

Jacir is the recipient of several awards, including a Golden Lion at the 52nd Venice Biennale (2007); a Prince Claus Award (2007); the Hugo Boss Prize (2008); the Herb Alpert Award (2011); and the Rome Prize (2015).

In 2003, O.K. Books published *belongings*, a monograph on a selection of Jacir's work. A second monograph was published by Verlag Fur Moderne Kunst Nurnberg (2008). Her book *ex libris* was published in 2012 by Buchhandlung Walther König, Köln. In 2015 The Khalid Shoman Foundation published *A Star is as Far as the Eye Can See and as Near as My Eye is to Me* the most extensive monograph to date on Jacir's work in English and Arabic. The most recent publication on her work is *Europa* which accompanies the exhibitions at Whitechapel and IMMA. Earlier this year NERO, Roma published *TRANSLATIO* about Jacir's permanent installation *Via Crucis* at the Chiesa di San Raffaele in Milano.

Jacir has been actively involved in education in Palestine since 2000 including PIVF and Birzeit University. She is a professor at the vanguard International Academy of Art Palestine in Ramallah where she has been teaching since it opened in 2006. She served on its Academic Board from (2006–2012). She conceived of and co-curated the first Palestine International Video Festival in Ramallah in 2002. She also curated a selection of shorts, "Palestinian Revolution Cinema (1968 - 1982)" which went on tour in 2007. Jacir is on the faculty of Bard MFA in Annandale-on-Hudson, N.Y.

Talks and Events

**Artist Talk: Emily Jacir *Europa***  
**Thursday 24 Nov / 6pm -7pm / Lecture Room / FREE**

Emily Jacir is renowned for works about transformation, questions of translation,

resistance, and silenced historical narratives. Through a diverse range of media and strategies, she investigates personal and collective movement and its implications on the physical and social experience of trans-Mediterranean space and time, in particular between Italy and Palestine.

**Curator Lunchtime Talk**  
**Friday 9 Dec / 1.15-2pm / Meeting Point, Main Reception / FREE**

Join Rachael Thomas, Senior Curator: Head of Exhibitions, IMMA, for an insightful walk through of the exhibition. No booking required.

**Student Workshop Exchange**  
**Monday 23 Jan – Friday 3 Feb**

In conjunction with the exhibition at IMMA, Jacir is organising a two-week workshop for her students from the International Academy of Art in Ramallah and a number of Irish students. The workshop will focus on the events and discourse surrounding the 1916 Easter Rising in Dublin. It will consist of a number of theoretical seminars that will interrogate themes such as resistance, the right of return, martyrs, independence, remembrance and commemoration from a variety of different perspectives. It will explore what the role of the artist is in imagining the state as well as in resisting occupation. In investigating the postcolonial condition of Ireland, it will examine how this violent colonial history and these invasive disruptions of social, cultural, religious and political orders play out in contemporary Ireland today and how it continues to shape our present condition.

The exhibition is organised by Whitechapel Gallery, London in collaboration with IMMA, Ireland.

Curator at IMMA, Dublin: Rachael Thomas, Senior Curator: Head of Exhibitions, IMMA  
Curator at Whitechapel, London: Omar Kholeif, Manilow Senior Curator, Museum of Contemporary Art Chicago (former Curator, Whitechapel Gallery, London)

*Europa* is presented as part of an on-going initiative, New Art at IMMA, proudly supported by Matheson, which allows IMMA to continue to support artists' vital work in a strand of programming that recognises and nurtures new and emerging talents, new thinking and new forms of exhibition-making.

IMMA would like to thank the artist Emily Jacir; Whitechapel Gallery, London; Alexander & Bonin, New York; and our valuable IMMA Members and Patrons, all of whom have made this exhibition possible.

The exhibition is accompanied by a fully illustrated catalogue co-published with Prestel. The catalogue features original essays by Jean Fisher, Lorenzo Fusi, Omar Kholeif, Graziella Parati, and Nikos Papastergiadis, as well as an excerpt from Franco Cassanno's "Southern Thought" chosen by the artist. Available at the IMMA Shop on the first floor of the main galleries.

