



**PATTERN  
RECOGNITION**



## The Young Artist of the Year 2016 (YAYA) The Hassan Hourani Award

8<sup>th</sup> – 31<sup>st</sup> October, 2016

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### Exhibition

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Production Team: Nisreen Naffa, Zina Zarour, Mutaz Ayyad  
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Venue: Beit Saa

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## And a Special Thanks to Ramallah Municipality



# Introduction and Acknowledgements

Mahmoud Abu Hashhash

Director of the Culture and Arts Programme

It is with great pleasure that I introduce the ninth edition of the Young Artist of the Year Award (YAYA), the Hassan Hourani Award. Curator Nat Muller has given the title 'Pattern Recognition' to the Award's final exhibition following the curatorial concept that she formulated in an interesting interpretation of the general theme of the third edition of Qalandiya International (QI), under which 'Pattern Recognition', alongside fifteen other artistic programmes, is taking place.

The nine shortlisted artists in 'Pattern Recognition' have been engaged in an inspiring learning process since the moment of their selection as participants in the final stage of the competition, through the development phase of their ideas until the eventual execution of the artworks and their installation, ready for a jury and audience. These young artists have created new artistic propositions that distance themselves from the predictable approaches that could have resulted from addressing a grand subject such as "Return", the central theme of this year's QI. This collective and overwhelming subject could have led these emerging artists into a trap of recycling the notions of home, homeland and nostalgia that have been so excessively worked on in the Palestinian context for many decades. The exodus that the region is currently witnessing, with its unprecedented waves of displacements and the vast visual imageries that this tragedy has generated, could have also tempted those young artists to engage in flattened and easy artistic endeavours. Yet they have all produced fresh, subtle and critical works.

I am pleased and proud that 'Pattern Recognition' is a significant component of the rich agenda of the 3<sup>rd</sup> Qalandiya International and its extensive and diverse programmes and events taking place across Amman, Beirut, Bethlehem, Gaza, Haifa, Jerusalem, Ramallah and London. This international platform has been made possible with the efforts of many key players, that include the partnering institutions, artists, curators, journalists, intellectuals and artisans, and we all hope that these efforts will garner the best interaction with audiences both in Palestine and abroad. We also hope that QI makes a further step in enhancing the status of culture both in Palestine itself and of Palestine internationally, especially in the tragic era that this region, and the world, is currently going through, with its potential to close many windows of hope and optimism in

Palestine, and which may push many, especially the political leadership, into hopelessness and despair.

We have a strong belief that vibrant, inspiring and ongoing cultural work will open new windows and doors through which to look towards the future, and keep Palestine, with all the values that it stands for, present in the conscience of the world and in international forums. We also hope that it will attract cultural practitioners from around the world to come and examine Palestinian life with all its challenges but also to experience the inspiring initiatives that are generated to transcend the limitations of such an exceptional reality. Qalandiya International is a powerful model of the capability of cultural action to remain free and independent in suggesting inspiring aesthetic propositions that are a step away from the dictates of politics and the balance of power calculations.

I thank all of our partners with whom I have shared our QI roundtable meetings at Riwaq over the many preceding months, as well as those who joined us from Gaza, Amman and London via Skype. Those meetings witnessed the establishing of a new spirit of partnership and collaboration. Many thanks go to everyone who has contributed to the realization of this edition of YAYA, especially the curator Nat Muller, the participating artists, and the Culture and Arts Programme's team: Nisreen Naffa, Zina Zarour, Dia Jubeh, Maha Hammouri, Rula Rezeq and our volunteer Mutaz Ayyad. Thanks also to Yazid Anani, the director of the public programme, and to my colleagues in the Communication and Public Relations Department, the Department of Finance and everyone at the Foundation.

Special thanks go to Alaa Khanger, Nicola Gray and Abed Al-Rahman Abu Shammala for the work they have put into the YAYA publications. Many thanks must also be extended to this year's jury members: Taysir Batniji, Alessandro Petti (at the shortlisting stage), Ala Younis, Katerina Gregos, Nadia Kaabi-Linke, Sven Augustijnen and Oraib Toukan. Finally, we express our gratitude to Ramallah Municipality for their continuous collaboration and for making the beautiful Beit Saa building available for showing the 2016 YAYA exhibition, 'Pattern Recognition'.

# Pattern Recognition

Nat Muller

'Pattern Recognition' brings together newly commissioned work from the nine artists shortlisted for the 2016 edition of the Young Artist of the Year Award (YAYA 2016). Developed over an intensive working period of five months, in close collaboration with the curator, this young generation of Palestinian artists present work that is rooted in the specificities of Palestinian locality, yet also transcends this. In a time of global uncertainties and polarization, which are amplified in Palestine, the artists have created works that combine politics with poetics and suss out certain patterns that define the unruliness of our present condition.

The projects in the exhibition explore how strategies of repetition open up avenues for critically rethinking issues of time, place, memory and authenticity. Straddling the grey zones between fact and fiction, original and copy, ruin and repair, the works re-imagine the mechanics of representation in the context of Palestine where geographies, histories and identities are fragmented.

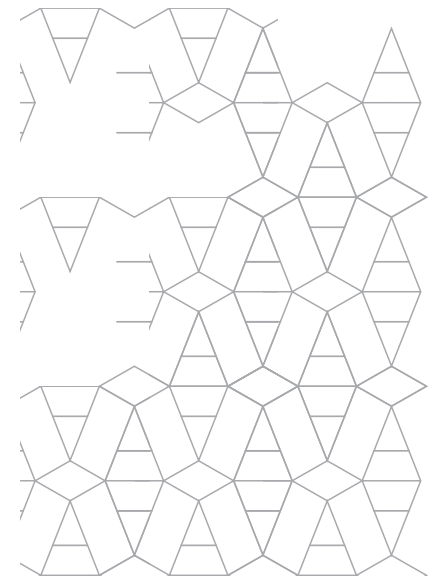
Many of the works focus on how cycles of production are disturbed by forces that make things come undone. This continuous tension between creation and its unravelling functions as a metaphor for the Palestinian condition and as a conduit for the discussion of the complexities of the diverse Palestinian realities that these artists live and work in. It is from this reproduction and repetition of certain patterns that the artists reach out to the past and the future and trace a temporal lineage. In 'Pattern Recognition', repetition becomes a way to traverse different eras as well as an emancipatory tool for articulating an imaginary. This comes to the fore in the way the artists have edited their sound and video pieces, composed narrative structures, and how they have used imagery and material.

The works range from the very personal, such as Inas Halabi's video recording of a family history that is retold again and again, to the cool scientific forensics of Noor Abed's speculative sci-fi mystery. Witnessing and truth, these works suggests, are in the eye of the beholder. Bringing different timelines together, Aya Kirresh investigates the history of cement

in Palestinian construction through a series of sculptural experiments, while Majd Masri traces how one iconographic image travels in different guises through Palestinian art history. Ruba Salameh unites the many impossibilities of Palestinian geography through nautical symbolism in her video piece. Others base their work on the convergence of construction and deconstruction, beginnings and endings. Majdal Nateel offers an accumulation of shattered dreams in her sculptural pillow installation. This resonates with Abdallah Awwad's wounded objects fashioned out of construction materials, Somar Salam's looped video of a quilt being crocheted and then pulled apart again, and Asma Ghanem's mesmerizing sound piece based on the sounds of war.

