

The logo for Whitechapel Gallery, consisting of a blue square with the text "Whitechapel Gallery" in white, stacked on top of a solid blue horizontal bar.

Whitechapel  
Gallery

# Emily Jacir: Europa

30 Sep 2015 – 3 Jan 2016

Large print labels and interpretation

Galleries 1, 8 & 9

# Gallery 1

## Emily Jacir: Europa

For nearly two decades Emily Jacir has built a captivating and complex artistic practice through installation, photography, sculpture, drawing and moving image. As poetic as it is political, her work investigates movement, exchange, transformation, resistance and silenced historical narratives.

This exhibition focuses on Jacir's work in Europe: Italy and the Mediterranean in particular. Jacir often unearths historic material through performative gestures and in-depth research. The projects in Europa also explore acts of translation, figuration and abstraction.

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At the heart of the exhibition is *Material for a film* (2004–ongoing), an installation centred around the story of Wael Zuaiter, a Palestinian intellectual who was assassinated outside his home in Rome by Israeli Mossad agents in 1972.

Taking an unrealised proposal by Italian filmmakers Elio Petri and Ugo Pirro to create a film about Zuaiter's life as her starting point, the resulting installation contains documents, photographs, and sound elements, including Mahler's 9th Symphony as one of the soundtracks to the work.

*linz diary* (2003), is a performance by Jacir captured by one of the city's live webcams that photographed the artist as she posed by a fountain in a public square in Linz, Austria, at 6pm everyday, over 26 days. During the performance Jacir would send the captured webcam photo of herself to her email list along with a small diary entry.

In the series *from Paris to Riyadh (drawings for my mother)* (1998–2001), a collection of white vellum papers dotted with black ink are delicately placed side by side.

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Extracting the “illegal” sections from Vogue magazines, the work speaks about traversing the space in between two extreme forms of repressing woman; a space in which the image of women is commodified and a space in which the image of women is banned.

*embrace* (2005) is a circular, motorised sculpture which looks like an empty luggage conveyor system found in airports. It remains perfectly still and quiet, but when one comes close to the sculpture it turns on and starts moving.

## Cube structure in gallery:

### Material for a film

2004–ongoing

Multimedia installation, 3  
sound pieces, 1 video, texts,  
photos, archival material

Devised in part with the  
support of La Biennale di  
Venezia

Courtesy of the artist and  
Alexander and Bonin, New  
York



**la mia mappa**

2013

C-print on Fujiflex Crystal

Archive paper



Courtesy of the artist and  
Alexander and Bonin Gallery,  
New York

**embrace**

2005

Rubber stainless steel  
Aluminium motor and motion  
sensors

The Rana Sadik and Samer  
Younis Collection Kuwait

n/a

## Back of gallery:

from Paris to Riyadh (drawings for my mother)

Marker on vellum, 1998 – 2001

Two of 20 pieces

Documenting the illegal sections of issues of 'Vogue' Magazine, these pieces are based on my memories of traveling in and out of Saudi Arabia. On the airplane flying into Saudi Arabia, my mother would black out with a marker all the exposed parts of female bodies from the latest 'Vogue' magazine in order to bring them into the country. I collected old 'Vogue' magazines from the years we lived in Saudi Arabia and retraced my mother's action. Extracting the "illegal" sections from each magazine, the work speaks about traversing the space in between two extreme forms of repressing woman; a space in which the image of women is commodified and a space in which the image of women is banned.

There is one drawing from one issue of 'Vogue' from each year between 1977 through 1997

From left to right:  
**from Paris to Riyadh**  
(drawings for my mother),  
Novembre 1977  
1998–2001

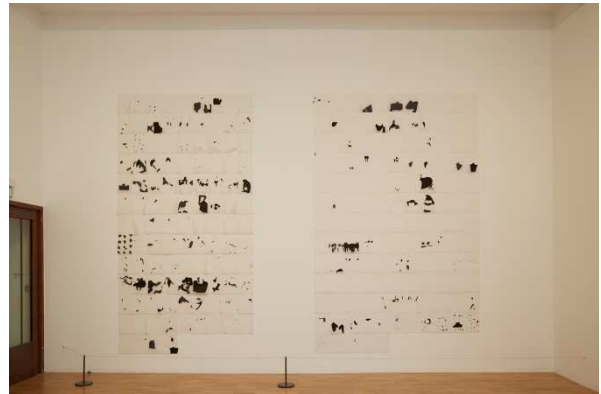
Marker on 112 sheets of  
vellum

Courtesy of the artist

**from Paris to Riyadh**  
(drawings for my mother),  
Decembre 1993/Janvier 1994  
1998–2001

Marker on 137 sheets of  
vellum

Courtesy of the artist





## Left of gallery:

linz diary

2003

One-month performance, 26

C-prints with text

Commission by O-K Centrum

für Gegenwartskunst, Linz

Courtesy of Anthony

Reynolds Gallery, London



## Top of stairs:

<p><b>Luggage</b> 1998</p> <p>Documentation of remains of performance in Paris, cast paper luggage</p> <p>C-print on Fujiflex Crystal Archive paper</p> <p>Courtesy of the artist and Alexander and Bonin Gallery, New York</p>	<p>n/a</p>
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## Gallery 9



