



**The Jerusalem
Show VII
FRACTURES**

Al-Ma'mal

New Gate, Old City

P.O. Box 14644

Jerusalem 91145

THE JERUSALEM SHOW, OUTSIDE THE GATES OF HEAVEN

Jack Persekian

The Jerusalem Show ('Ala Abwab Al Janna) borrows its English title from the vivacious and atypical formats of the Saturday Night Live show and the Muppet Show, whereas its Arabic title 'Ala Abwab Al Janna (Outside the Gates of Heaven) references the sacramental veneration that is bestowed on Jerusalem. A similar ludicrous dichotomy is ostensible to Jerusalem's inhabitants (including us at Al-Ma'mal Foundation).

It is quite confounding to be literally inside the city walls, in physical contact with its shrines and monuments, yet not able to liberate ourselves from our purgatory: neither able to be part of our natural extensions into the West Bank and Gaza; nor desire to comprehend and be content with our hopeless situation, the remorseless occupation, and the unlawful annexation to Israel. Hence the pun on the 'Show' format.

The Jerusalem Show is neither a biennial nor a one-time event. It is neither a large-scale show nor an international grand exhibition. We like to see it as an attempt to intercede between the apocalyptic decadal tides of upheaval under which the city kneels, stealing time during the ebb of violence (yet sunk neck-high in hatred and discrimination) to wage an action of covert resistance to the forced hegemony of one creed and one people on the city. In a way it can be perceived as a political action, and so we tried to garner as much support as possible from institutions, organizations, youth centres, clubs, etc., which operate in the city.

The Jerusalem Show presents works, performances, and interventions throughout the Old City as unique actions that promote a re-reading of the city in a creatively open, accessible, and interactive manner.

From 20 to 30 October, 2007, edition 0 of The Jerusalem Show was launched. Sixteen artists from Palestine and six from abroad presented their work (painting, photography, sculpture, installation, sound, and video) in various locations in the Old City. The audience participants were taken on guided tours into the city, through its narrow streets and alleys, up onto rooftops and into community centres and clubs, stopping for a coffee break at Haj Ahmad Al-A'raj's coffee shop, after passing through Hamam Al-Ain to see the works of the artists as they negotiate their way in this overwhelming city.

Jerusalem is an oxymoron, an aporia of faiths, ethnicities, and cultures. The unacknowledged and insufferable multiplicity of the city has cost a lot of lives – not that many more lives all over the world have not been wasted on far more trivial conflicts and issues. Yet what's perplexing is that it is the 'means to an end' that lie at the heart of the conflict. The 'means' – as in the physical entities, the symbols, the shrines, the monuments, the walls – are what count and what people and governments kill and die for. It is the shells, the covering, the casing, the skins of people and not what they are and what they stand for. It seems that what matters is how Jerusalem seems and not what it is; hence the Israeli slogan (that sounds like a broken record) 'united Jerusalem – the eternal, undivided capital of Israel.' In a simple exercise, just criss-crossing the city from end to end, north to south, east to west, one would find it impossible not to notice how un-united the city is and how caustic the tensions at the seams. I am not only referring to the iniquitous east-west (Palestinian-Israeli) divide but also thinking of the convoluted relations between the different communities, ethnic groups, convictions, and nationalities.

In negotiating an action in the city such as The Jerusalem Show, one would need to navigate a very complex terrain, colluding with some, persuading others and, most importantly, avoiding uncharted territory.

This brings to mind an attempt a few years ago to organize an exhibition in Jerusalem in one of the sites usurped by Israel along the Green Line (which used to be part of no-man's-land before the 1967 war). A parachuted vulgar logic of manifestations prevailed and, as much as they struggled to (artificially) superimpose a dialogue and an engagement with the city and its context, in my humble opinion, all their endeavours hit an iceberg instead and sank disgracefully. This in no way means that I, or we, at Al-Ma'mal claim that we're able while others are not or that we have the right while others are wrong. My aim is to re-define our work and position in Jerusalem from that of artistic space-fillers to activists. In a context and time such as this, art, culture, activism, manifestations, political protest, social work, etc., are all part of our actions and our understanding of what a show in Jerusalem should entail.

The Jerusalem Show VII: FRACTURES

24 October–7 November 2014

The Jerusalem Show VII is curated by Basak Senova and organized by Al-Ma'mal Foundation for Contemporary Art, Jerusalem. **The Jerusalem Show VII: FRACTURES** is presented in the framework of the second Qalandiya International (Qi), ARCHIVES, LIVED AND SHARED. Qi is a coalition of local institutions working together to feature a month-long programme of live events, talks, exhibitions, guided tours, symposia, film screenings and performances. **The Jerusalem Show VII** is an integral part of the 2014 edition of Qalandiya International, scheduled to take place from 22 October to 15 November.

Participating artists of **The Jerusalem Show VII: FRACTURES** are: Adel Abidin (Iraq/Finland), Bashar Alhroub (Palestine), Benji Boyadgian (Palestine), Ceren Oykut (Turkey), Cevdet Erek (Turkey), Conor McGrady (Northern Ireland), Gülsün Karamustafa (Turkey), Hera Büyüктаşçian (Turkey), Hiraki Sawa (UK/Japan), Jesper Just (Denmark/USA), Jonathan Loppin (France), Jumana Manna (Palestine), Majd Abdel Hamid (Palestine), Noor Abuarafteh (Palestine), Paul Devens (The Netherlands), Pekka Niittyvirta (Finland), Raqs Media Collective (India), Rula Halawani (Palestine), Sille Storihle (Norway/Germany), Tom Nicholson (Australia), Uriel Orlow (Switzerland/UK), and Zehra Sonya (Cyprus).

Participating artists of the Fabric Chapter with artist books are Anita Di Bianco (USA), Banu Cennetoğlu (Turkey), Cevdet Erek (Turkey), Ciprian Homorodean (Romania), Daniel Knorr (Romania/USA), Hani Amra (Palestine), Jill Magid (USA), Maxime Hourani (Lebanon), Tom Nicholson (Australia), Raqs Media Collective (India), and Uriel Orlow (Switzerland/UK).

In the Line Chapter with the screenings Anne Barlow (Scotland/USA) presents works by Basim Magdy (Egypt), Brad Butler (UK), Karen Mirza (UK), Luiz Roque (Brazil), Minouk Lim (South Korea), Tintin Wulia (Indonesia/Australia), and Wura-Natasha Ogunji (Nigeria/USA); Yazid Anani (Palestine) presents a YouTube selection featuring notorious works by Carolee Schneemann (USA), Marie Menken (USA), Maya Deren (Ukraine/USA), Alexander Hammid (Austria/USA), William K.L. Dickson (UK), William Heise (USA), and James White (USA); Branko Franceschi (Croatia) presents works by Boris Cvjetanović (Croatia), Ibro Hasanović (Bosnia and Herzegovina), Željko Kipke (Croatia), Zlatko Kopljarić (Croatia), and Mladen Miljanović (Bosnia and Herzegovina); and Basak

Senova (Turkey) presents works by Ali Cherri (Lebanon), Fatma Bucak (Turkey), Hiraki Sawa (Japan/UK), and Yane Calovski (The Republic of Macedonia).