The exhibition takes place in Beit Saa, a traditional house in the centre of Ramallah that was built in 1910 and restored two years ago. In its current form it combines its old origins with its renovated contemporary presence and function. It forms the perfect backdrop for a show that repetitively muddles up the notion of authenticity.

**Nat Muller** is an independent curator and critic based in Amsterdam. Her main interests include: the intersections of aesthetics, media and politics; media art and contemporary art in and from the Middle East. She is a regular contributor to *Springerlin*, *MetropolisM*. Her writing has been published in, amongst others, in *Bidoun*, *ArtAsiaPacific*, *Art Papers*, *Hyperallergic*, *Canvas*, *X-tra*, *The Majalla*, *Art Margins* and *Harper's Bazaar Arabia*. She has also written numerous catalogue and monographic essays on artists from the Middle East. With Alessandro Ludovico she edited the *Mag.net Reader2: Between Paper and Pixel* (2007), and *Mag.net Reader3: Processual Publishing, Actual Gestures* (2009), based on a series of debates organized at Documenta XII. She has taught at universities and academies in The Netherlands and the Middle East, and has curated video and film screenings for projects and festivals internationally, including for Rotterdam's International Film Festival, Norwegian Short Film Festival and Video D.U.M.B.O. She is a member of the Fund for Creative Industries' advisory committee on e-Culture (NL) as well as Amsterdam's municipal committee for artist studios. Previously she served as a member of the selection committee of the Mondriaan Fund (NL). In 2015 and 2016 Nat served as the Outreach Coordinator for the Prince Claus Fund. Recent projects include 'Spectral Imprints' for the Abraaj Group Art Prize in Dubai (2012), Adel Abidin's solo exhibition 'I love to love...' at Forum Box in Helsinki (2013), 'Memory Material' at Akinci Gallery, Amsterdam (2014); 'Customs Made: Quotidian Practices & Everyday Rituals' at Maraya Art Centre in Sharjah (2014); 'This is the Time. This is the Record of the Time' at Stedelijk Museum Bureau Amsterdam & American University of Beirut Gallery (2014/15). Nat is editorial correspondent for *Ibraaz* and in 2012 was a speaker on BBC World's award-winning program The Doha Debates. In 2015 she curated a group show on contemporary Islamic miniatures 'Minor Heroisms' for Galeri Zilberman (Istanbul) and Sadik Kwaish Alfraji's acclaimed solo show 'Driven by Storms (Ali's Boat)' at Ayyam Gallery in Dubai for which she edited his first monograph, published by Schilt Publishing. In the same year she was Associate Curator for the Delfina Foundation's Politics of Food Program (London). In 2016 she edited Nancy Atakan's monograph *Passing On* published by Kehrer Verlag, and curated her solo show 'Sporting Chances' at Pi Artworks (London). Her most recent show on the timely topic of loss of cultural heritage 'But Still Tomorrow Builds into My Face' opened at Lawrie Shabibi Gallery during Art Dubai. [www.natmuller.com](http://www.natmuller.com)





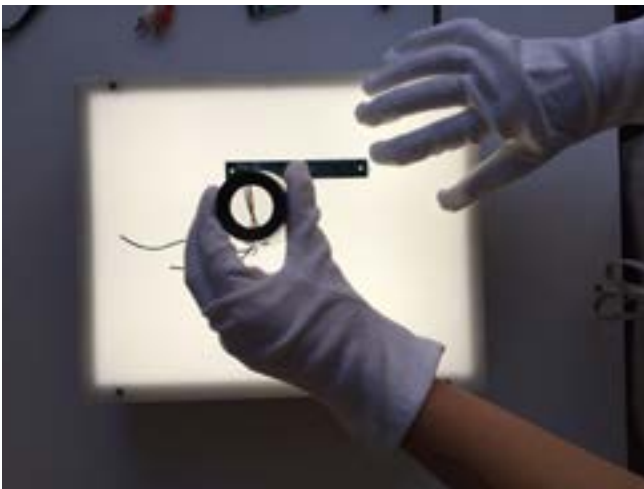
**Artists**

## Noor Abed

### The Air Was Too Thin to Return the Gaze, 2016

Video and mixed media installation

On August 8<sup>th</sup>, 2015, a rumour spread of people sighting an unidentified flying creature over the village of Bir-Nabala, northwest of Jerusalem. As reported, the witness described the creature as “long, partially transparent and somewhat familiar”. After some intensive research on the site, the artist found a technological device that contained an internal digital memory: flickering footage showing a first-person view from above. She immediately wondered if this object was an internal part of the floating creature or had been attached to it? And is it a memory of a time in the past or in the future? She became obsessed with this object, its implications of a displacement in time and with whom its gaze may have belonged. For the past year, the artist has been in residence at the Whitney Museum Conservation Research Laboratory in New York City, where she worked with specialists on analyzing the traces she had found. This installation aims to share part of the ongoing research undertaken by the artist on the local sighting event. The work maps connections between the materiality of the digital image and the field of archaeology as an approach to study parallel realities of the found device and its memory. The found footage of a first-person view from above creates a displaced floating gaze while establishing an imaginary stable ground. Our constructed notions of perception are therefore blended with a tinge of the future; the work emphasizes a non-linear narrative and twists our traditional modes of seeing.



Noor Abed, 'The Air Was Too Thin to Return the Gaze', 2016. Video stills. Image courtesy of the artist.

Noor Abed was born in 1988 in Jerusalem. She received her BA from the International Academy of Arts, Palestine, and an MFA from the California Institute of the Arts, Los Angeles. After attending the Skowhegan School of Painting and Sculpture's summer residency program in Maine in 2014, Noor was also accepted onto the Whitney Museum Independent Study Program in New York City in 2015–2016. In 2012, Noor was a fellow in Documenta(13)'s 'Department of Maybe Education and Public Programs' for the hundred days of the exhibition in Kassel, Germany. A finalist and joint third prize winner in the 2014 Young Artist Award, she has recently been awarded the March Project residency and commission from Sharjah Art Foundation, UAE.

Recent exhibitions include: The Jerusalem Show V: On/Off Language, and the Ninth Annual Performance Festival, Hamar, Norway (2011); Printemps de Septembre Festival/FIEA, Toulouse, France (2012); The UCLA New Wight Biennial, Los Angeles; 'Utopias and Realities', Anthology Film Archives, New York; 'My Sister Who Travels', The Mosaic Rooms, London (all 2014); and 'What's Next', Al-Hoash, Jerusalem; 'the gift', Al-Ma'mal Foundation, Jerusalem; Les Rencontres Internationales, Gaîté Lyrique, Paris, France (all 2016).

