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Introducing the Guest Editor

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LOREN LERNER,

Editor-in-chief

I want to thank Tara Ng, the guest editor of this fifth volume of the *Jerusalem Art History Journal: An Undergraduate eJournal*. Tara Ng completed her graduate studies in art history at Concordia University in 2016. She is currently Acting Associate Curator at the Art Gallery of Hamilton, and has previously worked at the Montreal Museum of Fine Arts and the McMaster Museum of Art. Tara's writing is featured in the CCCA Academy e-publication *Global Engagements in Contemporary Canadian Art: Thirty-Nine Exhibition Essays and Fifty-Five Artists*. Most recently, she curated the exhibition *Norval Morrisseau* (2018-2019) at the Art Gallery of Hamilton and wrote a curatorial essay in the accompanying exhibition publication entitled «Toward Another World: The Visions of Norval Morrisseau.»

Présentation de la collaboratrice invitée

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LOREN LERNER,

Rédactrice en chef

Je tiens à remercier Tara Ng, rédactrice en chef invitée de cette cinquième édition d'*Histoire de l'art à Jérusalem : cyberrevue étudiante de premier cycle*. Tara Ng a terminé ses études supérieures en histoire de l'art à l'Université Concordia en 2016. Actuellement conservatrice associée par intérim à la Galerie d'art de Hamilton, elle a préalablement travaillé au Musée des beaux-arts de Montréal et au Musée d'art McMaster. Ses écrits sont publiés dans la revue électronique *Art contemporain canadien et mobilisation universelle : trente-neuf textes d'exposition; cinquante-cinq artistes / Global Engagements in Contemporary Canadian Art: Thirty-Nine Exhibition Essays and Fifty-Five Artists* chapeautée par l'Académie du Centre de l'art contemporain canadien (CACC). Plus récemment, elle a organisé l'exposition *Norval Morrisseau* (2018-2019) à la

Galerie d'art de Hamilton et rédigé un texte de commissa-
riat dans la publication qui l'accompagne, intitulée «Toward
Another World: The Visions of Norval Morrisseau » (« vers un
autre monde : les visions de Norval Morrisseau »).

Editorial

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LOREN LERNER AND TARA NG

For this fifth issue of the *Jerusalem Art History Journal*, students in the undergraduate art history course *The City of Jerusalem: Ideas and Images*, led by Dr. Loren Lerner, Professor in the Department of Art History at Concordia University, selected one or more works to investigate from the collections at the Israel Museum in Jerusalem, or the "Jerusalem Lives" exhibition at the Palestine Museum in Birzeit. The students had the choice of writing an essay or creating a work of art accompanied by a explanatory text.

The Israel Museum, opened in 1965, has works dating from prehistory to the present time, in its Archaeology, Fine Arts, and Jewish Art and Life Wings. It contains the most comprehensive collections of Israeli art, and biblical and Holy Land archaeology, in the world. The Palestine Museum, a flagship project of the Welfare Association, a non-profit organization for developing humanitarian projects in Palestine, opened in 2017 with its "Jerusalem Lives" exhibition. The "portrait of

Jerusalem," which featured works by forty-eight artists was according to its curator Reem Fadda "part requiem, part prophecy and part reckoning."[1]

This issue is organized into four thematic sections. The first, entitled "Archaeology and Belief" responds to visions of the past that originate from the study of artifacts and physical remains. "Sites of Memory and Reflection" focuses on works of art and architecture that address religious practices and readings of historical facts. "Faces Real and Imagined" uncovers the diverse ways the artistic creation of a face interacts with myth and reality through the use of visual imagery. The final section, entitled "Configurations of Conflict" considers the reactions of artists to lived experiences, failed attempts at reconciliation, and the use of religion as a tool to justify violence. The art history essays and research creations included in this issue show how interpretation is open to multiple meanings that can vary and change over time.

NOTES

1 Nick Leech, "Reem Fadda's Jerusalem Lives at the Palestinian Museum," *The National, Arts & Culture*, (August 24, 2017), (accessed May 12, 2019), https://www.thenational.ae/arts-culture/art/reem-fadda-s-jerusalem-lives-at-the-palestinian-museum-1.622439

Éditorial

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LOREN LERNER ET TARA NG

Pour cette cinquième édition d'*Histoire de l'art à Jérusalem*, les étudiants du cours de premier cycle en histoire de l'art intitulé *The City of Jérusalem: Ideas and Images* (« Jérusalem : idées et images ») et donné par Loren Lerner – professeure au Département d'histoire de l'art de l'Université Concordia – ont sélectionné au moins une pièce à examiner dans la collection du Musée d'Israël à Jérusalem ou l'exposition *Jérusalem vit* au Musée palestinien à Birzeit. Ils pouvaient choisir de rédiger un essai ou de créer une œuvre d'art accompagnée d'un texte explicatif.

Ouvert en 1965, le Musée d'Israël possède des œuvres datant de la préhistoire à aujourd'hui dans ses pavillons de l'archéologie, des beaux-arts et de la vie et de l'art juifs. Il abrite les collections d'art israélien et d'archéologie biblique et de Terre sainte les plus complètes du monde. Le Musée palestinien, un projet phare de la Welfare Association – organisme sans but lucratif visant le développement de projets humanitaires en

Palestine, a ouvert en 2017 avec son exposition *Jérusalem vit*. Selon sa conservatrice, Reem Fadda, l'événement, qui présentait les œuvres de quarante-huit artistes, dressait un portrait de la ville qui « tenait à la fois du requiem, de la prophétie et du jugement ».[1]

La présente édition est organisée en quatre sections thématiques. La première, intitulée « Archéologie et croyance », s'articule autour de visions du passé qui proviennent de l'étude d'artéfacts et de restes physiques. « Sites de souvenir et de réflexion » porte sur des œuvres d'art et d'architecture qui s'intéressent à des pratiques religieuses et à des interprétations de faits historiques. « Visages réels et imaginés » met à nu les différentes façons dont la création artistique d'un visage interagit avec les mythes et la réalité en faisant appel à l'imagerie visuelle. La dernière section, intitulée « Configurations d'un conflit », examine les réactions d'artistes à des expériences vécues, à des tentatives de réconciliation avortées et à l'instrumentalisation de la religion pour justifier la violence. Les recherches-créations et essais en histoire de l'art compris dans ce numéro montrent comment les interprétations se prêtent à de multiples significations qui peuvent varier et changer au fil du temps.

NOTES

1 Nick Leech, « Reem Fadda's Jerusalem Lives at the
   Palestinian Museum », *The National, Arts & Culture*,
   24 août 2017, consulté le 12 mai 2019 [https://www.
   thenational.ae/arts-culture/art/reem-fadda-s-jerusalem-
   lives-at-the-palestinian-museum-1.622439]

Archaeology of Belief

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Archéologie et croyance

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Magdalena Abakanowicz, Negev, 1987,
limestone, Israel Museum, Jerusalem. Photo: Adam Bartos.
https://www.imj.org.il/en/collections/202028?itemNum=202028.

Benjamin Clément, *The Circle, the Stone*, 2018.

The Circle, the Stone

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BENJAMIN CLÉMENT

The city of Jerusalem was built on vast sedimentary strata.[1] Most of what we know from the tumultuous past of the Holy City comes from archaeological excavations. The artefacts that were retrieved from the ground were at times able to corroborate the principles explained in biblical and related literary texts and images. All of the three major religions that have fought over the possession of their alleged promised land seem to have a particular relationship with rocks and stones. For instance, the Stone of Unction in the entrance of the Church of the Holy Sepulchre is venerated by Christian pilgrims who believe it is where Christ was anointed after his crucifixion.[2] The Muslim Dome of the Rock is built on top of the Temple Mount where the prophet Muhammad is believed to have ascended to heaven. The same site is also sacred for the Jewish people who believe

that it is where Abraham prepared the sacrifice of his own son to prove his devotion to God.[3] There are a few instances in the Old Testament that use the symbol of the stone to speak of God, such as in Samuel 22:32: "For who is God, but the Lord? And who is a rock, except our God"; and in Matthew 3:9: "God is able from these stones to raise up children to Abraham."[4] The symbolism of the stone has inspired many artists to work with stones and rocks as a response to, or as an intervention into, the complex socio-political realities of Jerusalem. To elucidate the influences behind my own creative project, entitled *The Circle, the Stone* (2018) (fig. 1), this paper will examine Polish artist Magdalena Abakanowicz's (1930–2017) *Negev* (1987) (fig. 2)—an outdoor installation comprised of limestone—as well as ancient Christian maps of the city of Jerusalem.

Abakanowicz chose the medium of limestone to construct *Negev* because she was "deeply impressed by the powerful impact of the local limestone" when she first visited Jerusalem.[5] Completed in 1987, her work consists of seven large limestone disks that were roughly hammered and placed outdoors on the periphery of Jerusalem.

Fig. 1. Benjamin Clément, *The Circle, the Stone*, 2018.

Fig. 2. Magdalena Abakanowicz, *Negev*, 1987, limestone,
Israel Museum, Jerusalem. Photo: Adam Bartos.
https://www.imj.org.il/en/collections/202028?itemNum=202028.

The Israel Museum's website points out the sculpture's "associations with local olive crushing, millstones, and the prehistoric shores of the Mediterranean, where the wheel was in use very early on."[6] The number of disks is also relevant. In the Christian faith, the numbers three, twelve, forty, and seven are believed to indicate a pattern of perfection.[7] The seven disks may refer to the seven gates of Jerusalem, to the seven days of creation, or perhaps even to the seven deadly sins.[8] Another significant layer in the work of Abakanowicz is the small indent she added in the centre of the stones. The navel-shaped carvings refer to the shared belief amongst Christians, Muslims, and Jews that Jerusalem represents the "navel of the Earth." This belief can be traced back to the second century BCE and connects Abakanowicz's artwork to ancient circular maps of the city of Jerusalem that represent it as the centre of the world.[9]

The *Hereford Mappa Mundi* (ca. 1300) (fig. 3) is a medieval example of a map that represents the world as a circular landmass with Jerusalem at its centre.[10] The T-O type of map is a Christian model from the twelfth century that usually places Jerusalem at the centre of a circle.[11] The map is usually separated by a vertical and a horizontal axis, which explains its name. The depiction of the Holy City as the centre of the world points toward the idea that Jerusalem is the physical place of "perfection and spiritual supremacy."[12] Its central location suggests that it is there from which everything is believed to originate.

Fig. 3. Anonymous, *Hereford Mappa Mundi*, ca. 1300, vellum,
158 x 133 cm, Hereford Cathedral, Hereford, England.
https://commons.wikimedia.org/wiki/File:Hereford-Karte.jpg.

We often think of maps as neutral representations that indicate how to navigate through a city or between point A and point B. However, hand drawn maps of the Middle Ages are generally based on the mapmaker's subjective interpretation of the world, or perhaps that of the patron who commissioned the work. The circular maps of Jerusalem were never intended to be used as "real" geographic maps; they were meant to portray an ideological, symbolic, and theological understanding of the sacred space.[13] The shape of the circle, like the material of the stone, holds many symbolic references. It is a perfect shape that symbolizes a reassuring continuity, a certitude that a beginning will always reach an end and start over. One could think of the infinite cyclical motion of the seasons that is repeated over and over; or similarly to the religious holidays that recur every year with all the expectations that are attached to them. We could also look at the wedding ring as the perfect example of a circle that symbolizes eternity. The concept of hierophany refers to the "manifestation of the sacred in some ordinary object, a stone or a tree."[14] I believe that finding the sacred in objects or natural elements comes from an incapacity to deconstruct the intricacies of nature to make sense out of them outside of a celestial explanation. Overall, the perception of sanctity is something very personal that is influenced by an overwhelming number of factors, which makes it hard to pin down in simple terms.

My creative artwork *The Circle, the Stone* was inspired by all the elements stated above. I took stones that I have collected during various travels and organized them in a way that resembles a circular map of Jerusalem. The three candles represent the faiths that have inhabited and shaped the city; the seven stones refer to the seven gates of Jerusalem; the twelve gems relate to the twelve original tribes of Israel; and the pile of forty pebbles in the centre alludes to the chaotic blend of people that visit and interpret the city every year.

NOTES

1 Andrew A. Snelling, "The Geology of Israel within the Biblical Creation-Flood Framework of History: 2; The Flood Rocks," *Answers Research Journal* 3, no. 201: 267–309.

2 Simon Goldhill, *Jerusalem: City of Longing* (Cambridge: Harvard University Press, 2008), 23.

3 *Encyclopaedia Britannica*, "Dome of the Rock," accessed November 16, 2018, https://www.britannica.com/topic/Dome-of-the-Rock.

4 Ithamar Gruenwald, "God the 'Stone-Rock': Myth, Idolatry, and Cultic Fetishism in Ancient Israel," *Journal of Religion* 76, no. 3 (1996): 437–38.

5 "Negev," Israel Museum, Jerusalem, accessed November 16, 2018, https://www.imj.org.il/en/collections/202028.

6 Ibid.

7   Rev. J. C. Carrick, "The Twelve Foundation-Stones of the Heavenly Jerusalem," *Expository Times: International Journal of Biblical Studies, Theology and Ministry* 9, no. 3 (1897): 106.

8   "Negev."

9   Phillip S. Alexander, "Jerusalem as the Omphalos of the World: On the History of a Geographical Concept" in *Jerusalem: Its Sanctity and Centrality to Judaism, Christianity and Islam*, ed. Lee I. Levine (New York: Continuum, 1999), 104–119.

10   Ibid.

11   Rouben Galichian, "A Medieval Armenian T-O Map," *Imago Mundi* 60, no. 1 (2008): 87.

12   Ibid.

13   Alexander, 154.

14   Mircea Eliade, *The Sacred and Profane: The Nature of Religion* (San Diego: Harcourt Brace, 1959), 11.

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Snelling, Andrew A. "The Geology of Israel within the Biblical Creation-Flood Framework of History: 2; The Flood Rocks." *Answers Research Journal* 3, no. 201: 267–309.

David Roberts, *Jerusalem*, 1845,
watercolour on paper, Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/506539?itemNum=506539.

Louis de Clercq, *View of the Jerusalem Walls*, 1859,
waxed paper negative, 19.5 x 25 cm, Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/310208.

Duane Drover, *Ever Changing Jerusalem*, 2018,
acrylic and photo transfer on canvas, 36 x 48 in.

The Importance of Smiling at the Western Wall

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DUANE DROVER

The Jerusalem walls hold great historical significance, often resulting in strong emotional reactions among visitors. I spent some time in Jerusalem on two separate occasions, and each time I looked, glanced, walked near or through the walls of Jerusalem. I am amazed by the history and the importance of these walls, and what it means to the Jewish people. The Jerusalem walls have had a profound spiritual effect on me, and my appreciation of these great structures is illustrated in my painting *Ever Changing Jerusalem* (2018) (fig. 1). Here the walls are more than just bricks, stones, and mortar; they are symbols of hope and perseverance for many generations past and present. In this paper I will discuss the exterior surrounding

wall, the western interior wall known as the Wailing Wall, and another regular stone wall of Jerusalem. Their significance to people throughout the ages is highlighted in my painting. I will describe how I constructed my piece of art and discuss the influences which inspired me to create this 36 x 48 inch acrylic painting with photo transfer on canvas. These influences include a lithograph from the mid-nineteenth century by David Roberts (1796–1864) entitled *Jerusalem* (1845), and a photograph of prayer and uncertainty from pre-World War Two by René Magritte (1898–1967) titled *The Last Judgement* (1935). I also chose Swedish photojournalist Miriam Alster's (b. 1981) photograph of women praying at the Western Wall in Jerusalem in 2014. My painting shows how I feel about the future role of the wall and what it signifies for me and my hopes for the inclusion of women. Reactions to the Western Wall have changed over time, but it has remained a spiritual as well as physical reminder of the Jewish legacy for centuries.

Fig. 1. Duane Drover, *Ever Changing Jerusalem*, 2018,
acrylic and photo transfer on canvas, 36 x 48 in.

The walls refer to two parts: the Western Wall, which is believed
to be the foundation wall of Herod's (74/73–4 BCE) Temple of
Jerusalem (516 BCE–70 CE); and the wall surrounding the Old
City that still stands today, which was reconstructed by Sultan
Suleiman the Magnificent (1494–1566) between the years of
1537 and 1541. It is still one of the most defining structures of
Jerusalem today. The main functions included not only military
protection against raids, but also the demarcation of the holy

city and the strengthening of Muslim interests over Christian interests. Another theory is that the wall offered protection from the Spanish crusades led by King Charles V (1500–1558), who wanted to take possession of Jerusalem.[1]

I was inspired by David Roberts's lithograph *Jerusalem* (fig. 2) because it captures a serene sense of the city; everything seemed peaceful inside the walls during the mid-nineteenth century. From this lithograph it seems there was little expansion of Jerusalem outside the walls at that time.

Fig. 2. David Roberts, *Jerusalem*, 1845,
watercolour on paper, Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/506539?itemNum=506539.

I was also inspired by this lithograph because of the inclusion of the Golden Gate in the distance. This gate was a concern to Sultan Suleiman, who increased the height of the walls between 1539 and 1542. He also fortified and sealed the gate with bricks and mortar in 1541. Although security was the primary motivation for sealing the gate, some historians question whether Suleiman felt threatened by the speculation of the Messiah's return to reclaim Jerusalem for the Jews. It was prophesied by Zechariah that he would enter through this gate and return control of Jerusalem to the Jews and declare himself as the king.[2]

Positioned at the top right corner of *Ever Changing Jerusalem* is my own rendition of a portion of Roberts's lithograph.

Unlike his version, I used acrylic paints with combinations of the primary colours of Phthalo Blue, Cambium Yellow Deep and Cambium Red Deep. All the levels of colour are heightened with Titanium White and Naples Yellow, and the shadows are enhanced with either Ivory Black or violet made of a mixture of blue, red, and white. I employed different intensities of the primary colours in order to create a convincing desert environment. The inclusion of gold leaf on the Dome of the Rock and the Golden Gate is intended to emphasize the importance of their religious history, Abraham's sacrifice, and the Messiah's return. The city of Jerusalem is the focal point of this part of the painting's middle ground. The city is surrounded by rolling hills in a dry sandy landscape with little vegetation. I chose to

position this section as a square, with a window format to create a sense of nostalgia toward how the mood was at that time. For me, Roberts's work evokes the sense of a calm, peaceful place well protected from enemies, and with a self-sustaining economy. Today it may be a distant memory, but it can be a comforting image to look back upon as a hope for tomorrow.

In the upper and lower left areas of my piece, I have illustrated stones from a section of one of the Jerusalem walls based on a photograph dating to the mid-nineteenth century. The stones are smaller and have not been replaced or repaired. They are stones from an ancient time but were still intact in 1859. The stones in my work were referenced from a waxed paper negative by Louis de Clercq (1836–1901) entitled *View of the Jerusalem Walls* (1859) (fig. 3).

I have positioned three people—two men and one woman—praying in front of this wall, recalling René Magritte's photograph *The Last Judgement (Le judgment dernier)* (fig. 4). This photograph heightens the viewer's consciousness about experiences of powerlessness and abandonment.

Fig. 3. Louis de Clercq, *View of the Jerusalem Walls*, 1859,
waxed paper negative, 19.5 x 25 cm, Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/310208.

Fig. 4. René Magritte, *The Last Judgment (Le judgment dernier)*, 1935,
gelatin silver print, 7 x 10.2 cm, Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/252266?itemNum=252266.

In my work, the wall in the foreground represents the present for the viewer, but for the three standing before the wall with their backs facing the viewer, it represents the unseen future after a long period of tragedy. I want the viewer to understand the Jews' experience of their uncertain future, along with the strength and hope they derived from prayer.

The background of my artwork is about a darker period in Judaism: pre-World War Two, the rise of Adolf Hitler, and the Holocaust. The stones are darker in this section of my painting compared to the much larger, lighter coloured stones in the foreground. The darkened stones evoke an atmosphere of fear and vulnerability. The three characters are formally dressed, the men in black suits and the woman in a pink dress, implying that it could be Shabbat. Their close proximity to one another and to the wall reinforces a feeling of intimacy between them and the wall.

Placed at the bottom of the painting are two miniature photo transfers of pilgrims lining up in a single file to pray. One line is for men, and the other is for women. These images offer a glimpse into how Jews prayed at the turn of the twentieth century, and the importance of praying at the Western Wall for both genders. The religious dominance of men over women praying at the Western Wall still has some bearing on praying rights for women (fig. 5).

Fig. 5. Members of the Women of the Wall organization praying at the Western Wall in Jerusalem, 2014. Photo: Miriam Alster/FLASH90. Reproduced from JTA, "Government Gets 3-Month Extension for New Western Wall Plaza Plan," *Times of Israel*, April 5, 2016, accessed April 16, 2019, https://www.timesofisrael.com/government-gets-3-month-extension-for-new-western-wall-plaza-plan/.

Travellers' accounts from as early as the nineteenth century report that men, women, and children prayed at the Western Wall together. At the turn of the twentieth century, the rapid expansion and diversification of Jerusalem's population created tension with the Haredi (ultra-orthodox) population. Since then there has been a constant struggle over gender rights, and controversy over screens dividing sections of the Western Wall.[3] Notwithstanding the fact that the wall is just as much a symbol of peace for women as it is for men, the Western Wall enhances a divine sense of personal gratification. Today, visiting the wall

brings about smiles on the faces of women, men, and children alike; people from all around the world come together to pray to the same God.

The centre of my artwork embodies my hopes for the wall, and how I envision the wall. I focus on the positivity that the wall can bring to humanity. The stones of the Western Wall are much larger in size than the stones used in other parts of Jerusalem's walls because they are the original stones of Herod's Temple.[4] The central section of my painting includes larger stones, so that the viewer may understand the overwhelming impact the size of the stones can have on a person. The viewer should feel close to the emotions, memories, thoughts, and laughter that are felt by thousands of people here everyday.