The Jerusalem Show VII: FRACTURES is in collaboration with the African Community Youth Centre, Arab Catholic Scouts-Jerusalem, Austrian Hospice of the Holy Family, Centre for Jerusalem Studies-Al Quds University (Hammam el-Ayn & Hammam el-Shifa), Dar Annadwa, Dar al-Kalima University-College of Arts and Culture, French Institute-Gaza, Gallery Anadiel, Hammam Sitna Mariam, International Academy of Art-Palestine, Khalidi Library, Nicola Zaphiriades' Shop, Patriarch's Pool, Saint Francis Store, and Swedish Christian Study Centre.

The media partner for the **The Jerusalem Show VII** is Ibraaz, the online critical forum for visual culture in North Africa and the Middle East. As part of **The Jerusalem Show VII**, Ibraaz has dedicated a section of its platform to publishing an online 'catalogue' detailing the artists' activities and accompanying events.

PROGRAMME

Opening

Friday 24 October 2014

16:00

Blocus performance by Jonathan Loppin at SCSC, Jaffa Gate followed by an exhibition tour through the Old City of Jerusalem to see works by participating artists

19:30

Paul Devens sound performance in collaboration with Raed Said, at Al-Ma'mal followed by a reception at the Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

Friday October 24 - November 7

Jerusalem Show VII: Fractures

16:00 - 19:00 daily

Old City Jerusalem: venues include, ArabCatholic Scouts – Jerusalem, Austrian Hospice of the Holy Family, Center for Jerusalem Studies – Al Quds University (Hammam el-Ayn & Hammam el-Shifa), Gallery Anadiel, Hammam Sitna Mariam, Khalidi Library, Nicola Zaphiriades' Shop, Patriarch's Pool, Saint Francis Store, and The Swedish Christian Study Center

Saturday 25 October

15:00 - 16:00

Unmade Film: book presentation and reading with Uriel Orlov and Andrea Thal at SCSC, Jaffa Gate

18:30-20:00

Film screening program presented by curators Yazid Anani, Anne Barlow, Branko Franceschi, and Başak Şenova at the African Community Youth Centre, Old City

20:00 - 22:00

Film premiere: *Sivas*, directed by Kaan Müjdeci at the African Community Youth Centre

Sunday 26 October

17:00 - 17:30

Performance by Jonathan Loppin in Dhahiriyyeh Village, Hebron District in partnership with Riwaq

19:30-21:30

Film Screening: *Sivas* directed by Kaan Müjdeci at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

Monday 27 October

15:00 - 15:30

Blocus performance by Jonathan Loppin at Dheisheh Refugee Camp in partnership with Al Rowwad, Bethlehem

Tuesday 28 October

17:00 - 17:30

Blocus performance by Jonathan Loppin at the International Academy of Art Palestine, Al Bireh

Thursday 30 October

17:00 - 17:30

Line Film screening programme I and II at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

I. Shifts and Interruptions

curated by Anne Barlow

Basim Magdy, *Crystal Ball*, 7'

(2013)

Tintin Wulia, *Everything's OK*, 4'51"

(2003)

Wura-Natasha Ogunji, *My father and I dance in outer space*, 1' (2011)

Brad Butler and Karen Mirza, *The Space Between*, 12' (2005)

Minouk Lim, *The Weight of Hands*, 13'50" (2010)

Luiz Roque, *O Novo Monumento*, 5' (2012)

II. Repetition

curated by Yazid Anani, a youtube selection by featuring notorious works by

William K.L. Dickson, *Annabelle*

Serpentine Dance, 45" (1895)

William K.L. Dickson, *William Heise &*

James White. Annabelle Dances And

Dances, 5'20" (1894-1897)

Maya Deren and Alexander Hammid.

Meshes of the Afternoon, 14'12" (1943)

Maya Deren. *Ritual in Transfigured Time*, 14'27" (1946)

Carolee Schneemann. *Fuses*,

22'22" (1967)

Marie Menken. *Lights*, 6'05" (1966)

Sunday 2 November

16:00 - 17:00

Jerusalem Show VII *Walking Tour* #1 led by Benji Boyadgian, starting at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

Tuesday 4 November

14:00 - 15:30

Line Film screening programme I at Dar Al-Kalima University College of Arts and Culture / Auditorium (Bethlehem)

I. Shifts and Interruptions

curated by Anne Barlow

16:00 - 17:00

Jerusalem Show VII *Walking Tour* #2 led by Benji Boyadgian, starting at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

19:30 - 21:30

Line Film screening programme III and IV at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

III. Too Much History

curated by Branko Franceschi

Boris Cvjetanović, *One Life Fits a Lot*, 1'20" (2014)

Ibro Hasanović, *A Short Story*, 10'20" (2011)

Željko Kipke, *Surveillance Camera*, 31'07" (2011)

Zlatko Kopljarić, *K 16*, 10'42" (2012)

Mladen Miljanović, *Do You Intend To Lie To Me?*, 14' (2011)

IV. Dislocating Patterns

curated by Basak Senova

Ali Cherri. *The Disquiet*, 20' (2013)

Hiraki Sawa. *Sleeping Machine I*, 7'07" (2011)

Yane Calovski. *Hollow Land*, 8'24" (2009)

Fatma Bucak. *Blessed are you who come.*

Conversation on the Turkish-Armenian

Border, 8'42" (2012)

Wednesday 5 November

14:00 - 15:30

Line Film screening programme I at Dar Al-Kalima University College of Arts and Culture / Auditorium (Bethlehem)

II. Repetition

curated by Yazid Anani

16:00 - 17:00

Jerusalem Show VII *Walking Tour* #3 led by Benji Boyadgian, starting at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

19:30-21:30

Film Screening: *Sivas* directed by Kaan Müjdeci at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

Thursday 6 November

14:00 - 15:30

Line Film screening programme I at Dar Al-Kalima University College of Arts and Culture / Auditorium (Bethlehem)

III . Too Much History

curated by Branko Franceschi

Thursday 6 November

14:00 - 15:30

Line Film screening programme I at Dar Al-Kalima University College of Arts and Culture / Auditorium (Bethlehem)

IV. Dislocating Patterns

curated by Basak Senova

16:00 - 18:00 Exhibition Closing Tour

Jerusalem Show VII. Fractures, followed
by a reception

Al-Ma'mal Foundation of Contemporary Art
(Tile Factory), New Gate, Old City

FRACTURES

An event in a defined setting is never experienced, perceived and remembered in the same way. In Deleuze's words, 'events are produced in a chaos, in a chaotic multiplicity, but only under the condition that a sort of screen intervenes.' Accordingly, 'time' perceived by the witness, the participant or the follower of any event cannot be the same. The sensuous links between the internal and the external realms are always diverse, and therefore the perception of time becomes fractured within them.

The starting point of **FRACTURES** is Jerusalem, a city that persistently folds multiple pasts into contradictory presents. In this line of thought, **FRACTURES** gathers research-based projects that detect and process multiple realities and perceptions of events and conditions in relation with different time sequences while taking 'Jerusalem' as the nucleus of this attempt. The basic aim of the project is to establish and discover links between diverse artistic research, cases and actions accumulated in the course of the project and the daily realities of the city.

