

POSTMASTERS

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July 7 - August 8, 2009

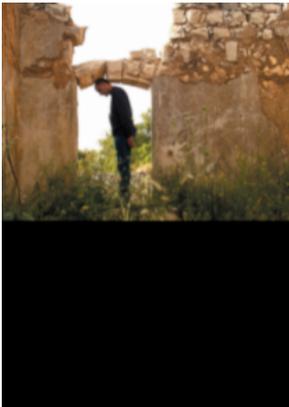
"the thousand and one nights,"

an exhibition of palestinian art curated by mary evangelista with michael connor
for more information visit www.artpalestine.org

list of works:

gallery 1

clockwise from the left



HANNA FARAH-KUFER BIR'IM

Distorted 7, 2000-2006

color photograph
9.8 x 7.1 inches (25 x 18 cm)
edition of 7 + 1 AP (#2/7)

Hanna Farah's Distorted series explores his relationship to the village of Kufer Bir'im, whose inhabitants were expelled in November 1948. He added the name of the village to his family name as a statement of his connection with this history.

"Farah positions himself under the arch of his grandfather's home . . . a two story building located on the western side of [Kufer Bir'im]. The top floor, whose ceiling is now missing, was used in its various incarnations for dwelling and entertainment, and as a classroom."

- Tal Ben-Zevi



HANNA FARAH-KUFER BIR'IM

Distorted 6, 2000-2006

color photograph
9.8 x 7.1 inches (25 x 18 cm)
edition of 7 + 1 AP (#2/7)

The artist holds in his hands a clump of black hair (from his own head) and a clump of white hair (from his beard).

"The hair, an indestructible material, remains after death, hence it is a faithful representative of memory, of the event, of the testimony."

- Tal Ben-Zevi



HANNA FARAH-KUFER BIR'IM

Distorted 5, 2000-2006

color photograph
9.8 x 7.1 inches (25 x 18 cm)
edition of 7 + 1 AP (#2/7)

The top part of the image shows the artist's head on a platter in an empty industrial building; the bottom part is a close-up of a rusty razor.

"The artist's first name, Hanna, is analogous to the name John in Christian Arab society. John the Baptist sacrificed himself in the name of his faith and the belief in the justness of his moral path; his head presented on a platter has become a symbol in Christian iconography for endurance and self-sacrifice. Unlike John's mythical martyr figure, Hanna is a human being, and thus his act of self-sacrifice does not materialize: he does not provide the evidence of his faith and willingness to die after harsh torments, as attested by his head which is still attached to his body, and by the fact that the razor, implying the possibility of cutting, turns out to be rusty and broken." - Tal Ben Zevi



SHADI HABIB ALLAH

On-going Tale, 2006

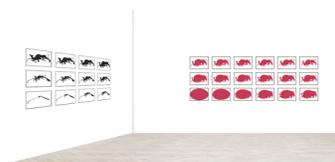
2-channel video installation with sound
dimensions variable
edition of 3 + 1 AP (#1/3)



TAYSIR BATNIJI

Sky Over Gaza, 2001/2004

2 C-Prints on paper
20 x 27.6 inches (50.8 x 70 cm)
edition of 5 + 2 AP (#1/5)



SHARIF WAKED

Jericho First, 2002

acrylic on 30 canvases + 1 framed postcard
14 x 19.7 inches (36 x 50 cm) each; 4 x 6 inches postcard
third in a series of five variations

Jericho First is based on an image from an 8th-century mosaic floor that was excavated in the West Bank City of Jericho. The mosaic was from Hisham's Palace, a staggeringly opulent hunting lodge that now lies in ruins but still draws hordes of tourists each year. The image of a lion attacking a gazelle is translated into a monochromatic painting and then subject to a series of transformations until it becomes a cartoonish abstraction.

"Waked recounts the story of aggression that masquerades as cooperation: the Oslo Accords' Jericho First, which was accompanied by

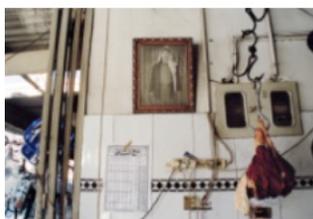
the accelerated construction of settlements that thwarted any possibility of "first" or "later" by entangling Palestinian territories and settlements into a snarl that cannot be untangled or divided into two countries in the spirit of the agreement." - Esther Dotan



TAYSIR BATNIJI
Pères (Fathers) 1-F, 2005-2006
21.4 x 31.5 inches (54 x 80 cm)
c-print under diasec
edition of 5 + 1 AP (#5/5)



TAYSIR BATNIJI
Pères (Fathers) 3-D, 2005-2006
21.4 x 31.5 inches (54 x 80 cm)
c-print under diasec
edition of 5 + 1 AP (#2/5)



TAYSIR BATNIJI
Pères (Fathers) 6-E, 2005-2006
21.4 x 31.5 inches (54 x 80 cm)
c-print under diasec
edition of 5 + 1 AP (#3/5)

In these works, Batniji documents honorific portraits of the 'maîtres des lieux' - the founders or bosses - in shops and other places of business in Gaza. These father figures are displayed prominently, exerting a kind of power over the space even though they are physically absent.



JUMANA MANNA
Familiar, 2007
video with sound and C-print
13.4 x 19.3 inches (34 x 49 cm)
edition of 3 + 1 AP (#1/3)

center



SHURUQ HARB
Untitled, Goldfish, 2006
2-screen video installation
dimensions variable
edition of 3 + 1 AP (#1/3)

Each channel of this installation stars a goldfish protagonist. In one, the fish swims over an aerial photograph of parts of the West Bank. In the other, it swims in and out of inky darkness.