Upon these stones I have placed several photo transfers; some of them are of people smiling and laughing. These physical actions of smiling and laughter have many health benefits, such as increasing longevity and promoting healing.[5] Smiling is an outward projection of our inner feelings in response to external stimuli. The Hebrew words *shalom* and *simcha* are inscribed on two different stones in my work. *Shalom* means "welcome," "peace," and "hello." The word *simcha* is a practical word that means "happiness," or "joy." On the right side of the composition I have rendered the word *shalom* using dabs of red, blue, purple, and Burnt Umber paint to create a modern effect (fig. 6). The vibrant colours express the meaning of *shalom*.

Fig. 6. Close up of *Ever Changing Jerusalem*
showing the word *shalom* written in Hebrew.

Fig. 7. Close up of *Ever Changing Jerusalem*
showing the word *simcha* written in Hebrew.

The word *simcha* is widely used for expressing a happy occasion,
such as a wedding or a Bar Mitzvah. *Simcha* is written in Hebrew
on the lower left stone in the foreground of the painting (fig. 7).

Since *simcha* is a joyous word that has been used since the beginning of time I added an impression of antiquity to the script. To create this effect, I applied gold leaf paper onto wet Burnt Umber acrylic paint. The gold is a representation of abundance and prosperity, demonstrating happiness amongst a group of people.

In Hebrew, the words "big smile" are superimposed over the upper two central stones (fig. 8). This childlike, simplified style of writing and the colours used are designed to represent children and their innocence. Blue, purple, and yellow colours feel pure, unstained, and clean like children are while they are young with hopes and dreams for the future. This component of my work is a reminder to smile and remember what it is like to feel happy.

The types of imagery typically used for picture transfers bring feelings of hope and happiness. I included a group of women posing with big smiles, and former US president Barack Obama inserting his wish into a crack in the Western Wall. There are also the smile of a Jewish man praying in happiness, and in the centre my own smile expresses how I feel when I think about the Western Wall. I added an animated smile in the corner on the top left and a smiley face in the bottom right corner to represent the contemporary use of emojis to communicate emotions on social media.

Fig. 8. Close up of *Ever Changing Jerusalem*
showing the words "big smile" written in Hebrew.

Fig. 9. Close up of *Ever Changing Jerusalem*
showing the famous portrait of Anne Frank.

The famous photograph of Anne Frank (1929–1945) that I have included in my artwork is a special signifier of hope for me (fig. 9).

She is the first symbol of the Jewish people that I ever encountered. When I was old enough to understand her story and read the entries in her diary, I could feel the courage that this young girl had. She had quite an exceptional personality. Despite being in her difficult situation, Frank continued to dream and hope for the future. She should be acknowledged for her strength and recognized as a beacon of encouragement for young people. Although her life ended in tragedy, her hope should be an inspiration for everyone, and her legacy is to live on as a role model of strength and positivity.

Several quotes are scattered around the central portion of the piece (fig. 10). They are messages of hope and positivity, and also represent the tradition of leaving notes of paper between the stones of the Western Wall. These original and unique quotes are attributed to respected people I became aware of in my research.

Fig. 10. Close up of *Ever Changing Jerusalem*
showing quotes by respected individuals.

The walls of Jerusalem have lasted for centuries. In my painting, I reference several works of art not only to reinforce and recognize the sad, tragic past of the Jewish people, but also to look forward to the hopes and dreams that we live for today. My purpose was to show in a single painting a century of emotions held within the ancient stone walls of Jerusalem. There are countless stories about happiness and sadness hidden there, and I hope to encourage the viewer to want to visit and experience these walls. Instilled with a sense of hope, positivity, and

wanderlust, *Ever Changing Jerusalem* aims to show that the walls of Jerusalem are symbols of strength, and act as a serious protection of faith. The message I am conveying is that visitors are always safe inside, and should leave with a smile. Life's good.

NOTES

1   "The Ottoman Period, the Ottoman Wall, 1517–1917 CE," Israel Antiquities Authority, accessed October 24, 2018, http://www.antiquities.org.il/jerusalemwalls/hstry_12_ eng.asp.

2   Maryse Monfette, "The Golden Gate: The Gate of Mystery; the Gate of the Faithful," *Jerusalem Art History Journal* 4 (2017): 401–402, http://jerusalemjournal.concordia. ca/volumes/Jerusalem_Art_History_Journal_An_ Undergraduate_eJournal-vol4.pdf.

3   Stuart Charmé, "The Political Transformation of Gender Traditions at the Western Wall in Jerusalem," *Journal of Feminist Studies in Religion* 21, no. 1 (2005): 5–34.

4   "Facts and Figures," Western Wall Heritage Foundation, accessed April 19, 2019, https://english.thekotel.org/kotel/ about/facts_and_data/.

5   "The Top 7 Health Benefits of Smiling," Benefits Bridge, last modified October 30, 2016, accessed November 4, 2018, https://benefitsbridge.unitedconcordia.com/ top-7-health-benefits-smiling/.

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Joshua Neustein, *How History Became Geography*, 1990, wood podium,
hand painted map on paper, cut glass and crystal chandelier, 540 x 241 x 241 cm,
Israel Museum, Jerusalem. https://www.imj.org.il/en/collections/285878

Ivan Schwebel, *Zion Square*, 1979, acrylic, oil and pencil on canvas,
114 x 146 cm, Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/283392?itemNum=283392

Wendy Jasmin, *Breaking Dawn*, 2018.

Breaking Dawn

—

WENDY JASMIN

My *Breaking Dawn* painting visualizes the metamorphosis of Jerusalem into its ideal form from its fragile reality as a result of the destruction of the First and Second Temple. To support the visual imagery of my work and convey a feeling of hope, I included in my painting these prophetic words from Jeremiah (31:31) in the Hebrew Bible: "Behold, the days come, saith the Lord, that I will make a new covenant with the house of Israel, and with the house of Judah: Not according to the covenant that I made with their fathers in the day that I took them by the hand to bring them out of the land of Egypt; which my covenant they brake, although I was an husband unto them, saith the Lord: But this shall be the covenant that I will make with the house of Israel; After those days, saith the Lord, I will put my law in their inward parts, and write it in their hearts; and will be their

God, and they shall be." Jeremiah is saying that despite Israel's failings and the terrible punishments God has inflicted on them the relationship with the Jewish people holds firm. He goes on to say in verses 34 and 35 that Israel will continue to be God's nation: "I will forgive their iniquities and will remember their sins no more. Thus says the Lord, who gives the sun for light by day and orders the moon and stars for light by night, who stirs up the sea so that its waves roar...."

These words promise the return of the Jewish people to Jerusalem. The concept of a "pure" Promised Land offered as a gift to God's people for their obedience and faithfulness is at the core of Jewish belief. To capture a sense of this longstanding commitment which is the essence of Judaism I searched for visual form and content that I could creatively adopt for my *Breaking Dawn* painting. I wanted this work to be visually appealing and respectful of Jewish tradition. I also strived to have it resonate with the collective memory of Jewish history and the socio-political context of Jewish life to-day.

My painting is inspired by Joshua Neustein's *How History Became Geography* (1990) and Ivan Schwebel's *Zion Square* (1979), both from the Israel Museum in Jerusalem. As for the images in the work, the First Temple constructed by King Solomon was my model to evoke Jerusalem's destruction and revival. Other images of ancient Jewish culture also appear in my painting which I will explain later in this paper.

Joshua Neustein's use of the medium of glass for his installation *How History Became Geography* encouraged me to focus on the imagery of glass (fig. 1). In Neustein's work the gold light of the chandelier illuminates the map below. The pieces of glass on the hand painted map of the "Old World" is a reference to Kristallnacht where the violence inflicted on the Jews in Germany began and led to the Holocaust. Kristallnacht, means "crystal night," a reference to the broken glass on the streets in the aftermath of this violence. On the night of November 9, 1938 into the next day and in some places even longer German Nazis attacked Jews and destroyed Jewish property including most synagogues.

In *Breaking Dawn* my objective like Neustein's was to bring together an ideal world (the chandelier) and real world (the map). In my painting I used lines of different shades to evoke the shining quality of glass. The light blue and gold suggest the Temple's and the city's purity and regal appearance. The presence of the Temple of Solomon in my work refers to the vestige of an ancestral Jerusalem and a return to a "Great Again" Jerusalem.

Fig. 1. Joshua Neustein, *How History Became Geography*, 1990,
wood podium, hand painted map on paper, cut glass and crystal chandelier,
540 x 241 x 241 cm, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/285878

Fig. 2. Ivan Schwebel, *Zion Square*, 1979, acrylic, oil and pencil on canvas,
114 x 146 cm Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/283392?itemNum=283392

Ivan Schwebel's *Zion Square* (1979) (fig. 2) was my second
source of inspiration. The work depicts this square in down-
town Jerusalem in chaos. Schwebel suggests the turmoil in an
impressionistic expression of urban space filled with colour
stains and gestural lines. The artist's work is a response to the
tensions in Jerusalem in the 1970s and the fact that Zion Square
was a site for protests and demonstrations. I also used a spon-
taneous technique, to bring together my free form expression
with images associated with ancient Jerusalem. My composition

however is more organic than *Zion Square* as I juxtapose the natural disaster of flooding water with buildings and man-made objects.

The process for my *Breaking Dawn* (fig. 3) painting can be described as sinuous. In my research and discovery I connected words, concepts and images like a puzzle to create my painting. When looking at my *Breaking Dawn* painting, I am first drawn to the Temple and then to the ascending motion of the water. This expresses the destruction and revival of Jerusalem.

The title of my work reinforces this relationship. Its meaning comes from the "dawn of the new creation" expression, "breaking dawn" and more directly the "breaking of the glass" in the Jewish nuptial tradition. This ritual reminds the newly married couple that even at a time of such joy the destruction of the Temple must be remembered. The appeal is for the coming of an ideal New Jerusalem, devoid of any pain or suffering.

The composition of *Breaking Dawn* should be viewed as a large ensemble condensed into a 16 x 20 inch canvas. The city of Jerusalem in my work is submerged by water and destroyed almost in its entirety. Only a few parts of the city landscape remains. A bright light pierces through the dark clouds and shines on the Temple.

Fig. 3. Wendy Jasmin, *Breaking Dawn*, 2018.

The main images in my painting are the Temple (fig. 4) and the land of Zion which were understood by the Israelites as the existence of divine power on Earth. The land was won by the Israelites because God was on their side.

Fig. 4. *Artistic Depiction of the First Temple in Jerusalem.*
https://en.wikipedia.org/wiki/Solomon%27s_Temple#/media/
File:Solomon%27s_Temple_Jerusalem.jpg

In my painting I also include the Molten Sea, the tree of the Garden of Eden, the menorah, the Dome of the Rock and the Ark of the Covenant. The water from the Molten Sea basin symbolizes purification, as the water washes away the past and re-blesses the land. The Molten Sea was originally situated near the entrance to the First Temple. This large container of water held by twelve bronze oxen represented the twelve tribes of Israel. In my painting it symbolizes the energy of the Jews reclaiming their land, and the cosmic water of life. The presence

of the Tree of Life in my work also affirms an ideal world as it connects to the Garden of Eden. The tree represents a new beginning for mankind and the Jewish people as does the depiction of the menorah. The menorah, made from pure gold, was used in the Tabernacle in the desert, a portable dwelling place for God, when Moses was leading the Israelites to the Promised Land. It was then placed in the Temple in Jerusalem. As for the Dome of the Rock it is in my painting because it was built on the Temple Mount where the Temple once stood. Also, the stone altar in the Dome of the Rock was where Abraham almost sacrificed his son Isaac and where he was promised the land of Zion. Finally, the Ark of the Covenant in the centre of this work symbolizes the alliance made between the Israelites and God in the desert. It was originally a chest that contained the two tablets engraved with the Ten Commandments given to Moses by God. The Ark was placed in the Holy of Holies section of the Temple in the space reserved for the divine presence of God.

Thus, as briefly described in this paper *Breaking Dawn* was an in-depth thought provoking creative research project. The challenge was to convey simultaneously the concept of an ideal Jerusalem and the tragic history of the real Jerusalem. In my research I encountered works of art, texts and images that I melded together to create this work. Key symbols in my painting are the glass and water whose characteristics express the positive force of light and life that are also capable of death and destruction.

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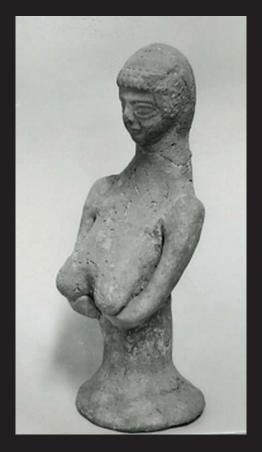
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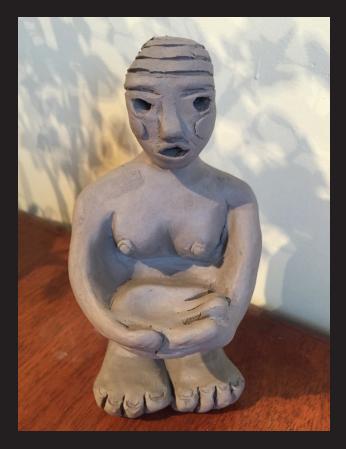
Figurine of a Goddess Decorated with Palm Fronds or Stalks of Grain,
on Incised Bone, Neve Yam, Wadi Rabah culture,
late Neolithic period, Israel Museum, Jerusalem.
https://www.imj.org.il/en/exhibitions/tree-life-goddess

Plaque Depicting a Naked Goddess on a Horse, Probably Astarte or Anat, Lachish,
Late Bronze Age, 13th century BCE, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/393974

Female Figurine, Jerusalem, Iron Age II, pottery,
8th century BCE, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/370895

Mara Lane, *My Goddess*, 2018.

Goddess Worship in the Ancient Near East

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MARA LANE

The worship of gods in the Near East dating back to ancient times is well documented. Goddess worship, however, is not usually the main focus of these studies. In my research on this topic I discovered archeological and textual evidence that supports the prominence of fertility goddess worship. Informed by this research I chose to create a clay sculpture of my personal interpretation of a goddess, a process I will also explain in this paper.

My focus of research is primarily on the Canaanite and Israelite fertility goddess Asherah. I also refer to the Mesopotamian goddess Inanna, her Babylonian counterpart Ishtar and the

Canaanite goddess Astarte. The analysis explores works in the Israel Museum in Jerusalem representing goddesses as well as drawings of Asherah found on Canaanite pottery and a relief carving of Ishtar. The culture of goddess worship was shared by the different peoples in the Near East as a result of contact and invasion. This spread of different belief systems occurred over thousands of years. No chronology of deities is possible that establishes exactly when particular goddesses were prevalent or how they were worshipped over time. Rather it was a gradual layering process with one goddess morphing into another but still having some of the characteristics or attachments to the earlier goddess.

A 7,500 year old figurine (fig. 1) from Neve Yam dating to the late Neolithic period serves as evidence that goddess worship dates back to the agricultural revolution, roughly 10,000 years ago.[1]

Fig. 1. *Figurine of a Goddess Decorated with Palm Fronds or Stalks of Grain, on Incised Bone,* Neve Yam, Wadi Rabah culture, late Neolithic period, Israel Museum, Jerusalem. https://www.imj.org.il/en/exhibitions/tree-life-goddess

The figurine consists of a cylindrical piece of bone with markings on it that have been deciphered as stalks of grain or palm fronds. Two circular shapes side by side appear to represent breasts. As such, this image is said to be of a very early "Asherah Pole" or an "Asherah" a fertility goddess. This is a cult object of worship that would later develop to include the depiction of a plant motif symbolic of the tree of life, and signs more indicative of a goddess, on a pole or tree. These were placed outside temples or on top of mountains or hills where people prayed.[2] Asherah appears in Egyptian, Philistine, Hittite and Arabic texts and is associated with a number of fertility goddess names such as Anat, Athirat, and Ashratah.[3] In Akkadian texts she appears with the name of Ašratu, and in Hittite as Aserdu or Asertu. Asherah is also considered to be the same as the Ugaritic goddess Airat (Athirat) and Qetesh who was adopted from Asherah into the ancient Egyptian religion from Canaanite beliefs.

Three examples of decoration on Canaanean pottery from the mid 2nd millennium show different symbols of the fertility goddess (fig. 2).[4]

Fig 2. Three examples of decoration on Canaanean pottery, mid 2nd millennium
B.C.E. From Uzi Avner, "Sacred Stones in the Desert,"
Biblical Archaeology Review 27 (2001).

On the left the "Asherah" tree stands in the place of the goddess
flanked by two ibexes. The middle image is similar to this one
but the main shapes of the ibexes and tree are triangles. This
is also the case for the third image to the right. These "pubic"
triangles were thought to directly symbolize the fertility goddess.
At a time when conception was not understood the very act of
women becoming pregnant was no doubt as mysterious as the
whole of existence. The ibexes were animals sacred to Asherah
and were believed to represent the two young gods that the
goddess was suckling.[5]

The Ugaritic texts, discovered at Ras Shamra on the Syrian coast
in 1929 mention the goddess Asherah. The texts were written in
the 13th century BCE in alphabetic cuneiform, an early Sumerian
system of writing on clay tablets. These are an important north-
west Semitic source because they describe the goddess Asherah
as the consort of the supreme god El. Archeological discoveries

at Kuntillet Ajrud in 1976, a site in northeast Sinai, unearthed inscriptions on a pithos, part of which read "I have blessed you by Yahweh … and his Asherah." The site which dates to the 8th century BCE gives more evidence that Asherah was believed to be the wife of El, Yahweh or God.[6]

Prior to the discovery of the Ugaritic texts in 1929 scholars largely denied the existence of the goddess Asherah. A number of references to Asherah have been identified in the Book of Kings in the Hebrew Bible, though many of them are ambiguous due to the fact that Asherah could mean goddess or cult object.[7] There is sufficient evidence in the Hebrew Bible, however, to show that a good number of ancient Israelites were polytheists in that they worshipped foreign gods and idols rather than only one god, Yahweh. Amongst them were also those who practiced monolatry, that is the worship of one god without denying the existence of other gods. After the Fall of Jerusalem in 586 BCE when the Temple of Solomon was destroyed and the elite Jews were exiled to Babylon, the concept of one god for Judea came to be recognized. It is very possible that the goddess Asherah was purged from Israelite religion and almost entirely edited out of the Hebrew Bible as polytheism transitioned to monotheism in a patriarchal society, leaving room for only one male god.[8]

As for other fertility goddesses, Inanna was the most prominent female deity in Mesopotamia where she was worshiped in Sumer as early as the Uruk period (c. 4000 BCE –ca. 3100 BCE).[9]

Her Babylonian counterpart was Ishtar who over time assimilated many of Inanna's qualities. Ultimately Ishtar supplanted Inanna. The feminine goddess of love ruled the day with the morning star (Venus) and the night as a bearded goddess. Inanna controlled over storms, the harvest, the storehouse, love, warfare, morning, evening stars, sexuality, and even prostitution. She was considered the epitome of femininity although she had some masculine gender roles.

The goddess Astarte was similar. She was popular in Egypt and Canaan as well as among the Hittites and had some of the same characteristics as Ishtar and Inanna such as ruling over sexual love and war. She had a twin sister, Anat who is often associated with the goddess Asherah.[10] In the Greco-Roman world Astarte later became assimilated with Aphrodite and Artemis.

A gold plaque, found in a temple, and fastened originally to wood, felt, or leather, from the 13th Century BCE depicts Astarte or Anat (fig. 3). She is naked, standing on a horse. She has a headdress and holds two identical objects in each hand that look like palm fronds.

Fig. 3. *Plaque Depicting a Naked Goddess on a Horse, Probably Astarte or Anat,*
Lachish, late Bronze Age, 13th century BCE, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/393974

Another variation of Asherah is the Babylonian Ishtar depicted standing on a lion with an archer's bow in one hand (fig. 4).

Fig. 4. *Terracotta Plaque Depicting the Goddess Ishtar Standing on a Lion*. Old-Babylonian Period, 19th to 17th century BCE, from Mesopotamia, modern-day Iraq, Pergamon Museum, Berlin, Germany. https://www.ancient.eu/image/7110/ishtar-standing-on-a-lion/

Small female goddess figurines have also been found, usually in dwellings in the late Bronze Age and Iron Age. This figurine found in Jerusalem and identified as being from the Iron Age is a good example of those that were identified with the goddess Asherah or Astarte (fig. 5). The sculpture is made out of clay and is quite basic in form; perhaps it was originally painted. The body has large pendulous breasts, small arms with hands that support the breasts, a head with large eyes, and a "pillar" or skirt making up the lower body. This follows the popular design of the pillar figurines found in the area around the 8th century BCE. These small goddesses were believed to have magical powers and were kept in homes as amulets to promote fertility. A good many of the heads of these goddesses were created in a mold, with headdresses either wig-like and, or in the shape of conical hats.[11]

Fig. 5. *Female Figurine*, Jerusalem, Iron Age II, pottery,
8th century BCE, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/370895

I made my sculpture with the figurine in figure 5 in mind, but I tailored my sculpture to fit my own idea of what characteristics I thought a goddess to-day should have. I began creating my sculpture by rolling a chunk of clay into a cylindrical shape about six inches tall, standing it upright and forming the figure from there (fig. 6 and 7).

Fig. 6. Mara Lane, *My Goddess*, in progress, 2018.

Fig. 7. Mara Lane, *My Goddess*, back view, 2018.

Her eyes and mouth are both large and open, signifying that she sees everything that goes on around her and that she speaks her truth (fig. 8, 9). As already mentioned, it was common for the heads of the pillar figurines to be made in a mold with detailed headdresses. I created a headdress for my sculpture by carving horizontal circular lines around her head to represent her wisdom.

Fig. 8. Mara Lane, *My Goddess*, detail, 2018.

Fig. 9. Mara Lane, *My Goddess*, 2018.

Researching goddess worship in the Ancient Near East has yielded much information on these popular fertility goddesses. Although the goddesses Inanna, Ishtar, Asherah, and Astarte have qualities that set them apart the cultural blending is noticeable as they all seem to stem from a similar goddess. It seems that common goddess worship, or at least the record of it, diminished with the rise of monotheism. It is my hope that recent interest in goddesses from the past will help educate people on the history of ancient cultures and redress the exclusion of women from religious history. Creating a sculpture of my interpretation of a goddess was an interesting experience because it made me consider what qualities I value as a woman to-day in our culture and society.