FRACTURES is not about perceiving multiple time segments co-existing in this historical city, but is an attempt to describe how visions and sights can be read from different points of view. The core challenge is to read affectual flows in-between fractures of time. The aim is to detect similar details and hidden mechanisms in order to open up new platforms of association and conversations on life, politics, culture, economics, psychology, and art. Within this, the deeper question is how to process Jerusalem as the 'standing reserve' of this course of action.

FRACTURES has been developed and shaped by artistic research, enquiries, approaches, viewpoints, and projects that revolved around the project of **The Jerusalem Show** and the context within which it is staged. It is composed of seven chapters that unfold simultaneously during the course of **The Jerusalem Show**, and in the framework of the 2nd Qalandiya International: ARCHIVES, LIVED AND SHARED.

¹ Gilles Deleuze, *The Fold, Leibniz and the Baroque*, translated by Tom Conley, the University of Minnesota Press, 1992, p60.

The Jerusalem Show VII: FRACTURES

CHAPTER 1 INTENSITIES

Exhibition

Al-Ma'mal (The Tile Factory)

By definition, 'intensity' refers to the degree or amount of strength or force that something has. The perception of its velocity is based on the interpretations of ideas, of attention, duration, and correlations with other things or beings.

Deleuze considers intensity as a spatio-temporal dynamism and links it directly with the degree of differences. From this point of view, intensity has a connection not only with difference, but also with desire. By referring to music, he points out that intensity could be perceived at the level of 'the in-between'. Basically, in music intensity is the measurable acoustic counterpart of perceived loudness. Starting from this line of thought, the exhibition will focus on the different levels of intensity that can be detected and processed from the projects produced for the exhibition that link the observed and perceived intensities felt within Jerusalem. At the same time, the exhibition will examine the relationship between 'events' and their unsettled intensities.

The exhibition takes place at Al-Ma'mal, located at the Tile Factory, which was originally founded in the old city of Jerusalem at the turn of the century and operated up to 1975, functioning as one of the two primary traditional tile-making factories in Palestine, and which was then transformed into a space for art and culture. The history of the building has been one of the anchors for the exhibition; it physically designates the starting point of the Jerusalem Show by housing works that deal directly with the city and the region by Adel Abidin, Bashar Alhroub, Benji Boyadgian, Cevdet Erek, Jumana Manna, Hiraki Sawa, Pekka Niittyvirta and Sille Storihe.

CHAPTER 2 DETAILS

Site-specific Projects

Arab Catholic Scouts, Austrian Hospice of the Holy Family, Gallery Anadiel, Hammam Sitna Mariam, Nicola Zaphiriades' Shop, Patriarch's Pool Saint Francis Store, and Swedish Christian Study Centre.

A 'detail' indicates a type of journey which starts towards what that detail activates in one's memory. A detail always has the potential to be 'the' evidence that gives further information about a state of a conflict, confrontation, struggle, calculation, adaptation, exclusion, occupation, acceptance, and resistance. Therefore, the primary point of convergence, which generates the entire conceptual framework of this chapter, is processing details in a flux of time segments.

As such, artists have produced and/or re-shaped their existing projects in sync with detail-based research and findings on mixed, discontinuous and dislocated structures, events, stories, and memories on Jerusalem and overlapping cases from different geographies. This chapter presents projects by Gülsün Karamustafa, Hera Büyüктаşçıyan, Jesper Just, Jonathan Loppin, Noor Abuarafeh, Paul Devens, Rula Halawani, and Zehra Şonya.

CHAPTER 3 INTERVALS

Site-specific Drawings

Centre for Jerusalem Studies (Hammam al-Ayn and Hammam al-Shifa)

'Intervals' are about possibilities; they show that other orders and potentials do exist in life. At the same time, we are able to perceive a sense of order and time only through intervals. Conor McGrady and Ceren Oykut participate in this chapter with site-specific drawings directly applied to the interior walls of Hammam al-Ayn and Hammam al-Shifa.

CHAPTER 4 MEASURES

Exhibition in a library on collecting and archiving

Khalidi Library

It would be a delusion to consider an archive as a stable source of truth. Nevertheless, the act of archiving and collecting is very important on the basis of uncovering – whether objective or biased – unspoken and neglected issues. It presents a potential to challenge the user to confront muted realities. Therefore an ar-chive may also become a tool for a tactile, emotional, and experience-based communication, and could open up a space for exchanging 'unrecognized' and 'unregistered' information for its users.

In this chapter, the very act of collecting and archiving is linked with the presence of a library. Thus two distinctive projects, based on long-term research by Tom Nicholson and Raqs Media Collective, find their way into the presence of the library.

CHAPTER 6

WRITING

Performances, talks and walks

Al-Ma'mal (The Tile Factory) and The Swedish Christian Study Centre

A musician acts both vertically and horizontally in multiple time segments while performing with an instrument and notes. Reading the notes on both treble and bass clefs at the same time signifies the vertical reading; reading the 'yet to come' part while playing in the present time, when connected with the performed element, indicates a perception of multiple times simultaneously. All forms of performance constitute the act of 'writing' rather than reading for the audience. The question, then, is how to multiply and superimpose this act within a current situation in the city.

Sunday, 19 October 2014, Talk: Hera Büyüktaşçian
15:00 International Academy of Art Palestine, Ramallah

Monday, 20 October 2014, Talk: Conor McGrady
15:00 International Academy of Art Palestine, Ramallah

Tuesday, 21 October 2014, Talk: Paul Devens
16:00 International Academy of Art Palestine, Ramallah

Friday, 24 October 2014 Performance, Jonathan Loppin
17:00 Swedish Christian Study Centre

Saturday, 25 October 2014 Book reading: Uriel Orlow and Andrea Thal
15:00 to 16:30, Swedish Christian Study Centre

Saturday, 25 October 2014 Talk: Yazid Anani, Anne Barlow, Branko Franceschi, and Basak Senova
18:30 African Community Youth Centre

Sunday, 26 October 2014 Performance, Jonathan Loppin
17:00 Dhahiriyyeh Village, Hebron District

Monday, October 27, 2014 Performance, Jonathan Loppin
15:00 Dheisheh Refugee Camp

Tuesday, October 28 2014 Performance, Jonathan Loppin
17:00 International Academy of Art Palestine, Ramallah

Sunday, 2 November 2014 Jerusalem Show VII Walking Tour #1, Benji Boyadgian
16:00 Tour starts at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

Tuesday, 4 November 2014 Jerusalem Show VII Walking Tour #1, Benji Boyadgian
16:00 Tour starts at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

Wednesday, 5 November 2014 Jerusalem Show VII Walking Tour #1, Benji Boyadgian
16:00 Tour starts at Al-Ma'mal Foundation of Contemporary Art (Tile Factory), New Gate, Old City

CHAPTER 7

FABRIC

Books

Swedish Christian Study Centre

This chapter is dedicated to the presentation of 'artist books' by Hani Amra (Palestine), Banu Cennetoğlu (Turkey), Cevdet Ereğ (Turkey), Maxime Hourani (Lebanon), Ciprian Homorodean (Romania), Jill Magid (USA), Tom Nicholson (Australia), Raqs Media Collective (India), Uriel Orlow (Switzerland/UK), Anita Di Bianco (USA) and Daniel Knorr (Romania/USA) and a 'Children's Activity Book', specially designed for the Jerusalem Show in collaboration with the Kamel Lazaar Foundation. The book is free of charge and downloadable from www.ibraaz.org/publications/6.