### Emily Jacir: Europa

The installation ENTRY DENIED (a concert in Jerusalem) (2003) centres on Austrian musicians Marwan Abado, Peter Rosmanith, and Franz Hautzinger, who were invited to perform in Jerusalem as part of the 12th Jerusalem Festival – Songs of Freedom concert series. Abado, who is Palestinian with an Austrian passport, was officially invited by the Austrian Embassy in Tel Aviv as well as the United Nations Development Programme. (continues on next page)

He obtained a visa through the Israeli Foreign Ministry in Vienna prior to his arrival.

On 20 July, 2003 Marwan Abado arrived at Tel Aviv's Ben Gurion airport and was immediately detained by the Israeli authorities. After being held for 24 hours in the airport prison (a representative from the Austrian Embassy who had come to welcome him, remained with him during this time), Israeli Security cancelled his visa and he was put on the next plane back to Vienna.

He was denied entry into Israel for 'security reasons'. No further explanation was given.

Jacir asked Marwan and his band to perform the full-length concert, exactly as it was to have taken place in Jerusalem, in an empty theatre in Vienna without an audience.

# Gallery 8

## Emily Jacir: Europa

With *ex libris* (2010–2012), visitors encounter a salvaged history stemming from an archive of thousands of books belonging to Palestinians, which were looted in 1948 and now sit in the Jewish National Library at Hebrew University in Jerusalem, where they are catalogued under ‘A.P’ (Abandoned Property). The work was first staged at the Fridericianum in Kassel as part of dOCUMENTA (13) (2012), which is in the region of Hesse where the Monuments, Fine Arts and Archives officers undertook the largest book restitution project in history at the Offenbach Archival Depot.

*Change/Exchange* (1998) was Jacir’s first performance piece (prior to this she was a painter, sculptor and installation artist). Taking a one hundred dollar bill, Jacir changed it into French francs. She then took the francs and changed them back into dollars and so forth until, sixty exchanges later, the paper money was gone and only coins, which could not be exchanged remained.

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*Lydda Airport* (2009) takes place at the eponymous location sometime in the mid to late 1930s. Built in 1936 by the British, Lydda Airport was an important stop along the “Empire Route” for Imperial Airways. Central to the film’s narrative is Hannibal, one of eight planes which made up the Handley Page fleet; the largest passenger planes in the world at that time. Hannibal mysteriously disappeared in 1940 somewhere over the Gulf of Oman en route to Sharjah. The film was also inspired by Edmond Tamari, a transport company employee from Jaffa, who received communication that he should take a bouquet of flowers to Lydda Airport and wait for the arrival of Amelia Earhart in order to welcome her to Palestine. She never arrived.

*stazione*, 2008–2009 was a public intervention created for the 53<sup>rd</sup> Venice Biennale for Palestine c/o Venice. Jacir translated the names of each vaporetto station along Route 1 on the Grand Canal into Arabic, and placed her translations alongside the existing Italian names thereby creating a bilingual transportation route through the city.

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The project was abruptly cancelled by Venetian municipal authorities before the opening of the Biennale. To circumvent this situation, Jacir designed and distributed a brochure indicating where her translations were to be located in the city, implying that the work was taking place.

**ex libris**

2010–12

Installation, public project  
and book

Commissioned and produced  
by dOCUMENTA (13) with the  
support of Alexander and  
Bonin, New York and Alberto  
Peola Arte Contemporanea,  
Torino

Courtesy of the artist and  
Alexander and Bonin Gallery,  
New York





## Second space, to the left:

<p>Dibbas Jar</p> <p>1998</p> <p>Untitled (self-portrait)</p> <p>1998</p> <p>C-print on Fujiflex Crystal Archive paper</p> <p>Courtesy of the artist and Alexander and Bonin Gallery, New York</p>	<p>n/a</p>
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## Middle of gallery, inside dark room:

