**Adrián Villar Rojas**

Born 1980, Rosario, Argentina

Lives and works between Rosario and New York

*The Theater of Disappearance*

2017

Carrara Marble and Nylon 12 PA

Dimensions variable

Adrián Villar Rojas has executed memorable and monumental installations and sculptures, which deal with ideas around the future, the age of human impact, and decay. These monolithic forms and otherworldly creatures are suspended in an ambiguous time, appearing like futuristic fossils from an unanchored past, and an uncanny imagined place. Produced in clay, concrete, earth, pigments, fossils, or plastic, his works reveal nature as it is influenced by human invention. *The Theater of Disappearance* is an ongoing project that Villar Rojas has produced in various iterations around the world. In this sculpture, architectural forms, which resemble a ramping wall, lead up to truncated legs made in Carrera marble that reference David, the hero who brought Goliath to his demise. We immediately recognize the specific reference to the Renaissance artist Michelangelo’s David from the tree trunks that were used to buttress the weight and height of the original marble statue. The legs are a one-to-one cast of the legs of that sculpture. They stand steadfast cut from the rest of the body transplanted in the center of four cement slabs. Here David is transplanted to the land of the original story. SlinAlways allowing a level of play, Villar Rojas adds two kittens playfully kissing at the base of the feet.

**Athar Jaber**

Born 1982, Rome

Lives and works in Antwerp, Belgium

*Stone - Opus 15*

2017

Palestinian stone

200 x 70 x 70 cm

Athar Jaber’s figure sculptures, primarily produced in stone, focus on degradation, violence, fragility, and questions of beauty. Born to Iraqi parents, his sculptures reflect on the violence and wars and its affects on real bodies. Raised in Florence, he questions the deep-set tradition of depicting perfection and beauty in marble statues by creating deformed figures. Jaber subjects his marble sculptures, to carving, sandblasting, pouring acid, and even shooting the faceless stone busts, limbs, and figures. The materiality of the degraded surfaces force an emotional reaction to an otherwise cold stone body. *Stone - Opus 15* is the outcome of the artist’s extensive travels to Jerusalem, Jericho, and Bethlehem. Working onsite at the Palestinian Museum, Jaber considers the city of Jerusalem, a city defined by stones, whose surfaces are sanctified and violated, worshipped and neglected all at once. He has carved in negative relief gaps in the stone for various body parts, a head, a shoulder, a hand, etc, inviting visitors to touch and therefore become one with the stone.

**Bob Gramsma**

Born 1963, Uster, Switzerland, NL/CH

Lives in Zürich

*facts on the ground, OI#17241*

2017

Concrete, steel reinforcement, soil

1850 x 800 x 200 cm

Bob Gramsma’s installations and sculptural interventions are concerned with finding spatiality in nature and the outdoors. In his work, he usually creates monumental sculptures that are forms of holes excavated from the earth. His interventions are at once coincidental and concise as he rearranges existing elements in nature or introduces foreign materials to a natural environment searching for form. *facts on the ground, OI#17241* is a site-specific earthwork made from negative space. Gramsma created a mound then dug into it, only to fill it with concrete, which cast a print of the cavity. The outcome is a sculpture, partially raised from the earth, appropriately in line with the horizon and sunset. The slanted slab of concrete located in the Palestinian Museum’s “Garden of Resistance,” unintentionally mimics the blocks of cascading stone adjacent to it, but also looks as foreign as a sinking wall, submerging and becoming horizontal with the earth. The title suggests a plain view of what is happening “on the ground,” bringing to mind the real-estate booms throughout the West Bank and Gaza, roadblocks on the streets, industry, and war. Visitors are welcome to walk on the sculpture.

**EMILY JACIR CATALOGUE AND BROCHURE ONLY**

**Emily Jacir**

Born 1972, Bethlehem

Lives and works in Bethlehem and Rome

*Untitled (servees)*, 2008

Public sound intervention

Emily Jacir has built a complex and compelling artistic practice that is both poetic and political. Using a diverse range of media and methodologies she has created extensive bodies of work that include unearthing historic material, performative gestures and in-depth research. Deriving from her personal and collective experiences in Palestine, her work explores issues around silenced historical narratives, archives, movement, resistance and translation. Whether through creating an installation around the assassination of a Palestinian writer in Italy, or performing actions for Palestinians restricted from movement throughout the country, her works ask the most urgent political questions. *Untitled (servees)*, 2008, investigates the disappearance of a once flourishing transportation network in Palestine that connected Jerusalem to every urban Palestinian center such as Lyd, Jaffa, Ramallah, Nablus, Gaza, Ramle as well as various cities in the Arab world. For this work, which was originally installed at Damascus Gate for the 2008 Jerusalem Show, drivers were asked to reenact their calls. Readapted here, *Untitled (servees)* reverberates in the parking lot of the Museum, recalling the once fluid space of movement, connection and exchange and revealing the on-going destruction and ruptures as well as the deep sense of isolation of Jerusalem and other Palestinian villages and towns.