## Abdallah Awwad

### The Horizon's Pathway, 2016

Sculptures made from iron, wires, gypsum, fabric, silicon.  
250 x 200cm and 200 x 130cm

For 'The Horizon's Pathway' Abdallah was interested in stretching the properties and possibilities of various materials. Working instinctively, and through a repetitive methodology of trial and error, he produced two sculptures that not only highlight the fragility and ephemerality of the respective materials used (iron, wires, gypsum, fabric, silicon), but also their uncertainty of form. His sculptures look like wounded objects, ambivalent about whether they are in the process of becoming, or of coming apart. There seems to be an implicit violence in these sculptures that are bandaged, covered in rusty patches and dripping gypsum. It stands in stark contrast to the sculptor's otherwise delicate hand. Ghostlike in their presence, these nebulous forms stand witness to the uncertainty of our times.

Abdallah Awwad was born in Nablus in 1987 and obtained his BA degree in contemporary visual art from the International Academy of Art, Palestine in 2012. During his time at the Academy, he was an exchange student at the Oslo National Academy of the Arts in Norway. His work has been shown in several group exhibitions, including 'Disrupted Intimacies' at the French-German Cultural Centre, Ramallah in 2016, a student exhibition at Birzeit University in 2012–2013, 'Inside-Outside' at the Oslo National Academy of the Arts in 2011, and 'Titles' at Baladna Cultural Center in Ramallah in 2010. A participant in the 'When walls talk' workshop organized by Al-Nasher, and the Jericho 10000 Years Workshop with a group of Palestinian artists, he also took part in the Open Studio residency programme at the Khalil Sakakini Cultural Center in 2013. Recently, he was invited to be part of the 'The Soul of Arts Calls for the World' event at the Dar Al Funoon Foundation in Morocco. Abdallah has been involved in many children's books workshops organized by the Tamer Institute for Community Education, the A. M. Qattan Foundation and the French-German Cultural Center. He currently lives in Ramallah where he works with animation and children's books.



Abdallah Awwad, 'The Horizon's Pathway', 2016. Sculpture made from iron, wires, gypsum, fabric, silicon. 250 x 200cm. Photo by: Dia Jubeh.



# Asma Ghanem

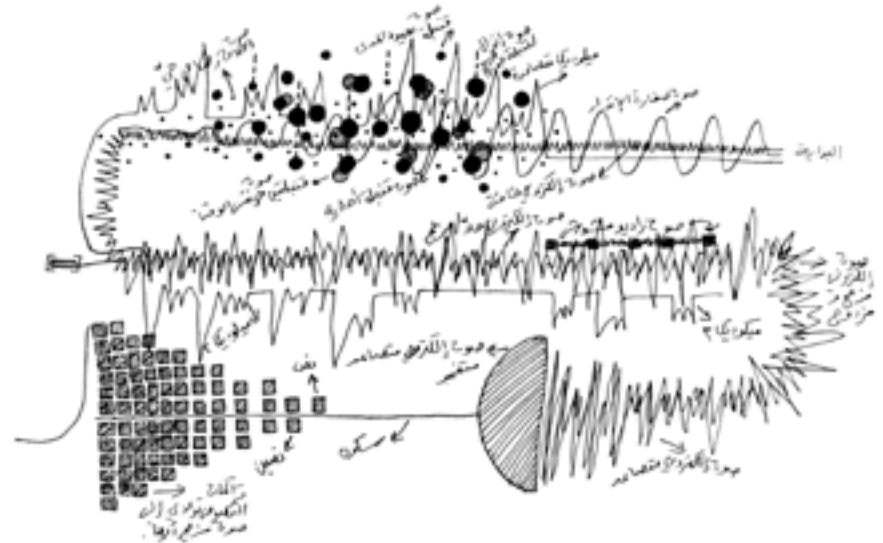
## Homeland is..., 2016

Live experimental music performance and printed notational score.

<https://soundcloud.com/asma-ghanem/homeland-is>

'Homeland is...' is an improvised sound performance that seeks to render audible the stagnation in, and the disillusionment with, the Oslo process that from 1993 was meant to lead to a negotiated agreement with Israel and which Palestinians thought would bring about an independent state. Asma asks whether we can think about this post-Oslo period musically. Palestine finds itself suspended between a nation-in-the-making and one under occupation. This sensibility is echoed in the performance by using sounds that, on the one hand, reflect silence and inertia (the stalled process of nation building), such as the stretched notes from the melodica, and, on the other, sounds of the occupation such as shelling, sirens, noise and gunshots. The rhythm of the piece oscillates between extreme slowness and rapid tempo, again reflecting the two states of being; as does the mix of faint and loud sounds, that range from the harmonically musical to electronic sounds and the din of war, together conveying a sense of confusion. The military sounds echo specific events that might trigger memories. The post-Oslo period has been primarily represented through images, but with this project Asma attempts to represent this contradictory period through experimental music as this genre expresses the complexity of the era best. The performance is based on a notational score, shown in the exhibition space, but the improvised elements modify each performance.

Asma Ghanem was born in Damascus, Syria in 1991, but soon after the Oslo agreements in 1993 she returned with her family to Palestine. She has a BA from the International Academy of Arts, Palestine, and recently received her MA degree in audio visual arts from ISDAT, Ecole des Beaux Arts de Toulouse in France. Asma has participated in exhibitions, residencies and workshops in Italy, Germany, France, Austria, USA, Lebanon, UAE, Norway, Jordan and Palestine, and was awarded a special mention in the 'Palest'in & out' festival in Paris in 2015 for her photography work. In 2014 she was awarded a production grant from the Arab Fund for Arts and Culture to produce her first experimental music album.



Asma Ghanem, 'Homeland Is...', 2016. Notational score for sound performance.

**Inas Halabi**

## **Mnemosyne, 2016**

Video, 13'55"

The title of this work, 'Mnemosyne', is borrowed from the Titan goddess of memory and the "inventress of language and words". The starting point for the project is a scar on the forehead of the artist's grandfather. The scar was a result of a bullet shot in his direction by an Israeli soldier in the late 1940s. Focusing on the sagas of myth and the construction of memory, members of the same family are filmed individually as they narrate their version of the same event. By scratching the surface of family history, the project explores the scar as a foundational hinge that arranges reality. The project also considers how one can play the role of a historian when the primary source is no longer there. "We do not remember. We rewrite memory much as history is rewritten." (Chris Marker, *Sans Soleil*, 1983) As such, recollection becomes an act of transformation rather than reproduction.

Inas Halabi's practice includes video installations, sculpture and interventions in printed media to explore historical and political narratives related to collective memory, mythmaking, national identity and hierarchies of power. She holds a BA from the Ceramic and Glass Department at Bezalel Academy of Arts and Design, Jerusalem (2011) and an MFA from Goldsmiths, University of London (2014). She was joint recipient of the third prize in the A.M Qattan Foundation's 2012 Young Artist of the Year Award. Her work has been featured in Palestine, Jordan, Switzerland, the UK and other international venues. She currently lives and works between Switzerland and Palestine, and has recently been awarded a Mophradat production grant.



Inas Halabi, 'Mnemosyne', 2016. Video stills. Image courtesy of the artist.

