

10TH LUCIS  
ANNUAL CONFERENCE

# Matters of Taste and Style

Muslim Food,  
Fashion and Music  
in Practice

## Conference Programme

LUCIS | Leiden University Centre  
for the Study of Islam & Society



Universiteit  
Leiden

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ANNUAL CONFERENCE

# Matters of Taste and Style

**Muslim Food,  
Fashion and Music  
in Practice**

Wednesday 6 & Thursday 7 November 2019

Museum Volkenkunde  
Paviljoenzaal | Steenstraat 1 | Leiden





FOOD, FASHION, AND MUSIC PRACTICES are important ways of saying something about self, society, belonging, and religion. Issues of taste, distinction, and power are intrinsically related to them. Through the performance of these practices, people align and disaffiliate with different groups and styles at different moments and in various settings, thus creating and erasing boundaries between them.

The aim of the conference is to analyse in specific contexts Muslims' performance of food, fashion, and music practices. We are particularly interested in the life of things from makers to audiences, in the relationship between the global and the local, and in the ways in which ideas about these practices help to form ideologies of groups and their boundaries. The main questions that we pose are the following:

How do Muslim public figures – professionals, celebrities, influencers, artists – talk about self, society, belonging, and religion through food, fashion, and music practices and to what audiences?

When, how, and why do particular food, fashion, and music practices become identified as “Muslim” practices, by whom and with what consequences? How does this categorization settle on particular groups or persons, and how does it channel and constrain their position and activity?

Or, by contrast, when, how, and why does the identification of those practices with religion disappear, leading to the prioritization of other features of social life in the narratives of those practices, and again by whom?

How do individual tastes and personal preferences in food, fashion, and music interact with regulation and standardization established by arbiters, authorities, and legal frameworks?



## ABOUT LUCIS

LUCIS is an interfaculty knowledge centre offering a multidisciplinary and comparative view on Islam. A full and nuanced understanding of Islam and Muslim societies is essential to navigate today's complex globalised world. Drawing upon Leiden University's long tradition and unparalleled resources in Islamic studies, LUCIS is the Netherlands' premier platform for advancing that understanding. You will find much to stimulate and challenge you in our varied programme, from scholarly lectures, conferences, and expert meetings to cultural and public events.

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## PROGRAMME | WEDNESDAY 6 NOVEMBER 2019

### Opening and Introduction

13.00–13.30 Nathal M. Dessing  
LUCIS Director

### Session I: Food

13.30–14.00 *Cereal Citizens: Breadmaking as Civic Practice*  
Katharina Graf  
SOAS University of London

14.00–14.30 *Between Confit and Couscous: Negotiating Muslim Identities and Foodways in Paris and Montreal*  
Rachel Brown  
University of Victoria

14.30–15.00 *Can Muslims Drink? Intoxicating the Anthropology of Islam*  
Pooyan Tamimi Arab  
Utrecht University

15.00–15.30 Break for coffee & tea

15.30–16.00 *Halal Dining in Rotterdam*  
Margreet van Es  
Utrecht University

16.00–16.30 *Muslim Piety as Economy: Markets, Meaning and Morality in Southeast Asia*  
Johan Fischer  
Roskilde University

16.30–18.00 Food In Practice  
Reception  
Moroccan tasting session  
with Katharina Graf

**Session II: Fashion**

- 10.00–10.30 Coffee & tea
- 10.30–11.00 *Islamic Fashion and Anti-fashion Revisited*  
Annelies Moors  
University of Amsterdam
- 11.00–11.30 *Fighting over Fabric: Muslim Fashion and Québec’s Secularism Bill*  
Laura Morlock  
Ryerson University
- 11.30–12.00 *Festive Occasions and Festive Muslim Dress*  
Arzu Ünal  
Boğaziçi University
- 12.00–13.30 Lunch break