**EMILY JACIR MUSEUM WALL LABEL ONLY**

**Emily Jacir**

Born 1972, Bethlehem

Lives and works in Bethlehem and Rome

***Untitled (servees)***

Jerusalem 2008

*Untitled (servees)* is a site-specific sound installation originally created for Damascus Gate (Bab il Amoud) which stands at the start of the road leading to Nablus and onward to Damascus. Once a massive hub of the main regional transport network of serveeses (communal taxis), it had direct links to Beirut, Amman, Baghdad, Kuwait, as well as every urban Palestinian center such as Lyd, Jaffa, Ramallah, Nablus, Gaza, Ramle. Damascus Gate was the point where servees drivers used to pick up customers by calling out the names of their various destinations. *Untitled (servees)* recalls that purpose and the once fluid space of movement, connection and exchange, and makes visible the fractures and interactions of everyday life within the disintegrating urban landscape. Calling out cities, servees drivers recall their destinations.

This audio work is a part of an ongoing long-term research, which explores and investigates the disappearing transportation network in Palestine and its implications on the physical and social experience of space. This is a result of the ongoing fragmentation and continued destruction of the urban landscape by the Israeli Occupation.

This audio work was originally commissioned by Al-Ma'mal Foundation, Jerusalem and has been readapted here especially for the Museum parking lot.

**Iman Issa**

Born 1979, Cairo

Lives and works in Berlin

*Heritage Studies #5*

2015

Aluminum, vinyl text installation

Overall 44 × 229 × 44 cm

Iman Issa’s installations, sculptures, photography, and text examine the personal and political constructs of history, language, and objects. Through her artwork, Issa explores various historical, biographical, and personal narratives and objects only to reinterpret them, severing them further from their original form and supposed meaning. *Heritage Studies* is a project that reimagines historical artifacts and archaeological objects as abstracted sculptures made of copper, aluminum, or brass, and accompanied by descriptive text in vinyl, which refer to the unfamiliar objects as a minaret, floor tiles, or a sundial. *Heritage Studies #5* is an aluminum cylindrical sculpture with two slightly varying points on either end. Its shape is at once uncannily familiar yet abstract and strange. Its vinyl text describes the sculpture as a minaret from the 13th century, yet at the same time its materiality and shape is evocative of weaponry. Issa prompts us to question the role of architecture, religion, history, and archaeology as double-edged tools that weave and destroy narratives.

**Khaled Hourani**

Born 1965, Hebron

Lives and works in Ramallah

*Compass*

2017

Telescope, ceramic

Dimensions variable

Khaled Hourani’s varied experimental and conceptual artistic practice is a synthesis of daily life, work, culture, and art. An artist, writer, curator, and the co-founder and Artistic Director of the International Academy of Art Palestine, he has instigated and created projects that reveal the political, military, bureaucratic, and diplomatic interferences with the day to day in occupied Palestine. Hourani’s paintings, photographs, and sculptures borrow from culture brought about by politics, mostly focusing on narrative and the spoken word. *Compass* is made up of a telescope found in various lookouts throughout the world placed in the terrace of the museum. Visitors are encouraged to use the telescope to look out for a mainly blue ornate ceramic plate adorned with the famous incomplete poetic phrase of the poet Muthafar Al Nawab written in Arabic: القدس الى تشير لا بوصله (*the compass does not lead to Jerusalem*), which is placed in the nearby village of Kobar. The viewer also has freedom to look further beyond the horizon, and beyond the perspective of what can and cannot be seen of the land around us. Here, Hourani considers the idea of far sightedness as a mechanism to move beyond the limitation of material experience, and to look beyond the closure.