# Aya Kirresh

## a concrete ode to history, 2016

Cement, sand, various aggregate, soil, organic fibres, lime, crushed clay pottery, bonding additives and water

For decades, concrete has vastly dominated the architectural scene of Palestine. Our gaze is instantly captured by the overpowering presence of concrete, as its grey coat surrounds us from our warm homes to cold apartheid walls. Traditional Palestinian architecture is greatly defined by ancient, even pre-historic, techniques and building materials. By the 1950s new materials and technologies were revolutionizing the traditional way of building, but the traditional and the modern still overlap.

This work is research-based and produces a material and poetic timeline that visualizes the use of cement in Palestine. 'A Concrete Ode to History' investigates diverse mortar mixtures, ranging from indigenous building materials (mud, clay, straw and other organic elements) dating from 8000–11000 BC, the more traditional building materials (lime, sand, gravel, crushed clay pottery, ashes and straw or other organic elements), to the modern building materials (cement, sand and variably sized aggregate). The work is a merger between reality and the imaginary, but also mirrors the actual built environment and the temporality of materials used in Palestine. 'A Concrete Ode to History' was created by implementing a closed mechanized system of constants and variables, such as a funnel, the human body and various mortar mixtures. Each mixture is made from a precise ratio of building materials corresponding to a specific use in history or in the present time.

The work is performative in the sense that it involves a gesture of mechanized repetitions using different cement mixtures to produce unique outcomes. In one part of the installation the mixtures were allowed to freely form and take on their own character, resulting in autonomous sculptures as "frozen fractions of time". In the other part, the cement mixtures are layered harmoniously, and time is compressed and stratified within the framework of a cylinder. Both parts conform randomly and orderly to the temporal framework of the concrete history of Palestine.



Aya Kirresh, 'a concrete ode to history', 2016. Photo by: Dia Jubeh

Opposite images:

Left: Freely formed sculptures of various mortar mixtures on the curing table.

Right: Concrete cylinder made out of poured layers of different historical mortar mixtures. Images courtesy of the artist.

Aya Kirresh is a Palestinian Jerusalemite architect who received her BSc in Architectural Engineering from Birzeit University in 2013, and graduated from the Art and Space Master's programme at Kingston University, London in 2014. She was awarded a scholarship for the International Training Programme with the British Museum in 2011. Her work and research interests are in events in the public realm, amenities, space and interventions, using multimedia productions and publications. She has participated in several local and international projects and events, including 'The Fall of the Wall, 20th anniversary' in 2009 and the 'Moving Architecture' urban procession in Ramallah in 2011, and her work has been included in group exhibitions and projects such as 'Metamorphosis', London (2013); 'Plastic Bags', a collaboration in London with an Italian artist, and 'Pony' at the Stanley Picker Gallery, London (both 2014). A UNIDEE artist-in-residence at Fondazione Pistoletto's Cittadellarte in Biella, Italy, in 2015, Aya was also one of the project leaders in Al-Hoash's 'Reviewing Jerusalem' art walks in 2015. Aya currently teaches at the Palestine Polytechnic University, and continues to practice as an architect in parallel with her art work and research.

## Majd Masri

### Haphazard Synchronizations, 2016.

Acrylic on canvas, prints, collage, gun and jasmine flowers

'Haphazard Synchronizations' is an art historical journey through Palestinian art that explores how artistic practice and styles were affected by political and social events since the *Nakba*. The work focuses on the embodiment of the idea of struggle and land by using an iconic archival photo of a Palestinian female fighter in military fatigues with a flower between her lips, taken in the mid-1970s in a Palestinian refugee camp in Lebanon. The photo expresses both military strength as well as soft femininity. It also echoes a recurring trope in Palestinian art in which female figures are represented as mothers and signify the homeland. Drawing from the work of seminal Palestinian artists and artistic genres, the basic elements of the original photo (woman, flower, gun) is transformed into six iterations in specific artistic styles that mark corresponding periods within Palestinian political history. From Greek icon painting and graphic poster art from the PLO, to the visual language of prominent Palestinian artist Sliman Mansour and political cartoonist Najj al Ali, each work takes the spectator to a specific era with its own style, colours and mediums.

Majd Masri was born in Jerusalem in 1991. Majd graduated from Al Najah National University with a BA in painting and photography in 2013. She has since participated in various workshops and group exhibitions. In 2013 she participated in 'Culture and Arts' at Al Najah University in Nablus and 'Performance Rock' in Norway. In 2014 she was part of a group exhibition at the Al-Mahatta Gallery in Ramallah and the 'Street Art Studies' exhibition in Copenhagen, and in 2016 her works were included in the 'Illustration Art' exhibition organized by the Tamer Institute and the French-German Cultural Center in Ramallah. She also contributed to the Ministry of Culture exhibition at the Baladna Cultural Center in Ramallah (2016). Majd is a member of the administrative committee of the Young Artist Forum in Ramallah and the Palestinian Association of Artists.



Majd Masri, 'Haphazard Synchronizations', 2016. Acrylic on canvas, prints, collage. Images courtesy of the artist.

## Majdal Nateel

### Dream Is Possible, 2016

Installation of 26 pillows made from gypsum and earth

The installation materializes the concept of 'return' as an individual and collective dream that defines the Palestinian, and other refugee, experiences. A number of sleeping pillows are sculpted by hand from a gypsum mould and then filled with earth. The earth leaking through the pillows symbolises the strong connection Palestinians have to their homeland, as well as the dispossession and displacement they have suffered. Each pillow is an autonomous sculpture in and by itself, but together they represent the magnitude of a shared dream. Imperfect and cracked, these pillows are also testimony to the difficulty of keeping hope and dreams alive in the face of adversity.



Majdal Nateel was born in 1987, and gained her BA degree in Fine Arts from Al-Aqsa University in Gaza. Since 2009, she has participated in several group exhibitions, such as 'Qurban' at the Women's Media Information Center and 'Canaanite' at the French Cultural Center in Gaza. She has also participated in a number of auctions, including the annual Jerusalem auction in 2009 and 'Colors of Hope' in 2010 and 2011. Her work has been exhibited in several group exhibitions internationally, in Jordan, Belgium, Italy and in Germany, where she presented her "40 Days of My Life" project. Majdal has had two solo exhibitions, 'Salt of Memory' (2012) and 'The Effect of Light and Glass' (2014) in Gaza. Majdal was also a finalist in the 2014 Young Artist Award. She has given workshops in drama, the visual arts and animation, and recently has been a teaching assistant in graphic design at the Gaza Community Training College where she has also worked on some of the college's publications.

Majdal Nateel, 'Dream Is Possible', 2016. Sculptural installation, details. Gypsum and earth. Images courtesy of the artist.

## Ruba Salameh

### يم/ Ym / Yamm / (open sea), 2016

Video, 19'16", postcards

'Yamm' is a video work that captures Ruba Salameh's persistent return to a ready-made object—namely a bus stop in Salah Al-Din Street in East Jerusalem—where a huge billboard print of the sea of Gaza stands out in its vast presence against waiting passengers and passersby. The fading paper, its wear and tear, the marks of time and human intervention, led to Ruba's recurrent attempts to document the object, haunted by the notion of its very disappearance.