**Session III: Music**

- 13.30–14.00 *“When I hear Ahmed sing, I become another man”:  
Islam-inspired Music in Morocco and Sonic Formations  
of a ‘Moderate’ Islam*  
Nina ter Laan  
Utrecht University
- 14.00–14.30 *Singing of Mecca and the Pilgrimage in Morocco*  
Kholoud Al-Ajarma  
University of Groningen
- 14.30–15.00 *Economic Censorship and Economies of Resistance:  
The Case of Rap Music in Morocco*  
Cristina Moreno Almeida  
King’s College London
- 15.00–15.30 Break for coffee & tea
- 15.30–16.00 *Listening to the Islamic Sublime between Morocco  
and France*  
Deborah Kapchan  
New York University
- 16.00–17.00 **Music In Practice**  
*Rap Stories from Casablanca to the Netherlands*  
A video presentation by Moroccan rapper Dizzy DROS
- 17.00–17.30 Nathal M. Dessing  
Closing remarks

## ABSTRACTS & BIOGRAPHIES

SESSION I: FOOD | 13.30–14.00 | WEDNESDAY

*Cereal Citizens: Breadmaking as Civic Practice*

**Katharina Graf**

SOAS University of London

Hardly a meal is eaten without bread in Morocco. Despite a nutritional transition mirroring the global trend towards more sugar, fat and animal protein, cereals, largely in the form of bread, remain highly valued and the unchallenged staple food. At the same time bread is politically sensitive, for the legitimacy of the government historically rests on the provision of cheap flour and bread to its urban citizens. Notwithstanding a general tendency towards economic liberalization, the production, distribution and consumption of wheat are still controlled by the government, not least due to continuing urbanization and persistently high rates of poverty, which have contributed to political revolutions in neighbouring countries. In this context, what cereals are eaten and how they are made into bread is meaningful not only culturally, but also economically and politically. To capture the multiple values of bread and to analyze their material and symbolic entanglements, I think of poor and recently urbanized Moroccans as ‘cereal citizens’. Based on the premise that bodily practices are central to the creation of meaning and value, I argue that, in selecting cereals and making bread, recently urbanized poor Moroccans craft an ambivalent sense of belonging that celebrates their rural origins while accepting their dependence on cheap, largely imported wheat. In doing so, they assert themselves as political subjects, and their daily practices of breadmaking can be considered a civic practice.



### Speaker Bio

Katharina Graf is an AXA postdoctoral research fellow at the SOAS Food Studies Centre at SOAS University of London. Her research focuses on the preparation of food and global food markets, material and technological change, gender, urban space, food security, risk and uncertainty and citizenship. Her regional interests cover North Africa and the Middle East, especially Morocco, as well as Europe and North America, especially Germany.

SESSION I: FOOD | 14.00–14.30 | WEDNESDAY

*Between Confit and Couscous: Negotiating Muslim Identities and Foodways in Paris and Montreal*

**Rachel Brown**

University of Victoria

This presentation will explore how food can act as a means of reimagining, recreating, reaffirming, and expressing, sometimes complicated and contested identities for Muslim migrants in highly secular contexts: namely Paris, France and Montréal, Canada. In contexts where public signs of religiosity are often seen as problematic, can subtler/more private expressions of religious identity help Muslim migrants engage with and express their identities in meaningful ways? Additionally, in contexts like France and Québec, which have strong and distinct food cultures, by taking up some of the host context’s foodways, and/or leaving some of the home food practices that are seen as especially in conflict with those foodways behind (i.e. the restriction on alcohol and pork), can Muslims claim and demonstrate their Québécois/French side of their transnational identity? Do people use food as a tool, or do they simply eat? By exploring how and what Muslim migrants in Paris and Montréal eat, my research offers another possible viewpoint on the questions that some scholars pose about the negotiation of difference that often occurs between Muslims and non-Muslims in French societies and the role food plays in these negotiations. I describe times when “Muslim” food practices become “secularized” and when “secular” foodways become “Muslim.” Who secularizes and who sacralises, and to what end?



### Speaker Bio

Rachel Brown is the Program Coordinator and Religious Studies Teaching Fellow at the Centre for Studies in Religion and Society at the University of Victoria in British Columbia, Canada. She has a PhD in Religion and Culture from Wilfrid Laurier University and specializes in food, migration, lived religion, and contemporary Islam. Rachel has published multiple journal articles and book chapters on food and migration, Muslim integration in France, the experience of minority religious communities in the Pacific Northwest, and researcher positionality and knowledge production. She is a co-author of a book on religion in healthcare (forthcoming MQUP, 2020) and is currently working on her own book, *Consuming Identity: Food, Drink and Maghrébine Muslim Experience* which is under advance contract with McGill-Queen’s University Press.