**Khalil Rabah**

Born 1961, Jerusalem

Lives and works in Ramallah and Beirut

*48%, 67%,*detail from*Palestine after Palestine New Sites for the Museum Department*

2017

Steel

Dimensions variable

Khalil Rabah blurs the boundaries between art and institutional infrastructures through his conceptual artworks and long-term projects that explore how history, identity, and culture are constructed. He often assumes the role of artist, producer, and director, which he performs through his ongoing presentations of The Palestinian Museum of Natural History and Humankind (2003-ongoing) or the Riwaq Biennale (2005-ongoing) in order to consider the site of the cultural institution as a medium and artwork. *48%* and *67%* are considered a detail from Rabah’s work, *Palestine after Palestine New Sites for the Museum Department*. These larger than life-size, rusting, steel sculptures emerge from the ground as though having just been excavated; they appear as ruins,decaying and archaic. They lie purposefully engrossed in shrubbery. The numbers 48 and 67 delineate important time markers in Palestinian history referring to the wars of the Nakbe and Nakse that have long defined the Palestinian reality. The artist intelligently adds the percentage sign (%) to allude to what was lost of land. 1948 means 48% of the land is lost and more land was lost in 1967, etc. And while this year marks the 50th anniversary of the 1967 war, the percentage sign (%) prompts us to ask how can we imagine a Palestine that exists beyond these numbers to reclaim independence and resist being defined by more material loss and disaster?

**Mohamed Kazem**

b. 1969, Dubai

Lives and works in Dubai

*Directions (Border)*

2017

Vinyl on glass

Dimensions variable

Mohammed Kazem is one of the leading conceptual artists in the United Arab Emirates. His various performances, immersive installations and actions capture the poetics of belonging, place, and change. His ongoing project, *Directions* began in 1999 and continues today through various works that examine changes in the social and physical world. While on a fishing trip, Kazem fell overboard and was lost at sea for over a half an hour before being rescued by the use of GPS. This experience inspired his work with GPS coordinates, which he sets in motion via water, wind, or sunlight. *Directions (Border)* stems from this line of inquiry, and is a site-specific piece installed in vinyl on the façade of the Museum’s glass gallery that explores traversal, anchoring, and the desire to cross borders and barriers. The GPS coordinates mark the glass and cast reflections of shadows and light. They reference cities Kazem is prohibited from visiting, including Jerusalem, Beirut, and Damascus and question notions of traversing and survival, while reflecting on Jerusalem, a city that is also denied to the world. His is a predicament of the Arab citizen in the 21st century, but through his art and light there is a momentary union and material coexistence.

**Nida Sinnokrot**

Born 1971, Algiers

Lives and works in Ramallah

*KA*

2017

2 JCB 3CX backhoe arms

Dimensions variable

Nida Sinnokrot is an artist and filmmaker. He is interested in the ways identity is formed in conjunction with the mechanics and politics of narrative structures and storytelling. His films, installations and sculptures explore these mechanisms of identity formation – whether directly or indirectly – as he looks to histories of cinema and ancient cultures, natural phenomenon, his personal biography, and living in Palestine under Israeli occupation. *KA* is among the works that responds directly to the land. The backhoe arms of the JCB 3CX are the same used for both building and demolishing homes in Palestine.“Ka” is an ancient Egyptian hieroglyph that symbolizes the receiving of life powers. Installed on the Museum terrace, the machine is left with its two arms, raised up to the skies, a primal gesture that recalls prayer, despair, and absolution, giving it an almost life-like quality. *KA* also points to issues of power, and agency. In hopeless times, and in what seems like daunting, and irreversible material realities in the Palestinian context, the artist draws possibilities for reversal and change.

**Oscar Murillo**

Born 1986, Valle del Cauca Department, Colombia

Lives and works in London

*the institute of reconciliation*

2012-ongoing

Mixed media installation

Dimensions variable

Oscar Murillo’s artistic practice primarily employs the medium of painting in unconventional and new ways to also combine elements of drawing, video, sculpture, installation, and performance. His works are visceral and intense: to walk into one of his installations is to be immediately confronted with the pungent scent of his materials whether oil paints, dirt, dust, or other debris. He has produced a series he refers to as black paintings and they stand in opposition to the contemplative, rigid displays of the traditional white canvases. He has produced these works with family members and a close-knit community. These dense and heavy, sewn and torn black canvases that are painted with black oil paint also make up for sprawling installations that hang on lines or drape on steel. These installations push the boundaries of how paintings are displayed, handled or considered. They reflect on histories of labour, trade, community, consumption and art. For *the institute of reconciliation* Murillo shipped canvas and black oil paints to Palestine and set forth on establishing collaborations with cultural institutions in Jerusalem such as Silwan Club and the African Community Center, thus initiating the Jerusalem branch of this ongoing project.