The video captures the heart of everyday life in Jerusalem with as its background the remains of a still Gazan sea that is animated by an insertion of film fragments shot from the beach at Tantoura, a Palestinian village demolished in 1948. Shown in Ramallah, the work ties together the fragmentary nature of Palestinian geography: Gaza, the West Bank, Jerusalem and the territory of 1948. For many Palestinians, travelling the route of this very map has become an impossibility.

The image trapped within an image, that of the billboard and that of the street, positions us before possible narratives: collective and individual ones that tell of memory, loss, and of a scattered past in the act of waiting, choreographed within their natural order.



Ruba Salameh was born in Nazareth in 1985 and completed a BFA and MFA in Fine Arts at the Bezalel Academy of Art and Design in Jerusalem, in 2013 and 2014 respectively. She has participated in a number of artist-in-residence programmes, including in Aarau, Switzerland in 2012, and has exhibited locally and internationally, including Fricht Grutzek Nadjem, Milano Expo (2014), in Pilsen in the Czech Republic (2015), and in the Opera Gallery, Hong Kong (2015). Her work in painting, photography and other mixed media deals with questions of identity, nostalgia and the relationship of the individual within the collective. Ruba lives and works in Jerusalem, where she has taught and led art workshops.

Ruba Salameh, 'يم/Ym/ Yamm/ (open sea)', 2016. Video still. Image courtesy of the artist.

## Somar Sallam

### Disillusioned Construction, 2016

Video, 4'56", wool, wool blanket, crochet hooks

The personal experience that Somar and her family are living along with thousands of other Palestinian-Syrian refugees who are displaced for the second time from their first place of asylum since the Nakba, may look like a duplication of the same tragedy endured by their grandparents. However, the time of peace in which they lived in their host country, where they had built and learned, and educated their children, was a period of disillusioned stability. It took them effort and time to rebuild their lives, only to see it destroyed because of the displacement and dispossession resulting from the ongoing war in Syria. Thus, they return to the point of departure. Through a work of video art, Somar attempts to embody the processes of construction and coming apart through the means of crocheting a patchwork blanket. Hands and fingers perpetuate the same movement to create a woollen cover, composed of connected imperfect patches that use three colours: red, and black and white (referring to night and day). It becomes a cover for a body, which becomes exposed through the unravelling of the thread and the gradual destruction of the blanket. The labour of weaving together has come undone and the body loses its shelter and protection. All returns back to point zero.

Somar was born in Damascus in 1988 to Palestinian parents and graduated from the Faculty of Fine Arts at the University of Damascus in 2010. Her first solo exhibition was in 2010 at the Ruaa House gallery in Damascus. Her work has been featured in a number of exhibitions, between Syria and Algeria, including 'United in Art' at the Opera House in Damascus in 2011, Osama magazine exhibitions, and a ceramic exhibition with her family, and she has been a participant in workshops, residencies and festivals in Damascus, Beirut and Algiers. She was awarded the second prize for ceramics at the 2005 Culture and Heritage Festival in Damascus, and more recently a collectively illustrated book she contributed to, titled "Freelestine", won the first prize at the International Comic Festival in Algeria in 2015. Somar currently works as an illustrator for children's books and magazines, and has illustrated books for publishers from Lebanon to Morocco. Her illustrations have also been published in many children's magazines in the Arab world.



Somar Salam, 'Disillusioned Construction', 2016. Video stills. Image courtesy of the artist.

## Public Programme: 'Pattern Recognition'

Sunday 9 October 2016, 13:00 – 15:30

**Rhythm'n'Politics - The Mobility of Images:** panel and screening

**Location:** Khalil Sakakini Cultural Center, Ramallah (QI Encounters)

Participants: Sven Augustijnen, Ayesha Hameed (via Skype), Nadia Kaabi-Linke, Marcel Schwierin, Nida Sinnokrot

Introduced and chaired by Nat Muller

**Rhythm'n'Politics** and **The Mobility of Images** combine a screening and a panel discussion. The screening, **Rhythm'n'Politics**, curated by Marcel Schwierin, is the first in a series of three (The Politics of Rhythm, The Politics of Repetition, The Politics of Patterns). It explores the emancipatory potential of images through rhythm. The panel, **The Mobility of Images**, will query how images 'travel' in times when borders—be they territorial or ideological—are ever more shrinking.

The panel **The Mobility of Images** brings together image practitioners who will discuss how in their work images journey through time, geography, and through a variety of media. How do images 'migrate' from one place to the other, when are they safe, displaced or in exile? How can they create an imaginary, open up worlds and offer nuance and counter narratives at times when the visual has been used so expertly to reinforce narratives of power? These questions become a way to explore, through an artistic lens, the larger dynamics of our current times in which so much is at stake when discussing issues of migration and refuge.

**Rhythm'n'Politics** is a screening programme that tackles the emancipatory powers of rhythm. A wide variety of contemporary music is inspired by blues, a mixture of African-American work songs and European music, whose origins cannot be separated from the emancipatory movement of Afro-American slaves and its often balladic and sad song lyrics and the desperate and hopeless situation of slave labour. The development of the blues is bound to the newly acquired freedom of the enslaved people and became an inspiration to other emancipatory movements—from generational conflict (rock'n'roll), the hippie and anti-war movement (folk, rock), to self-assertion in the ghettos (rap). The films that compile this chronologically-composed programme illuminate the subject through documentaries, performances and artistic reflections, from 1935 to today.

*Symphony in Black: a Rhapsody of Negro Life*, Fred Waller (Duke Ellington Orchestra), US 1935, 9 min.

*God Respects Us When We Work – But He Loves Us When We Dance*, Les Blank, US 1968, 20 min.

*The Revolution Will Not Be Televised*, Stuart Baker, UK 1988, 4 min.

*Railings (Fitzroy Square)*, Francis Alÿs, UK 2004, 4 min.

*Beatbox – Alternate Take*, Jani Ruscica, FI 2007, 9 min.

*80 Million*, Mohamed Zayan & Eslam Zein, EG 2009, 4 min.

This programme is a collaboration between the A.M. Qattan Foundation and Edith-Russ-Haus for Media Art, curated by Marcel Schwierin.



Above: 'Beatbox, alternate take' © Jani Ruscica 2007, Photo: Sini Pelkki  
Below: 'God Respects Us When We Work, But He Loves Us When We Dance', film still © Les Blank 1968, [www.lesblank.com](http://www.lesblank.com)



**Wednesday 12 October 2016, 19:00 – 21:00**

**Perpetual Recurrences - Brief Flashes Against a World:** Screenings.

**Location:** Beit Saa, Ramallah

**Perpetual Recurrences** (curated by Reem Shilleh) with **Brief Flashes Against a World** (curated by Övül O. Durmuşoğlu) is a two-part screening programme, the second and third in a series of screenings that explore The Politics of Rhythm, The Politics of Repetition and The Politics of Patterns as tropes in the moving image. Reem Shilleh presents a montage of four decades of filmmaking in and about Palestine in which repetition is central; while Övül O. Durmuşoğlu, in her selection of films and videos, focuses on patterns of power and potential exit strategies.

