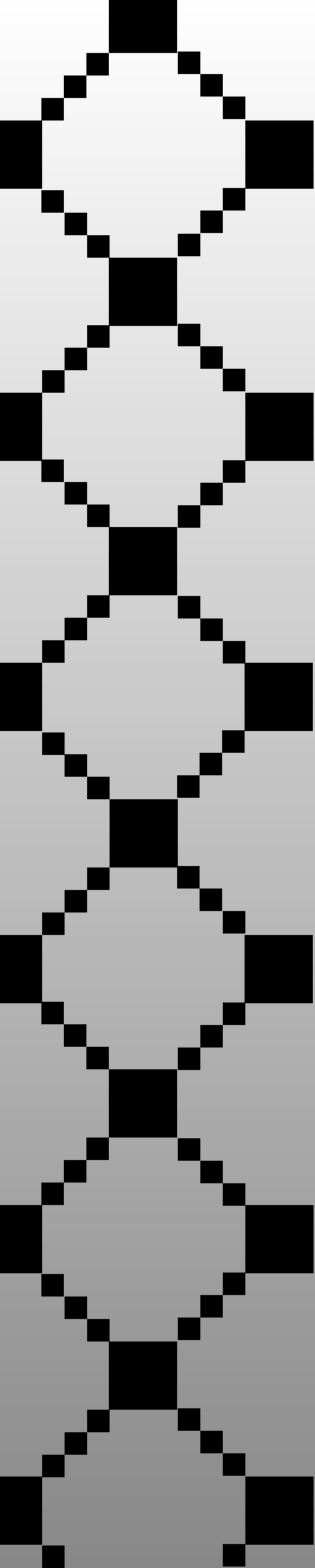
(Visualizing Palestine, 2025, 3).



Documenter



Thèse comme archive ou documentation publique



Merci beaucoup!