**Rain Wu and Eric Chen**

Born 1987 and 1978 in Tainan and Taiwan

Both live and work in London and Taichung

*Threshold of Being*

2017

Galvanised steel, Jerusalem stone, timber

1200 x 300 x 500 cm

Rain Wu is an architect whose practice extends across art and design to include installation, drawing, curating, set and building design. Wu’s architectural training informs her artistic practice, which unfolds in several interactive spatial. Her collaborations with Eric Chen, scholar and principal architect of ArchiBlur Lab, includes projects that consider the connections between bodies and controlled landscapes, and how the organic functions in order. For the latest Sharjah Biennial 13, they produced *Collectivism* (2017), an installation built out of 700 bulletproof shields. The structure wrapped around a garden, which visitors could walk into, in reference to Taiwan’s recent civil movements and the conflict between the individual and the institutional. *Threshold of Being* is an elevated structure that appears as a wall or bridge rising between two rows of olive trees at the end of the Palestinian Museum’s gardens. Constructed out of galvanized steel and Jerusalem stone, the structure is walled off, almost imprisoned, indicating both access and separation. This is relevant today when walls and gates are erected as physical barriers, separating people, setting back the continuity of land and cementing division as the new norm.

**Basel Abbas and Ruanne Abou-Rahme**

Born 1983, Nicosia and Boston

Both live and work in Ramallah and New York

*We know what it is for/we who have used it*

2017

Four 3d printed marble masks, 5 channel sound installation

Dimensions variable

Basel Abbas and Ruanne Abou-Rahme collaborate on research-based artistic projects that investigate the present moment, and its stagnation, to uncover new political narratives that focus on agency. *We know what it is for/we who have used it*is part of a long-term and multi-part project, presented here as an installation composed of 3D printed masks in marble with accompanying sound composed by the artists. Through their research, the artists focused on 12 Neolithic masks dating 9,000 years old, the oldest known masks to date, mostly looted from the West Bank and now in private collections. The Israel Museum in Jerusalem had presented a big exhibition for the 12 masks in 2014 and a large part of that was instrumentalising the masks by linking them to the nationalistic narrative of the ancient and contemporary ‘Land of Israel’. The artists hacked the website of the Israel Museum, took the conservation 3D scans of the masks and reproduced them in marble. In juxtaposition, the sound element of the work they have created narrates the stories of destroyed Palestinian villages on the outskirts of Jerusalem like Lifta, whose people are forgotten and dismissed. Abbas and Abou-Rahme free the masks from these didactic constraints to reclaim them as freestanding critical agents that demand equity for the living.

**Sudarshan Shetty**

Born 1961, Mangalore, India

Lives and works in Mumbai, India

*Key of Return*

2017

Wood, tarpaulin

Dimensions variable

Sudarshan Shetty creates sculptures and installations using recycled wood from homes under renovation and found furniture with missing limbs, which he mends with other materials in order to complicate assumptions of what is and is not considered functional or valuable. His works deal with themes that deal with the politics of material absence or loss, of death and displacement of things. His recent bodies of work also focused on tombs and abandoned structures of worship. Key of Return is a 5-meter dominating architectural structure with a dome, shrouded in sandy taupe-colored tarpaulin, giving it the appearance of a sacred and meditative space that cannot be entered. At the same time, the wrapping of the object gives it a transitory nature and brings to mind abandoned belongings or things put in storage and awaiting someone’s return. This structure holds several references to Palestine, from the old stone sheds that were forcibly abandoned, to sites that are now void of their caretakers, lifeless but still lingering until the return of their owners.

**Vera Tamari**

Born 1945, Jerusalem

Lives and works in Ramallah

*Home*

2017

Plexiglas, iron, wire screen

275 cm

Vera Tamari is an artist, curator, art historian and educator. Nature and the rich and complex lived history of Palestine are dominant themes in her multidisciplinary artistic practice. Tamari’s works come from her personal encounters with the landscape of Palestine, one that is both filled with awe at the complexity of the land – such as its ancient olive trees, cacti and rolling hills – but also its brutal occupation. Tamari works with diverse media and has realized artworks in bas-relief imagery from clay or ambitious public installations using cars that have been wrecked by Israeli incursions. *Home* is an installation deriving from the artist’s personal memories and experience. She recalls the staircases built on facades of Palestinian homes – a space to be outdoors with one’s neighbours and community. Today, these homes and staircases are caged – a “security” measure, enforced by settlers, that has ultimately besieged Palestinian families in their own homes. In the words of the artist the work is, “Rising up and beyond in defiance of the caged colonization of Palestinian homes of Jerusalem.”