I

Artist Books

Amra, Hani. 2014. *Works Ahead!*. Designed by Hani Amra, Begüm Satiroğlu, and Basak Senova. Published by Al Ma'mal Foundation.

Cennetoğlu, Banu. 2009. *CATALOG. Pavilion of Turkey, 53rd Venice Biennale*.

Cevdet Erek, 2008. *SSS - Shore Scene Sountrack* - Theme and Variations for Carpet. Published by BAS as a part of Bent series.

Di Bianco, Anita. 2001-2014. *Corrections and Clarifications*. (15 editions: various publishers, various formats, various lengths, and various languages).

Homorodean, Ciprian. 2010. *Survival Strategies*. Take the Book, Take the Money, Run!

Hourani, Maxime. 2013. *Book of Songs and Places*. Edited by Basak Senova. Designed by Maxime Hourani. Published by IKSŞ for the 13th Istanbul Biennial. ISBN: 978-605-5275-13-6.

Knorr, Daniel. 2013, *Sanatçı kitabı*, BAS, Istanbul.

Magid, Jill. 2012. *Failed States*. Designed by Emily Lessard. Published by Publication Studio. ISBN: 9781935662044.

Nicholson, Tom. 2014. *Comparative Monument (Ma'man Allah): A Guide Book to a Collection of 69 Eucalyptus Camaldulensis Seeds in the Khalidi Library, Jerusalem*. Surplus. ISBN 978-1-922099-11-2.

Orlow, Uriel. 2014. *Unmade Film*. Edited by Andrea Thal and Uriel Orlow with contributions by Erik Bullot, Yoa'd Ghanadry, Avery Gordon, Esmail Nashif, Ilan Pappé, Hanan Toukan, Andrea Thal and Uriel Orlow. Designed by Georg Rutishauser and Sonja Zagermann; Edition fink, Zurich. (English/Arabic/German/French) ISBN 978-3-03746-178-5.

Raqs Media Collective. 2012. *The Great Bare Mat and Installation*. Isabella Stewart Gardner Museum. ISBN 978-0-914660-316.

II

The Jerusalem Show VII: FRACTURES Children's Activity Book

The Jerusalem Show VII: *FRACTURES Children's Activity Book*, illustrated and designed by Erhan Muratoglu and supported by Kamel Lazaar Foundation, 2014.

Downloadable on www.ibraaz.org/publications/6.

PROJECTS

Adel Abidin

Chapter 1
INTENSITIES
Chapter 2
DETAILS

Yesterday

Site-Specific Installation

2014

Al-Ma'mal (The Tile Factory) and the streets
of the old city of Jerusalem

'Yesterday' is a word that I frequently hear from people in my region. 'Yesterday' always wins when they compare it to the current time.

Growing up in the Middle East and listening to conversations, reading books, or even poetry, I noticed that we always look to the past. The lack of vision to look forward, and the tendency to always compare the present with events from earlier periods keeps us attached to the past. In the Middle East during troubled times, people always tend to balance themselves with nostalgia or religion. The loss of hope and trust in politics leads to a personal loss of confidence in actions and choices: it's always easiest to lean on 'yesterday'.

My installation for the Jerusalem Show starts with a solid bronze object located in the building of the Al-Ma'mal Foundation. Then, it spreads all around the old city of Jerusalem, asserting itself with a subtle presence.

Adel Abidin

(1973, Baghdad)

Lives and works in Helsinki and Amman



Bashar Alhroub

Chapter 1
INTENSITIES

Less Holiness

Drawing

2014

Al-Ma'mal (The Tile Factory)

The stereotypical image of Jerusalem is being used as an icon everywhere. It is an image of history, reflections, harmony, beauty and sacredness. Beyond this image there is a reality of struggle and fragmentation. A history is being fabricated to deface the history of the city and conceal a war on the collective memory and on the details: a struggle underground and on the ground, just to prove that 'they' had been here. Every stone and corner, including the sacred, is threatened with takeover.

This struggle has turned the city into a disintegrating and fragile site, where visible and invisible barriers can be felt everywhere.

This work is a kind of dismantling of the stereotypical image as a reflection of what lies behind it.

Bashar Alhroub

(1978, Jerusalem)

Lives and works in Ramallah



Benji Boyadgian

Chapter 1
INTENSITIES

The Temporary Archive

(prelude)

The Temporary Ruin

(ongoing project)

Site-Specific Installation

2014

Al-Ma'mal (The Tile Factory)

Meandering through Wadi el-Shami is like a journey in time in the midst of the complex and fragmented fabric of a 21st century 'Mega Jerusalem'. The valley is an eroded fragment of traditional Palestinian landscape, a clash of historical stratas. The contemporary city is gradually encroaching on what is left of other (post)-rural territories, thus fracturing the territory further. Scattered ruins of field houses from the Ottoman period, Qusurs or Manateers, seamlessly nestle in this terraced olive grove: they are the most visible ruins within the valley. Archived in the form of paintings, the layout of those ruins attempt to recreate the topography of traditional landscapes. In this, the archive questions the notion of heritage, becoming a kind ironic act of preemptive archeology. The concept recreates a historical ecumene, focusing on the vernacular of and the relationship between territorialities. Created in-situ, the paintings attempt to share the experience of the installation as a timeless trip...

Benji Boyadgian

(1983, Jerusalem)

Lives and works in Jerusalem



Ceren Oykut

Chapter 3
INTERVALS
Chapter 2
DETAILS

Atlas of Interruptions

Site-Specific Installation

2014

Center for Jerusalem Studies - Al Quds
University (Hammam el-Shifa)

Carta-Magica

Site-Specific Installation

2014

Arab Catholic Scouts – Jerusalem

The persistent feeling of trespassing does not fade away. Yet, the riotous will to discover new lands and to explore different lives is always at stake. The more it becomes unreachable, the more you insist.

In the atlas of concealed lands, your voyage starts with daydreaming. Impossible lands with fictive characters and never-ending adventures shape your dreams with overlapping stories waiting to be told. Now, the city is not only the setting, but also the background of obscure dreams.

Ceren Oykut
(1978, Istanbul)
Lives and works in Istanbul



Cevdet Erek

Chapter 1
INTENSITIES
Chapter 7
FABRIC

Why can't I be there now?