SESSION I: FOOD | 14.30–15.00 | WEDNESDAY

*Can Muslims Drink? Intoxicating the Anthropology of Islam*

**Pooyan Tamimi Arab**

Utrecht University

In *What is Islam? The Importance of Being Islamic*, Shahab Ahmed argues in defense of the centrality of wine drinking in the so-called Balkan-to-Bengal Complex, between 1350 and 1850 A.D, as part of a Hafizocentric world of Islam. Clearly, however, Ahmed's book and his critique of the anthropology of Islam, most notably his critique of privileging orthodoxy at the expense of Sufism, philosophy, medicine, and art, is inspired by the present moment and the globalized worlds inhabited by Muslims today. In this presentation, I apply Ahmed's insights to an anthropology of Muslims and alcohol consumption, and compare with controversies in the Netherlands over restaurants and wine shops run by former migrants and refugees with an Islamic background.



**Speaker Bio**

Pooyan Tamimi Arab is assistant professor of religious studies at Utrecht University. He is the author of *Amplifying Islam in the European Soundscape* (2017), and currently part of the eight-year long research project *Religious Matters in an Entangled World*, led by prof. Birgit Meyer ([www.religiousmatters.nl](http://www.religiousmatters.nl)). He is also conducting a three year Veni-research titled *Pictures That Divide: Islam, Visual Culture, and Diversity in The Netherlands*.

SESSION I: FOOD | 15.30–16.00 | WEDNESDAY

*Halal Dining in Rotterdam*

**Margreet van Es**

Utrecht University

This paper focuses on the emergence of halal restaurants in Rotterdam that do not serve alcohol and cater for a growing group of Muslim young urban professionals. Many of these restaurants avoid any form of exotisation, offering 'mainstream' food in a hip and fancy setting. Obviously, one could see this simply as a form of entrepreneurship that is in line with the latest demographic developments in Rotterdam. However, building on the assumption that food is at the same time a biological necessity and a powerful social-cultural phenomenon that underpins embodied identities and a sense of (non)belonging, I argue that these restaurants can also be 'read' as ways for Muslims to claim a space in the Rotterdam cityscape and in Dutch society more generally – especially given the fact that almost everything related to Islam and Muslims is heavily politicised in contemporary Dutch society. In fact, these new halal restaurants have already become a subject of controversy, with the right-wing populist party *Leefbaar Rotterdam* arguing that the growing number of alcohol-free halal restaurants 'negatively affects the diversity in certain neighbourhoods'. In analysing these restaurants as 'aesthetic formations', this paper raises questions about how diversity is conceptualized by different social actors, what it means to be inclusive, and on whose terms and conditions religious plurality is being facilitated in particular settings.



**Speaker Bio**

Dr. Margreet van Es is an Assistant Professor of Religious Studies at Utrecht University. She obtained her PhD from the University of Oslo in Norway. Her interdisciplinary research focuses on how Muslims in Europe respond to anti-Muslim sentiments and stereotypes, and how this affects the way they see themselves and their religion. At present, she is affiliated to the NWO-financed research project 'Religious Matters in an Entangled World', led by Professor Birgit Meyer. As part of this project, Van Es studies the complex role played by food and drinks in conflicts related to religious diversity.