### **Perpetual Recurrences**

Curated by: Reem Shilleh



This film programme—which is, rather, a montage—exhibits a collection of scenes that gather around each other to form sequences. They do this dictated by repetitive occurrences, be that location, political discourse, mise-en-scène, objects, and so on. From the flashing image or sound, to the classroom, the militant in an open field delivering a speech with a tree somewhere in sight, young women seated on a floor discussing revolutionary politics, and to travelling shots in the tight alleyways of refugee camps and from inside cars moving through streets and checkpoints, they are plucked out from their heavily politicized filmic contexts, form and content-wise. Then, they are placed in sequences and screened to observe the political panoply of the moving image produced in and about Palestine. The fragments were extracted from a number of films and videos created over the last four decades about Palestine, tracking repetition in works from militant filmmaking during the Palestinian revolutionary period 1968–82, post-Oslo, and more contemporary films and videos. Some of the authors, to name a few, include Nils Vest, Basma Alsharif, Koji Wakamatsu and Masao Adachi, Mahdi Fleifel, and Michel Khleifi.

### **Brief Flashes Against a World**

Curated by: Övül O. Durmuşoğlu

When Jean Genet returned to his memories of his time with the Palestinian *fedayeen* for his last book, the poetic and self-reflexive memoir *Prisoner of Love* (1986), he resisted any definitions to write his own Palestinian Revolution. His version had leaps between times, places, styles and consciousness. He envisioned the characters he met and befriended in the camps as “brief flashes against a world wrapped up in its smartness”. The world remains wrapped in its smartness thanks to certain patterns that constantly repeat power, authority and patriarchy in different geographies. However, at the same time, the world is always in need of the brief flashes to stop time, to evolve out of its pragmatism for a moment and to understand parallel histories. The social documents and film works by Amal Kenawy, Zelimir Zilnik, Gulsun Karamustafa, Mahdi Fleifel and Samson Kambalu that come together under the title ‘Brief Flashes Against a World’ think about this dual pattern of existence and the imaginative leaps we can take beyond.

Amal Kenawy, *Silence of the Lambs*, 2009, performance video, 8 min 51 sec.

Samson Kambalu, *Dancer in the Woods*, 2014, 34 sec.

Zelimir Zilnik, *Black Film*, 1971, 16 mm, 14 min.

Samson Kambalu, *Runner*, 2014, 50 sec.

Mahdi Fleifel, *Xenos*, 2013, 12 min.

Samson Kambalu, *Strange Fruit*, 2015, 20 sec.

Gulsun Karamustafa, *The City and the Secret Panther Fashion*, 2007, 13 min 6 sec.



Stills from Zelimir Zilnik, ‘Black Film’, 1971 and Amal Kenawy, ‘Silence of the Lambs’, 2009.

Opposite: Stills from ‘L’Olivier’, by Group Cinema Vincennes, 1976 and ‘Oppressed People Are Always Right’, by Nils Vest, 1975.

**Thursday 13 October 2016, 19:00 – 19:30**

**Homeland is...** Performance by YAYA 2016 artist **Asma Ghanem**

**Location: Beit Saa, Ramallah**

For a detailed description, see artist statement.

**Thursday 20 October 2016, 17:30 – 19:00**

**Guided tour of the 'Pattern Recognition' exhibition** with artist **Majd Abdel Hamid** (in Arabic)

**Location: Beit Saa, Ramallah**

Rsvp: [zina.zarour@qattanfoundation.org](mailto:zina.zarour@qattanfoundation.org)

Visual artist, and triple YAYA finalist (2008, 2010, 2012), Majd Abdel Hamid responds to the curatorial premise and the works in 'Pattern Recognition'. Through his interest in symbols of national identity, depression, conflict analysis and time, Majd offers an alternative lens to viewing the exhibition and opens it up to new interpretations.

**Thursday 20 October 2016, 19:00 – 19:30**

**Homeland is...** Performance by YAYA 2016 artist **Asma Ghanem**

**Location: Beit Saa, Ramallah**

**Thursday 27 October 2016, 17:30 – 19:00**

**Guided tour of the 'Pattern Recognition' exhibition** with curator and gallerist **Samar Martha** (in Arabic)

**Location: Beit Saa, Ramallah**

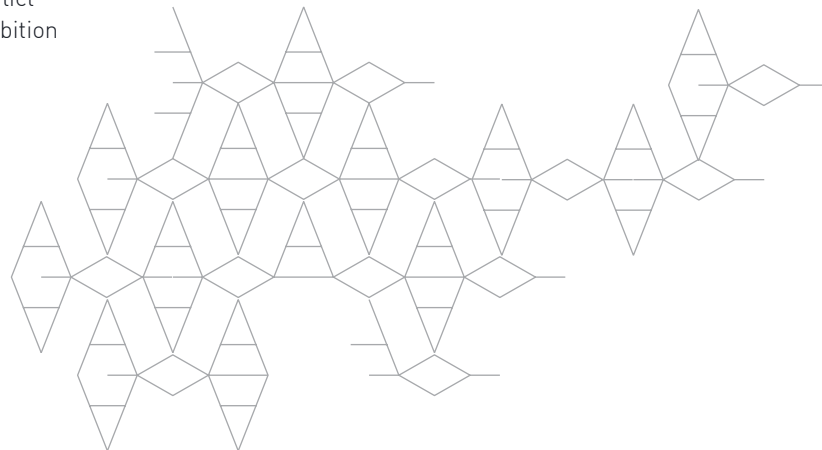
Rsvp: [zina.zarour@qattanfoundation.org](mailto:zina.zarour@qattanfoundation.org)

Curator and gallerist Samar Martha responds to the curatorial premise and the works in 'Pattern Recognition'. An experienced international curator and expert on contemporary art practices in Palestine, Samar offers an alternative lens to viewing the exhibition and opens it up to new interpretations.

**Thursday 27 October 2016, 19:00 – 19:30**

**Homeland is...** Performance by YAYA 2016 artist **Asma Ghanem**

**Location: Beit Saa, Ramallah**



## Participants Public Programme

**Majd Abdel Hamid** (Damascus, 1988) is a visual artist from Palestine currently based between Ramallah and Beirut. He graduated with a BA in fine arts from Malmö Art Academy in Sweden (2010) and attended the International Academy of Art in Palestine (2007-2009). Recent exhibitions include: 'UNRAVELLED', Beirut Art Center; 'March Project', Sharjah Art Foundation, Sharjah, UAE (2015) 'The Rhetoric From Within', Al Ma'mal Foundation for Contemporary Art, Jerusalem, Palestine (2014); 'Mediterranea Young Artist Biennial 16', Ancona, Italy (2013); 'Shubbak', Mosaic Rooms, London, United Kingdom (2013). Abdel Hamid has participated in several international artists residencies and workshops, including: The March Project, Sharjah Art Foundation (2015); 'Former West', Berlin, Germany (2013); 'Truth is Concrete', Graz, Austria (2012), and was an artist in residence at Cité Internationale Des Arts, Paris, France (2009).