Installation with drawings, words, and sound
2014

Al-Ma'mal (The Tile Factory)

I had been dreaming about going to Kudüs/Jerusalem. Then, one day, I was invited to participate in The Jerusalem Show, to stay there, to make a new work and even to perform. However, due to several reasons, I couldn't make it. I therefore proposed to participate in the exhibition with a work that explains and illustrates these reasons. Başak and Jack liked the idea. It is a series of texts and drawings that document the process and the content of two new works – Faça (2014), presented in Athens, and A Room of Rhythms (2014), presented at Curva, MAXXI, in Rome – that were presented just before and during the opening of The Jerusalem Show. I have also included notes on A Golden Ruler with Two Dates, a part of Museum of Manufactured Response to Absence, and Kaan Müjdecı's film *Sivas* (2014), for which I was director of sound and music.

The Book

Cevdet Erek, 2008. *SSS - Shore Scene Sountrack - Theme and Variations for Carpet*. Published by BAS as a part of Bent series.

Cevdet Erek
(1974, Istanbul)

Erek lives and works in Istanbul



Conor McGrady

Chapter 3
INTERVALS

Peripheral Vision

Drawings

2014

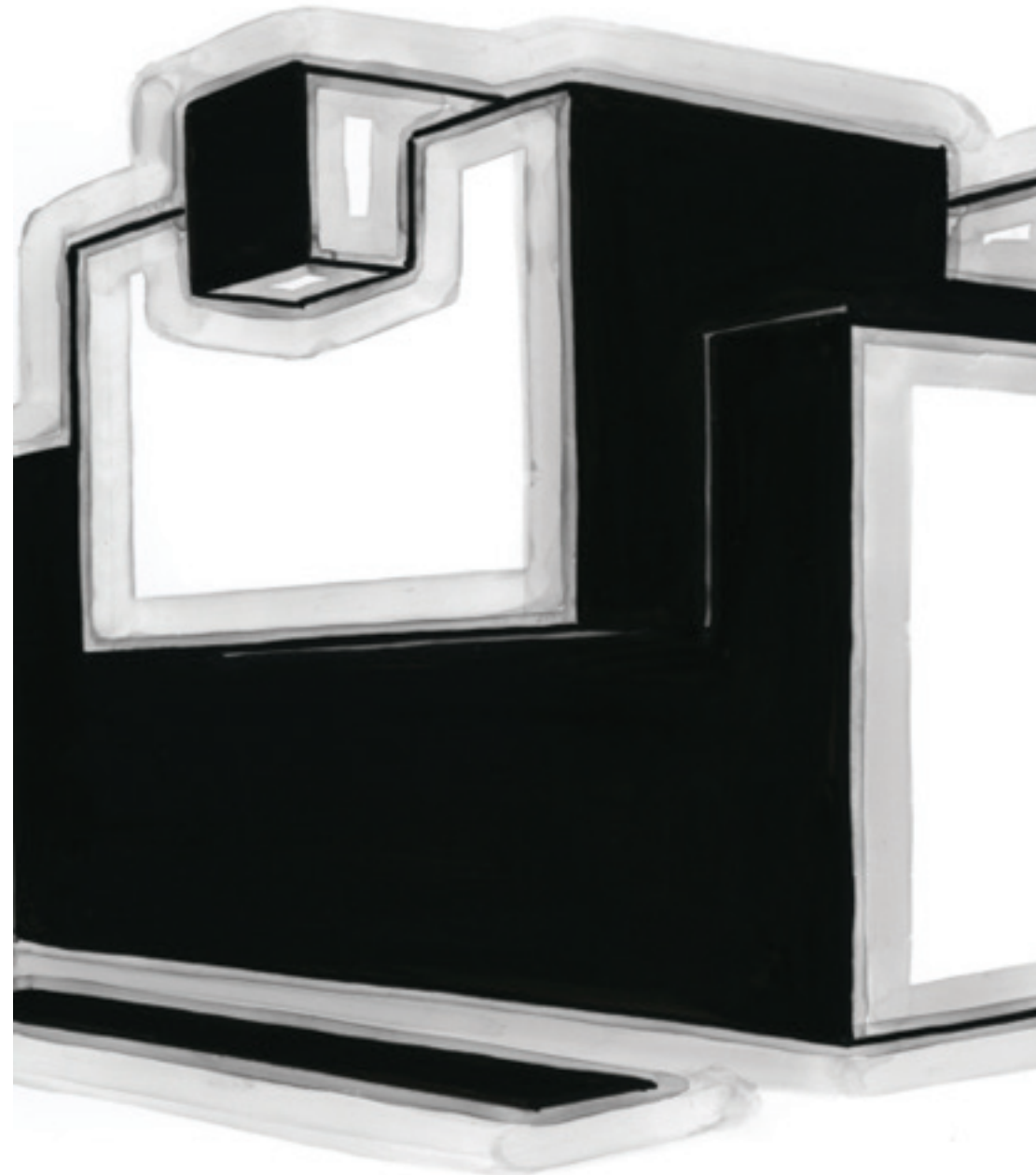
Center for Jerusalem Studies – Al Quds
University (Hammam el-Ein)

This recent work is focused on the idea of enclosure, and examines architecture as a means of containment and control that operates to affect a sense of social order. An ongoing series of drawings reference structures that are built to enclose, encapsulate or fortify. They refer to the desire for progress on one hand, and the need to repress, exclude, contain or remove on the other. The structures depicted reference the architecture of prisons, bunkers and military installations; dense, constricted spaces that embody the language of armour and operate as literal and metaphorical iterations of ideological enclosure. These works fuse the modernist vision of architecture as an indicator of social progress with that of the military installation. Here, hybrid architectonic structures manifest the language of force, protection and fortification, becoming brutalist enclosures or quasi-monumental edifices that function as receptacles of power, and operate as defensive bulwarks against its loss.

Conor McGrady

(1970, Downpatrick)

Lives and works in New York and Burren



Gülsün Karamustafa

Chapter 2
DETAILS

The Bookbinder
Lived and Worked in Jerusalem

Site-specific installation
2014
Gallery Anadiel

When I first encountered the bookbinding shop of Mr Persekian, which was later turned into a gallery, I was extremely impressed. It had a strong soul of its own, and gave away many clues about who and what had lived in this space. It was as if the workshop could speak by itself about its humble and virtuous life, a life that started and ended fighting all the difficulties an unstable geography brings.

My project is an homage to a craftsman/bookbinder who skillfully tried to keep his books, as well as his life, bound together on such slippery ground, with all its migrations, wars and changes of regime.

Gülsün Karamustafa
(1946, Ankara)
Lives and works in Istanbul



Hera Büyüktaşçıyan

Chapter 1

INTENSITIES

Chapter 2

DETAILS

The Recovery of an Early Water

Site-specific installation

2014

Patriarch's Pool and Nicola Zaphiriades' Shop

The Recovery of an Early Water is a site-specific project that focuses on one of Jerusalem's lost water supplies.

According to the story, a King changed the direction of the Gihon Spring by building an underground tunnel during the war with the Assyrians so that his enemies did not have any water above ground. With this act of hiding, a lively element became invisible with the passage of time. By reviving the memory of the water with an architectural intervention, *The Recovery of an Early Water* might therefore be understood as a way of commemorating the social, political and historical memory of the city. The invisible aspect of water is turned into a virtual reality by allowing it to flow from the windows as if history were flowing out from the place it had been hidden.