NOTES

1   Ahiad Ovadia, "Special Exhibit: Tree of Life Goddess," The Israel Museum, Jerusalem, June 2018 (accessed November 5, 2018), https://www.imj.org.il/en/exhibitions/tree-life-goddess

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"Elbow" Column and Smooth-leaf Capital, St. Mary of the Germans, Jerusalem, Crusader Period, 12th century, Israel Museum, Jerusalem.
http://www.imj.org.il/en/collections/370482?itemNum=370482

Engaged Capital Decorated with Smooth Leaves and Rosettes,
Israel, Crusader Period, 12th century, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/370474

Illustrating the Crusader Presence on the Temple Mount

—

NICOLE LIN

The First Crusade was a religious war sanctioned by the church to recapture the Holy Land from Muslim forces. The Crusaders, primarily consisting of Christian Franks, successfully conquered the city of Jerusalem in 1099 and established the Kingdom of Jerusalem. The Crusaders set up their headquarters on the southern end of the Temple Mount, adapting existing structures and building new ones to suit their needs. They converted the Islamic shrine, the Dome of the Rock, into a Christian church and the Knights Templar, a military order

of the Crusaders, took up residence in the Al-Aqsa Mosque. Elsewhere in Jerusalem, the Crusaders also conducted a large-scale renovation of the Church of the Holy Sepulchre and the building of a new hospital and convent.[1] However, despite their numerous building projects in Jerusalem, there is currently little archeological evidence of the Crusaders' presence in the city. The Crusaders were expelled from the city in 1187 by the Muslim sultan Saladin, who then destroyed many of the Crusader's constructions.[2] Additionally, there is limited ability for excavation of the site today because of the religious sensitivity of the location. These illustrated reconstructions (fig. 1 and 2) of two of the Crusader's long-destroyed buildings on the Temple Mount exhibit examples of their domestic life, decorative art, and architecture.
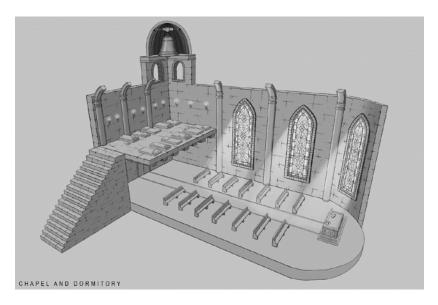
Fig. 1. Nicole Lin, Illustrated Reconstruction of the Chapel and Dormitory, 2018.
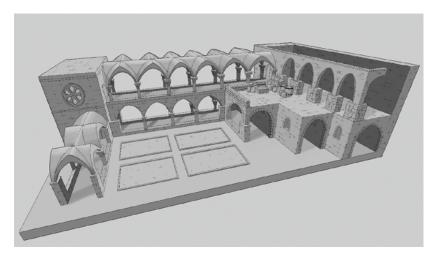
Fig. 2. Nicole Lin, Illustrated Reconstruction of the
Monastic Complex on the Temple Mount, 2018.

The Knights Templar were one of the most well-known and powerful of a group of military orders, founded specifically to protect the newly conquered Jerusalem and its surrounding lands. The Knights Templar guarded and escorted pilgrims seeking to travel to Jerusalem, built new castles and fortifications around the Holy Land, and trained and supplied soldiers.[3] The Hospitallers, another notable military order, was primarily concerned with providing care for the sick and poor, and were stationed in the newly built convent and hospital in Jerusalem.[4] The Knights Templars were a class of elite warriors, heavily armored and trained to fight on foot or on horseback. However, they also lived a monastic life, sworn to vows of personal poverty, obedience, and chastity.[5] The brothers of the Knights Templar divided their time between prayer, fulfilling various household tasks, caring for their equipment and horses, and military training.[6] They established their base in Jerusalem at the Al-Aqsa Mosque, extending the building by constructing a large monastery complex including a chapel, dormitories, kitchens, and refectories.

Using descriptions from the twelfth century from German pilgrims, John of Würzburg and Theoderich, a rough plan of the Templar Quarter on the Temple Mount can be constructed (fig. 3). John of Würzburg describes the Knights Templar's complex to "have many spacious and connected buildings."[7] Theoderich describes the construction of a new cloister on the eastern side of the Al-Aqsa Mosque as well as the foundations

of a new church.[8] Nearly one hundred Crusader castles around the Middle East still stand today, including in the modern states of Cyprus, Egypt, Israel, Jordan, Lebanon, Syria, and Turkey.[9] Using images of these structures and knowledge gathered from excavation of the sites, evidence of Crusader art, architecture, and domestic life can be uncovered.

The remains of the Crusader Fortress at Acre, built by the Hospitallers in the thirteenth century, (fig. 4) and a Crusader church in Bayt Jibrin, built in the twelfth century, (fig. 5) were primarily used as reference for the Crusaders' building techniques and architecture.

CHAPEL APSE

STAIRCASE

CLOISTER

BARREL VAULT

BARREL VAULT

CLOISTER

ENTRANCE TO MOSQUE

COURTYARD

CLOISTER

N
W—E
S

AL-AQSA MOSQUE

CRUSADER CHAPEL
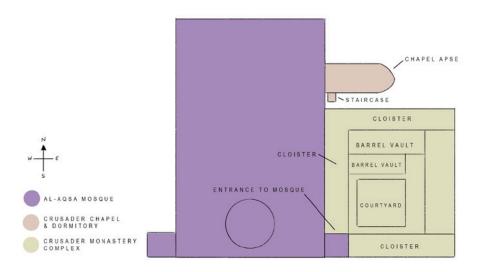& DORMITORY

CRUSADER MONASTERY
COMPLEX

Fig. 3. Nicole Lin, Reconstructed Map of Templar Quarters
on the Temple Mount, 2018.
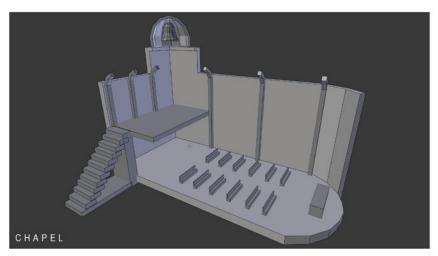
Fig. 4. Templar Fortress at Acre.
http://www.visionsoftravel.org/crusader-fortress-old-city-acre-northern-israel/

Fig. 5. Remains of the Crusader Church in Bayt Jibrin.
http://www.wikiwand.com/en/Bayt_Jibrin

Descriptions of the Chastel Blanc, a castle built by the Knights Templar in southern Syria, were used to provide more detailed architectural descriptions. Finally, excavated fragments of Crusader artifacts such as column capitals and fragments of glass windows were directly referenced to faithfully illustrate a reconstruction of the Knights Templar's building projects on the Temple Mount.

I created these illustrations digitally, using a combination of Blender, a 3D modelling program, and Adobe Photoshop. I decided to illustrate these buildings in a cross-section style, so details of both the exterior and interior of the structures can be viewed. As these illustrations are of a technical nature, they are colored only in grayscale, to keep an emphasis on the texture and details of the linework. First, I created three-dimensional "block-outs" (fig. 6) in Blender using only simple shapes, allowing me to easily build and manipulate the structures and rotate the entire piece to decide on the best composition. This process also minimizes time spent on calculating correct perspective lines which is especially important to cohesively and accurately illustrate non-organic structures. Then, using an image of the block-out with the desired composition, I was able to easily trace the basic outline of the structures with accurate perspective. After that, I began to fill in the details of the illustration, relying heavily on the research I had gathered previously to ensure a faithful historical depiction.

CHAPEL

MONASTIC COMPLEX
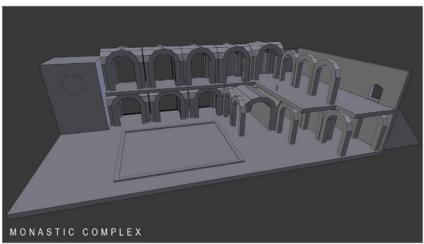
Fig. 6. Nicole Lin, Block-out Sketch of Illustrations, 2018.

The illustrated reconstruction of the chapel and dormitory on the Temple Mount (fig. 1) depicts the details of the interior of the now destroyed structure. Chapels and churches were essential parts of a Crusader's base, as they played a dominant role in the monastic life of a brother of the Knights Templar.[10] Similar to the chapel at Chastel Blanc, the chapel on the Temple Mount has a single-aisle and is connected to a dormitory on the second floor, reached by an exterior staircase. A bell is placed in a small tower on top of the chapel and was used to signal each hour as well as to call for the brothers to assemble at the chapel. Three transverse arches are suggested in the illustration, supporting the barrel-vaulted roof of the chapel, and three large windows are set into the walls lining the aisles.[11] The three lancet windows provide the main source of light in the chapel and are painted in a grisaille style (fig. 7), as evidenced by the Crusader artifact Grisaille Fragment with Plant Motif (fig. 8). Another source of reference for the pattern of the windows come from a thirteenth century French Grisaille Panel (fig. 9). Rows of pews line the single-aisle nave, leading to a simple raised altar.
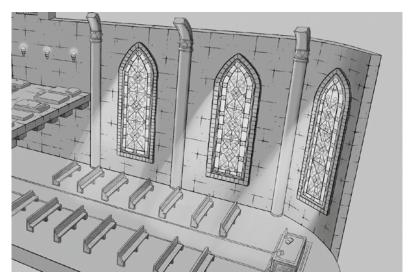
Fig. 7. Nicole Lin, Close-up of Lancet Windows, 2018.

Fig. 8. Grisaille Fragment with Plant Motif, Crusader, 1220-72,
Metropolitan Museum of Art, New York.
https://www.metmuseum.org/art/collection/search/475351

Fig. 9. Grisaille Panel, French, 1270-80, Metropolitan Museum of Art, New York.
https://www.metmuseum.org/art/collection/search/471895

The dormitories are accessible from the chapel by an exterior staircase, leading to a large groin-vaulted hall. As the brothers of the Knights Templar lived a monastic life, they slept in a communal area, using only rough blankets and a bag filled with straw as a mattress.[12] Near one of the beds is evidence of a commonly played board game that is still played today, Nine-Men's Morris (fig. 10). Three concentric squares divided by straight lines at each of the cardinal points are carved onto a square limestone block to create the board of this strategy game.[13] The

large hall of the dormitory is supported by three transverse arches, and the columns are modestly decorated with a simple smooth-leaf capital.

The "elbow" column and smooth-leaf capital (fig. 11) was used as reference, because this artifact was also found in a church, the Church of Saint Mary of the Germans in Jerusalem. This illustration highlights aspects of the monastic life of the brothers of the Knights Templar. Dedicated to both their religious and military duties, they lived simple lives following a monastic daily routine.

The illustrated reconstruction of the monastic complex on the Temple Mount (fig. 2) emphasizes the architectural style of the Crusaders as well as how they extended the existing Al-Aqsa Mosque. This monastic complex was directly connected to the Al-Aqsa Mosque, which is characterized in the illustration by its distinct six-spoked wheel window.[14] A covered cloister surrounds a grassy courtyard, and three differently sized barrel-vaulted passages serve as space for storage. The cloister is composed of a series of six groin vaults, allowing for a stable structure as well as open windows to view the courtyard.[15] The capitals decorating the supporting columns of the groin vaults (fig. 12) were referenced from the engaged capital decorated with smooth leaves and rosettes (fig. 13).
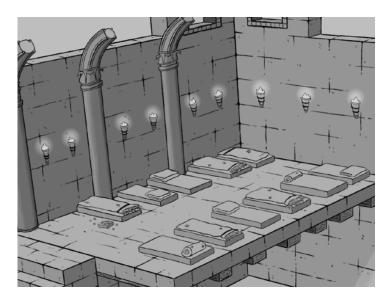
Fig. 10. Nicole Lin, Close-up of Dormitories, 2018.

Fig. 11. "Elbow" Column and Smooth-leaf Capital, St. Mary of the Germans, Jerusalem, Crusader Period, 12th century, Israel Museum, Jerusalem. http://www.imj.org.il/en/collections/370482?itemNum=370482
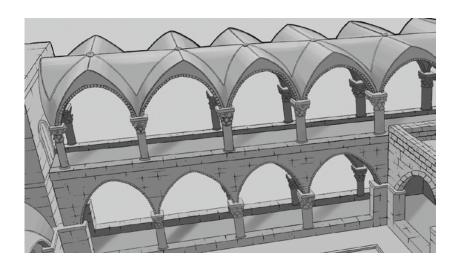
Fig. 12. Nicole Lin, Close-up of Groin Vault Capitals, 2018.

Fig. 13. Engaged Capital Decorated with Smooth Leaves and Rosettes, Israel,

The Crusaders cut quarried ashlar stone with hammers and iron chisels into cube-like shapes to use in the construction of buildings (fig. 14). The stones were carefully tooled by masons to obtain a smooth finish, but in some cases, portions of the stone were left unworked for a rough, unfinished face. A serrated tool was used to finely tool the face of the stone, leaving short scratch-like impressions that together, appear as long continuous diagonal lines.[16] Letters and symbols are often found carved onto the surface of the stones used in the construction of buildings, known as masons' marks. They were likely used by masons to claim their work, allowing them to count the stones they had cut to receive adequate payment.[17] The Crusaders were able to build remarkable structures, with incredible artistic workmanship and advanced architectural techniques.

In the short period of time of Crusader control of Jerusalem, they were able to convert the Temple Mount into a Christian centre of power. Although many Crusader structures are still standing in other areas around the Middle East, their construction projects on the Temple Mount are long destroyed. By drawing on a variety of both primary and secondary sources, I illustrated reconstructions of the now nonexistent Crusader structures. The illustration of the chapel depicts the daily monastic life of the brothers of the Knights Templar while the illustration of the monastery complex highlights their architectural style and building techniques. With digital reconstructions, we are given

a glimpse into how the Crusaders lived in Jerusalem, a lost period of the city's complex history.
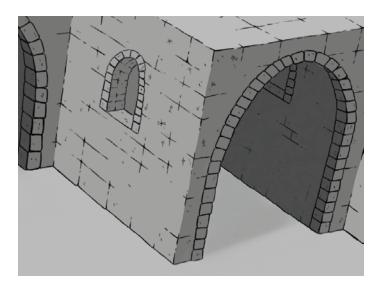
Fig. 14. Nicole Lin, Close-up of Stone Wall Construction, 2018.

NOTES

1   Adrian J. Boas, *Archaeology of the Military Orders: A Survey of the Urban Centres, Rural Settlement and Castles of the Military Orders in the Latin East (c. 1120-1291),* (New York: Routledge, 2006).

2   Ibid., 19.

3   R. Warren Anderson and Brooks B. Hull. "Religion, Warrior Elites, and Property Rights," *Interdisciplinary Journal of Research on Religion,* no. 13 (2017): 3-20, 9.

4   Boas, 21.

5   Anderson and Hull, 10.

6   Boas, 4.

7   Boas, 20.

8   Ibid.

9   Andrew Lawler, "Reimagining the Crusades," *Archaeology* 71, no. 6 (November 2018): 26-35, 28.

10 Boas, 149.

11 Ibid.

12 Boas, 202.

13 Hannah R. Buckingham, Identity and Archaeology in Daily Life: The Material Culture of the Crusader States 1099-1291, PhD thesis (Cardiff University, 2016), 85.

14 Boas, 23.

15 Ibid.

16   Adrian J. Boas, *Crusader Archaeology: The Material Culture of the Latin East* (London: Routledge, 1999), 213.

17   Boas, *Crusader Archaeology*, 215.

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Sites of Memory and Reflection

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Sites de souvenir et de réflexion

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Samuel Hirszenberg, *The Wandering Jew* (or *The Eternal Jew*), 1899,
oil on canvas, 343 cm x 293 cm, Israel Museum, Jerusalem.
https://commons.wikimedia.org/wiki/File:Hirszenberg.jpg

How Works of Art Address and Attempt to Resolve the Conflict of Jews and Christians

—

JENNIFER ABBOUD

Conflict between Jews and Christians have been going on for many centuries. This essay will focus on the reason for these conflicts beginning with the crucifixion of Jesus, followed by the Crusades between 1096 and 1291 and ending with the Jewish pogroms of the early twentieth century. The analysis will shed light on the unfortunate events that occurred in the past which still effect people today and discuss how four works of art have attempted to address and resolve the conflict of Jews and Christians.

The works are *The Crucifixion* attributed to Philippe de Champaigne (17th century), *Jews (identifiable by the Judenhut, the "Jew hat") being massacred by crusaders during the First Crusade*, French bible illustration, (1250), *The Wandering Jew* (or *The Eternal Jew*) by Samuel Hirszenberg (1899), *The Twelve-Year-Old Jesus in the Temple* by Max Liebermann (1879) and *Christ before the People's Court* by Mark Antokolsky (1876).

The crucifixion and death of Jesus Christ which led to the foundation of the Christian religion also caused the clash between Judaism and Christianity. In *The Crucifixion* (seventeenth century) painting (fig. 1), attributed to the Christian artist Phillipe de Champaigne, a significant event described in the New Testament clearly visualizes this confrontation. In this work the principal participants are instantly identifiable: Jesus Christ is being nailed to the cross by the Romans.

Fig. 1. Philippe de Champaigne, attributed to. *The Crucifixion*, 17th century.
https://fineartamerica.com/featured/the-crucifixion-philippe-de-champaigne.html

On one side of the painting Jewish leaders are riding their horses. They can be identified by their luxurious clothing. With them is Pontius Pilate, a Roman governor riding his white horse, wearing an off-white gown. Adjacent to Pilate, a group of Roman soldiers in armour are equipped with daggers and shields. The painting shows the many people involved in the crucifixion of Christ who are often forgotten. Jon A. Weatherly in *Jewish Responsibility for the Death of Jesus in Luke-Acts* (1994) explains that these included the Roman governors (Pilate and Herod), their soldiers, Jerusalemites, and Jewish leaders.[1] Moreover, he points out that the Gospel of Luke states that "not all Jews are responsible for Jesus's death, and not all those responsible are Jews." This is important to emphasize because the death of Jesus Christ is usually blamed only on the Jewish leaders; others who were equally involved are not mentioned.

Also significant in Champaigne's painting is the sorrowful Mary, the mother of Jesus mourning the death of her Son along with the other women beside her. Mary is recognized by her blue gown, a symbolic colour representing transcendance and the divine. Through this painting the artist's intention is to inform the viewer about the horrific crime that took place centuries ago. To Christian viewers it is a scene they reflect on as a momentous episode that changed their spiritual life. The New Testament provides this explanation in the Gospel of John: For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life (3:16).

As well, Champaigne's emphasis in this painting is directed to the gruesome episode taking place, Jesus being crucified. The cross is in the middle of the canvas and extends to the far left and to the far right. The light is brighter around it, but darker around the rest of the painting, giving the most importance to this scene. The cross takes up most of the space on the canvas. Nonetheless, a symmetry can be distinguished in the painting that opposes two sides. Each side reveals a specific emotion in juxtaposition to one another: Mary and the people surrounding her are in pain, mourning the death of their Son. In contrast, Pilate and the group around him are observing the crime taking place. The Jewish leader, in a dark blue gown has a smirk on his face. The unemotional Roman soldiers nailing Jesus Christ to the cross are wearing garments in different shades of red to symbolize their involvement in the killing of Christ.

As for the sky in the background, it is enveloped by dark, grey clouds. This reflects Matthew's statement in the New Testament: Now from the sixth hour there was darkness over all the land until the ninth hour (27:45). The darkened sky has two meanings, to recreate the scene from the Bible and to accentuate the tragedy of Christ's crucifixion.

The second work to be considered is the horrific massacre of the Jews that took place during the First Crusade depicted in the French Bible manuscript illumination of 1250 (fig. 2). In the miniature painting two groups of people can be identified,

the Crusaders, wearing gold crowns and carrying silver swords, and the Jews kneeling on the ground, recognized by their hats, called *Judenhut* which means Jew hat. These are the hats Jews were forced to wear in order to differentiate them from the Christians. On the top left of the picture a small image of Christ's face is seen. Christ is turned away from the massacre which may mean that Christ disagrees with the Crusaders murdering the Jews.
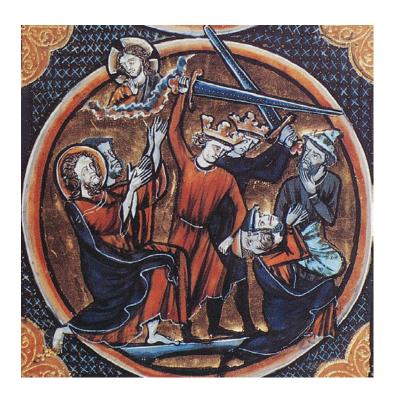
Fig. 2. *Jews (identifiable by the Judenhut, the "Jew hat") being massacred by crusaders during the First Crusade,* French bible illustration, 1250. http://www.amuseum.org/anti-semitism/page66.html

In terms of the formal elements, the colours used in this illumination are mainly blue and red. The gown of one of the Crusaders is red and the other one is wearing a blue gown. Likewise, the Jews are all wearing red gowns and their capes are blue. These two colours possibly represent the countries that the Crusaders and the Jews came from, the *Bleu de France* used to represent France from at least the twelfth century and the red colour was associated with the Northern German cities of the Hanseatic League. The image is composed of different shapes. First, there is a square that envelops the circle in which the scene takes place. The artist (more than likely a monk) possibly drew the massacre inside the circle to emphasize the imprisonment of the Jews with no escape because of what their ancestors did to Christ. The Crusaders murdered Jews because they wanted to avenge the death of Christ by eradicating all Jews. As well as the colour and design, the flowers in the corners of the border may also have a hidden meaning. These floral drawings could refer to the blossoming of Christianity again in the Holy Land as a result of the Crusader conquests and killing of non-believers. In content and form, by means of this small image, the artist visualizes the eleventh century killing of Jews. This massacre of Jews in Europe as well as the massacre of Muslims and Jews in the Holy Land was a vengeful, dehumanizing act that took place during the Crusader period.