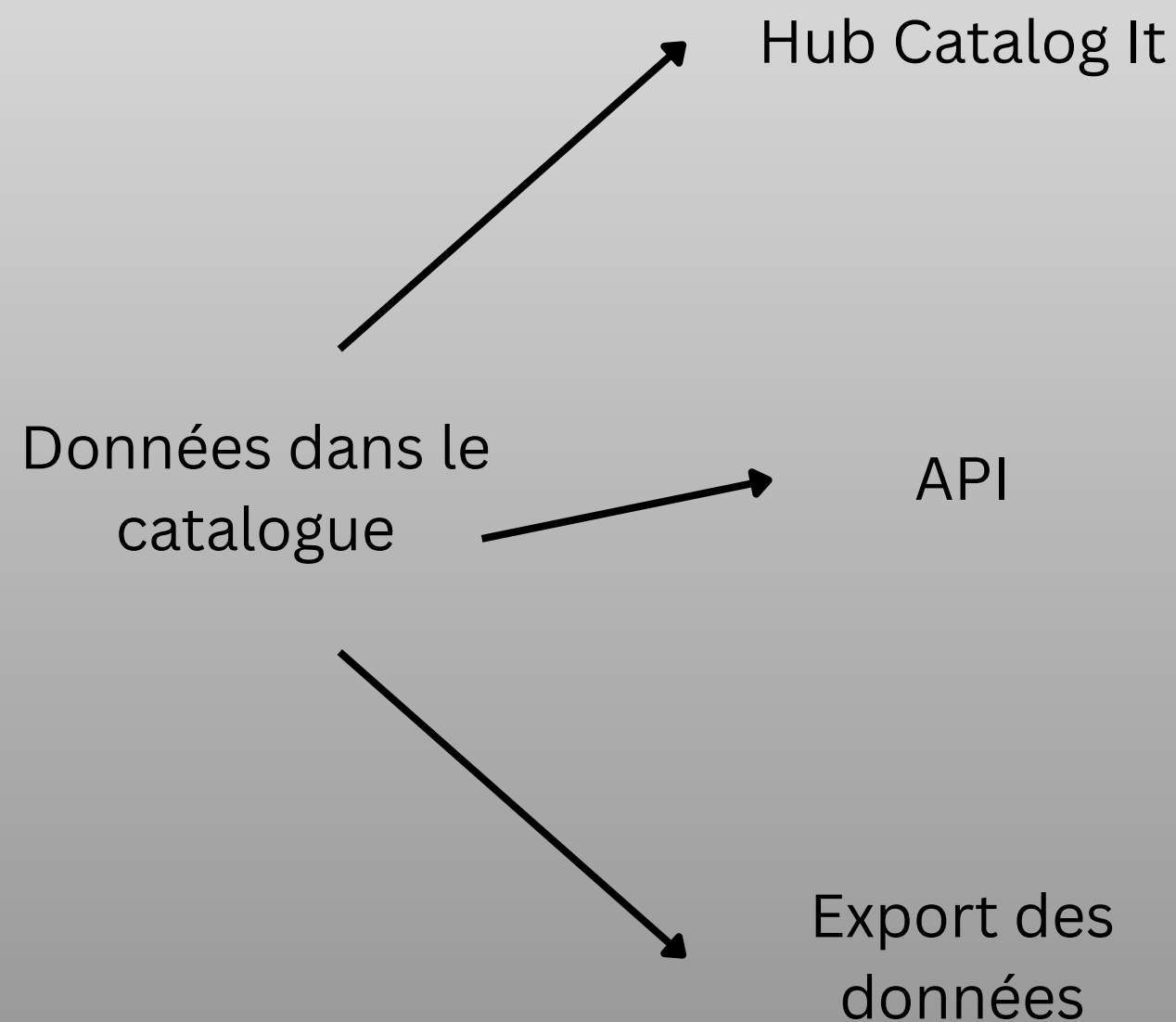
Lena MK
lenamk.site



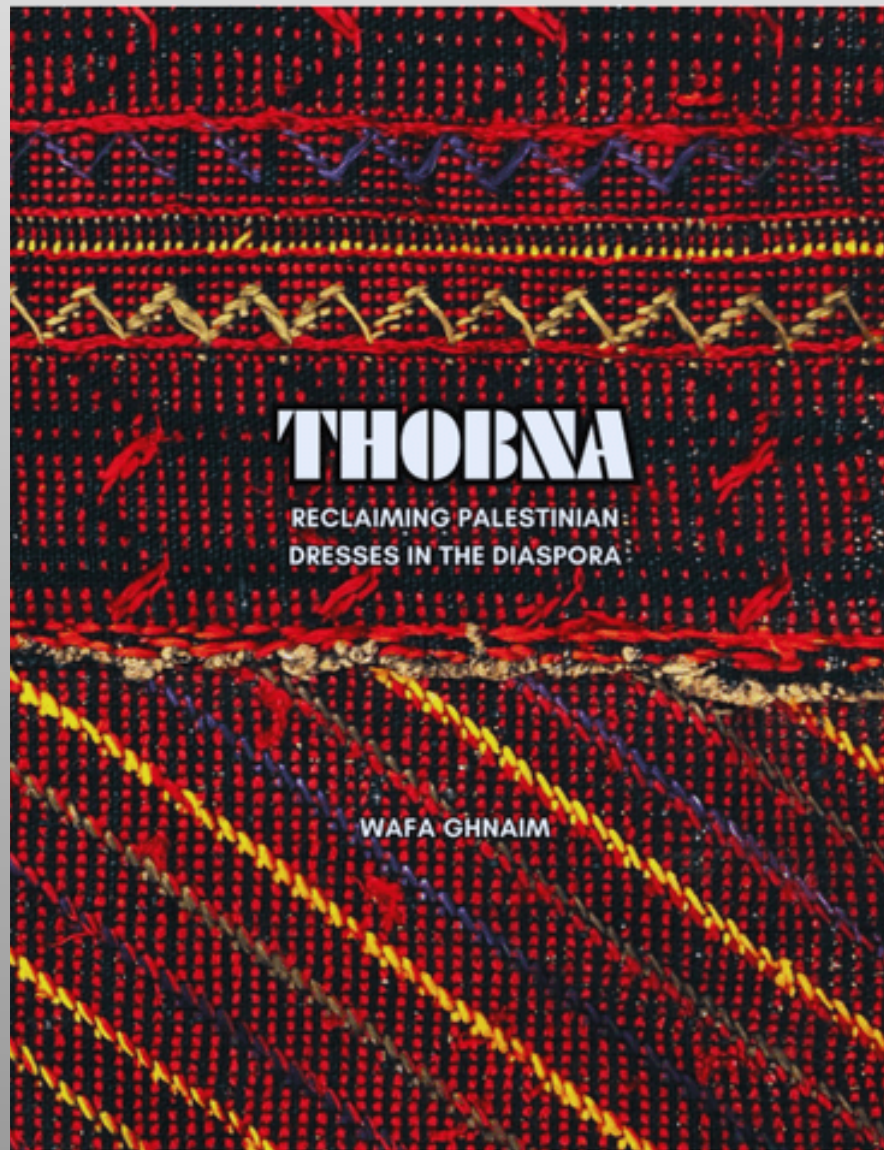
The Life of a Building, Greta Grip et Lee Jones, 2021-2022