Hera Büyüktaşçıyan

(1984, Istanbul)

Lives and works in Istanbul



Hiraki Sawa

Chapter 1
INTENSITIES
Chapter 2
DETAILS

Dwelling

2002

Al-Ma'mal (The Tile Factory)

Migration

2003

Arab Catholic Scouts – Jerusalem

My work is primarily in video and animation, with a particularly sculptural approach to working with the moving image. Building up moving images into a film is akin to fashioning a physical object.

My work explores the very fragile experience we have of reality – so far and so close, ever-changing, intangible, not easily outlined or defined. I seek to capture the sense of being nowhere, a continued displacement, migration, a relentless and transient home-making, the notion that home is right here by my side, never to be rooted in any particular place.

I investigate the different meanings of moving, travelling and changing places: of going beyond the border, or the gaps between things. I see fantasy as only existing along with reality and my work as being in the space between reality and unreality – the space where imaginary travel and movement is possible.

Hiraki Sawa

(1977, Ishikawa)

Sawa lives and works in London



Jesper Just

Chapter 2
DETAILS

Intercourses

Video Installation

2013

Hammam Sitna Mariam

Intercourses examines themes of architectural pastiche and cultural dislocation by creating an immersive, multifaceted environment. My treatment of the location challenges the viewer's preconceived notions of space and time, rendering obsolete the distinction between real or imagined memories, between factual or fictional connections to a place.

The film follows three men, interwoven within the scenes, but it is the city that is the main character. I've worked in the past with this idea of architecture performing, using a building or structure as a main performer, a main protagonist. And here there was the possibility of working with a whole city. I was thinking about ways to make the city the protagonist or mediator between these characters, making them connect via the architecture. I wanted to explore how you could take something as superficial as this architecture and then turn it into something that could connect humans.

The project is located in Hammam Sitna Mariam in the old city of Jerusalem.

Jesper Just

(1974, Copenhagen)

Lives and works in New York



Jonathan Loppin

Chapter 2

DETAILS

Chapter 6

WRITING

Blocus

Site-Specific Installation

2014

The Swedish Christian Study Center

Blocus is both an art installation, and a process:

- one that started with collecting 50 objects, listed in 2010 by Gisha, an Israeli human rights association, because they were prohibited from entering the Gaza Strip by Israeli authorities;

- then, in presenting them in Rouen, in September 2013 – the place was designed as a corner shop ; the objects were on sale at cost price;

- then, in sending them in a custom-made case to Gaza, using ordinary air-freight services – with 5 stops in 5 locations of Palestine;

- then, un-packing them from the case that brought them over and presenting them to the public, on 5 occasions, as if a stall on a flee-market or an customs examination table.

In *Blocus*, the status of objects keeps switching from elements of an art-piece to ordinary items, thus pushing further the notion of ready-made, developed by Marcel Duchamp.

Jonathan Loppin

(1977, Château-Thierry)

Lives and works in Paris and Rouen



Jumana Manna and Silje Storihle

Chapter 1 INTENSITIES

The Goodness Regime

Film

21'

2013

Al-Ma'mal (The Tile Factory)

The Goodness Regime is a film written and directed collaboratively by Jumana Manna and Silje Storihle. With the help of a cast of children, the film investigates the foundations of the ideology and self-image of modern Norway, from the Crusades, to the adventures of Fridtjof Nansen and the trauma of wartime occupation, to the diplomatic theatre of the Oslo Peace Accords.

The Goodness Regime was shot in Norway and Palestine, and combines children's performances with archival sound recordings, and new documentary footage filmed on location. In the course of their research, Manna and Storihle interviewed Ron Pundak, one of the Israeli architects of the Oslo back-channel talks, and Hanan Ashrawi, the former Palestine Liberation Organisation spokeswoman; the film premiered at Kunsthall Oslo exactly twenty years after the conclusion and signing of the Oslo Agreement by Israel and the P.L.O. in August and September 1993.

Jumana Manna

(1987, USA)

Lives and works in Berlin and Jerusalem

Silje Storihle

(1985, Tromsø)

Lives and works in Berlin



Majd Abdel Hamid

Chapter 2
DETAILS

Hourglass #1

Installation

2014

Saint Francis Store

Recognition of the hourglass as a symbol of time has survived its obsolescence as a timekeeper. Unlike most other methods of measuring time, the hourglass concretely represents the present as being between the past and the future, and this has made it an enduring symbol of time itself.

The powder in this hourglass consists of crushed cement chipped from the Wall in the West Bank mixed with sand grain.

Hourglass #1 is handmade and produced in collaboration with a glass factory in Hizma. Hizma is a Palestinian town in the Jerusalem Governorate, located half a kilometre north-east of Jerusalem city.

Majd Abdel Hamid

(1988, Damascus)

Llives and works in Ramallah



Noor Abuarafeh

Chapter 2 DETAILS

Stenographer

Prints

2013

Austrian Hospice of the Holy Family

It is said that nostalgia burdens black and white photographs, particularly when the photos come from a family archive which contains locations, people and times, and – most importantly – the moment captured. They dwell in our memory.

Different elements may stand out forcefully to some more than others. This is often a matter of age, when the viewer perceives that the people in the picture are no longer among us.

These photographs are part of the family archive that my grandfather took a long time ago in several places in Palestine, Lebanon and Egypt, where he worked as a taxi driver.

The work is an attempt to create an alternative archiving by dismantling its components and re-archiving them, as well as outsourcing them to the general collective space.

This new archiving is a way to propose a single reading for these photographs while avoiding the nostalgia that exists in most black and white photographs, especially in a place like Palestine.

In this work, I examine the borders between personal and general, public and private, the collective and the individual.

Noor Abuarafeh

(1986, Jerusalem)

Lives and works in Jerusalem



Paul Devens

Chapter 2

DETAILS

Chapter 6

WRITING

Drop

Site-specific sound-based installation

2014

Center for Jerusalem Studies Courtyard

Al-Ma'mal (The Tile Factory)

Sounds go up and down, move away from you and come towards you, almost describing the axis of another space within the given space of the courtyard. Specific field recordings are being lifted out of their original spot and moment, and are implemented in a new one: the habitat of the installation. Listening becomes specific, directive and perhaps political next to its everyday manifestations we are accustomed to.

As the practice of Paul Devens is based upon the changed, re-installed, altered, shifted, manipulated and otherwise re-interpreted and represented contexts, the work at the Jerusalem Show will put the audience through a sonic experience in a different space, both architectural and associative.

Paul Devens

(1965, Maastricht)

Lives and works in Maastricht



Pekka Niittyvirta

Chapter 1
INTENSITIES

Obliquity

Photography

2014

Al-Ma'mal (The Tile Factory)

*'And I saw the holy city, new
Jerusalem, coming down
out of heaven from God...'*
Revelation 21:2

Aerial photographs depict Jerusalem and the heavens above it as a fiery inferno or as a tranquil landscape. The photographs fall between traditional landscapes and satellite imagery often seen from conflict areas.