**Yazan Khalili**

Born 1981, Damascus

Lives and works in Ramallah

*Falling stone, Flying stone*

2017

Mixed-media

400 x 400 x 250 cm

Yazan Khalili examines how histories have framed the landscape in Palestine. Mostly working with photography, text, and video, he critically applies distance to explore romantic ideas pertaining to territory. In *Falling stone, Flying stone,* Khalili presents an enigmatic rock that is oddly nestled on the Palestinian Museum’s slanted rooftop, weighted as if causing the dent in its architecture. By night, the same rock glows as though light enough to hover in the night sky. With this stone, Khalili stitches disparate narratives: Jerusalem’s industry thrives on its stone quarries that excavate limestone known as Jerusalem stone, ubiquitous throughout the city’s historic and contemporary architecture; Islamic tradition recounts the Mi’raj, the ascension of Prophet Muhammad into heaven on a stone from Masjid Al Aqsa, and this same stone is the place where the angel of the trumpet will sound his horn on Resurrection Day; and Judaism speaks of the foundation stone of the world, where Abraham prepared to sacrifice Isaac. In contemporary times, rock throwers have become synonymous with the liberation project of Palestine. It is with these narratives that the city of Jerusalem is both elevated by the myth of the stone and weighed down by its burden.

**Inass Yassin**

Born 1973, Nablus, Palestine

Lives and Works in Ramallah and Maine

*God Bless*

2017

Light boxes, Acrylic, PVC, National Paint, LED

Light boxes 1850 x 120 cm; Acrylic 0.3 cm; PVC 0.3 x 0.5 cm

InassYassin’s multifaceted artistic practice focuses on various themes rooted in her personal experience. She examines modernity in the Arab mind through the disappearance of social and cultural networks, exploring this through photography, cinema, and installation, and interrogating the material and immaterial causes of dissipation of the Arab cultural renaissance. The transformation of spaces, urban gentrification, and architecture in Ramallah and neighboring cities such as Beirut and Amman have also been a focus in her practice. Yassin’s large scale paintings produced in acrylics and oils are visceral and immediately felt. A result of the overwhelming construction and urbanization of Ramallah that has gradually blocked her vision from the horizon and the sea, she marks her surfaces with swathes of paint and intricate detail, evoking dark and tumultuous atmospheres. *God Bless* is a light installation that references social, cultural, and traditional sublimations from a critical viewpoint. The light boxes stating in Arabic, “Bless this earth whether it is holy or unholy” beckons a break from indoctrinated thought in order to look at the landscape and oneself in a whole, realistic and unified way.

**Sultan bin Fahad**

Born 1971, Riyadh

Lives and works in Riyadh

*Directions*

2017

Marble

Dimensions variable

Sultan bin Fahad works with painting and sculpture. A self-taught artist, bin Fahad’s large, imposing abstract paintings are made with thick strokes of paint, sand, pearl, mica flakes, and powdered glass. He is inspired by spirituality and the material culture of Mecca, in his native Saudi Arabia. This line of inquiry has inspired bin Fahad to imagine his own language for a contemporary yet critical Islamic art. Themes central to his artistic practice revolve around repetition, sound, and movement, using symbols that derive from Islam, the five daily prayers, pilgrimage, and the Kaaba. Since five years, bin Fahad began collecting discarded archaeological objects from Mecca. *Directions* is a new work that derives from the artist’s avid collection. The artist sent eight marble prayer compasses appropriated from Mecca to Palestine. In this gesture, the artist wanted these discarded objects from one holy place to find an anchoring in another holy place. These artifacts are relocated and arranged here in a circular manner, with a Palestinian marble carved in the central star shape found in compasses, in turn repurposing the objects to become a compass that point to all directions.

**Maria Thereza Alves**

Born 1961, São Paulo

Lives and works in Berlin

*And Then The Birds Flew Over*

2017

Concrete, soil, water

Dimensions variable

Maria Thereza Alves’s research-based work unearths silenced histories from various localities. Her projects are site-specific, responding to the immediate physical and social environment around her. Her relational art projects aim to create spaces of agency and visibility for the oppressed. She mostly focuses on interventions in land and empowers a language for organic growth in opposition to the regimented and controlled. For example, her long-term project *Seeds of Change* (2002-ongoing), considers ideas of commerce, ecology, colonialism, and migration as she follows the movement of seeds that have been dispersed by cargo ships carrying both passengers and goods. *And Then The Birds Flew Over* in the Palestinian Museumis a discrete intervention composed of a pile of earth reaching three meters high and a pond of water. With this simple proposition, Alves has enabled a natural environment to flourish with new vegetation unexpectedly growing in the otherwise manicured gardens of the Museum. Purposefully placed within the slabs of rocks in the ‘Garden of Resistance’, this soil mound celebrates growth from the otherwise static and inanimate.