SESSION I: FOOD | 13.30–14.00 | WEDNESDAY

*Muslim Piety as Economy: Markets, Meaning and Morality in Southeast Asia*

**Johan Fischer**

Roskilde University

This talk is about the edited volume *Muslim Piety as Economy: Markets, Meaning and Morality in Southeast Asia* by Johan Fischer and Jeremy Jammes (Routledge 2019). The first volume to explore Muslim piety as a form of economy, this book examines specific forms of production, trade, regulation, consumption, entrepreneurship and science that condition – and are themselves conditioned by – Islamic values, logics and politics. With a focus on Southeast Asia as a site of significant and diverse integration of Islam and the economy – as well as the incompatibilities that can occur between the two – it reveals the production of a Muslim piety as an economy in its own right. Interdisciplinary in nature and based on in-depth empirical studies, the book considers issues such as the Qur’anic prohibition of corruption and anti-corruption reforms; the emergence of the Islamic economy under colonialism; ‘halal’ or ‘lawful’ production, trade, regulation and consumption; modesty in Islamic fashion marketing communications; and financialisation, consumerism and housing. As such, it will appeal to scholars of sociology, anthropology and religious studies with interests in Islam and Southeast Asia.



**Speaker Bio**

Johan Fischer is Associate Professor in the Department of Social Sciences and Business, Roskilde University, Denmark. His work focuses on human values and markets. More specifically, he explores the interfaces between class, consumption, market relations, religion and the state in a globalized world. His most recent publications include *Religion, Regulation, Consumption: Globalising Kosher and Halal Markets* (Manchester University Press 2018), *Kosher and Halal Business Compliance* (Routledge 2018), and *Muslim Piety as Economy: Markets, Meaning and Morality in Southeast Asia* (Routledge 2019). He is Editor of the Routledge book series *Material Religion and Spirituality* and on the Editorial Boards of *British Food Journal*, *International Journal of Asia Pacific Studies* as well as *Research in Globalization*. Currently, he works on a research project that explores the relationship between vegetarian and non-vegetarian (food) markets in India.

SESSION II: FASHION | 10.30–11.00 | THURSDAY

*Islamic Fashion and Anti-fashion Revisited*

**Annelies Moors**

University of Amsterdam

This talk addresses the following questions: What Islamic dress practices and anxieties have been emerging in different locations? How far are they shaped by local circumstances, migration histories, particular religious traditions, multicultural interfaces and transnational links? To what extent do developments in and debates about Islamic dress cut across such local specificities, encouraging new channels of communication and exchange?



**Speaker Bio**

Annelies Moors is an anthropologist at the University of Amsterdam. She has done extensive fieldwork in the Middle East (esp Palestine and Yemen) and Europe (esp the Netherlands), and has published widely on gendered visibility and multiple belongings (Islamic fashion and anti-fashion; face-veiling), material kinship and material religion (wearing gold; marriage contracts), gendered mobilities and spatialities (migrant domestic labour), and controversies on Islam and Muslims in Europe and beyond (dress and marriage; cultural politics and everyday life). From 2001-2008 she has been the Amsterdam ISIM chair, where she directed the program on Muslim cultural politics. Currently she is the PI of a NWO grant on ‘Muslim Activism’, and of an ERC advanced grant on ‘Problematizing “Muslim marriages”: Ambiguities and Contestations’.

SESSION II: FASHION | 11.00–11.30 | THURSDAY

*Fighting over Fabric: Muslim Fashion and Québec's Secularism Bill*

**Laura Morlock**

Ryerson University

Within the predominantly anglophone Canadian mosaic, the francophone minority (largely centred in the province of Québec) navigates protecting a cherished cultural identity and asserting self-determination in the midst of a nation that generally considers multiculturalism and diversity core national values. While fierce debates over reasonable accommodation of minoritized religious practices in public spaces exist throughout Canada, Québec stands apart with its recent Bill 21 that bans public employees from donning religious symbols, circumventing federal law that ensures freedom of expression and belief. The provincial Coalition Avenir government argues the bill is necessary to protect Québec culture and to enshrine secularism within public life, but opponents point to the ways the bill disproportionately affects minoritized, racialized, and gendered religious practices, particularly for Muslim women who veil. The bill's preamble states that the province is a place that prioritizes gender equality, a pointed reference to the hijab and niqab, which Québec's minister for the status of women has twice stated are symbols of "oppression." In the midst of this context, where some who dress visibly "religious" are leaving the province to pursue careers elsewhere, this paper explores the ways Muslim women are using fashion to simultaneously claim Québécois and Muslim identities, challenging the idea that they are not themselves proud francophone Canadians.