The pogroms, another incident of anti-Semitic massacre is shown in this heartfelt painting called *The Wandering Jew*

(1899) (fig. 3) by the Jewish artist Samuel Hirszenberg. The pogroms, which took place mainly in Russia between 1881 and 1921 were attacks carried out by the Christian population against the Jews. With this title one can instantly identify the man in the centre of the painting as the Eternal Jew. He is "the figure of Christian legend who taunted Jesus on his way to Calvary and as a result was condemned to wander the earth until the end of time."[2] The Eternal Jew has a petrified expression on his face, looking right into our eyes and running towards us. He has a long white beard and wears a black garment on his lower body. The Eternal Jew is running through a forest where the trees are replaced by crosses. The ground is filled with an endless number of corpses. These corpses are Jews who have been killed by Christians seeking revenge for the death of Christ. Ziva Amishai-Maisels explains that Antokolsky sent letters to his friends explaining his intention "to remind Christians that Jesus was a Jew, and that the persecution of his brethren was an anti- Christian act, a perversion of Jesus's teachings."[3]

Fig. 3. Samuel Hirszenberg, *The Wandering Jew* (or *The Eternal Jew*), 1899,
oil on canvas, 343 cm x 293 cm, Israel Museum, Jerusalem.
https://commons.wikimedia.org/wiki/File:Hirszenberg.jpg

This painting not only reminds the viewer about the massacre of the Jews through the centuries but it predicts the Holocaust that was to begin thirty years later during the Second World War.[4]

Turning to the formal elements, the light source illuminates only the Eternal Jew, nothing else around him. The rest of the painting, the crosses and the corpses, are in the shadows. The light on the Eternal Jew emphasizes the anti-Semitic crimes that have occurred over the centuries. Also, the colours used in the painting are dark ones, black, brown and dark red to underscore the unrelenting persecution of the Jews. The black and brown are used for the crosses, the corpses and the sky. The sky is extremely dark and gloomy and the dark red is used for the blood of the corpses. As such, the message of this painting can be associated with the French Bible illustration where Jews are massacred by the Crusaders. They are eternally wandering and trapped because of what their ancestors were blamed for doing. To quote this sentence about the "Behold the Man: Jesus in Israeli Art" exhibition that took place at the Israel Museum in 2016-17: [...] the Jews will only find rest after they have escaped the shadow of the cross.

In *The Twelve-Year-Old Jesus in the Temple* (1879) (fig. 4), a painting by the artist Max Liebermann we can see how another Jewish artist has recognized that Christ was a Jew. The little blond boy is twelve-year-old Jesus having a thoughtful conversation with a rabbi who can be identified by his religious

garments. The scene takes place in the Temple of Jerusalem. The rabbi with whom Jesus is speaking is sitting in the pew of the Temple, surrounded by other Jewish men listening to the conversation.

Fig. 4. Max Liebermann, *The Twelve-Year-Old Jesus in the Temple*, (1879), Kunsthalle Hamburg. http://ghdi.ghi-dc.org/sub_image.cfm?image_id=1318

The lighting in the painting shines on Jesus, to make explicit the link between Christianity and Judaism through the presence of a young Jesus. The colours also have a religious and symbolic meaning. Liebermann used white and gold for the robe worn by Jesus to suggest his purity and religious piety as well as for the *tallit* (prayer shawls) of the rabbis to suggest the connection of Jesus to these Jews. The men who encircle Jesus express different responses from thoughtful reflection and concern to outright disagreement and disdain. The rabbi most directly engaged in the conversation has a grandfatherly appearance, as if attentively listening to his grandson who sees the world differently from him.

Given these aspects, one can readily conclude that Liebermann is attempting to suggest that the conflict between Judaism and Christianity is comparable to conflict in a family. The artist places Jesus in the Temple of Jerusalem to convey the bond that was once present between the two religions. Jesus Christ was born a Jew, he was raised a Jew, he prayed in the Temple, his mother and step-father were Jewish, and he believed in Judaism.

Beth Irwin Lewis writes in *Art for All?: The Collision of Modern Art and the Public in Late-nineteenth-century Germany* (2003) that Liebermann encountered much negative criticism because of this painting. Both Christians and Jews took offense.[5] On one hand, the Christians were disturbed by the reminder that "the

Christ of faith was a Jew from Nazareth." They resented that Christ was represented, as an "all-too-human shabbily dressed Jewish child. " Jews on the other hand were disturbed by how ordinary the Jewish elders were portrayed. Still, the intention of the artist was to create a bridge between Jews and Christians to show both communities that both religions are connected to Jesus Christ. He was a Jew whose ministry was the origin of Christianity. As such, the age-old conflict between Christians and Jews must come to an end.

The last work of art to be discussed is *Christ before the People's Court* (1876) (fig. 5), a sculpture also by a Jewish artist, Mark Antokolsky. Christ, sculpted in white marble, wears a long robe and coat and has sandals on his feet. He has a *kippah* on his head, which is the head covering Jewish men wear when praying to bring honour to God. His hair and beard are long. He also has *payot* (sideburns), following the commandment of the Torah: You shall not round off the pe'at of your head (Leviticus 19: 27). His hands are tied to his side by the ropes around his waist. Without a doubt, Antokolsky sculpted Jesus with Jewish features to show the Jewish origin of Jesus Christ. In 1873 Antokolsky wrote in a letter to Vladimir Stasov: "He lived and died as a Jew for the truth and for brotherhood. This is why I choose to create him as a pure Jewish type and to depict him with a covered head." [6]

Fig. 5. Mark Antokolsky, *Christ before the People's Court,* 1876, marble, Haifa Museum of Art. https://www.imj.org.il/en/exhibitions/behold-man

Antokolsky portrays Jesus Christ before the People's Court, where the people chose to release Barabbas, rather than Jesus from death. Barabbas, a leader in the revolt against the Romans, is a key figure in the New Testament passages that blame the crucifixion of Jesus on the Jews and have been used to justify anti-Semitism. Pope Benedict XVI, in his 2011 book *Jesus of*

Nazareth argues that this is wrong because the word "ochlos" in Gospel of Mark is "crowd," not the Jewish people. The Jews were only one part of the crowd that also included Romans and other people. It was customary to pardon one prisoner before the feast of Passover. The crowd chose to release Barrabas because he was head of an armed struggle that promised freedom from the oppression of the Romans in contrast to Jesus who promised spiritual salvation.

Christ before the People's Court can be associated with the first art work analyzed, *The Crucifixion*. The New Testament explains that before being nailed to the cross, Jesus stood in front of a High Priest who questioned him about his teachings. Afterwards, they sent Jesus to the governor's headquarters where he was questioned by Pilate. Pilate found no guilt in him (John 18.38), however, Jesus still got crucified for treason because the crowd was only allowed to release one prisoner from death and they chose Barabbas. As well, *Christ before the People's Court* can be connected to the second work, the French bible illustration of the Crusader massacres of the Jews in 1096 and the third work, *The Wandering Jew*. Antokolsky created this sculpture five years after the pogroms started in Russia. Another link to this sculpture is *The Twelve-year-old Jesus at the Temple*. Liebermann like Antokolsky intended to remind viewers that Jesus Christ was born and raised as a Jew, and was involved in the Judaism of Temple life. Likewise, this sculpture reveals Jesus as completely Jewish in dress and hairstyle.

In conclusion, this essay has discussed the crucifixion of Christ and the resulting massacre of Jews through the ages that has scarred two religious communities, the Christian and the Jewish. Artists have tried to build relations between the two religions through their artworks, reminding viewers that the dispute is happening within a family. This is in concert with many Christians and Jews who have worked hard at trying to understand the complexities, correct the distortions of historical fact, and bring attention to the use of religion to ferment hatred and racism.

NOTES

1 Jon A. Weatherly, *Jewish Responsibility for the Death of Jesus in Luke-Acts* (Sheffield: Sheffield Academic Press, 1994), 50.

2 "Behold the Man: Jesus in Israeli Art," Israel Museum, Jerusalem (accessed May 5, 2019), https://www.imj.org.il/en/exhibitions/behold-man

3 Ziva Amishai-Maisels, "Chagall's *White Crucifixion.*" *Art Institute of Chicago Museum Studies*, 17, no. 2 (1991): 45.

4 Richard I. Cohen and Rajner Mirjam. "The Return of the Wandering Jew(s) in Samuel Hirszenberg's Art," *Ars Judaica* 7 (2011): 33.

5 Beth Irwin Lewis, *Art for All?: The Collision of Modern Art and the Public in Late-nineteenth-century Germany* (Princeton: Princeton University Press, 2003), 50.

6 Israel Museum, *op. cit.*

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Christian Boltanski, *The Archives - "Detective,"* 1988–89, 238 cardboard boxes,
20 wooden shelves, 15 lamps, 370 x 500 x 40 (a), 370 x 390 x 40 cm (b),
Israel Museum, Jerusalem. https://www.imj.org.il/en/collections/390529.

Artists in the Archive: Christian Boltanski, Dana Levy, and Michal Rovner in Discourse with Jewish Histories

—

DELANEY RYAN

The archive acts as the steward of history, remaking and remodelling for us the ways in which we may understand historical documents. Artists with an archival artistic practice model alternative methodologies of exploring dissonant histories, coping with loss and grief, and ultimately celebrating the struggles and culture-making that continue to influence us. In

this essay I will be comparing works by Christian Boltanski (b. 1944), Dana Levy (b. 1973), and Michal Rovner (b. 1957) that incorporate archival criticism as it relates to Jerusalem's complex relationship with its past. My objective is to examine each artist's critical gaze towards a specific archive, which results in the production of anarchival gestures.[1] By inserting elements of performance and emotion, as well as elevating neglected narratives, these artists establish an intent to historicize differently from previous conventional narratives.

Dutch archivist and scholar Eric Ketelaar's article "Archival Temples, Archival Prisons: Modes of Power and Protection" is an invaluable resource for engaging the works in question, as it establishes a key understanding of the political agency of the archive, specifically in relation to the Holocaust. Addressing its dichotomous plausibilities, he writes, "The archives have a two-fold power: being evidence of oppression and containing evidence required to gain freedom, evidence of wrong-doing and evidence for undoing the wrong."[2] Within Jewish consciousness, the use of archives is inherently linked to its institutional power for good or evil, as evidenced in its meticulous practice by the Nazis in the Second World War, and its subsequent use in the punishment of its creators. As such, Jerusalem, as a site of Jewish history, reconciliation, protection, and community, invites the creation of art that addresses the archive as an affective actor in the reparative construction of history.

Israeli artist Michal Rovner worked with video and audio taken from a variety of public and private Jewish archives to create *Living Landscape* (2005) (fig. 1), which was commissioned by and is permanently displayed at Yad Vashem: The World Holocaust Remembrance Center.[3]

Fig. 1. Michal Rovner, *Living Landscape*, 2005, video installation, 10:00 mins, Yad Vashem, Jerusalem. https://www.yadvashem.org/museum/holocaust-historymuseum/galleries/the-world-that-was.html.

This site-specific multimedia installation is composed of film clips showing Jewish lives in Europe as they existed before the war (pre-1940) that tragically brought about their demise. Rovner's video installation is designed to fit into the Yad Vashem's distinctive triangular architecture, standing thirteen feet tall on the southern wall of the museum, and placed centrally in such a way that it must be revisited as one travels throughout the other rooms of exhibitions.[4] The piece seeks to recontextualize the past with an unheroic honesty, which allows for a multiplicity of experiences to be shown together. Geography, gender, age, and context are displayed in a varied, shifting discourse throughout the film's runtime.[5] Rachel E. Perry points to Rovner's choice of imagery, such as maps, houses, and trees (specifically their roots), as emblematic of the overarching theme: Jewish notions of home, and, in turn, of diaspora.[6] She also discusses the significance of the site of Yad Vashem. Although Jerusalem is Jewish holy land, and historically a site of community and comfort in response to the threat of the Holocaust, Rovner's collage reminds us of the geographic and cultural spread of Jews predating the Second World War. Unaccompanied by any explanation, textual or oral, Rovner instead presents clips in layers or pastiche, allowing images to operate in dialogue with each other and expose their intimate possibilities.[7]

Living Landscape was created explicitly for Yad Vashem, from far-flung archival footage. But Yad Vashem is an archival

institution in its own right, preserving one of the world's largest collections of Holocaust documentation. Its archives boast a collection of over 179,000,000 documents, including photographs, survivor testimonies, and an extensive list of victim's names.[8] Ernst Van Alphen raises issue with the archival process at Yad Vashem in his essay "List Mania in Holocaust Commemoration," arguing that, like many Holocaust museums and commemorative memorials, the institution has made use of the "uncanny" historical method of list-making, as evidenced in its Hall of Names. He states, **"**On arrival in Auschwitz-Birkenau, detainees would get a number tattooed on their arm, being in this way transformed into archived objects. [...] Selecting and sorting on the basis of a fixed set of categories are basic archival activities and so is the making of lists."[9] Operating with the fruit of archival research, Rovner recontextualizes, and thus repersonalizes, the victims of the Holocaust. Rovner's insistent focus on reflecting the personal in pre-war Jewish lives is arguably an antidote to Van Alphen's critique.

In her article "Holocaust Hospitality: Michal Rovner's *Living Landscape* at Yad Vashem," Perry examines the influence of gendered cultural norms on historical institutions. In these institutions, women are far less likely to be given a voice. Perry refers to "a gendering of memory," noting that although there are female artists showcased in the art museum, the large-scale monuments are the work of men, who are wont to over-valorize violence and de-personalize narratives of struggle.[10] As a point

of contrast, she celebrates Rovner's achievement in her video installation, stating that it "refuses Yad Vashem's hegemonic voice and offers another model of memory, which is not homogeneous or monolithic but fractured and plural. Eschewing the heroic, it is grounded in the quotidian, engendered by collaboration, and woven of multiple microhistories."[11] Rovner's interest was not in depicting the epic narratives of history—of brutality and death—but in the resurrection and remembrance of a quieter reality. This example is key to beginning to understand the multiplicity of ways in which archival institutions are in need of the critical eye of the artist, to demand and create alternative representations of history.

Christian Boltanski forges archives of his own. Working in installation and performance, his oeuvre is often invested in both the celebration and critique of archives.[12] Boltanski has asserted that visiting ethnological museums as a young man inspired the wide use of museological imagery in his artistic practice.[13] Boltanski's artistic interests were also inspired by the life of his father, a Polish Jew who converted to Catholicism but was still considered a Jew by the Nazis, and subsequently lived in fear during the years of Nazi-occupied France.[14] Marianne Hirsch refers to this second-generation narrative experience as "postmemory," pointing to Boltanski's critical interest in archives, relics, and photographs as evidence of his complex relationship with his parent's inaccessible cultural and religious history.[15] Hobbs argues that the artist's suspicion is the

result of the uncertainty inherent in the seeds of archival documentation: identity, memory, and community.[16] Boltanski's archive-mimicking installations speak to his interest in the physicality inherent in the archiving of ephemeral experiences. To make tangible is to make real, and so working throughout his career with photography and found-objects, relics, and recreations, Boltanski confronts his complex relationship with the recovery, and subsequent mourning, of his familial history.

Jerusalem's place within Jewish consciousness, in tandem with its geopolitical and religious history, establishes it as a site of death and renewal. These are equally the preoccupation of the archive. In his analysis of Boltanski, Hobbs argues that his preoccupation with death is in fact a wider result of his desire to confront his relationship with the Holocaust, his tool of choice being archival methods.[17] Richard Hobbs asserts, "Death will be conquered by the Archive. Constituting a complete personal archive will bring escape from the tyranny of death, a noble enterprise and a contribution to a wider humanitarian cause."[18] The city of Jerusalem acts as its own archive, relentlessly creating, uncovering, preserving, reliving, and deconstructing its history. As such, the goals of Boltanski, Jerusalem, and the archive are the same. Boltanski's interest in death is evidenced in his installation piece *The Archives – "Detective"* (1988–89) (fig. 2), displayed at the Israel Museum in Jerusalem. It is made up of a series of 238 cardboard boxes stacked high on 20 wooden shelves, lit by 15 lamps. The boxes are marked by

black-and-white photographic portraits, which Boltanski lifted from the French magazine *Détective*, a tabloid which published images of murderers and their victims. He makes no attempt to differentiate between the portraits, offering no insight into who the viewer should pity or revile. While the exterior of the boxes implies that their interiors hold archival documentation relating to the crimes, in fact the boxes hold random editions of newspaper (though a visitor to the museum would not be given the opportunity to go through these "archives" and discover this deception).[19]

Fig. 2. Christian Boltanski, *The Archives – "Detective,"* 1988–89,
238 cardboard boxes, 20 wooden shelves, 15 lamps,
370 x 500 x 40 (a), 370 x 390 x 40 cm (b), Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/390529.

Like Rovner, Boltanski uses archival documents, but he does so as a method of creating new narratives, rather than attempting to reveal authenticity. With these inconclusive boxes, dated randomly, stacked upon authentic-seeming shelving, Boltanski utilizes the "archival effect" to refer to the fallibility of institutional documentation of death.[20] Hobbs is particularly invested in Boltanski's archival practices. Though Boltanski's work is not titled to establish it as explicitly referencing the Holocaust and his own Jewish heritage, Hobbs argues this connection can be assumed with a high degree of certainty, as an over-arching concern in his oeuvre.[21] The archival impulse in the history-keeping of the Holocaust feels all the more urgent with time as survivors reach old age and pass away, taking their testimonies with them. Hirsch argues that "Boltanski's images are thus particularly compelling at a moment when survivors of the Holocaust are rapidly disappearing from our midst, taking with them the possibility of direct memorial access to the event, how-ever already mediated by the process of recollection."[22] The installation is itself a re-creation of an archive, and is meant to evoke the feeling of being in an archive for the viewer, but in fact it alludes to Boltanski's personal narrative. Boltanski himself does not engage with any "real" archival work, and as such, within the context of the institution, he critically resists inserting himself into institutional acts of documentation.

Israeli artist Dana Levy is directly pushing the boundaries

of museological institutions, while confronting questions of life and death as they relate to Judaic archival practices in Jerusalem. Levy's video art *Silent among Us* (2008) (fig. 3) was filmed in the Beit Shturman Natural History Museum in Ein Harod, Israel. Into a room of taxidermic birds, Levy released one hundred live doves. This was her strategy of reasserting the presence of life into a seemingly stagnant and death-central institution. The doves—known to represent peace—are surrounded by birds of prey who, now stuffed, are not dangerous to them.[23] The act speaks to its geopolitical context, Levy's home country of Israel, and the confining nature of its history. She explains, "The living birds fly naturally amongst the dead ones, just as death, and history, are an ever present and natural part of daily life in Israel."[24] The tension between the twenty-two living and the dead, the active and the preserved, shown in the dialogue between live and dead birds is a mirror held up to her homeland.

Fig. 3. Dana Levy, *Silent among Us*, 2008, single channel video (still), 5:00 mins.
https://vimeo.com/142654077.

Levy also demonstrates Israel's fundamental religious roots, explaining her choice of title in an interview: "I called it *Silent among Us* because for me it was about how death, and history is very present in daily life in Israel. Death, as well as history, and the Bible are the foundation, or the excuse, for the country's existence. The title *Silent among Us* pays homage to this silent presence."[25] Filming in a natural history museum in Jerusalem appears to be an exercise in contrasts: the scientific within the sacred. Both religion and history make attempts to respond to the phenomenon of death, and Levy's film unites theses dissonant forces in their common goal. The religious and the historical are inherently entwined in Jerusalem. Speaking about this

connection, Levy notes that "as an Israeli, you carry a past: biblical stories, the Holocaust, and wars. There is always a dualism between the past and the present."[26]

Using the institution of a history museum—an archival space in its own right—to produce a creative reaction to the inescapable presence of history and its archival insistences in Israel is particularly poignant. The film, while critical, is screened at yet another institution, the Israel Museum in Jerusalem, a space devoted to the arts. The film is thus demarcated from the realm of facts and history-keeping to allow for creative reaction to these phenomena. Levy's insertion of life in places defined by death brings to mind a sense of renewal and, in Judaism, the fall and reconstruction of the Temple of Jerusalem. However, the use of the symbol of the dove is associated with the Christian notion of "the holy spirit," and thus its use here is clearly aligned with an allegorical resurrection of Christ, occurring auspiciously in the believed city of its occurrence. This connection to the religiosity of Jerusalem outside of a strictly Judaic context speaks to the city's unequivocally overlapping sacred ties—relationships that form its cultural, social, and physical foundation. This foundation is dependent on its oft painful history. In place of extended mourning, Levy's film seeks to implement a sense of renewal.

The city of Jerusalem is uniquely charged because of its extremely long and complex history—a history of violence, struggle, and loss. It is equally a city of hope, faith, and community. Ketelaar

concludes that an archivist's responsibility to the archive is "that archives as storage memory are secured, and that archivists use their power for empowering, so that society can be confident of the future."[27] Does this responsibility extend to (these) artists, and has it been fulfilled? I say yes. For artists engaging with the potentially flawed modalities of the archive in the protection of Judaic history, questions of lineage, cultural narratives, records, and inherited traumas may intermingle and be explored on a personal and collective level. As such, a critical gaze is key. Through these methods not only do we learn more about the artists, but we also learn about their various communities (be they familial, religious, or geopolitical), and our possible ties to them. Through these artworks we confront death, and are invited to imagine the means of moving beyond it.

NOTES

1 In *Mnemoscape Magazine*, Elisa Adami and Alessandra Ferrini define "anarchival" as follows: "The anarchival is at once a feature integral to the proper functioning of the archive (since its power lies precisely on the negative privilege of deciding what to destroy); a force that opposes to its traditional, authoritarian institution; and a playful, improper use of archives and archival practices." See Adami and Ferrini, "The Archival Impulse," *Mnemoscape*, September 14, 2014, accessed April 14, 2019, https://www.mnemoscape.org/single-post/2014/09/14/Editorial-%E2%80%93-The-Anarchival-Impulse.

2   Eric Ketelaar, "Archival Temples, Archival Prisons: Modes of Power and Protection," *Archival Science* 2 (2002): 231.

3   Rachel E. Perry, "Holocaust Hospitality: Michal Rovner's *Living Landscape* at Yad Vashem," *History and Memory* 28, no. 2 (2016): 89–122.