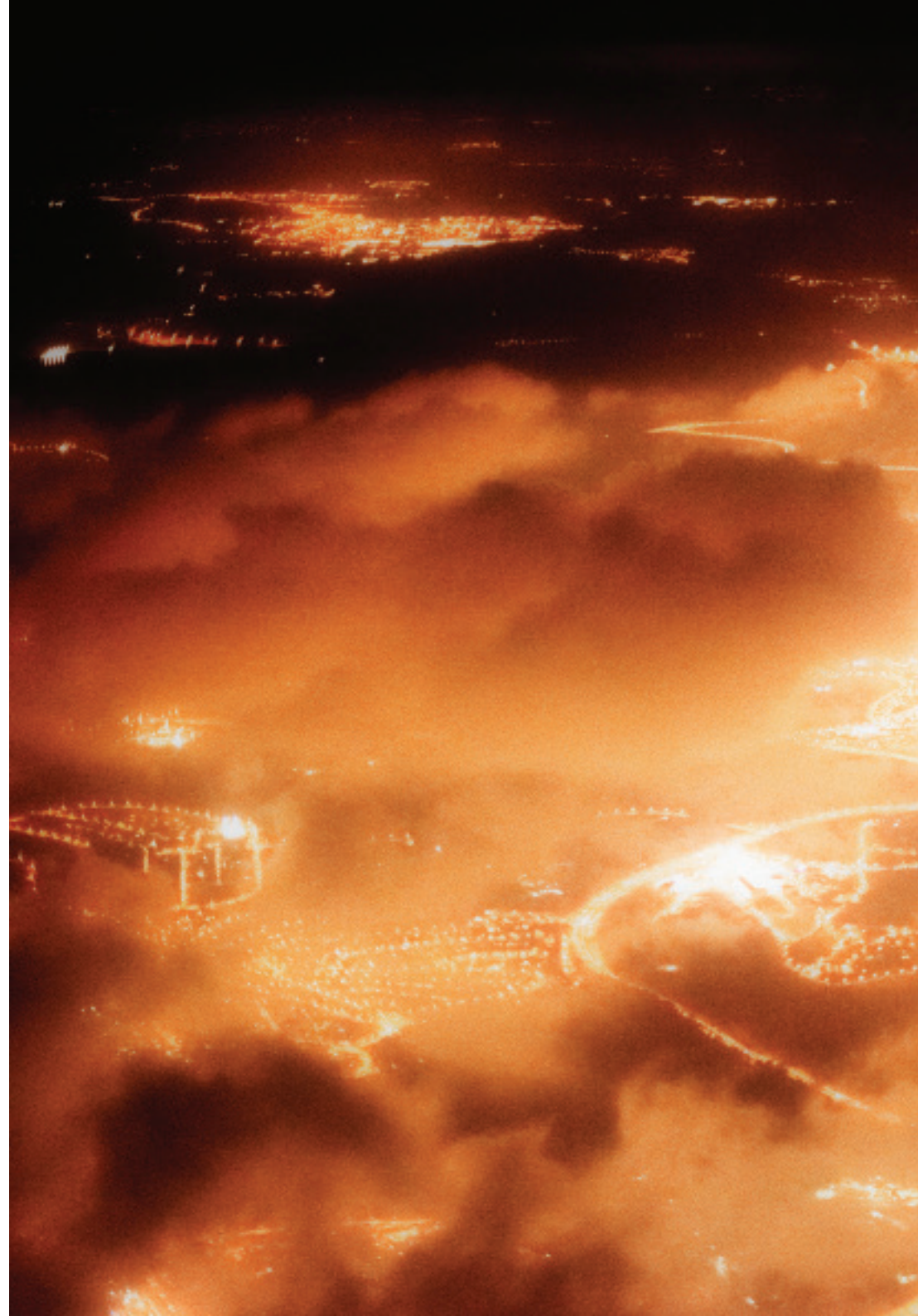
In this case, the artist visited a Jerusalem he had previously only experienced as a media event: the overwhelming imagery of hell and biblical history.

Memories of major events often gain their meaning through media, and not only through political or academic interpretations. As time passes, one creates an intimate relationship with such a media-sourced event, and the memories produced from this experience distort our awareness of ourselves as individuals, as members of communities, and as participants in history.

Pekka Niittyvirta

(1974, Helsinki)

Lives and works in Helsinki



Raqs Media Collective

Chapter 4

MEASURES

Chapter 7

FABRIC

The Unwritten Library

Site-specific installation

2014

Khalidi Library

How can one lay a claim on the future in those parts of the world where the past and the present can sometimes feel like a labyrinth, a prison and a battlefield? What would one have to learn and unlearn in order to make the future work in the face of an intransigent history? Raqs has always been interested in the way new ideas appear in fractious and difficult times. Sometimes this requires entirely new ways of thinking, along with an unlearning of the dead habits of the past. *The Unwritten Library* is a work that speaks to bibliophilia, daydreams and intellectual debt. The treasures it invokes are always waiting to be read. What would be the principle behind a library of the unwritten word? All it would admit to would be that while every book demands another, not all of them get written.

The Book

Raqs Media Collective. 2012. *The Great Bare Mat and Installation*. Isabella Stewart Gardner Museum. ISBN 978-0-914660-316

Raqs Media Collective

Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta in New Delhi.



Rula Halawani

Chapter 2
DETAILS

Confused Memories

Photography series

2014

Hammam Sitna Mariam

In 2013 I visited the north of Palestine with my family for the first time since high school. We went to Ras al Naqura next to the Lebanese border, which was one of my favourite places in Palestine as a child. I stood on top of the hill looking down on the Mediterranean Sea and was shocked at how different it was. I could not find my memories of this place. Childhood scenes of the pure sand merging with a sea that seemed to hug the blue skies were not there anymore. The landscape of Palestine that I grew up with is gone.

In this project I am curating images that symbolize the distorted scene of the traditional landscape of Palestine; I intend to go back to the places I loved during my childhood and photograph what they look like now.

Rula Halawani

(1964, Jerusalem)

Lives and works in Jerusalem



Tom Nicholson

Chapter 4
MEASURES
Chapter 7
FABRIC

Comparative Monument (Ma'man Allah)

Site-specific installation

2012-2014

Khalidi Library

Comparative Monument begins with the remarkable presence of Australian Eucalyptus trees in the ancient Ma'man Allah/Mamilla cemetery in Jerusalem. These 'River Red Gums' originated in early Zionist plantations, but are famous in Australia for their connection to Barmah, where the Cummeragunja walk-off took place in 1939, a landmark act of anti-colonial resistance. *Comparative Monument* is both a walk and a proposition. It is a walk with 69 stations: simultaneously a walk through a display of Eucalyptus seeds in the Khalidi Library (through a take-away 'guidebook'); a textually described walk from one Eucalyptus to another through the Ma'man Allah cemetery; and an imaginary itinerary through the histories intersecting the cemetery, to which these trees bear witness. *Comparative Monument* is also a proposition. A proposition for a future monument described at the work's end: a way to do this walk again, but in another landscape.