*To Make One Particle (détail et vue d'installation),
Pansee Atta, 2025*



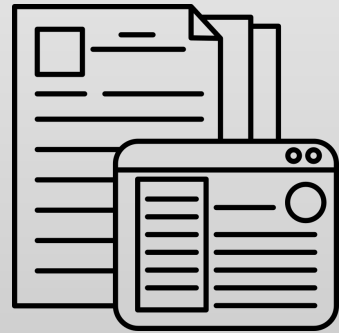


```
75: ▼ Object {
  name: "Gaza - Al Khalil Dress (Early 20th Century)"
  artist: "Maker Once Known"
  date_from: null
  date_to: null
  place_made: ▼ Array(2) [
    0: ► Object {name: "Palestine (Historic) (فلسطين)", type: "Historical Region"
    1: ► Object {name: "Asia", type: "Continent", CIT: "http://www.catalogit.me/r
  ]
  place_related: ► Array(11) [Object, Object, Object, Object, Object, Object, Obj
  makeinfo: ► Object {hasMakerRelation: Object, hasTimePeriod: Object, hasMadePla
  medium: null
  dimensions: null
  collection: null
  catNb: "2022.020"
  tag: ► Array(1) ["Bayt wa Balad"]
  folders: ► Array(2) ["Ethnographic", "Bayt wa Balad"]
  description: "This dress (thobe) is from the villages between al_dentification,
  creation_notes: null
  img: ► Object {public: "https://d8e7jbdw4fu0e.cloudfront.net/8729/563942a0-dc46
  classification: "Clothing/Dress/Costume"
  slug: "gaza-al-khalil-dress-(early-20th-century)"
}
76: ► Object {name: "Gaza Dress (Mid 20th Century)", artist: null, date_from: "ci
```

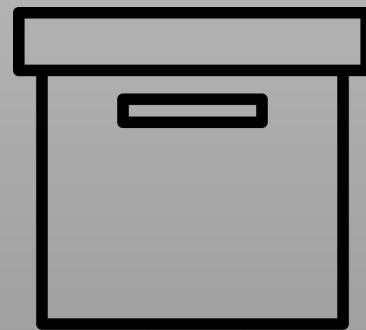



Palestinian women stitched their stories in these dresses.

I may never know the name of the embroiders of the dresses[...],
but I can take the time to learn as much history
that each dress documents, through the stitches, colors,
fabric, cut, embroidery placement, alterations,
restorations and patterns

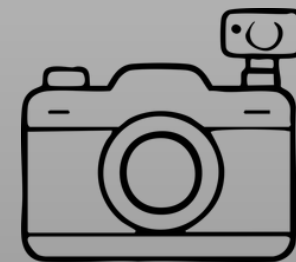


Littérature
secondaire



Archives
institutionnelles

Observation et
analyse de l'objet



Documentation
de l'objet

Entretiens
d'histoire orale



Entrevues avec les
donateurs

Black Robe

Palestine ~~or Israel~~, circa 1930–58
Cotton, Atlas silk, lace; embroidered
Gift of Mr. and Mrs. J. Garrison Stradling, 2022.7.1

Embroidered robes (*thobe*) have been the typical luxury dress for Palestinian women for centuries. They have also become a sign of national identity among the Palestinian diaspora since 1948. The sleeve, chest, and panels on the skirt are decorated with stitched designs. One of the first Muslim American U.S. congresswomen, Rashida Tlaib, also of Palestinian origin, wore a similar robe when she was sworn into office in 2019. She started #TweetYourThobe on Twitter, recognizing the uniting power of this traditional dress.

● Provenance: Acquired by J. Garrison Stradling and Diana Stradling in Gaza Strip in 1958–60; donated, 1992.



Traditional Dress (*Thobe*)

Palestine (Gaza Region), circa 1930–58
Cotton, lace, silk
Gift of Mr. and Mrs. J. Garrison Stradling, 2022.7.1

Dresses (*thobe*) that originate in the Gaza region are marked by their colorful stripes and vibrant cross-stitch embroidery. By the early twentieth century, the Palestinian *thobe* was descriptive of regional identity, with unique and differentiating styles expressed through embroidery patterns, stitching techniques, thread colors, and overall dress silhouettes. This *thobe* is most similar to the styles of Gaza City, with both sides of the dress heavily embroidered in cross-stitched cypress trees and amulets that symbolize good luck and protection for the wearer.

● Provenance: Acquired in Gaza Strip by J. Garrison and Diana Stradling, 1958–60; donated, 1992.