**Speaker Bio**

Laura Morlock is a lecturer in religious dress, diversity, and human rights at Ryerson University's School of Fashion in Toronto, Canada. Her book, *Seaming Canadian: Religious Dress, Multiculturalism, and Identity Performance in Canadian Society, 1910-2010*, uses debates over Muslim, Sikh, Indigenous, and Mennonite dress in public spaces as an examination into the ways minoritized communities use clothing to communicate their goals to the dominant society, advancing human rights for all Canadians in the process (McGill-Queen's University Press, forthcoming). She writes and speaks regularly in both academic and public settings on the ways material religion, gender, history, and identity constructions intersect with human rights laws and policies. Dr. Morlock holds a PhD in Religious Studies and a Master's in Theological Studies focusing on Muslim-Christian interfaith dialogue from the University of Waterloo in Ontario, Canada.

SESSION II: FASHION | 11.30–12.00 | THURSDAY

*Festive Occasions and Festive Muslim Dress*

**Arzu Ünal**

Boğaziçi University

Weddings, engagements and henna parties are common and important festive marriage events for the Turkish diasporic community in the Netherlands. They bring a large number of people from various circles together. The mixed yet relatively intimate crowd at such occasions makes women more apprehensive about what to wear. The crowd is not only mixed in terms of gender. In addition to relatives, parents, and friends, colleagues of the couple and unrelated guests also attend engagement and wedding parties. Such events produce anxieties over how to combine festive aesthetics and Muslim modest clothing. These celebrations are rich sites where one can observe norms, limits, and transgressions in *tesettür* clothing (term used in Turkish to denote recognizably Muslim outfit). For veiled Muslim women, these sites complicate the question of what to wear. Based on fifty-six in-depth interviews with Muslim women from Turkish religious communities conducted in the Netherlands between 2007-2012, this paper discusses the dilemma of what to wear as a relationship between festivity and religious modesty. Furthermore, it illustrates how the ritual moment creates a state of exception and functions as a form of veil in itself; weddings coordinate an abstract *tesettür* that produces modesty and purifies "attractiveness" from its negative connotations.



**Speaker Bio**

Arzu Ünal is a social anthropologist and lecturer at Boğaziçi University, Sociology department. Her current research entitled, *Disengaging Marriage from Motherhood: an ethnographic perspective on on single mothers (by choice) in Turkey*, is part of the ERC project *Problematizing 'Muslim Marriages': Ambiguities and Contestations* at University of Amsterdam. She is the author of *Fashioning the female Muslim face: from 'hiding one's beauty' to 'managing one's beauty'* (2018, Beauty and Norm(s) Liebelt, C., Vierke, U. and Böllinger, S. eds), *The Genealogy of Turkish Overcoat in the Netherlands in 'Islamic Fashion and Anti-Fashion'* (2013, Tarlo, E. and Moors, A. eds.) and the co-author of *Formats, Fabrics, and Fashions: Muslim Headscarves Revisited* (Material Religion: The Journal of Objects, Art and Belief, 2012).

SESSION III: MUSIC | 13.30–14.00 | THURSDAY

*“When I hear Ahmed sing, I become another man”*: Islam-inspired Music in Morocco and Sonic Formations of a ‘Moderate’ Islam

**Nina ter Laan**

Utrecht University

According to Sufi conceptions of anatomy, the heart is not considered merely a physical organ, it is also an organ of spiritual reception, which connects the body to the soul. Particular sensory practices such as sound are believed to bring the listener in a certain state and attune the heart to God, enabling a transformation of the soul. These sound practices can be prayer, *dhikr*, but also certain kinds of music. This makes music a potentially powerful tool for subject formation. In this paper, I focus on music and sound as an analytical entry point to understand religious experiences and their relation to larger social and political structures. Drawing from ethnographic research among performers of Islam-inspired music in Morocco, I discuss how they use their sonic practices to connect to the divine as well as engage with state discourses about a ‘moderate’ vs. a ‘radical’ Islam.