4   Ibid., 92.

5   Ibid.

6   Ibid., 99.

7   Ibid., 94.

8   "About the Yad Vashem Archives," Yad Vashem: The World Holocaust Remembrance Centre, accessed November 12, 2018, https://www.yadvashem.org/archive/about.html.

9   Ernst van Alphen, "List Mania in Holocaust Commemoration," in *Revisiting Holocaust Representation in the Post-Witness Era*, ed. Tanja Schult and Diana I. Popescu (London: Palgrave Macmillan, 2015), 13.

10 Perry, 93.

11 Ibid.

12 Richard Hobbs, "Boltanski's Visual Archives," *History of the Human Sciences* 11, no. 4 (1998): 121–40.

13 Janis Bergman-Carton, "Christian Boltanski's *Dernières Années*: The History of Violence and the Violence of History," *History and Memory* 13, no. 1 (2001): 3–18.

14 Marianne Hirsch, "Past Lives: Postmemories in Exile," *Poetics Today* 17, no. 4 (1996): 659–86.

15   Ibid.

16   Ibid., 137.

17   Ibid.

18   Ibid. 125.

19   Ernst van Alphen, "Deadly Historians: Boltanski's
      Intervention in Holocaust Historiography," in *Visual Culture
      and the Holocaust*, ed. Barbie Zelizer (London: Athlone
      Press, 2001), 58.

20   Ibid.

21   Hobbs, 121.

22   Hirsch, 681.

23   Braverman Gallery, "Dana Levy, *The Wake*," Artspace,
      accessed April 13, 2019, https://www.artspace.com/
      dana-levy/the-wake.

24   Dana Levy, "Dana Levy by Naomi Lev," interview by Naomi
      Lev, *BOMB Magazine*, June 05, 2015, accessed April 13,
      2019, https://bombmagazine.org/articles/dana-levy/.

25   Ibid.

26   Naomi Lev, "Dana Levy," *Art Forum International*,
      November 16, 2012, accessed November 11, 2018,
      https://www.artforum.com/interviews/dana-levy-talks-
      about-world-order-37345. In a later film, entitled *This Was
      Home*, Levy explores her strong personal connections to the
      Holocaust, imagining her grandfather's transit to Auschwitz
      and her father's diaspora. See Jared Rapfogel, "International

Short Film Festival Oberhausen," *Cineaste Magazine*,
accessed November 12, 2018, https://www.cineaste.com/
fall2017/international-short-film-festival-oberhausen-2017/.

27 Ketelaar, 238.

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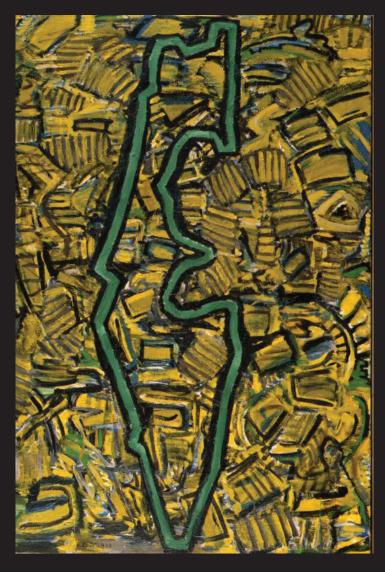
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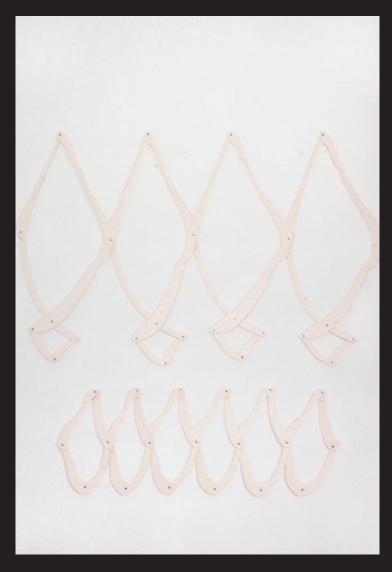
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David Reeb, *The Green Line*, 1985, acrylic on canvas, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/312001.

Charlotte Scott, *Pilgrimage*, 2018, foam board, metal joints, 144.8 x 172.7 cm.

Christian Dialectic Materialism in the Via Dolorosa: An Artwork and an Essay

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CHARLOTTE SCOTT

The stations on the Via Dolorosa are often presented as historical sites, leading pilgrims to physically travel there in hopes of experiencing a greater physical connection with Jesus Christ. However, as Ilka Knüppel Gray details in her master's thesis, entitled "The Search for Jesus' Final Steps: How Archaeological and Literary Evidence Re-Routes the Via Dolorosa," some of the fourteen stations punctuating the Via Dolorosa are not supported by archaeological evidence.[1] Yet the Via Dolorosa is regarded as a quintessential pilgrimage in Christian culture, and crowds of pilgrims follow the fourteen stations every year,

proving that religious material culture is primarily constructed around spiritual needs that are not exclusively based on empirical accuracy. Giles Hibbert and Robert Ousterhout argue that materialism in Christian culture might be approached in another way: as consisting of a dialectic relationship between the object realm and the spiritual realm.[2] Through a short essay based on their views in relation to the Via Dolorosa, and through my artwork entitled *Pilgrimage* (2018) (fig. 1), I will explore (1) the need for materialism in Christianity as a way of implementing spiritual concepts within human, finite reality, and (2) how products of this materialism sometimes reflect back to transcendent and spiritual concepts through aesthetic devices of order and symmetry. I will conclude my essay with an analysis of Israeli-born artist David Reeb's (b. 1952) work as a counterpoint to my thesis, and to highlight the rhetorical and apolitical aspect of my artwork. Overall, this essay and my artwork examine how the two ways in which a pilgrim may relate to the spatial dimension of the Via Dolorosa—that is, as an a posteriori sacred space containing bodily performances of religious rituals, and as an a priori schematic symbolization of sacred space that is traceable on a map—may be set in a dialectic relationship with one another. As a result, neither of those aspects is exclusively contained within the physical or the spiritual realm of Christian religious culture.

Fig. 1. Charlotte Scott, *Pilgrimage*, 2018,
foam board, metal joints, 144.8 x 172.7 cm.

The Via Dolorosa is a well-known devotional walk in Jerusalem that follows the route that Jesus took when carrying his cross to Golgotha. It is divided into fourteen parts, called the fourteen Stations of the Cross, each of them referring to a particular event in the last moments of Jesus's human life. Although the fourteen stations are known to have been officialised by the

Franciscan monks in the second half of the sixteenth century, Gray argues that the first archaeologically recorded usage of the Via Dolorosa as a route for pilgrimage takes place in the Byzantine era, in the fourth century, during which Christians first began to practice pilgrimage as a way of relating to the sacred.[3] Karen Armstrong writes, "Pilgrims were developing a very tactile spirituality. They wanted to touch, kiss, and lick the stones that had once made contact with Jesus."[4] The Via Dolorosa is therefore an essential part of Christian material culture that has survived over many centuries. However, the stations as we know them today do not always correlate with the Gospels or with archaeological findings. If authenticity and empirical accuracy are not the main basis for walking the Via Dolorosa, what aspects of material culture are contemporary pilgrims trying to preserve?

Hibbert's article "Christian Materialism" might offer a response to this question in suggesting a more holistic and humanist approach to Christian material culture. The article as a whole is a defence for Christian materialism against historical criticism accusing Christianity as hypocritically valuing the accumulation of worldly possessions in practice while condemning them in scripture.[5] Hibbert begins with a denunciation of the classical divide between subject and object.[6] He argues that this dualism over-simplifies the ways in which we relate to the external world, and might be guilty of "prevent[ing] any creative interchange and development from taking place."[7] In other

words, Hibbert claims that this distinction does not accurately represent human sensibility. For him, facts and morality are intertwined, and "concise analytical expression has in principle the same sensitivity to value in developing organic, and one might indeed say 'pregnant' situations as is shown for example in a Shakespearean play, [or] a poem by Donne."[8]

In fact, Hibbert believes that materialism should be viewed as intimately tied to analyticity and other modes of a priori thinking. In this sense, materialism would be close to "humanism" in the way that it represents an essential part of human understanding, and is intrinsic to human reality. To support this, he quotes F.R. Leavis on literary humanism, which he describes as "a delicate organic wholeness which is man's actual living in the world."[9] Hibbert then gets more specific and makes the point of not only presenting materialism as generally important, but also as officiated by Christian scripture. He supports this with the very obvious example of Jesus Christ, the human incarnation of all spiritual dimensions of Christianity—that is, God, heaven, the world to come, etc.[10] These assertions finally lead Hibbert to argue for a "dialectic materialism" within Christianity in which the spiritual dimension takes part in human materiality, and human materiality similarly takes part in the spiritual dimension of religion. To clarify his point, he makes an analogy between Christian churches and works of art: both the church and the work of art are utterly material; however, the spiritual or artistic quality is not "confined simply within its particular

materiality," but rather has the power of "taking one beyond the confines of this particular human situation here and now."[11]

Ousterhout's article "Sweetly Refreshed Imagination: Remembering Jerusalem in Words and Images" asserts that within Christian material culture, not only can a location be schematically represented by maps for an a priori understanding of that location, but a location can also serve as a medium for this a priori understanding. The initial a posteriori aspect of the physical location is partially deconstructed and remodelled so as to adopt the same a priori structure that underlies biblical narratives. This common structure has been identified by Ousterhout as the chronological sequence. On this basis, I will argue that this is the case for the Via Dolorosa, as its initial a posteriori function as a walkable path has partially been remodelled so as to adopt the a priori chronological order of Christian scripture, which translates into the sequential Fourteen Stations of the Cross. Through this common structure, an interchange or dialogue is established between the physical and symbolic aspects of Christian material culture.

Ousterhout introduces his article by making an assertion similar to Hibbert's about how material culture is not confined to the immediate materiality of religious objects or locations. He argues that religious sites in Jerusalem "were supposed to be [the places] in which the events occurred."[12] However, pilgrims travel to such locations to "locate the recollective images from

their reading, which they already carried in their own memories."[13] In other words, even when the pilgrim is in the actual location associated with scriptural events, this would serve not merely a physical purpose, but it would also be a means of a spiritual visualization of the city in scripture.

This would explain why other, two-dimensional visual representations of Jerusalem participate in "creating an armature with which to structure memory."[14] Ousterhout further argues that "medieval memory seems to have depended instead on a graph or chart to structure and order information, such as the diagram of the elements from *Byrhtferth's Manual* [...][and] *The Palm of Virtue* from Lambert of St Omer's *Liber Floridus*" (figs. 2–3).[15] In the case of the Via Dolorosa, the segmentation and chronological order of the stations, which are straightforwardly illustrated in any regular map of the path (fig. 4), would therefore not only have a representational, or an informative, purpose, but also a cognitive and creative purpose as a way of igniting a similarly structured narrative in the pilgrim's mind.
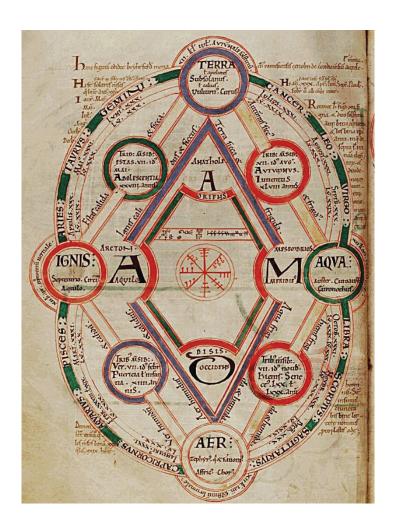
Fig. 2. Byrhtferth, *Byrhtferth's Diagram*,
from the *Thorney Computus*, 1110,
Oxford, Saint John's College, MS 17, fol. 7v.
https://commons.wikimedia.org/wiki/File:Medieval_four_elements.jpg.
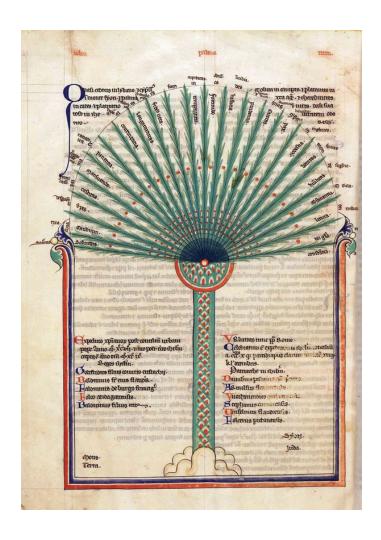
Fig. 3. Lambert of St Omer, *The Palm of Virtue*,
from *Liber Floridus*, ca. 1250–75,
Bibliothèque nationale de France, f. 142v.
https://commons.wikimedia.org/wiki/File:Palmier_Liber-floridus-BNF-p298.jpg.

Fig. 4. Way of the Cross on the Via Dolorosa.
Reproduced from "Via Dolorosa – The Way of the Cross,"
HolyLandNetwork, accessed March 3, 2019,
https://www.holylandnetwork.com/pages/via_dolorosa.html.

Ousterhout makes the point of distinguishing postcolonial mapping techniques from medieval ones. He argues that the typical postcolonial approach is grounded in political motivations, viewing mapping as a "means of appropriation or possession."[16] Conversely, the medieval rhetoricians mainly used mapping for personal and contemplative purposes. In a more contemporary artistic context, David Reeb addresses the first approach towards mapping. He executes a style of mapping that omits any concrete typographical information, such as in *Green Line with Green Eyes* (1987) (fig. 5). In doing so, he

successfully isolates and emphasizes the aspect of territorial-ism of postcolonial mapping techniques. Since the mid-1980s, Reeb has painted the shape of the pre-1967 Israeli borders superimposed on various backgrounds depicting other, more humanist, aspects of Israel.[17] Reeb offers an important alternative view to the conceptual content of my artwork, which will be discussed further later.

The contemplative type of mapping was practiced by ancient rhetoricians who would associate a biblical chronological order with visual and spatial sequences in imaginary architectural frameworks. In this sense, they would move "in their minds from room to room, [conjuring] visual images of the spaces and their contents that would help them to structure and call to mind the narrative."[18] Ousterhout argues that this latter spatial framework, which correlates in structure with a biblical narrative, does not necessarily need to be imaginary. In fact, he claims that John and other pilgrims would "move from site to site in an order that reflected the historical unfolding of the biblical events,"[19] and would construct a "correlating grid made up of both the topographical and calendric features."[20] In applying this to the Via Dolorosa, we then understand that the chronological order in which the fourteen stations are sequentially organized seems to serve some kind of midpoint between the tactile and spiritual experience of the path and allows for a materialist dialectic argued for by Hibbert.
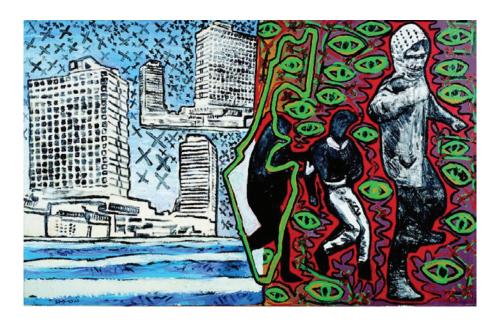
Fig. 5. David Reeb, *Green Line with Green Eyes*, 1987, acrylic on canvas, 105 x 160.5 cm, Tel Aviv Museum of Art, Tel Aviv. http://www.tamuseum.org.il/collection-work/4487.

Ousterhout then establishes a distinction between the rhetorician's and the pilgrim's experience of space that is crucial to my overall analysis of the Via Dolorosa's particular relation to Christian materialism: "In contrast to the ancient rhetorician, who came equipped with a mnemo-technical architectural armature, medieval pilgrims employed the existing spatial frameworks of Jerusalem and its monuments to structure a narrative of sacred history."[21] The city of Jerusalem hence does not only serve purposes of physical evidence or equivalence

of more spiritual, idealized aspects of a biblical narrative in a passive way. It also serves as a *medium* for expressing these dimensions in a conceptualized way akin to the way in which rhetoricians remembered scripture through hypothetical architectural frameworks. This once again refers back to Hibbert's dialectic materialism, which implies that in the case of the Via Dolorosa, there is a constant oscillation for the pilgrim between the empirical and the symbolic aspects of a religious narrative.

MY ARTWORK

In support of my thesis, I have made an expandable structure out of beige foam board and metal joints. This structure may be either expanded or retracted, creating forms that differ both conceptually and physically. When expanded, the structure takes up a surface of 57 x 68 inches. The process was very straightforward: I initially produced a few smaller sketches of the form I desired the structure to take in its expanded state (fig. 6). I then drew the individual outlines of each piece at a larger scale, which I then repeatedly transferred onto large pieces of foam board with pencil. Finally, I cut out all of the individual pieces and assembled them with screws. To create the more organic shapes that were photographed with lower exposure and a diminished saturation (fig. 7), I played with the structure. This latter outcome was not as calculated as the form of the expanded structure.

Fig. 6. Charlotte Scott, preparatory sketch of *Pilgrimage*, 2018.

Fig. 7. Charlotte Scott, *Pilgrimage*, 2018,
foam board, metal joints, 144.8 x 172.7 cm.

The conceptual objective of my artwork was to articulate this element of dialecticism between symbolic, orderly visual representations of the Via Dolorosa and the more bodily, in situ experience of the pilgrim (fig. 8).
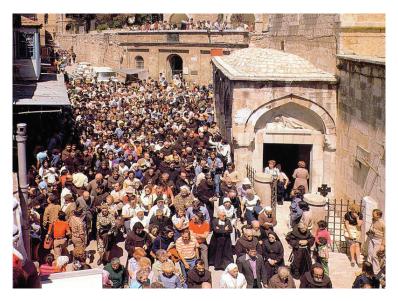
Fig. 8. Pilgrims Walk the "Way of Suffering." Reproduced from Jacqueline, "The Via Dolorosa, Sandi Patty," Aanbidden Glorieus-"Worship Gloriously!" April 21, 2011, accessed March 4, 2019, http://aanbiddenglorieus.blogspot. com/2011/04/via-dolorosa-sandi-patty.html.

In its expanded state, the structure adopts a symmetrical, geometric and two-dimensional pattern that almost looks like a grid. When in its opposite folded state, the structure takes the form of a smaller, imploding, distorted, body-like shape (fig. 9). The latter folded version refers to the physicality and bodily

connotation of the walking pilgrims on the Via Dolorosa. The former expanded version refers to two-dimensional schematized representations of the Via Dolorosa, such as any simplified map of it.

Fig. 9. Charlotte Scott, *Pilgrimage*, 2018,
foam board, metal joints, 144.8 x 172.7 cm.

An opposition also resides in the way that the pilgrim can only singularly and subjectively experience the Via Dolorosa as a walkable path, encountering the stations one at a time in a sequential order, whereas when the pilgrim relates to the same path in its schematized and symbolized form such as through a map, they may apprehend the totality of the fourteen stations

all at once. This is similar to how in its folded state, the structure takes on the form of a single, opaque object that recalls organic, anthropomorphic forms, whereas in its expanded state, the structure takes on the shape of a grid, as something meant to conceptually refer to a plurality of objects all at once, such as a map of the fourteen stations.

However, the two versions of the Via Dolorosa do not simply relate to one another through a simple contrast; they are in fact co-dependent and in a mutual dialectic relationship. This means that when observing only one of the two states, the potentiality of the other, momentarily absent state, is still formally expressed by the former one. The in situ experience is informed by the pilgrim's spiritual awareness, and the spiritual awareness is informed, or at least cultivated by, the in situ experience. Similarly, in a deployable structure, the potentiality of the three-dimensional-object-state of it is expressed in its expanded state, and vice versa. One state informs the other because of how explicit the joints and the mechanical articulations of the structure are, signifying the possibility and potentiality of movement from one state to the other.

As previously mentioned, Reeb proposes an interesting alternative to the conceptual content of my own project. Since the mid-1980s, Reeb has depicted a green pre-1967 Israeli border as both formally and metaphorically superimposed on Israel, which is represented either through civilian scenes, such as in

Green Line with Green Eyes, or through more abstract representations of Israeli land, such as in *The Green Line* (1985) (fig. 10).

Fig. 10. David Reeb, *The Green Line*, 1985, acrylic on canvas, Israel Museum, Jerusalem. https://www.imj.org.il/en/collections/312001.

In the latter painting, Reeb positions the shape of the Israeli border over an abstracted aerial view of a landscape that is organized in a rough, asymmetrical grid format and depicted

with earthly colours. This background representation recalls the grid format that surfaces of land take on when viewed from an airplane that has just taken off; this might further refer to how land can be divided at a smaller, more intimate scale, and generally through consensus within small communities. As Reeb's work suggests, these local divisions are often not as sharp and calculated as political, nationalistic borders. The outlines of the pre-1967 Israeli border are sharply executed in a vivid, almost artificial green, and placed at the centre of the canvas over the background depiction of land lots that cover the whole surface of the canvas. This contrasts with the less vivid, more organic colours and smudged borders between the squares that cover the background. Conceptually, Reeb highlights the centrality of nationalistic boarders, but also their paradoxical finitude and artificiality, in contrast with the spread-out subdivisions of land depicted as a pattern with no clearly expressed sign of finitude. Reeb's artwork proposes that the grid-formatting of land belongs to local and downscaled ways of organizing a territory. Temporal and spatial finitude therefore belong to the schematized depictions of the same piece of land, such as the shape of an imposed governmental border.

Through my work, I suggest the opposite, in the sense that patterns with no clear finitude belong to idealized and symbolic representations of landscape, such as maps. This is demonstrated by the expanded state of the deployable structure, which is meant to refer to the visual order and symmetry of

maps. It is, however, important to note that I am only draw-ing formal comparisons between Reeb's work and my own as visual representations of geographical content, given that the geographical *contexts* that they address are very different. Reeb addresses the geographical topic within a socio-political frame-work, whereas I explore it from a rhetorical standpoint. This type of distinction is previously mentioned in my explanation of how Ousterhout distinguishes postcolonial mapping from medieval mapping. I argue that this distinction also applies to my comparison between Reeb's work and mine.