**Sven Augustijnen's** films, publications and installations on political, historical and social themes constantly challenge the genre of the documentary, reflecting a wider interest in historiography and a predilection for the nature of storytelling: "Historiography is by no means a natural phenomenon. The way we use stories, images and fiction to construct reality and history fascinates me." He has had solo exhibitions at the Kunsthalle Bern; Wiels Contemporary Art Centre, Brussels; de Appel, Amsterdam; Malmö Konsthall; Vox, Centre de l'image contemporaine, Montréal; and CCS Bard, Annandale-on-Hudson. Recent group exhibitions include 'The Unfinished Conversation', The Power Plant, Toronto; and 'Ce qui ne sert pas s'oublie', CAPC, Bordeaux. Sven is a founding member of Auguste Orts in Brussels, where he lives and works.

**Övül O. Durmuşoğlu** is a curator and writer based in Berlin and Istanbul. She is the director/curator of YAMA screen in Istanbul. She has worked as curatorial and public program advisor for Gulsun Karamustafa's 'Chronographia' monograph at Hamburger Bahnhof in summer 2016. She also co-leads Solar Fantastic, a research and publication project between Mexico and Turkey. Durmuşoğlu has recently curated 'Future Queer', the 20<sup>th</sup> anniversary exhibition for Kaos GL association in Istanbul. She continues to contribute to different print and online publications.

**Ayesha Hameed** is an artist whose work explores contemporary borders and migration, critical race theory, Walter Benjamin, and visual cultures of the Black Atlantic. Recent presentations and performance lectures include 'Black Atlantis' in 'Where Theory Belongs' at the General Theory Forum ICA London (2015), 'Labour in a Single Shot', conference at Haus der Kulturen der Welt, Berlin (2015), at The Chimurenga Library at the Showroom, London (2015), Oxford Programme for the Future of Cities, Oxford (2015), Edinburgh College of Art (2015). 'A Rough History (of the destruction of fingerprints)' was exhibited as part of Forensis at the House of World Cultures (Berlin) in 2014, at Social Glitch at Kunstraum Niederoesterreich Vienna (2015), at Pavillion, Leeds in 2015 and at Homeworks Space Program, Beirut in 2016. Her publications include essay contributions to *Forensis: The Architecture of Public Truth* (Sternberg Press 2014), *The Sarai Reader* (2013), *Savage Objects: Inhuman Political Alliances* (2012), *TateETC* (2010), *We Travelled The Spaceways* (Duke University Press forthcoming 2017), *Unsound/Undead* (Univocal, Forthcoming 2017); and books including *Visual Cultures as Time Travel* (with Henriette Gunkel, Sternberg forthcoming 2017), *Futures and Fictions* (co-edited with Simon O'Sullivan and Henriette Gunkel, Repeater forthcoming 2017). She is currently the Joint Programme Leader in Fine Art and History of Art at Goldsmiths University, London.

**Nadia Kaabi-Linke** is a Tunisian-Russian artist born in 1978 in Tunis, Tunisia. She studied at the University of Fine Arts in Tunis (1999) before receiving a PhD from the Sorbonne University in Paris (2008). Her installations, objects and pictorial works are embedded in urban contexts, intertwined with memory and geographically and politically constructed identities. She has had solo exhibitions at Centro de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon (2014); the Mosaic Rooms, London (2014); and Dallas Contemporary, Texas (2015). Her work has been included in group exhibitions at KW Institute for Contemporary Art, Berlin (2011); Herbert F. Johnson Museum, Ithaca, NY (2012); Carthage National Museum, Tunisia (2012); Haus der Kulturen der Welt, Berlin (2012); Centrum Sztuki Współczesnej Zamek Ujazdowski, Warsaw (2013); Bahrain National Museum, Manama (2013); Nam June Paik Art Center, Seoul (2013); Museum of Modern Art, New York (2013); Louisiana Museum of Modern Art, Humlebaek, Denmark (2014), and Marta Herford Museum, Germany (2016). She participated in the Sharjah Biennial, United Arab Emirates (2009); Alexandria Biennial for Mediterranean Countries (2009); Venice Biennale (2011); Liverpool Biennial (2012), Kochi-Muziris Biennial, Kerala, India (2012). Kaabi-Linke lives and works in Berlin.

**Samar Martha** is a freelance curator, and founder and director of Gallery One in Palestine. A cofounder of ArtSchool Palestine, Martha has previously worked with Visiting Arts (London) on a range of projects across the Middle East. She was also one of the cofounders of Al Ma'mal Foundation for Contemporary Art in Jerusalem. Martha has written, lectured, and curated exhibitions, in Europe and Palestine, with a particular focus on Palestinian and Middle Eastern contemporary art practices. Curated exhibitions include 'This Day', Tate Modern, London (2007); 'Still on Vacation', Nobel Peace Centre, Oslo (2007); '50,320 Names', a solo exhibition for Khalil Rabah, Brunei Gallery, London (2007); 'In/Scene' an exhibition of video art, Al Hoash Gallery, Jerusalem (2008); 'Mapping', an exhibition of Palestinian artists for Art Dubai Projects (2009); 'The Other Shadow of the City', Al Hoash Gallery, Jerusalem (2009); 'In/Progress' at Forum Schlossplatz, Aarau, Switzerland (2010); 'Localities' at the Roskilde Museum of Contemporary Art, Denmark (2010); and 'Future Movements - Jerusalem' at the Liverpool Biennial (2010).

**Marcel Schwierin** is a curator, filmmaker and co-founder of the Werkleitz Biennial in Halle (Germany), the experimental film and video database 'cinovid', and the Arab Shorts festival in Cairo. His own films include *The Images* (1994) and *Eternal Beauty* (2003). He has curated regularly for the Werkleitz Biennials, the Goethe Institut, and the International Short Film Festival Oberhausen. From 2010–15, he was film and video curator of the Berlin-based art and digital culture festival 'transmediale'. Since 2015, he has been co-director (with Edit Molnár) of the Edith-Russ-Haus for Media Art in Oldenburg, Germany.

**Reem Shilleh** is a researcher, curator and writer whose work expands across the moving image spectrum, often focusing on film. Her research interests have led into projects that explore and discuss the Palestinian narrative and its historical formation in regards to image production, both moving and still. In 2011 she co-founded Subversive Film, a collective that produces research-based works in relation to rare filmic material on Palestine and the region. She is based in Ramallah

**Nida Sinnokrot** received his BA from the University of Texas at Austin and an MFA from Bard College. In 2001 he participated in the Whitney Museum's Independent Study Program, and he was a 2002 Rockefeller Foundation Media Arts Fellow. His multimedia sculptural work has featured in 'Tea with Nefertiti' (2012/14); 'Biennial Cuvée - World Selection of Contemporary Art' (2010); the 2009 Sharjah Biennial; 'Never-Part - Histories of Palestine', Palais des Beaux-Arts, Brussels (2008/09); the 2008 Jerusalem Show; and 'Made in Palestine', which toured the US 2003–06. Nida's work is in various collections, including the Sharjah Art Foundation and the Khalid Shoman Foundation. He lives and works in Palestine.