**Speaker Bio**

Nina ter Laan is a cultural anthropologist with a research specialization in popular culture in relation to politics and Islam in Morocco. Her PhD dissertation, which she completed in 2016 at the Faculty of Theology, Philosophy, and Religious Studies at Radboud University in Nijmegen, focuses on the political role of Islam-inspired music in Morocco. She has worked as a lecturer at Leiden University in the departments of Cultural Anthropology and of Middle Eastern studies. Currently she is a postdoctoral researcher in the Religious Matters in an Entangled World research program at Utrecht University, where she studies home-making practices of Dutch and Flemish Muslim converts to Islam, who have emigrated to Morocco.

SESSION III: MUSIC | 14.00–14.30 | THURSDAY

*Singing of Mecca and the Pilgrimage in Morocco*

**Kholoud Al-Ajarma**

University of Groningen

In my presentation, I look at Moroccan songs the lyrics of which revolve around the theme of the pilgrimage to Mecca. I analyze how pilgrimage-inspired musical forms are perceived from the perspective of listeners and argue that pilgrimage songs reflect a public display of piety, evoke a longing for Mecca and bring forth images of the performance of the pilgrimage for both pilgrims and non-pilgrims, reaffirming a discursive bond between Moroccan identity and Muslim faith simultaneously. I shall show how pilgrimage songs convey messages about Islamic virtues and morality and the same time evoke moral and social effects. Further, singing and listening to pilgrimage themed songs evokes an emotional response. For Moroccan pilgrims away from Mecca, I argue, these emotions can be seen as part of maintaining a vital connection to the religious centre, Mecca, even if that centre is physically inaccessible.



**Speaker Bio**

Kholoud Al-Ajarma is a Ph.D candidate in the fields of Anthropology, Theology and Religious Studies at the University of Groningen with primary focus on Islamic pilgrimage (hajj) and its meaning in everyday life in Morocco. She holds an MA in International Studies, Peace and Conflict Studies (from Coventry University, England) and an MPhil in Anthropology and Development Studies with a distinguished dissertation on “Identity construction among the Palestinian diaspora in Chile” (from the University of Bergen, Norway). Al-Ajarma was also a research fellow at Oxford Centre for Islamic Studies (OCIS). She is also an award-winning photographer, film-maker, and refugee-rights advocate.

SESSION III: MUSIC | 14.30–15.00 | THURSDAY

*Economic Censorship and Economies of Resistance:  
The Case of Rap Music in Morocco*

**Cristina Moreno Almeida**

King's College London

Studies on resistance in the MENA region have often neglected the role of cultural business models in political narratives. In their endeavour to create, distribute and promote music, artists in the region are compelled to find ways in which to subsist on their music production. In contexts where the State is the main patron of the arts as is the case in Morocco, State funding warrants a long-lasting career in music. A lack of economic support, however, directly affects artistic creativity and music production. In Morocco, artists access to public funding or State support through performances determine *who* gets to have a voice and be heard. While some rappers have ensured their presence in the music scene through narratives that support hegemonic narratives, others have been forced to develop strategies to survive economic censorship which includes bureaucratic hurdles involved in releasing an album. In this talk I discuss the different ways in which Moroccan rappers produce and disseminate their music from those who are State funded to independent rappers. I address State tactics to control the music scene through economic censorship and the strategies of economic resistance that allow independent artists to overcome hegemonic power.



**Speaker Bio**

Cristina Moreno Almeida, PhD, is a British Academy Postdoctoral Fellow in the Department of Digital Humanities at King's College London. Her research is about culture, power, and resistance at the intersection of society, politics and digital media. Her current work analyses memes in Morocco looking at the social, cultural and political ramifications of disseminating cultural production online. She previously worked at the LSE Middle East Centre and the LSE Department of Media and Communications on the project 'Personalised Media and Participatory Culture' with the American University Sharjah researching young people's participatory culture, the internet and creative production (2015-2017). She has published on youth, digital media, music, and resistance. Her latest book is entitled *Rap Beyond Resistance: Staging Power in Contemporary Morocco* (Palgrave, 2017).