In conclusion, material culture is an important part of Christian culture as argued by Hibbert, and the Via Dolorosa is a cen-tral example of this. Such elements of material culture are not confined to their immediate physicality, as they refer to tran-scendent concepts through a dialectic relationship between the physical and spiritual realms. In the particular case of mapping, the representation of a particular territory in a schematized way can refer to the particular configuration of a physical location, but also to an a priori conceptualization of that location as a whole. This a priori understanding can either be political, such as in David Reeb's painting *The Green Line*, or it can be more conceptual and serve contemplative or rhetorical purposes, as demonstrated in my artwork.

NOTES

1 Ilka Knüppel Gray, The Search for Jesus' Final Steps:
How Archaeological and Literary Evidence Re-Routes the
Via Dolorosa (Master's thesis, Townson University, 2017).

2 Giles Hibbert, "Christian Materialism," *New Blackfriars*
50, no. 588 (1969): 419–31; Robert Ousterhout, "'Sweetly
Refreshed in Imagination': Remembering Jerusalem in
Words and Images," *Gesta* 48, no. 2 (2009): 153–68.

3 Gray, 5.

4 Karen Armstrong, *Jerusalem: One City, Three Faiths*
(New York: Ballantine Books, 2005), 202.

5 Hibbert, 420.

6 Ibid., 422.

7 Ibid.

8 Ibid., 424.

9 Ibid.

10 Ibid., 423.

11 Ibid., 431.

12 Ousterhout, 153.

13 Ibid.

14 Ibid., 156.

15 Ibid., 154.

16 Ibid., 155.

17 "David Reeb, *Green Line with Green Eyes*," Tel Aviv Museum

of Art, accessed March 5, 2019, http://www.tamuseum.org.il/collection-work/4487.

18 Ousterhout, 155.

19 Ibid.

20 M. J. Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400–1200* (Cambridge: Cambridge University Press, 2008), 43.

21 Ousterhout, 156.

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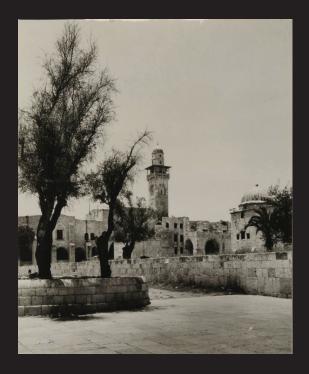
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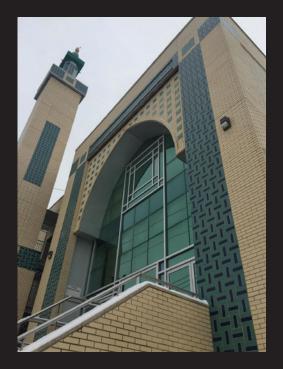
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Alfred Bernheim, *Haram esh-Sharif, Jerusalem*,
undated, gelatin silver print, 30 x 24.1 cm, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/511749?itemNum=511749

Nayyara Shabbir, *The Minaret of the Islamic Community of Quebec*, 2018.

The First Mosque of Quebec and My Family Ties: A Photo Essay

—

NAYYARA SHABBIR

The first mosque erected in Quebec in the fall of 1967 was monumental for the growing Muslim community. Located in Montreal, the Islamic Centre of Quebec (ICQ) can be compared to the Al-Aqsa Mosque of Jerusalem in that both were the first mosque to be built in their respective cities. Located in the Old City of Jerusalem, the Al-Aqsa Mosque was originally built by Umar, the second caliph of the Rashidun Caliphate. It was then rebuilt and expanded by the Umayyad caliph Abd al-Malik and his son al-Walid in 705 CE. It still stands today

after being destroyed by two earthquakes in 746 and 1033. The structure we see to-day resembles the mosque from 1035. This mosque holds significance for Muslims, as it is the site to which Prophet Muhammad was transported, from the Sacred Mosque in Makkah during the Night Journey (fig. 1).[1] Furthermore, according to Islamic tradition Muhammad led prayers directed towards the Al-Aqsa Mosque until the seventeenth month following his migration from Mecca to Medina when Allāh told him to pray towards the Kaaba in Mecca.

The ICQ like the Al-Aqsa Mosque brought the Muslims together and gave them a place to gather and pray. Nadia Kurd writes that mosques in Canada are "spaces that are used for more than just the performance of Islamic ritual; contemporary Canadian mosques, either purpose-built or repurposed from an existing structure, have become community centres in the diaspora and continue to serve Muslims as places for educational, cultural, and social activities."[2] This is certainly true of the ICQ.

In the mid-1950s, the first Muslims came to Montreal from India and Pakistan. Among these pioneers were my grandfather and great uncle, Hakimullah Khan Ghauri and Kalimullah Khan (fig. 2).

Fig. 1. Alfred Bernheim, *Haram esh-Sharif, Jerusalem*,
undated, gelatin silver print, 30 x 24.1 cm, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/511749?itemNum=511749

Fig. 2. *Kalimullah Khan (second from the right) in Quebec City to attend the
National Assembly Session, August 1965 when Bill 194 was assented to.*
http://www.mrsp.mcgill.ca/reports/pdfs/MuslimHistory.pdf

Fig. 3. *Group photo after Eid ul Fitr Prayer, 1962, in the United Canada Church, Town of Mount Royal.*
http://www.mrsp.mcgill.ca/reports/pdfs/MuslimHistory.pdf

Upon arrival one of their first projects was to form a Muslim Association. This led to the creation of the ICQ of Montreal in 1958. Mumtazul Rehman explains in his study of the Indo-Pakistani Muslim community in Montreal that the principal objective of the association "was to preserve Islamic heritage and create an Islamic environment for the migrants and their growing children."[3] As the community grew, a place to gather was needed for social and religious gatherings. Before building the first mosque these gatherings were held in the United Church in Mont Royal for the Muslims had developed a good relationship with this church (fig. 3).[4] This could not be a permanent solution. A board of members soon came together to find an affordable and suitable location. In my interview with my grandfather, he told me that efforts were made to raise money through dinners, bazaars and other events.[5]

Among the vigorous fundraisers was my great-uncle Kalimullah who went door to door in the Muslim community trying to raise funds. Eventually, an army barrack from World War II was purchased on 2520 Laval Road in Ville Saint Laurent. The building cost $25,000 for 7,000 square feet.[6] Many of the neighbouring houses to this day are old wartime barracks that were used to house soldiers, as is evident in their matchbox-like structure. After raising enough funds for the renovations, the ICQ was ready in October 1967. This was a huge endeavour in that it also involved the passing of Bill 194 by the National Assembly of Quebec. As a result Islam was granted the status of a recognized minority religion which enabled the ICQ to have its own civil registry. Prior to this, all marriages and births had to be registered in a church. This achievement, along with the mosque's expansion in 1972, served the growing Muslim community well.[7]

The original structure of the ICQ was humble which reflected the small Muslim community living in Montreal at the time (fig. 4, fig. 5). The subtle Moorish shape of the windows and door recall the Islamic architecture of North Africa, Spain and Portugal. The pinched tops which curve outward as they move down are known as an ogee curve. This style originated in the Middle East, and probably became Europeanized in the development of Spanish Moorish architecture.[8] The colour green has significance for Muslims because it is mentioned in the Quran a few times: "Reclining on green cushions and rich carpets of beauty."[9] For this reason green has been the colour of the onion dome of the

Mosque of the Prophet in Medina, now commonly known as the Green Dome, since first painted that colour in 1847.[10] Despite these Islamic features the ICQ has retained a low, barrack like-style, since as already mentioned it had originally been built for military housing during World War II. A mosque often contains a large courtyard space. While not a courtyard the ICQ mosque has a prominent outside space. The mosque was pushed back from the street, making room for a grassy front lawn where children, such as myself, have played. This outdoor space added to the goal of creating a mosque where there was a real sense of community for people of all ages including children.

Fig. 4. *Islamic Centre of Quebec*, 1996.
https://dome.mit.edu/handle/1721.3/53974

Fig. 5. *Islamic Centre of Quebec*, 1996.
https://dome.mit.edu/handle/1721.3/53974

The expansion project for the ICQ started in the early 2000s. By this time, the Muslim community had grown considerably, so that to-day six percent of Montreal's population is Muslim. A new, larger, mosque was needed. The building project had two distinctive phases. Phase I, the construction phase, involved the demolition of the old structure and the foundation of the new building (fig. 6, fig. 7). Phase II consisted of the expansion and renovations.
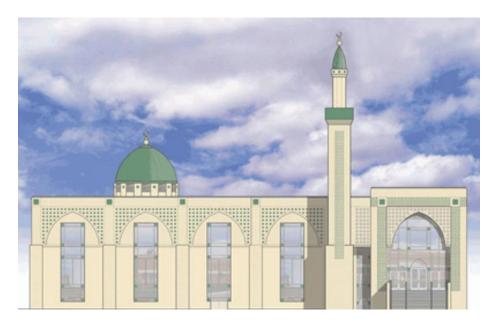
Fig. 6. The *Islamic Centre of Quebec during Phase I of the Expansion.*
http://www.icqmontreal.com/activities.html

Fig. 7. *The Islamic Centre of Quebec during Phase I of the expansion.*
http://www.icqmontreal.com/activities.html

The objective of Phase II was to incorporate the old mosque hall into the present addition, by raising its ceiling and roof, so that the upper two floors look over the main hall and provide a view of the Imam delivering congregational addresses and lectures. With only the finishing touches left to do (as I write this paper) the mosque presently accommodates 1000 people during congregational prayers, with a separate hall for women (fig. 8). The additions are: a place for ablution, a large meeting room, a library, offices for the Imam and secretariat, a bookstore, classrooms, washrooms on each floor, a kitchen, a washing facility and a refrigerator for the overnight storage of bodies of the recently deceased.

While these new additions are the key part of the expansion it is important to recognize that the design of the exterior of the building was also given significant attention. Some of the most notable aspects are the large green onion dome and tall minaret. The onion dome comes from Mughal architecture, which then influenced Indo-Gothic architecture. The dome, a characteristic of almost all mosques, is pivotal for the identification of the mosque and for acoustical and temperature-control purposes. (fig. 9, fig. 10).

Fig. 8. *Digitized Plan for the Islamic Centre of Quebec's New Look.*
http://www.icqmontreal.com/activities.html
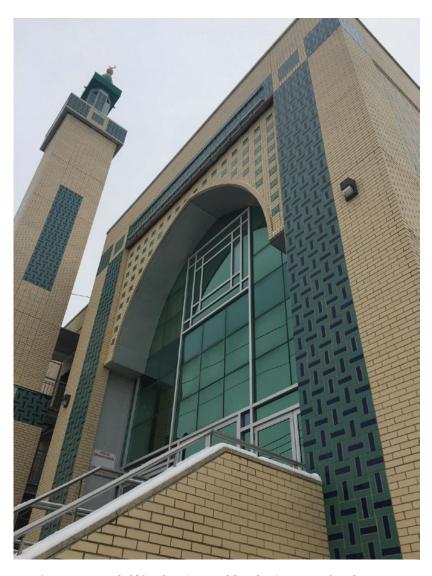
Fig. 9. *The Building of the Onion Dome on the Islamic Centre of Quebec, interior view.*
http://www.icqmontreal.com/activities.html

Fig. 10. *The Building of the Onion Dome on the Islamic Centre of Quebec, exterior view.*
http://www.icqmontreal.com/activities.html

It must be noted that the construction of large minarets has been met with hostility in many places around the world. For example, in Switzerland, there was a backlash on building minarets, although only four existed, to the extent that the Swiss People's Party succeeded in banning them altogether. Although minarets and domes are not an essential part of a mosque, they do serve an aesthetic purpose as well as being used to distinguish one mosque from one another. The ICQ has a distinctive minaret (fig. 11). Its yellow brick with green and blue geometric patterns is a repeated element that synchronizes the exterior design of the building. The style is simple and contemporary, a far cry from the Moorish over-exaggerated look that some mosques have.

For the creative research part of this project I took photographs of the interior and exterior of the building as well as the works of art on view. The detailed square and rectangular patterns can be seen in the front of the mosque (fig. 11, fig. 12).

Fig. 11. Nayyara Shabbir, *The Minaret of the Islamic Centre of Quebec,* 2018.

Fig. 12. Nayyara Shabbir, *The Front of the Islamic Centre of Quebec*, 2018.

Fig. 13. Nayyara Shabbir, *The Back of the Islamic Centre of Quebec,* 2018.

The back view of the mosque shows how its design and colour promote a sense of movement across the building from the minaret to the dome (fig. 13). A closer look at the details is captured in the close images of the walls and windows (fig. 14, fig. 15). Arches and geometric patterns are visible throughout the design. Inside the mosque are some exceptional artworks (fig. 16, 17, 18). A hanging picture in the women's area depicts Arabic calligraphy in gold lettering that has been sewn into fabric. The most notable feature of the interior design is the arch and hall (fig. 19). The symmetry and longitudinal perspective of the hallway is perfectly captured by the arch and geometric shapes on either side.
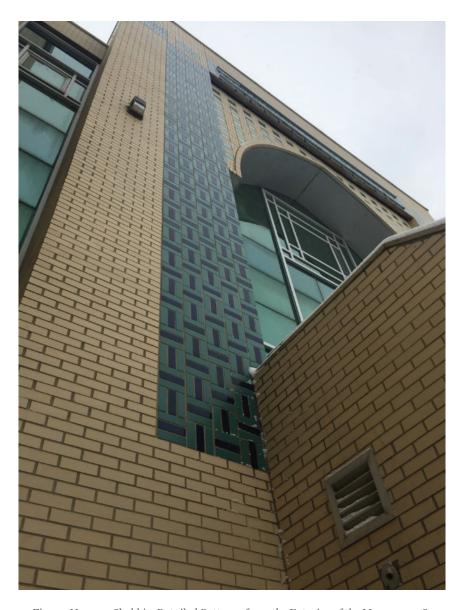
Fig. 14. Nayyara Shabbir, *Detailed Patterns from the Exterior of the Mosque*, 2018.
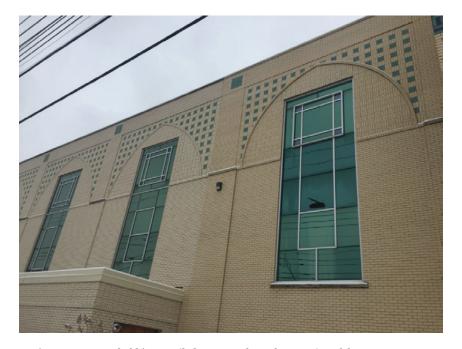
Fig. 15. Nayyara Shabbir, *Detailed Patterns from the Exterior of the Mosque*, 2018.
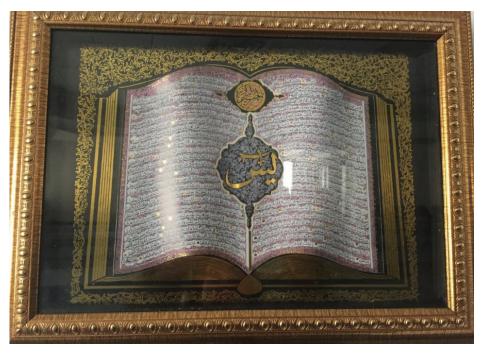
Fig. 16. Nayyara Shabbir, *Artwork Hung on the Wall in the Mosque,* 2018.

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Fig. 17. Nayyara Shabbir, *Names of God Written in Calligraphy*, 2018.

Fig. 18. Nayyara Shabbir, *Chapter 93 of the Quran called "Ad-Duha or "The Morning Hours," Sewn onto a Black Fabric,* 2018.
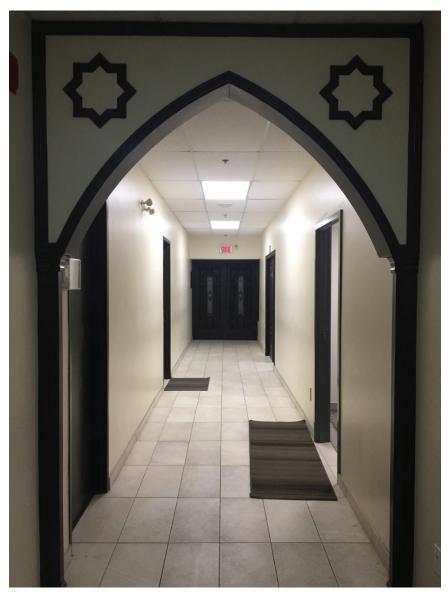
Fig. 19. Nayyara Shabbir, *Arched Entrance to the Hallway*, 2018.

To conclude, I learned a lot from taking these photographs of the ICQ, a place I know very well, having grown up in this Muslim community. From its personal and communal history, to the architectural influences and style, I now feel even more closely linked to this mosque. My family has been intimately connected to the ICQ. With the help of my grandfather imparting his wisdom to me, and the recollections of my great uncle, I now have a newfound respect and understanding of the sacrifices that were made to build this mosque. Our family involvement continues into the present time as the imam at the ICQ to-day is my uncle. My sense of belonging comes from identifying with both my Canadian heritage as well as my Pakistani Muslim roots. By means of this photo essay, I have attempted to impart these memories and the rich history of the Muslim community in Montreal.

NOTES

1   Ari Ruben, "Muhammad's Night Journey (Isrā') to Al-Masjid Al-Aqsā: Aspects of the Earliest Origins of the Islamic Sanctity of Jerusalem," *Al-Qantara,* 29, no. 1 (2008): 147-64.

2   Nadia Kurd, "Sacred Manifestations: The Making and Meaning of Mosques in Canada," *Journal of Canadian Art History*, 33, no. 2 (2012): 153.

3   Mumtazul Rehman, The Story of Indo-Pakistani Muslim Community in Montreal, Quebec, McGill, 2004 (accessed November 20, 2018), http://mrsp.mcgill.ca/reports/html/MuslimHistory/index.htm

4   Ibid, 3.

5   Author interview with Hakimullah Khan Ghauri, November 2018.

6   Rehman, 6.

7   Rehman, 7.

8   Kathryn Moore Heleniak, "An English Gentleman's Encounter with Islamic Architecture: Henry Swinburne's Travels through Spain (1779)," *Journal for Eighteenth-Century Studies,* 28, no. 2 (2008): 181-200.

9   Quran, Chapter 55, verse 76.

10 Gholamreza Mehri, "The Colour in Islamic Art," *Research Journal of Humanities and Social Sciences,* 7, no. 1 (2016): 25.

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Faces Imagined and Real

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Visages réels et imaginés

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Ayelet Hashachar Cohen, *Jerusalem*, 1995, chromogenic print, 20 x 29.5 cm,
Israel Museum, Jerusalem. © The artist.
https://www.imj.org.il/en/collections/309032?itemNum=309032.

Ayelet Hashachar Cohen, *Jerusalem*, 1995, chromogenic print, 20.1 x 29.4 cm,
Israel Museum, Jerusalem. © The artist.
https://www.imj.org.il/en/collections/309051.

Pilgrims, Prescriptions, and Pictures, Oh My! Examining Art On the Topic of Jerusalem Syndrome Inside and Outside of the Holy City

—

ABIGAIL GORDON

Every year in the old city of Jerusalem an event is held called the Jerusalem Show. It includes exhibitions of works in all media, ranging from photography to film and installation. The theme of the 2009 show was Jerusalem Syndrome, a mental illness unique to the Jerusalem area.[1] Each participating artist provided

works on this topic, and this paper will focus on the portfolios of three of the artists involved: Samira Badran (b. 1954), Taysir Batniji (b. 1966), and Ayelet Hashachar Cohen (b. 1965). While the works explored in this paper may not be the ones submitted to the Jerusalem Show, the artists have linked themselves to the topic through the exhibition and thus open up the rest of their oeuvre to readings through this lens. Furthermore, the aim of this paper is to examine how some of the complex symptoms attributed to Jerusalem Syndrome might be represented in art as an art historical method of interpretation. The artworks discussed are considered as a series of expressions of Jerusalem Syndrome, together forming a larger examination of the illness.

Jerusalem occupies a central role in the tradition of pilgrimage to the holy places of Judaism, Christianity, and Islam.[2] This has historically provided the city with an aura of religious mystery and interest. Jerusalem is the site for the rise of the Messiah and the apocalyptic end of days described in Zechariah 14.[3] It is the home of the Dome of the Rock and the site of the crucifixion of Jesus Christ. At the beginning of the nineteenth century, Jerusalem was a small Ottoman city, remembered due to its prominence in the Abrahamic religions.[4] It is at this point in Jerusalem's histories that pilgrims to the area began to give accounts of fellow pilgrims engaging in "eccentric" behaviour upon their arrival. Early accounts by James Edward Hanauer in the mid-1800s state that it was common for American and European pilgrims to arrive in Jerusalem and promptly experience a mental episode.[5]

These first accounts of Jerusalem Syndrome as a mental illness are the beginning of psychiatric research that would last for the next century into the present time.

Before examining Jerusalem Syndrome in relation to the artworks in question, it is essential to first understand the medical and psychological aspects of the illness. In a 2000 study published by Yair Bar-El et al., Jerusalem Syndrome is broken down into three types, each with between two to seven subtypes or identifying symptoms common to the three expressions of the illness (fig. 1).[6] This study also includes examples and testimonials from real sufferers of all forms of the illness, some of which will be described here to support my analysis of the artworks in question.[7]

Fig. 1. Table describing the three types of Jerusalem Syndrome.
Reproduced from Yair Bar-El et al., "Jerusalem Syndrome,"
British Journal of Psychiatry 176, no. 1 (2000): 87.