Further reading is available online at [www.imma.ie](http://www.imma.ie)

Exhibition kindly supported by:

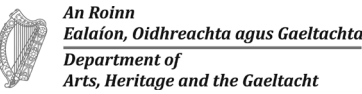


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**IMMA – IRISH MUSEUM OF MODERN ART**  
**EAST WING GALLERIES**  
**25 NOVEMBER 2016 – 26 FEBRUARY 2017**

**Emily Jacir**  
***Europa***



IMMA is pleased to present the first survey exhibition of acclaimed artist Emily Jacir's work in Ireland. *Europa* brings together almost two decades of sculpture, film, drawings, large-scale installations and photography with a focus on Jacir's work in Europe, in particular Italy and the Mediterranean. The show's title refers to the Italian and Arabic word for "Europe". Renowned for work that is as poetic as it is political and biographical, Jacir investigates silenced historical narratives, translation, movement, resistance, transformation and exchange.

The first iteration of *Europa* took place at Whitechapel Gallery, London, in late 2015. For IMMA, Jacir has included several new works, and has collaborated with IMMA's Head of Exhibitions, Rachael Thomas to include seminal artworks such as the two channel video installation, *Crossing Surda (a record of going to and from work)* (2002), where Jacir was held at gunpoint by Israeli Occupation Forces one day when she was filming her feet on her daily commute. Another addition is *a sketch in the Egyptian Museum April 24, 2003 Cairo* (2003), where Jacir has documented a museum worker casually dusting off a stone bearing a five-thousand-year-old hieroglyphic inscription as visitors pass by unperturbed. Filmed in the days following the catastrophic loss of Iraq's National Library and Museum it is at once a memorial to the cultural devastation of that April and an omen of the future.

Commenting on the work in the exhibition at IMMA, Emily Jacir states, "These works reflect the strong links between Palestine and Ireland and the shared history of British Colonial Rule. Though Ireland went on to attain its

independence, Palestine with the Nakba, an event whose repercussions are even more harsh and devastating today, remains occupied. Additionally, those refugees who were forced to flee in 1948 are now fleeing for a second, third and sometimes fourth time due to the current events in the region". Throughout the exhibition, according to curator Rachael Thomas, Emily Jacir, "unveils to us intermittent leitmotifs of archiving, writing, video, film, interventions, photography and performance. All of which interweave time, both past and present and the challenges between conflict and exchange."

Jacir will premiere two new works at IMMA. *Notes for a Cannon* (2016) commissioned by IMMA, is a site-specific project which takes as its point of departure the Clock Tower which once stood at Jaffa Gate in Jerusalem. The Clock Tower was destroyed by the British in 1922 under the command of Ronald Storrs, the British Military Governor of the occupied city. The removal of this tower served to match the British imaginary of what the Holy City and the land of the bible should look like.

The second work *La mia Roma (omaggio ai sampietrini)* (2016) is an ode to walking, to labour, and to what Jacir describes as one of the greatest architectural wonders of Rome – the sampietrini. Made of solid volcanic rock and each one individually hand cut, sampietrini are the stones which Rome has been paved with for centuries. This work comes from Jacir's walks throughout the city of Rome where she collects the sampietrini, takes them to her studio, documents them, and then puts them back where she found them. The resulting work is a record not only of the *selciatori* (pavers) hand-cutting each individual cobblestone but also a diary of Jacir's walks. Since the 1960s, the

sampietrini have also been used during Italian protests as they are easy to collect, and so they have become part of the history of class struggle in Italy.

Key works in the exhibition include *embrace* (2005) – a circular sculpture matching the diameter of the artist's height and fabricated to look like an empty luggage conveyor system found in airports. It remains perfectly still and quiet in the corridor at IMMA, but when one comes close their presence activates the work and it starts to move.

*ex libris* (2010 – 2012), a work that was originally commissioned by dOCUMENTA (13), commemorates the approximately thirty thousand books from Palestinian homes, libraries, and institutions that were looted by Israeli authorities in 1948. Six thousand of these books are kept and catalogued at the Jewish National and University Library in Jerusalem under the designation "A.P." (Abandoned Property). Jacir photographed these books with her mobile phone during repeated visits to the library over the course of two years. *ex libris* not only addresses the looting and destruction of books but also raises questions regarding repatriation and restitution.