SESSION III: MUSIC | 15.30–16.00 | THURSDAY

*Listening to the Islamic Sublime between Morocco and France*

**Deborah Kapchan**

New York University

Since beginning my research on Sunni Muslim Sufism in France in 2008, I have witnessed rising anxiety levels between secular-identified and Muslim-identified French citizens. Unlike many orthodox Muslims, however, Sufis worship with music and have a practice of deep listening (*sama'*). The Charlie Hebdo attacks, while acts of murder and fanaticism, nonetheless stirred up debates about the secular/sacred divide once again: virulent anti-clericalism met discourses of democracy, free-speech versus free-practice, 1789-99 versus 1968 versus 2015. I mention these events firstly because it is impossible not to reference them when researching any form of Islam in contemporary Europe, and secondly, because performing what might be called the 'Sufi sublime' is not an apolitical realm of mystical experience as many Sufis would like to believe. Rather I suggest that the sublime does the work that many other aesthetic expressions after modernity do: *it displaces the human from the center of experience, putting ways of being before ways of knowing and enacting unexpected intimacies that confound rational understanding, insisting rather upon an aesthetic pedagogy that we might refer to as 'being-with-paradox.'* In this presentation, I delineate the way Sufi practices of listening travel between Morocco and France, and how listening becomes an active tool of socio-political transformation.



**Speaker Bio**

Deborah Kapchan is Professor of Performance Studies at New York University. A Guggenheim fellow, she is the author of *Gender on the Market: Moroccan Women and the Revoicing of Tradition* (1996 Univ. of Pennsylvania Press), *Traveling Spirit Masters: Moroccan Music and Trance in the Global Marketplace* (2007 Wesleyan University Press), as well as numerous articles on sound, narrative and poetics. She translated and edited a volume entitled *Poetic Justice: An Anthology of Moroccan Contemporary Poetry* (2019 University of Texas Center for Middle Eastern Studies) and is the editor of two recent works: *Intangible Rights: Cultural Heritage in Transit* (2014 University of Pennsylvania Press) and *Theorizing Sound Writing* (2017 Wesleyan University Press). She is currently completing two books: *The Aesthetics of Proximity: Listening to Disintegration across Time and Space* and *The Festive Sacred and the Islamic Sublime: Finding Common Sound Between Morocco and France*. She is also slowly writing a sonic memoir entitled *Listening Methods*.

## IN PRACTICE SESSIONS

SESSION I: FOOD IN PRACTICE | 16.30–18.00 | WEDNESDAY



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### Reception – Moroccan tasting session with Katharina Graf

Researching food in Morocco requires the ethnographer to engage the whole body in tasting. Not only do the tongue and nose taste food when it is eaten, the researcher has to learn to use all her/his bodily senses to taste when studying the procurement of food in open-air markets or the cook's knowledge of processing ingredients, preparing a meal and serving it: the hands, ears and eyes also taste to identify, make and appreciate good food. In this tasting session we will encounter a few typical Moroccan tastes to discuss not only how an ethnographer researches food, but also how taste relates to everyday life and change in Morocco.

SESSION III: MUSIC IN PRACTICE | 16.00–17.00 | THURSDAY



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### Rap Stories from Casablanca to the Netherlands with Dizzy DROS

Dizzy DROS goes over his career as an independent rapper in Morocco through his video music production. The rapper will be showing and critically engaging with his first clip “Cazafonia” (2011) shot in Casablanca and “Airmax” (2019) his last music video fully produced in the Netherlands. In “Cazafonia” Dizzy DROS narrates his life in Casablanca, a city that symbolises the social divide between rich neighbourhoods, like California, and the unprivileged quarter of Bine Lemdoune where the rapper grew up. Years later, his last release brought him to Enschede where he worked with local video and music producers to artistically express his anxieties as a well-known rapper performing the dark side of fame in the Moroccan cultural scene.

#### Speaker Bio

Omar Souhaili known by his stage name Dizzy DROS, is a Moroccan rap artist from Casablanca. His career has allowed him to become one of the leading music artists coming out of Morocco. From generating over 100 million views on YouTube to selling out shows internationally, he has become a rare asset to the urban industry in Morocco. If he's not breaking the internet with rap songs like 'Moutanabbi' he's travelling the world capturing inspiring visuals for his next music video.

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