Type I: *Jerusalem Syndrome Superimposed on a Previous Psychotic Illness* is divided into four subtypes.[8] Subtype I (i) refers to those who have travelled to Jerusalem because they feel a strong connection or identification with biblical figures, and Subtype I (ii) refers to those who travel to Jerusalem compelled by a religious ideation, in order to act upon that idea.[9] Subtype I (iii) describes those who travel to Jerusalem because they feel that a pilgrimage might offer some healing power, and the fourth subtype, Subtype I (iv), represents those whose experience with Jerusalem Syndrome is triggered by issues with family, either before travelling to Jerusalem or while travelling with family.[10]

People suffering from this type of Jerusalem Syndrome experience it as part of an existing mental illness.[11] One of the examples given details the journey of a man in his forties whose schizophrenic episode and subsequent physical transformation led him to identify with the biblical figure of Samson. He eventually travelled to live in Jerusalem because he felt strongly that he was charged with re-arranging the stones of the Wailing Wall, as he felt they were in the wrong positions.[12]

Type II: *Jerusalem Syndrome Superimposed on and Complicated by Idiosyncratic Ideation* has two subtypes. Both Subtype II (i) and Subtype II (ii) refer to individuals who experience an obsession with a religious idea and have also had previous mental issues, but have not experienced psychosis.[13]

The two subtypes refer to people who are travelling alone and in groups while suffering from Type II Jerusalem Syndrome. The study notes that Subtype II (ii), those travelling to Jerusalem alone, is less common than sufferers who travel in groups.[14]

The most common example of Type II is a group obsessively fixated on a religious idea or concept. This usually consists of small groups of twenty Christians or so who travel to Jerusalem and set up organizations or churches. The study explains that these groups are rarely tested for any psychiatric disorders, because they are unlikely to be violent or pose a danger to either tourists or the general population.[15] In his essay "The Holy Fool Still Speaks," Alexander van der Haven goes into specific detail regarding one such group, a community called "The House of Prayer" which offered low-cost accommodations to Christian pilgrims to the area. The group consisted of both travellers and permanent born-again residents, about twenty-five at a time.[16] Although these groups are characterized as non-violent, van der Haven notes that the group was deported just before the millennium because it was suspected that the group was planning a collective suicide.[17]

The final type of Jerusalem Syndrome is Type III: *Jerusalem Syndrome – Discrete Form, Unconfounded by Previous Psychopathy*. Instead of being divided into subtypes, it refers to those who experience seven specific symptoms in strict progression, without having been previously diagnosed with a mental

illness. These seven specific symptoms are as follows: anxiety; desire to abandon their group; a need to purify themselves physically; preparation and wearing of a toga; proclamation of biblical verses or songs aloud; and a procession to a holy site. The symptoms culminate in a sermon delivered in one of these holy spaces.[18] Type III diverges quite drastically from Types I and II in that it describes individuals who have never previously experienced an episode of this nature. This makes Type III harder to study than the other types. The manifestation of this type is much more public, meaning that friends and family, as well as complete strangers, are witness to the illness. These episodes are short-lived, often lasting between five to seven days.[19] As a result, patients are often reluctant or refuse to provide details of their episodes and experiences, although the study does clarify that the patients are fully lucid during the episodes and do not claim to be biblical figures or prophets. Unfortunately, this means that no examples of Type III are available, and the study notes that all attempts to contact a patient for the study were politely declined.

The importance of understanding these types and their subtle differences cannot be overstated. Artworks dealing with the topic of Jerusalem Syndrome can be linked to specific types and subtypes through their themes and symbolism. Art on this subject, which is produced both in and around the Jerusalem area, nationally and internationally, is more common than one might be aware.

The first two works that I will consider in relation to Jerusalem Syndrome are Badran's photographic series entitled *Human Resistance* (1998–ongoing) (fig. 2) and Batniji's *Undefined* (1997) (fig. 3). Both artists were represented at the 2009 Jerusalem show, with Badran showing *Human Resistance* and Batniji exhibiting *Miradors* (2008).[20] Although *Undefined* was not shown, it is still an excellent and direct representation of many of the key symptoms of Jerusalem Syndrome.

Human Resistance is an ongoing series in which Badran relates to Jerusalem Syndrome. In a statement written for the Jerusalem Show and then later posted to her online gallery, Badran explains that although the mannequins she uses are not made in Jerusalem, "they have completely adapted and acquired the reality of the city of Jerusalem."[21] Badran uses the mannequins for their mutability and for their lack of fixed identity and form, comparing their deterioration to the deterioration of the city of Jerusalem.[22] Each photograph in this series features a close-up portrait of a mannequin, some in advanced stages of decay, and often dressed in brightly coloured outfits.
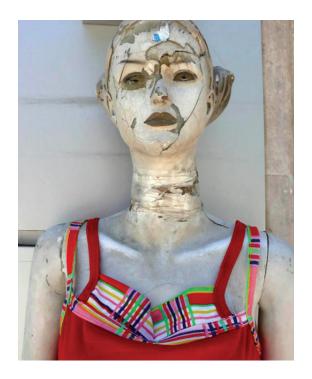
Fig. 2. Samira Badran, *Human Resistance, from the Human Resistance Series (1998–ongoing)*, 2009, photograph. Reproduced from Samira Badran, "Human Resistance," Samira Badran, accessed February 2, 2019, http://www. samirabadran.com/art-portfolio/human-resistance/.

In contrast to these bright colours, Batniji's *Undefined* uses monochromatic browns to render the shadowy features of a figure who is seemingly situated behind the surface of the paper rather than on top of it. Painted with oil, the image has a translucent quality, and the portrait, juxtaposed with a pure blank space, has an imbalanced quality.[23] The ghostly figure makes this work more than a little unsettling.

Fig. 3. Taysir Batniji, *Undefined*, 1997, oil on paper, tape, 49 x 78.5 cm.
Reproduced from Taysir Batniji, "Undefined," Taysir Batniji, last accessed
February 2, 2019, https://www.taysirbatniji.com/project/undefined-1997/.

Human Resistance and *Undefined* may be interpreted as expressions of the first type of Jerusalem Syndrome. Both of these works express a sense of disembodiment, a link or identification with something or someone outside of oneself. All four subtypes of Type I Jerusalem Syndrome may be linked through their identification with a falsified version of Jerusalem. Badran's *Human Resistance* series is most strongly linked to Type I (i) Jerusalem Syndrome, as each photograph expresses a form of disconnect—perhaps between one's perception of oneself

and one's "true" identity. As Bar-El et al. explain, some go to Jerusalem because they identify with a biblical figure, while others make their pilgrimage hoping to find some healing or relief in Jerusalem.[24] These versions of the self and Jerusalem are imagined and romanticized, leaving much room for disappointment and discontent. This becomes one of the major differences between Type I and Type II Jerusalem Syndrome: fixation on a place or figure versus fixation on an abstract concept surrounding Jerusalem or a larger religious body.

In addition to the similarity of their subject matter to the symptoms of Type I Jerusalem Syndrome, *Human Resistance* and *Undefined* were created in the years leading up to the millennium, a moment that Bar-El et al. also discuss in their study.[25] They explain that between the years 1980 and 1993, over 1,200 people suffered from severe mental issues and had to be hospitalized at the Kfar Shaul Mental Health Centre in Jerusalem, which was the primary facility for dealing with sufferers of Jerusalem Syndrome. This meant the hospitalization of forty patients out of a hundred suffering from Jerusalem Syndrome every year for the treatment.[26] It was also speculated that this number would most likely increase as the millennium drew nearer.[27] There was a suspicion that the coming millennium and the associated apocalypse would trigger larger numbers of tourists and pilgrims in Jerusalem, and with them higher instances of Jerusalem Syndrome.[28]

Another work by Batniji, entitled *Absence* (1998) (fig. 4), exemplifies Type II Jerusalem Syndrome. It is a large installation sculpture made of scotch tape and a single stone step.[29] Like *Undefined*, the sculpture holds an immediate sense of loss and disconnection. This is the aspect that links the work to Type II. Type I is defined by a disconnect from one's identity and the obsession with a figure or location. Type II, on the other hand, is marked by the fascination and obsession with an idea. Bar-El et al. provide an account of a teacher, with no previous mental illnesses to speak of, who travelled to Jerusalem and began to lecture on what he felt was a "pure" type of Christianity. The professor showed a fixation on an ideal Christianity and ideal Jerusalem that does not exist.[30] *Absence*, a simple grid of tape on a wall, characterizes this shared feeling of disconnection from the ideal. This ephemeral idea is grounded in real life by the physicality of the single stone step.

Fig. 4. Taysir Batniji, *Absence*, 1998, stone step and snatched scotch tape.
Reproduced from Taysir Batniji, "Absence," Taysir Batniji, accessed February 2,
2019, https://www.taysirbatniji.com/project/absence-1998-2/.

Similarly exploring notions of physicality and ephemerality are
two photographs (figs. 5–6) titled *Jerusalem* (1995) by Ayelet
Hashachar Cohen. Although they are portraits of real people,
these images possess an otherworldly quality which comes from
the manipulation of lighting and perspective. The orange and
blue tones create a stark contrast between the figures and their
backgrounds.

Fig. 5. Ayelet Hashachar Cohen, *Jerusalem*, 1995,
chromogenic print, 20 x 29.5 cm, Israel Museum, Jerusalem.
© The artist. https://www.imj.org.il/en/collections/309032?itemNum=309032.

Fig. 6. Ayelet Hashachar Cohen, *Jerusalem*, 1995,
chromogenic print, 20.1 x 29.4 cm, Israel Museum, Jerusalem.
© The artist. https://www.imj.org.il/en/collections/309051.

The figures seem to enact several of the seven essential stages of Type III Jerusalem Syndrome. The figure in the first photograph stands alone against a background of orange and red, clad in a green and gold patterned toga. He presents himself in a pose similar to the Roman *adlocutio* pose, as though preparing to give a speech to a large crowd. The disproportionately large size of his body in relation to the background causes the shot to feel unsettling, as does the lighting of the image, which seems to overexpose the subject and underexpose the background. This dramatic contrast focuses our attention on the figure and creates a kind of glow or halo around him. More literally, there is a band of gold around his bald head, commonly used to denote a holy figure in the art of all three Abrahamic religions. This figure seems to exemplify several of the key signs of Type III Jerusalem Syndrome. He stands alone, and his off-balance posture and strange lighting create a sense of anxiety in the viewer, reflecting the first two stages of Type III. His toga is also a characteristic trait of someone suffering from Type III Jerusalem Syndrome. His stance and location might indicate to us that he is in the final stages of the illness, performing a sermon in one of the holy places of Jerusalem.

The second *Jerusalem* photograph carries many of the same characteristics as the first. A male subject, shown in the centre of the composition, is dramatically lit, to the point where it appears as though he has been superimposed onto the

background. While the man in the first *Jerusalem* photograph stands in what appears to be a holy space within the city, the boyin this image appears to be standing on the edge of the entire city, possibly on a cliff overlooking Jerusalem. He is barefoot in knee-length pants and is holding a small, unidentifiable object. The two similar compositions embody the same characteristics of Type II Jerusalem syndrome. The boy stands alone, with a golden halo outlining his head and his arm outstretched toward the viewer, offering something the viewer cannot quite make out. His clean hands and feet may represent the fourth stage of Type III, which manifests in the form of obsessive cleaning and purification of the physical self.

The fact that both subjects are men should also be considered. In the study by Bar-El et al. many of the examples of Jerusalem Syndrome that are described involve only men. Similarly, van der Haven's essay "The Holy Fool Still Speaks," which details the Christian aspect of the illness, provides four examples which all involve men.[31] These two studies do not examine the different levels of the disease by gender. Neither text explicitly states that men are more likely to fall ill with Jerusalem Syndrome, and both do include some mention of the illness affecting women, especially in cases of whole groups being affected, as is characteristic of Subtype II (ii). These women, like Sister Susan, who was interviewed as co-founder of the House of Prayer, appear to act in tandem with a male partner, and there is no example given in either study of a woman acting alone.[32]

Some consideration should also be given to the religious back-grounds of the participants in both studies. Between the two sets of interviews, fourteen individuals and four groups were identified as suffering from Type I or II Jerusalem Syndrome. Of the fourteen individuals, only three of them were Christian women, and of the remaining eleven, eight identified as Christian. No Jewish individuals were interviewed, and only one of the four groups was identified as Jewish. Bar-El et al. indicate that attempts were made to interview forty-two sub-jects on their experiences of Type III, but only four responded and none answered the provided questionnaire about treat-ment and recovery. Of the forty-two subjects, forty identified as Protestant, one as Catholic and one as Jewish. This might sug-gest that Jerusalem Syndrome either most commonly affects Protestant men, or that it is only most commonly diagnosed in Protestant men. Further research into this specific topic is required.

Art and other creative work that deal with the topic of Jerusalem Syndrome are most often created outside of Jerusalem. For example, American singer-songwriter Dan Bern's (b. 1965) songs offer an interesting example of Jerusalem Syndrome and how it is perceived outside of Jerusalem. This is a valu-able perspective when one considers that sufferers of Jerusalem Syndrome are tourists originating from outside of Jerusalem. Bern's song "Jerusalem" seemingly deals with Jerusalem Syndrome: lyrics like, "All the ancient kings came to my door,"

"everybody's waiting for the Messiah," and "I spent ten long days in Jerusalem" describe with much humour a man's experience of receiving a call from the "ancient kings" to journey to Jerusalem and proclaim himself the Messiah of the three Abrahamic religions.[33] The lyrics also mention a therapist commenting on this behaviour and the proclamation of the subject, possibly Bern himself, as the saviour, denoting a previous mental health episode or mental illness. Even the timeline of "ten long days" may refer to the short-lived symptoms of Type III Jerusalem Syndrome.

Montreal-based artist Sara Graorac's photographic series *Jerusalem Syndrome: A Photo Essay* (2013) (fig. 7) addresses Jerusalem Syndrome but was not created in Jerusalem. The photo essay depicts the artist acting out the various stages of Type III Jerusalem Syndrome. She examines the role of cloth, togas, and veils in creating barriers and maintaining the purity that is so essential for those suffering from the illness. Graorac even goes so far as to collect "relics" of her own identity and body to explore the bodily experience of Jerusalem Syndrome and spiritual enlightenment.[34]
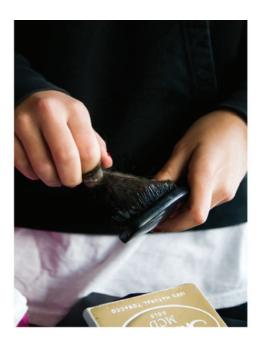
Fig. 7. Sara Graorac, *Jerusalem Syndrome: A Photo Essay*, 2013. Reproduced from Sara Graorac, "Jerusalem Syndrome: A Photo Essay," *Jerusalem Art History Journal* 1 (2014): 112, http://jerusalemjournal.concordia.ca/volumes/Jerusalem_Art_ History_Journal_An_Undergraduate_eJournal.pdf.

The artworks discussed in this essay, whether created inside or outside of Jerusalem, mirror the widespread fascination with this holy and idealized city. Jerusalem has captured the hearts and minds of religious people across the world, and the mysterious and often misunderstood experiences of those suffering from Jerusalem Syndrome attract attention from medical practitioners and artists alike. As with all mental illnesses, understanding and recognizing symptoms is the first

step to providing treatment for those suffering in order to facilitate quicker healing and recovery. Artworks like those of Taysir Batniji, Samira Badran, and Ayelet Hashachar Cohen expose the issue in the city of Jerusalem, and possibly draw attention to those living with Jerusalem Syndrome untreated until it results in violence, as was the case of some of those interviewed by Yair Bar-El and associates. Sara Graorac and Dan Bern draw attention to the issue for viewers outside of Jerusalem, demystifying the stereotype of overly enthusiastic religious worshippers shouting in the streets of Jerusalem. The examination of this issue from all angles and in multiple diverse fields of research including these artworks reveal the unusual characteristics of Jerusalem Syndrome.

NOTES

1 "The Jerusalem Show," Al Ma'mal, accessed October 3, 2018, https://www.almamalfoundation.org/jshow.

2 E. Witztum and M. Kalian. "The 'Jerusalem Syndrome'--Fantasy and Reality a Survey of Accounts from the 19th Century to the End of the Second Millennium," *Israel Journal of Psychiatry and Related Sciences* 36, no. 4 (1999): 261.

3 Ibid.

4 Ibid., 262.

5 Ibid.

6 Yair Bar-El et al., "Jerusalem Syndrome," *British Journal of Psychiatry* 176, no. 1 (2000): 86–90.

7   Ibid.

8   Ibid.

9   Ibid., 87.

10 Ibid.

11 Ibid., 86–87.

12 Ibid., 86.

13 Ibid., 87.

14 Ibid.

15 Ibid., 88.

16 Alexander van der Haven, "The Holy Fool Still Speaks,"
    in *Jerusalem: Idea and Reality*, ed. Tamar Mayer and
    Suleiman A. Mourad (London: Routledge, 2008), 109.

17 Ibid., 108.

18 Bar-El et al., 88.

19 Ibid.

20 Irène Burket, «Miradors - Collection – Nadour,» trans.
    Charles Penwarden, Nadour, accessed October 21, 2018,
    http://nadour.org/collection/miradors-taysir-batniji/.

21 Samira Badran, "Human Resistance," accessed Oct 4,
    2018, http://www.samirabadran.com/art-portfolio/
    human-resistance/.

22 Ibid.

23 Taysir Batniji, "Undefined," accessed October 4, 2018,
    https://www.taysirbatniji.com/project/undefined-1997/.

24   Bar-El et al., 87.

25   Ibid., 90.

26   Ibid., 86.

27   Judy Siegel-Itzkovich, "Israel Prepares for 'Jerusalem Syndrome'," *BMJ: British Medical Journal* 318, no. 7182 (1999): 484.

28   Ibid.

29   Batniji.

30   Bar-El et al., 88.

31   Haven, 104.

32   Ibid., 104–108; Bar-El et al., 86–90.

33   Dan Bern, "Dan Bern," accessed November 3, 2018, http://danbern.com/.

34   Sara Graorac, "Jerusalem Syndrome: A Photo Essay," *Jerusalem Art History Journal* 1 (2014): 111.

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Maurycy Gottlieb, *Christ before His Judges*, 1877–79, oil on canvas, 160 x 270 cm, Israel Museum, Jerusalem. https://www.imj.org.il/en/collections/376078.

Sabrina Ghaya, *Trace: Facing the Singular Impacts of Iconography in Jerusalem*,
2018, Plexiglass, polyester film (Mylar paper),
thumbnail paper, and plaster sheet, 61 x 81.3 cm.

Trace: Facing the Impact of Iconography in Jerusalem

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SABRINA GHAYA

In studying the old city of Jerusalem, I have developed a strong curiosity regarding its citizens. Within the history of art, there is a visible lack of representation and even acknowledgment of the city's diverse population in many Western religious drawings, paintings, and sculptures. It is striking that such artworks depict the city's population as being culturally homogenous. My creative project, entitled *Trace: Facing the Impact of Iconography in Jerusalem* (fig. 1), stems from an investigation into three nineteenth-century Western paintings that differ in

their representations of the ethnic identity of Jesus and fellow local citizens: William Holman Hunt's (1827–1910) *The Finding of the Saviour in the Temple* (1854–60); Maurycy Gottlieb's (1856–1879) *Christ before His Judges* (1877–79); and Henry Ossawa Tanner's (1859–1937) *Nicodemus Visiting Jesus* (1899). *Trace*, a sculptural work depicting a face emerging from a blank, flat surface, is not a modern recreation of what Jesus Christ's image should look like, nor does it contain biblical references. Instead of dictating a biblical, social, or political narrative, it wishes to raise questions regarding historical art practices. *Trace* also aims to help re-centre the contemporary world's view of Jerusalem's identity within a more hybrid context.

Fig. 1. Sabrina Ghaya, *Trace: Facing the Impacts of Iconography in Jerusalem*, 2018, Plexiglass, polyester film (Mylar paper), thumbnail paper, and plaster sheet, 61 x 81.3 cm.

NOTIONS OF "SHIFTING"

The first work that sparked my interest in Western artists' rendering of Christian iconography was Hunt's *The Finding of the Saviour in the Temple* (fig. 2).[1] Driven by a rising interest in the "Orient," the English Pre-Raphaelite painter travelled to Jerusalem in hopes of creating biblical imagery unmatched in its historical accuracy.[2] Catering to a Protestant audience, the artist's provocative use of oriental models and landscape was meant to directly challenge Roman Catholic norms of biblical imagery. However, Hunt encountered difficulties finding Jewish Middle Eastern models, which contributed to a very long painting process that took almost five to six years.[3]

Fig. 2. William Holman Hunt, *The Finding of the Saviour in the Temple*, 1854–55, 1856–60, oil on canvas, 70 x 45 cm, Birmingham Museum and Art Gallery, Birmingham. https://commons.wikimedia.org/wiki/File:William_Holman_ Hunt_-_The_Finding_of_the_Saviour_in_the_Temple.jpg.

Rendered with beautiful, vivid colours, the resulting group composition shows significant attention to demographic and ethnographic details.[4] The artist's desire for historical authenticity is evident in the depiction of the Jewish temple.[5] There are what appear to be Assyrian influences in the golden ornamentation of the structure.[6] Additionally, the clothing and headdresses of the figures identify them as indigenous people of Jerusalem. To me, the figures' clothing is a very important aspect of the work because it is a key signifier of Middle Eastern identity. Originating from a place where similar clothing is worn, I was able to immediately discern the location and ethnic culture represented in this work. This attests to Hunt's ability to "capture an exotic bit of ethnographic, anthropological, and historical facts."[7]

Nonetheless, what caught my attention the most was the metaphorical meaning behind *The Finding of the Saviour in the Temple*. This biblical scene marks the moment in which after a long conversation about scripture with the seven rabbis, the young Jesus becomes aware of his prophecy.[8] As art history scholar George P. Landow states, "This picture illustrates the moment at which a savior becomes converted to his own mission."[9] In other words, Christ experiences a spiritual awakening, leading him to shift from one religion to a new faith. This is a prominent narrative in Christianity, representing not only the birth of a prophecy, but also Jesus's active choice to fulfill it.[10]

Hunt emphasizes this shift in faith by giving Jesus a different ethnic appearance compared to the other figures in the composition. While Hunt pays strong attention to Jewish-Middle Eastern culture in his depiction of the rabbis and the setting, the young Jesus is portrayed with blue eyes, a delicate nose, a fair skin tone with rosy cheeks, and auburn blond hair. This rejection of oriental identity is also apparent in the rendering of Jesus's parents. According to Shalini Le Gall, the "orientalist tone" of biblical imagery created a "hierarchal distinction between the ancient Middle East and modern Britain."[11] The subordinate status of the Middle East could not be embodied in Christ's depiction, regardless of the obvious Jewish Middle Eastern ethnicity of Jesus.[12] In other words, even though Hunt painted a setting of ethnographic accuracy "rarely reached" and "rarely aimed" by others, his image of Jesus nevertheless exists within a European imperial framework.[13]

Similar to the way in which *The Finding of the Saviour in the Temple* operated as a window to the Holy Land for Britain, Hunt's painting became my window to nineteenth-century Euro-Christian rhetorical iconography. As I studied this picture, I began to contemplate how I might acknowledge Jesus's binary Jewish and Middle Eastern identity in my work, and found inspiration in depictions of Christ by Maurycy Gottlieb and Henry Ossawa Tanner.