*Nothing Will Happen (eight normal Saturdays in Linz)* records in a deadpan fashion the ringing at exactly 12 noon every Saturday of air raid sirens which are heard throughout the city of Linz. Jacir filmed the city's main square from an aerial perspective, one minute before noon and one minute after. Each Saturday she recorded the city below and the sounds of the sirens echoing throughout the city from the exact same position. As the siren wails, pedestrians crisscrossing the square

are undisturbed, continuing to go about their day.

*linz diary* (2003) documents, through CCTV shots, Jacir's daily visits to a fountain in the main square of Linz. The performance by Jacir is captured by one of the city's live webcams that photographed the artist as she posed at 6pm every day for the duration of one month. Sometimes she sits, sometimes she curls up in a ball or brandishes an umbrella. During the performance Jacir would send the captured webcam photo of herself to her email list along with a small diary entry.

*ENTRY DENIED (a concert in Jerusalem)* (2003), is a full length concert performed by Austrian nationals Marwan Abado, Peter Rosmanith, and Franz Hautzinger. The musicians were lined up to give concerts in Jerusalem and Bethlehem in July of 2002 as part of the *Songs of Freedom* concert series, organized by Yabous Productions. They were unable to perform after Marwan Abado was denied entry at Tel Aviv's Ben Gurion airport for "security reasons" on July 20th, 2002. Jacir asked them to perform the concert, exactly as it was to have taken place in Jerusalem, in an empty theater in Vienna without an audience.

The work *stazione* (2008–2009) was a public intervention created for the 53rd Venice Biennale for Palestine c/o Venice. It was to have been situated on each of the 24 vaporetti stops along route #1 of the water bus route, beginning at the Lido stop and ending at Piazzale Roma. Jacir translated the names of each station into Arabic and planned to place the Arabic translations on all the stops next to their Italian counterparts, thereby creating a bilingual transportation route through

the city. The Arabic inscriptions were meant to place each floating platform in direct dialogue with the surrounding architecture and urban design, linking them with various elements of Venice's shared heritage with the Arab world. 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 in Italian, Arabic and English indicating where her translations were to be located in the city, implying that the work was still taking place. The map includes the Vela Vaporetto map translated into Arabic and a text on the histories she investigated.

Two drawings from her series *from Paris to Riyadh (drawings for my mother)* (1998–2001) document the illegal sections of issues of 'Vogue' Magazine. These pieces are based on Jacir's memories of travelling in and out of Saudi Arabia. On the airplane flying into Saudi Arabia, the artist's mother would black out, using a marker, all the exposed parts of female bodies from the latest 'Vogue' magazine in order to bring them into the country. When living in Paris, Jacir collected old 'Vogue' magazines from the years they lived in Saudi Arabia and retraced her 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.

*Tel al Zaatar* (2014) records a digitization project undertaken by Monica Maurer and Emily Jacir to salvage 33 reels of film recorded by the Palestine Film Unit in Lebanon in the 1970s and safeguard them as part of the Palestinian collective

memory. 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 Unitel film. The film's subject is the August 12, 1976 massacre of Palestinians and Lebanese at Tel al Zaatar, a UN-administered refugee camp in northeast Beirut. Mustafa and Jean came to Rome to edit the footage for a period of 6 months in 1977 and brought with them the rushes as well as material not related to the film. Afterwards these outtakes remained in the Archivio Audiovisivo del Movimento Operaio e Democratico (AAMOD) warehouse for 36 years, untouched. Jacir has edited together a selection of the collection. Juxtaposed with the projection of the rushes is a film that documents Monica Maurer and Emily Jacir working with Ugo Adilardi, Claudio Olivieri, and Guido Albonetti, during the process of salvaging the rushes at AAMOD in Rome, Italy.

#### About the artist

Emily Jacir's recent solo exhibitions include IMMA - Irish Museum of Modern Art, Dublin (2016 - 2017); Whitechapel Gallery, London (2015); Darat il Funun, Amman (2014-2015); Beirut Art Center (2010); Guggenheim Museum, New York (2009). Jacir's works have been in important group exhibitions internationally, including the Museum of Modern Art, New York; San Francisco Museum of Modern Art (SFMOMA); Fondazione Sandretto Re Rebaudengo, Turin; dOCUMENTA (13) (2012); 5 consecutive Venice Biennales, 29th Bienal de São Paulo, Brazil (2010); 15th Biennale of Sydney (2006); Sharjah Biennial 7 (2005); Whitney Biennial (2004); and the 8th Istanbul Biennial (2003).