Nothing Will Happen (eight  
normal Saturdays in Linz)  
2003

Single-channel video with  
sound (20 minutes)

Commissioned by O.K  
Centrum für  
Gegenwartskunst, Linz

Courtesy of the artist and  
Alexander and Bonin, New  
York



## To the left:

<p>From left to right: <b>13 September 1993</b> 1998</p> <p>Ink on vellum Courtesy of the artist</p> <p><b>6 June 1967</b> 1998</p> <p>Ink on tracing paper Courtesy of the artist</p> <p><b>Untitled (June)</b> 1998</p> <p>Mixed media on vellum Courtesy of the artist and Alexander and Bonin, New York</p>	<p>n/a</p>
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sketch for la via crucis

2014

Graphite on paper

Courtesy of the artist and  
Alexander and Bonin Gallery,  
New York

n/a

## Outside dark room:

Projection: 60 minutes of footage edited and selected by Jacir from the salvaged rushes for *Tel al Zaatar* (1977), 2014

Monitor: documentation edited by Jacir of Monica

Maurer/Emily Jacir restoration of the rushes at AAMOD in Rome, Italy, 2014

Directed by Mustafa Abu Ali, Pino Adriano and Jean Chamoun, *Tel al Zaatar* was the only Palestinian and Italian co-production between the Palestinian Cinema Institution and Unitelfilm. The film's subject is the August 12, 1976 massacre of Palestinians and Lebanese at Tel al Zaatar, the UN-administered refugee camp in northeast Beirut. *Tel al Zaatar* reconstructs the history of the camp, its destruction and its resistance through the voices of the men, women and children who survived the massacre. They were interviewed and filmed in the weeks directly following the Tel al Zaatar massacre at the end of August 1976, still in the early years of Lebanon's civil war. Mustafa and Jean came to Rome to edit the footage for a period of 6 months in 1977 and brought with them the rushes. (continues on next page)

Afterwards these outtakes remained in the Archivio Audiovisivo del Movimento Operaio e Democratico (AAMOD) warehouse for 36 years, untouched.

Since January 2013, Monica Maurer and Emily Jacir have dedicated themselves to salvaging the rushes, restoring and digitizing them, in order to make them available to the public and to safeguard them as part of the Palestinian collective memory. They finished their work in October 2014 and gave a copy of the entire collection as a gift to the Institute for Palestine Studies (IPS).

They discovered that the rushes contained everything related to *Tel al Zaatar* including the original score in Arabic (which until now only existed in Italian) as well as material not related to the film.

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Amongst which were two reels from Luigi Perelli's *Al Fatah Palestina*, footage of Palestinians and Lebanese marching together on January 1, 1971 in Damour, Lebanon; footage taken in Tyre, Saida and elsewhere; training camps; poet Mahmoud Darwish and others attending a funeral; and various press conferences with figures including Yasser Arafat, Kamal Jumblatt, Nayef Hawatmeh and Khalil Ibrahim al Wazir (Abu Jihad).

Jacir has edited together a selection of the collection to be on view to the public. Juxtaposed with the projection of the rushes is a film that documents Monica Maurer and Emily Jacir working with Ugo Adilardi, Claudio Olivieri, Guido Albonetti, and Johnny McAllister during the process of salvaging the rushes at AAMOD in Rome, Italy.

The complete collection of the *Tal al Zaatar* rushes will be available to the public for viewing and research at AAMOD and at Institute for Palestine Studies (IPS).

**stazione**

2008–09

Public intervention on Line 1  
vaporetto stops, Venice, Italy

Commissioned for Palestine  
c/o Venice, collateral event of  
the 53<sup>rd</sup> International Art  
Exhibition La Biennale di  
Venezia

Courtesy of the artist





<p><b>transcription from Feb 26</b> 1998 Paris sketchbook 2015</p> <p>Ink on paper</p> <p>Courtesy of the artist and Alexander and Bonin Gallery, New York</p>	<p>n/a</p>
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<p><b>Lydda Airport</b> 2009</p> <p>Installation with film (5 minutes, 21 seconds), sound and sculpture</p> <p>(continues on next page)</p>	<p>n/a</p>
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Film was supported by James B. Pick and Rosalyn M. Laudati Fund for Arts Computing, the Department of Art Theory and Practice, the Department of Art History and Alice Kaplan Institute for the Humanities at Northwestern University, 2008.

Bristol Museums and Art Gallery, Bristol, UK

### Change/Exchange

1998

60 exchanges, photographs and receipts, \$2.45 in coins

Courtesy of the artist and Alexander Bonin Gallery, New York



**Please return this booklet to the gallery  
assistant.**