The Book

Nicholson, Tom. 2014. *Comparative Monument (Ma'man Allah): A Guide Book to a Collection of 69 Eucalyptus Camaldulensis Seeds in the Khalidi Library, Jerusalem*. Surplus. ISBN 978-1-922099-11-2 Stewart Gardner Museum. ISBN 978-0-914660-316

Tom Nicholson
(1973, Melbourne)
Lives and works in Melbourne



Uriel Orlow

Chapter 6

WRITING

Chapter 7

FABRIC

Unmade Film

Performance

2014

Swedish Christian Study Center

Unmade Film (2014) is an expansive collection of audio-visual works that point to the structure of a film but never fully become one. *Unmade Film* takes as its starting point the mental hospital Kfar Shaul in Jerusalem. Initially specializing in the treatment of Holocaust survivors – including a relative of the artist – it was established in 1951 using the remains of the Palestinian village Deir Yassin that had been depopulated in a massacre by Zionist paramilitaries in April 1948. *Unmade Film* was developed over a two-year period of research and production between 2011 and 2013. The publication of *Unmade Film* brings together the different works by Uriel Orlow and texts expanding on the themes of *Unmade Film*, including the historical context (Ilan Pappé), discussions around trauma and haunting (Yo'ad Ghanadry and Avery Gordon), film without film (Erik Bullof), and a critique of ruins (Esmail Nashif).

The Book

Orlow, Uriel. 2014. *Unmade Film*. Edited by A. Thal and U. Orlow with contributions by Erik Bullof, Yoa'd Ghanadry, Avery Gordon, Esmail Nashif, Ilan Pappé, Hanan Toukan, Andrea Thal and Uriel Orlow. Designed by Georg Rutishauser and Sonja Zagermann; Edition fink, Zurich. (English/Arabic/German/French) ISBN 978-3-03746-178-5

Uriel Orlow

(1973, Zurich)

Lives and works in London

فيلم غير
منتج

Zehra Şonya

Chapter 2
DETAILS

Red Clouds

Site-Specific Installation

2014

Arab Catholic Scouts – Jerusalem

The work investigates the links between cities and personal memories as a way of reading history. *Red Clouds* is based on the idea of attempting to collect untainted memories and to overlap them with the untold stories of the old city of Jerusalem through the venue. Accordingly, the artist started her work by detecting and collecting stories from her memory. Then, she asked two people who speak Arabic and English, to retell her stories as their own stories. In this way, she blends her stories with the narrations of two strangers. Şonya processes these stories through her semi-transparent red clouds. The stories reflect on bizarre situations as the traces of diverse memories, and show the immanent interplay between memory construction and the act of writing fiction. At the same time, the presence of 'light' in the work underlines an individual metaphysical approach by indicating the notion of hope and the act of healing.

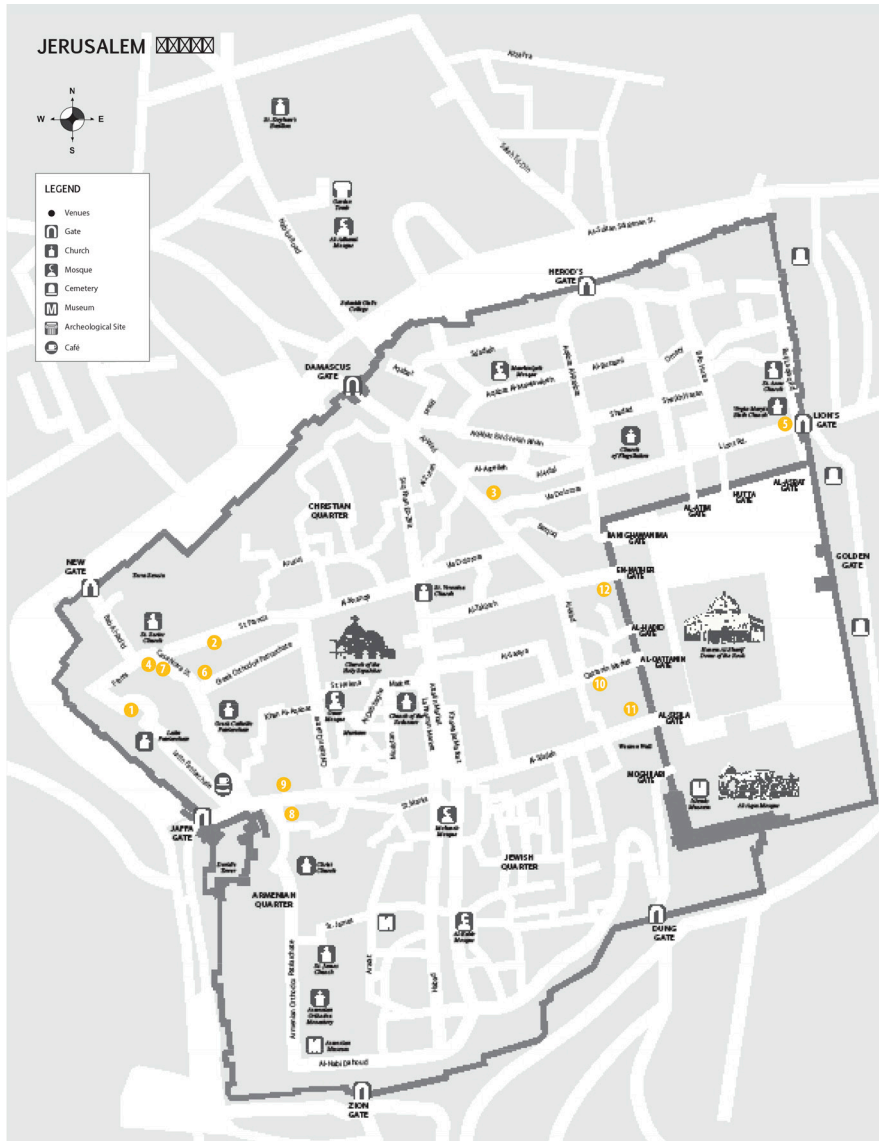
Zehra Şonya

(Limassol, 1972)

Lives and works in Nicosia



MAP



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FRACTURES

24 October–7 November 2014

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Gülsün Karamustafa
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Jesper Just, Rula Halawani
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Hera Büyüктаşçıyan
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Paul Devens

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A 'Children's Activity Book', illustrated and designed by Erhan Muratoglu

The Jerusalem Show VII FRACTURES

Qalandia International
24 October-7 November 2014

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Al-Ma'mal

Director

Jack Persekian

Al-Ma'mal Co-Director

Jumana Emil Abboud

Curator

Basak Senova

Curator's Assistant

Begum Satiroglu

Project Coordination

David Turjman

Project Manager

Jumana Emil Abboud

Communications

Aline Khoury

Production manager

Omar Ayyoub

Production Assistants

Walid Ghosheh

Karim Ghosheh

Documentation and Photos

Issa Freij

Administration Management

Elias Habash

Editor

Anthony Downey

Basak Senova

Graphic Design

Basak Senova

Begum Satiroglu

Volunteers

Raneem Turjman

Samer Sifri

Supported by



al-mamal المعمل
New Gate Old City Jerusalem t: +972 2 6283457 f: +972 2 6272312
info@almamalfoundation.org www.almamalfoundation.org



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