## Jury

**Sven Augustijnen**'s films, publications and installations on political, historical and social themes constantly challenge the genre of the documentary, reflecting a wider interest in historiography and a predilection for the nature of storytelling: "Historiography is by no means a natural phenomenon. The way we use stories, images and fiction to construct reality and history fascinates me." He has had solo exhibitions at the Kunsthalle Bern; Wiels Contemporary Art Centre, Brussels; de Appel, Amsterdam; Malmö Konsthall; Vox, Centre de l'image contemporaine, Montréal; and CCS Bard, Annandale-on-Hudson. Recent group exhibitions include 'The Unfinished Conversation', The Power Plant, Toronto; and 'Ce qui ne sert pas s'oublie', CAPC, Bordeaux. Sven is a founding member of Auguste Orts in Brussels, where he lives and works.

**Taysir Batniji** was born in Gaza in 1966. After studying art at Al-Najah University in Nablus, Palestine, he was awarded a fellowship in 1994 to study at the School of Fine Arts in Bourges, France. Since then he has been dividing his time between France and Palestine, a period spent between two countries and two cultures in which he has developed his multi-media practice in drawing, installation, photography, video and performance. Taysir Batniji's artwork, often tinged with impermanence and fragility, draws its inspiration from his own subjective story but also from current events and history. His methods of approach always distance, divert, stretch, conceptualize or simply play with the initial subject, offering, at the end, a poetic, sometimes acrid, point of view on reality. Involved in the Palestinian art scene since the 1990s, since 2002 Taysir has participated in a number of exhibitions, biennials and residencies in Europe and across the world. In 2012, he was awarded the Abraaj Group Art Prize. His works are in the collections of many prestigious institutions, including the Centre Pompidou and FNAC in France, the V&A and the Imperial War Museum in London, the Queensland Art Gallery in Australia and Zayed National Museum in Abu Dhabi.

**Katerina Gregos** is an art historian, curator, lecturer and writer, based in Brussels. She has curated numerous large-scale exhibitions and biennials, including: the Belgian Pavilion at the 56th Venice Biennale, 'Personne et les autres'; the 5th Thessaloniki Biennial, 'Between the Pessimism of the Intellect and the Optimism of the Will' (2015); 'No

Country for Young Men: Contemporary Greek Art in Times of Crisis' at BOZAR, Brussels (2014); 'The Politics of Play' for the Göteborg International Biennial for Contemporary Art, Sweden, and (with Luigi Fassi) 'Liquid Assets: In the Aftermath of the Transformation of Capital' for the Steirischer Herbst, Graz, Austria (both 2013); 'Newtopia: The State of Human Rights', at several venues in Mechelen & Brussels, and (with Cuauhtemoc Medina and Dawn Ades) 'Manifesta 9: In the Deep of the Modern', Genk, Belgium (both 2012). In 2011 she curated 'Speech Matters', the critically acclaimed exhibition on freedom of speech for the Danish Pavilion at the 54th Venice Biennial, and co-curated the 4th Fotofestival Mannheim Ludwigshafen Heidelberg, Germany (with Solvej Ovesen). Currently she is the curator of 'A World Not Ours', for the Schwarz Foundation, at Art Space Pythagorion, Samos, and curatorial consultant for the project 'Uncertain States', Akademie der Kunst, Berlin (autumn 2016). Katerina has served as founding director and curator of the Deste Foundation's Centre for Contemporary Art in Athens, Artistic Director of Argos Centre for Art and Media, Brussels (2006 & 2007) and Artistic Director of Art Brussels (2012–2016). Her writings are regularly published in catalogues and journals, and she is a visiting lecturer at HISK Higher Institute of Arts in Ghent and the Jan Van Eyck Academy in Maastricht.

**Nadia Kaabi-Linke** is a Tunisian-Russian artist born in 1978 in Tunis, Tunisia. She studied at the University of Fine Arts in Tunis (1999) before receiving a PhD from the Sorbonne University in Paris (2008). Her installations, objects and pictorial works are embedded in urban contexts, intertwined with memory and geographically and politically constructed identities. She has had solo exhibitions at Centro de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon (2014); the Mosaic Rooms, London (2014); and Dallas Contemporary, Texas (2015). Her work has been included in group exhibitions at KW Institute for Contemporary Art, Berlin (2011); Herbert F. Johnson Museum, Ithaca, NY (2012); Carthage National Museum, Tunisia (2012); Haus der Kulturen der Welt, Berlin (2012); Centrum Sztuki Współczesnej Zamek Ujazdowski, Warsaw (2013); Bahrain National Museum, Manama (2013); Nam June Paik Art Center, Seoul (2013); Museum of Modern Art, New York (2013); Louisiana Museum of Modern Art, Humlebæk, Denmark (2014); and Marta Herford Museum, Herford, Germany (2016). She has participated in the Sharjah Biennial, UAE (2009); the Alexandria Biennial for Mediterranean Countries (2009); the Venice Biennale (2011); the Liverpool Biennial (2012); and the Kochi-Muziris Biennial, Kerala, India (2012). Nadia Kaabi-Linke lives and works in Berlin.

**Alessandro Petti** is an Italian architect, artist and educator based in Palestine. He is the director of the programme Campus in Camps, an experimental educational programme hosted in Dheisheh refugee camp, Bethlehem, and director of the architectural studio and art residency DAAR (Decolonizing Architecture Art Residency), which combines research and spatial intervention. DAAR's projects have been shown in various museums and biennales around the world. Petti's more recent research interests and projects revolve around the formation of spatial forms for common uses and the critical analysis of its counter forces of expropriation and domination.

**Oraib Toukan** is an artist. Recent exhibitions include the Center for Contemporary Art, Glasgow, the Asia Pacific Triennial, the Mori Art Museum, Kunstraum Muenchen, and the 11th Istanbul Biennial. She was head of the Arts Division and Media Studies program at Bard College at Al Quds University, Palestine until Fall 2015. She is currently a DPhil Fellow at Oxford University's Ruskin School of Fine Art, where she resides.

**Ala Younis** is an artist who originally trained as an architect in Amman. Research forms a large part of her practice, as does curating, collaboration, film and book projects. Her projects include *Plan for Greater Baghdad* (2015), presented at the 56th Venice Biennale exhibition *All the World's Futures*; *An Index of Tensional and Unintentional Love of Land in Here and Elsewhere* at the New Museum, New York (2014); and *Tin Soldiers* presented at Home Works 5 (2010), the Istanbul Biennial (2011), the Gwangju Biennial (2012) and in New York, São Paulo, Berlin and Bergen. Ala curated Kuwait's first national pavilion at the 55th Venice Biennale (2013), 'Museum of Manufactured Response to Absence' (2012-ongoing), 'Out of Place' at Tate Modern, London, and Darat al Funun, Amman (2011), and 'Momentarily Learning from Mega-events' at Makan, Amman (2011). She is on the Advisory Board of Berlinale's Forum Expanded, and co-founded the publishing initiative Kayfa ta.