HIGHLIGHTING JESUS'S JEWISH IDENTITY

Polish Jewish artist Maurycy Gottlieb's painting *Christ before His Judges* (fig. 3) also focuses on religious orientalism. Yet, contrary to Hunt's *The Finding of the Saviour in the Temple*, this painting aims to reclaim the Jewish identity of Christ for the Jewish people. Gottlieb's work not only suggests that he opposed the European tendency to place the figure of Christ in historical oriental settings without acknowledging his Middle Eastern identity, but it also reflects his overall dissatisfaction with the art of his period.[14]

Fig. 3. Maurycy Gottlieb, *Christ before His Judges*, 1877–79, oil on canvas, 160 x 270 cm, Israel Museum, Jerusalem. https://www.imj.org.il/en/collections/376078.

In this scene from Matthew, the viewer is presented with the gentle figure of Christ, whose Jewish identity is signified by his dark hair, beard, headpiece, and clothing. These softly rendered details separate him from the coloured clothing of the Roman figures in the right corner. In contrast to Hunt's work, Gottlieb's painting features a subdued palette which completely changes the atmosphere of the scene. There is a sense of sincerity that distinguishes this picture from the theatrical atmosphere usually found in Christian imagery. This might read as an allegory of Gottlieb's own struggles regarding the tensions between Polish and Polish-Jewish people. Indeed, being of a hybrid background, Gottlieb truly understood and related to Jesus's binary identity. This is evident in his ability to capture Jesus's emotional turmoil in *Christ before His Judges*. The artist situates Jesus in the centre of the scene and isolates him from the rest of the crowd, emphasizing his experience of judgment and his sadness. The composition is seemingly constructed to lead the viewer through the various emotions experienced by the figures in the scene.

In my own work, I sought to emulate the beautiful sincerity of Gottlieb's painting, and drew from a small range of cool colours to create an effect similar to that of his muted palette. This suited my usual working style as I rarely use vibrant colours. Gottlieb's composition features warm undertones of yellow, brown, and beige, reflecting a historical painting style. For *Trace*, I wanted to create a modern aesthetic, hence my incorporation of cool

tones using Plexiglass, polyester film (Mylar paper), thumbnail paper, and plaster sheets. Gottlieb's genuine concern about the prejudices against his people was reflected in *Christ before His Judges*. I modelled the mask in *Trace* after my own face, so that the work functions as a metaphor for my personal concerns regarding Euro-Christian iconography and historical visual representations of Jerusalem's people. At the same time, it was not my aim to create a recognizable face; using plaster sheets instead of plaster allowed me to create less definite facial features.

HIGHLIGHTING JESUS'S RACIAL IDENTITY

The last work of significance to my project is *Nicodemus Visiting Jesus* (fig. 4) by Henry Ossawa Tanner, who was the first artist of African-American descent to gain recognition in Europe.[15] Depicting a scene from the Gospel of John, Tanner critiques the idea of "race itself as an epistemological category."[16] Both figures are unconventionally rendered with dark skin,[17] and Jesus also has dark brown hair, a dark beard, and dark eyes. All of these features are enhanced by the distinctive white colour of his clothing, surroundings, and even the white beard of Nicodemus, creating a strong visual contrast between the Messiah and the rest of the painting. For instance, the elderly Nicodemus blends in with the cool gray tones of the rest of the composition, whereas Jesus is highlighted with warmer undertones. More precisely, Nicodemus's dark green clothing connects him to the shadows on the floor and the greenery in

the top right corner, whereas Jesus is dressed in a warm brown colour that differs from the cool blue and light purple of the sky. This contrast emphasizes Jesus's racial identity.[18] The transparency of Tanner's intentions inspired me to use Mylar paper, a transparent material, in the construction of *Trace,* making the work more accessible and open to interpretation.
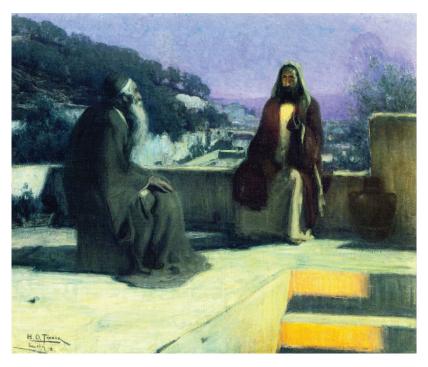

Fig. 4. Henry Ossawa Tanner, *Nicodemus Visiting Jesus*, 1899, oil on canvas, 85.5 x 100.3 cm, Pennsylvania Academy of the Fine Arts, Philadelphia. https://www.wikiart.org/en/henry-ossawa-tanner/nicodemus-visiting-jesus-1899.

As the light illuminates Christ, his silhouette is automatically pushed forward from the landscape, designating him and his skin as the focus of the work. In response to this aspect of Tanner's painting, I decided to have the mask in *Trace* project outwards from the flat surface, and I created this effect using plastic, paper, and plaster sheets. I started with the rectangular plastic base, added transparent polyester film (Mylar paper), and then crumbled thumbnail paper to create volume behind the face. Instead of drawing the viewer toward the painting as Tanner successfully does, I chose to have the face in *Trace* emerge from the piece and into the space of the viewer.

Compared to Gottlieb's and Hunt's group compositions, Tanner's depiction of two figures in an isolated space creates a sense of intimacy. This intimacy is suggestive of secrecy, and of the protection of an important message—one that may be interpreted as both biblical and political. When creating *Trace*, I was initially drawn to the abovementioned group scenes and considered using several plaster masks to represent the layered ethnic identities of Christ and Jerusalem's inhabitants; however, *Nicodemus Visiting Jesus* compelled me to instead use only one plaster mask to emulate a feeling of intimacy between my work and the viewer (fig. 5).

Fig. 5. Sabrina Ghaya, *Trace: Facing the Impacts
of Iconography in Jerusalem*, 2018, Plexiglass, polyester film (Mylar paper),
thumbnail paper, and plaster sheet, 61 x 81.3 cm.

With this creative project, I have looked at biblical paintings as
being socially and politically charged. My driving inspiration
was to explore how Western Christian art can be more inclu-
sive of the cultural diversity of Jerusalem. Despite the existence
of images such as Tanner's that push and challenge notions
of anthropology and ethnography, they can still paradoxically
embody imperial and colonial discourse. The "Orient" has been
formed and continues to be shaped mostly by Western percep-
tions.[19] In questioning the portraits of Jesus created by Gottlieb,

Hunt, and Tanner, I have sought to shed light on the co-existence of people in the Middle East who identify as Jewish, Muslim or Christian. Through the transparency of my work I invite other artists to fill in the blanks and interrogate the impact of historical representations of Jesus Christ on modern perceptions and conflicts in Jerusalem and its people. It is important to break the cycle of misleading narratives by pushing the conversation on the de-colonizing of art. The "real and fictive" should not be interwoven and presented as truth.[20] Above all, with *Trace*, I am hoping to highlight our responsibility to actively re-assess the *traces* hidden in our history. Tracing the past can help us trace the future.

NOTES

1 Shalini Le Gall, "A Pilgrimage to Bond Street: William Holman Hunt in the Middle East," *Journal of Pre-Raphaelite Studies* 24 (September 2015): 63.

2 Ibid.

3 Ibid. There were other reasons that made it challenging for Hunt to find models: Jews knew that Hunt was a Protestant and devoted to Christian subject matter; also, very religious Jews believe that it is idolatrous (according to the commandment on idolatry) to create pictures of people.

4 Ibid., 64.

5 Ibid.

6 Ibid.

7   George P. Landow, "Shadows Cast by the Light of the World: William Holman Hunt's Religious Paintings, 1893–1905," *Art Bulletin* 65, no. 3 (1983): 477.

8   Ibid., 471.

9   Ibid., 482.

10 Ibid.

11 Le Gall, 65.

12 Ibid.

13 Ibid.

14 Ezra Mendelsohn, *Painting a People: Maurycy Gottlieb and Jewish Art* (London: University Press of New England), 53.

15 Alan C. Braddock, "Painting the World's Christ: Tanner, Hybridity, and the Blood of the Holy Land," *Nineteenth-Century Art Worldwide* 4, no. 2 (2004): 1.

16 Ibid., 3.

17 Ibid., 7.

18 Ibid.

19 Jefferson J. A. Gatrall, "The Color of His Hair: Nineteenth-Century Literary Portraits of the Historical Jesus," *Novel* 42, no. 1 (2009): 118.

20 Jennifer Stevens, *Historical Jesus and the Literary Imagination 1860–1920* (Liverpool: Liverpool University Press, 2010), 38.

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Noel Jabbour, *Epiphany, Jordan River*, 2000,
chromogenic print, 54 x 91 cm, Israel Museum, Jerusalem.
https://museum.imj.org.il/imagine/collections/itemCopy.asp?itemNum=309446.

Eleni Speal, *Jesus*, 2018.

Tattoos as the Reaffirmation of Christian Faith

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ELENI SPEAL

Tattoos have been used extensively as a tool for religious worship and healing, and as an indication of status, rank and accomplishment. They were also thought to have magical properties. Judaism, Christianity, and Islam are adverse to the use of tattoos, but some religions, such as Buddhism make use of them. In this research paper, I will juxtapose the photograph by Noel Jabbour (b. 1970), *Epiphany, Jordan River* (2000) (fig.1) with the contemporary art form of tattooing. I will connect the religious symbols in these tattoos to baptism as a Christian ritual of affirmation that acts as an important demonstration of faith.

Fig. 1. Noel Jabbour, *Epiphany, Jordan River*, 2000,
chromogenic print, 54 x 91 cm, Israel Museum, Jerusalem.
https://museum.imj.org.il/imagine/collections/itemCopy.asp?itemNum=309446.

When I first saw the photograph by Noel Jabbour, *Epiphany, Jordan River*, I was immediately drawn to this idea of baptism, but I wanted to relate it to a practice prevalent in to-day's society. I decided to focus on the art of tattooing because it connects to the ability of people to express themselves and because like baptism it is based on an act of commitment that involves one's skin. I started my project by searching around my neighbor-hood, Montreal's Plateau region, for a tattoo shop. The second shop I went into, the tattooist himself, who preferred to remain anonymous, had a large jagged cross on his left calf (fig. 2).

Fig. 2. Eleni Speal, *Jagged Cross*, 2018.

This discovery encouraged me to continue my search. Not only had the tattoo artist allowed me to photograph his tattoo, but he connected me with a previous client and friend who had tattooed Jesus Christ's crown of thorns and face across the upper half of his arm (fig. 3).

Fig. 3. Eleni Speal, *Jesus in Thorns*, 2018.

I continued my search, though I began to hit a wall in terms of tattoo shops and artists opening up to me, or granting me access to people who had religious tattoos. It was then that my social media post came through for me. Two friends I had not spoken to in a while, who I know had tattoos, reached out to me saying they would be more than happy to have me photograph them. It was interesting to see that out of the four people I was able to photograph, two had the face of Christ on their arms (fig. 4).

Fig. 4. Eleni Speal, *Jesus*, 2018.

The last, and largest tattoo that completed my photography series was an entire verse, Peter 5:8–11 spread across the person's entire back (fig. 5).

Fig. 5. Eleni Speal, *Peter 5: 8–11*, 2018.
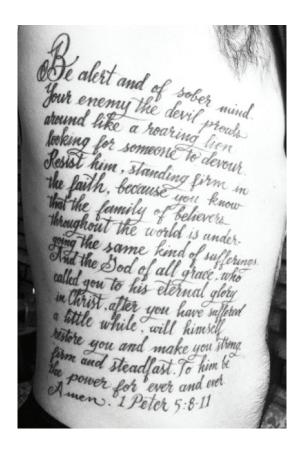
The sacrament of baptism creates a spiritual mark on one's soul that opens up the individual to salvation and an eternal life with God. It is a physical sign that affirms religious identity by washing away original sin and making visible the invisible reality of God.[1] Baptism is also a symbol of Christ's burial and resurrection. The immersion in water during baptism identifies the

believer with Christ's death on the cross, His burial in the tomb, and His resurrection from the dead.[2]

Epiphany, Jordan River by Noel Jabbour depicts a man experiencing baptism in the Jordan river. As such he is following in the footsteps of Jesus Christ who was baptized by Saint John the Baptist in that river. This intimate connection to God and Christ through holy water is unsettling in Noel Jabbour's photograph. Instead of the pure water of the river one imagines as the holy water of Christ's baptism the water is brown and muddy and crowded with weeds. The image makes the viewer question whether it is pure water itself that connects us to the ritual of baptism. Perhaps this man is wearing a black robe rather than the traditional white gown of the baptismal ceremony and is immersing himself in these muddied waters with his wooden cross floating on the surface to expunge himself from a multiplicity of sins. Upon speaking with the participants in my photography series, they each inferred, in their own words, a greater connection to faith and to God through the act of tattooing.[3] Unlike the cleansing aspect of holy water in baptism, the tattoos reflect the ritual act of an adult's reaffirmation of Christian faith after a life of some difficulty. This is very different from the affirmation of faith arranged by family through baptism for the newborn child.

The symbols depicted on the tattoos are also important in this process of reaffirmation. These include the face of Christ, the

cross, and Biblical verses as visual manifestations of faith. The motivation for particular tattoos often come from personal belief and life circumstances. A person may want a tattoo to commemorate and remember the significance of a life changing event. When photographing these tattoos, I also got to hear some of the reasons for selecting certain tattoos and the personal meanings of these visual representations. The large-scale calligraphically drawn verse written across the back of this man, for example, came from a deeply personal place. He chose this verse from *Peter 5: 8-11* and tattoo as a celebration of one year of sobriety. The verse itself is representative of that state of being: "Be alert and of sober mind. Your enemy the devil prowls around like a roaring lion looking for someone to devour. Resist him, standing firm in the faith, because you know that the family of believers throughout the world is undergoing the same kind of sufferings. And the God of all grace, who called you to his eternal glory in Christ, after you have suffered a little while, will himself restore you and make you strong, firm and steadfast. To him be the power for ever and ever." But the person's decision to tattoo this verse on his skin also serves as the presence of religion in his life which helped him to become sober. Archita Dey and Kaustav Das write in "Why We Tattoo? Exploring the Motivation and Meaning," that "People carry it with them every day, it becomes a part of their body, and it becomes the new skin, in which they are carrying a story and reflecting their identity and attaching their inner self with it."[4] As such the mark of the tattoo is like baptism, a spiritual image created through a

tactile act like the holy water poured onto one's skin in the act of baptism.

This affirming contact brings us to back to the religious symbolism of the skin. Religions are based on a concept of creation, the creation of humanity and the creation of the world around us.[5] Skin, at its most primitive level is how the individual self appears and is connected to the world. When a Christian is baptized, he/she makes a public profession of being forgiven. Dead is the old life of sin; now he/she is alive to a life with God through Jesus Christ. The person's skin has been cleansed and made anew through the water ritual of baptism. Thus, from the initiation into the Christian faith through baptism, skin is representative of the soul. Similarly, the tattoo is often associated with spiritual power. Marking the body is a way to affirm personal power and control over oneself and to be recognized as such by others. We can emphasize that a strong and powerful belief belongs to us and relates to us through the symbolic images we place on our bodies.[6] For the individuals whose tattoos I photographed the tattoos have become the skin of religion, as a mark of identity that connects them to the world and to the omnipresent role that faith has played in their lives.

In my analysis of these religious tattoos I considered the connection to baptism in terms of religious belief, ritual, and symbolic imagery. In relating the problematic photograph of baptism by Noel Jabbour, *Epiphany, Jordan River* to the controversial art

of spiritual tattoos in this photography series my objective was to encourage the viewer to recognize different forms of self-expression as personal reaffirmations of faith.

NOTES

1   Eric E. Peterson and Leonard Sweet, *Wade in the Water: Following the Sacred Stream of Baptism* (Eugene, OR: Cascade Books, 2018), n.p.

2   Joseph Dowdall, "A Study of the Ritual of Baptism," *Furrow* 7, no. 10 (1956): 593.

3   Roggenkamp, Nicholls, and Pierre note that tattoos often refer to spiritual or religious traditions. See Hannah Roggenkamp, Andrew Nicholls, and Joseph M. Pierre, "Tattoos as a Window to the Psyche: How Talking about Skin Art Can Inform Psychiatric Practice," *World Journal of Psychiatry* 7, no. 3 (2017): 151.

4   Archita Dey and Kaustav Das, "Why We Tattoo? Exploring the Motivation and Meaning," *Anthropol* 4:174. doi: 10.4172/2332-0915.1000174

5   Jerome R. Koch and Alden E. Roberts, "The Protestant Ethic and the Religious Tattoo," *Social Science Journal* 49, no. 2 (2012): 210–13.

6   Enid Schildkrout, "Inscribing the Body," *Annual Review of Anthropology* 33 (2004): 319–44.

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Nira Pereg, *Abraham Abraham,* 2012, single-channel HD video, sound, duration: 4:25 min. loop, Israel Museum, Jerusalem. https://museum.imj.org.il/imagine/collections/itemCopy. asp?table=comb&itemNum=552129

Noa Ogilvy, *Jerusalem of Gold,* 2018.

Jerusalem of Gold

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NOA OGILVY

The Arab-Israeli Six Day War of 1967 had a profound impact not only on Israel but on the entire Middle East. The conflict lasting from June 5 to 10 was an attack on Israel by three Arab states: Egypt, Syria and Jordan. Winning the war left Israel with major territorial gains in the Gaza Strip and West Bank, and in the city of Jerusalem. For the first time since the State of Israel's birth in 1948 Israel had sovereignty over a united Jerusalem. Previously the city had been divided, with East Jerusalem under Jordanian occupation for nineteen years. The effects of the Six Day War are still very much felt in Israel today. Mordechai Bar-On, writes in "Six Days - A Watershed? Cleavages in the Ways Israelis View their History: "The Six-Day War changed not only the expanse of the territory under Israel's dominion, its position in the conflict with the Arabs, and its international status, but also its very

mindset. Basic concepts and words such as 'The Land of Israel,' 'Zionism,' 'Pioneering,' 'Holy Places,' and 'The Enemy' gained new meanings."[1]

The military victories in Jerusalem during the Six Day War were photographed extensively, and in many of the photographs soldiers can be seen standing next to or on top of sacred sites. In particular, many photos from the archives of the Israeli Defence Forces (IDF) focus on the military's relationship to two sites: the Western Wall and the Dome of the Rock in the Old City. One of the lasting consequences of the war was that a strong Israeli military presence was established in Jerusalem. The military became the facilitator of interactions between individuals (religious, secular, tourists, etc.) and these sacred sites. The Western Wall, the most significant surviving holy site for Jews, gained new significance after the war, becoming not only a place of worship but the site to honor fallen IDF soldiers and where new recruits took the oath of allegiance. As Kobi Chen-Hattab writes in "Designing Holiness: Architectural Plans for the Design of the Western Wall Plaza after the Six-day War, 1967-1977": "where [the Western Wall] had once served as a center for Jews and a place of religious pilgrimage, it now took on a role for the military and in matters of state."[2] The military played a role in the re-branding of united Jerusalem as a Jewish city. David Ben-Gurion, in his diary entries written during the Six Day War, describes walking into Old Jerusalem and ordering a soldier to remove the Arabic inscription acknowledging the Wall as being

the site from which the Prophet Muhammed met an angel: "I walked over to the Wall and saw a sign in Arabic and English 'el Burak,' as if to announce here is where Muhammad met the angel Elkim. I said first of all this sign should be removed without damaging the Wall's stones. One of the soldiers immediately got a stick and began erasing the sign."[3] Ben-Gurion's diary entry speaks to the tense co-existence in newly united Jerusalem. The soldier's removal of the inscription is an interesting example of the military's role in determining the identity of certain shared holy sites.

My work, titled *Jerusalem of Gold* (fig. 1), is a multimedia collage piece that examines the relationship between the IDF and the complexities of religious coexistence in Jerusalem during and immediately after the 1967 Six Day War.

Fig. 1. Noa Ogilvy, *Jerusalem of Gold,* 2018

I created my work in dialogue with Israeli contemporary art-ist Nira Pereg's video piece, *Abraham Abraham* (fig. 2). In this work, Pereg shows how space is shared by Muslims and Jews at the Tomb of the Patriarchs in Hebron, a holy site for both faiths. As the description on the Israel Museum website explains, the site is divided into a mosque and a synagogue, and ten times a year the space is given entirely to Muslims or Jews to use. This periodic transformation takes place under the watchful eyes of the IDF who observe the entire procedure.

Fig. 2. Nira Pereg, *Abraham Abraham,* 2012, single-channel HD video, sound, duration: 4:25 min. loop, Israel Museum, Jerusalem. https://museum.imj.org.il/imagine/collections/itemCopy. asp?table=comb&itemNum=552129

The role of the IDF in maintaining the uneasy coexistence of the site intrigued me, and I realized that the Israeli military has a key role in the interactions between communities in religious spaces. For *Jerusalem of Gold* I decided to explore this theme in the context of the Six Day War because of the explicit relationship of the military to Jerusalem's religious sites that were initiated when the IDF liberated Jerusalem's Old City. The objective of the work is to pay homage to this moment in Israeli history, acknowledge the complexities of religious co-existence in Jerusalem, and examine the tight relationship between the IDF and Jerusalem's sacred sites.

In my piece I painted Yitzhak Rabin[4] (fig. 3) and Moshe Dayan (fig. 4) in oil, seemingly floating behind a large collage in the shape of the city of Jerusalem with her new borders after the Six Day War. I chose to paint these two men because of their involvement in the war, Yitzhak Rabin as the IDF Chief of Staff and Moshe Dayan as Defence Minister, and because of the larger than life roles each man had in the history of Israel before and after 1967.
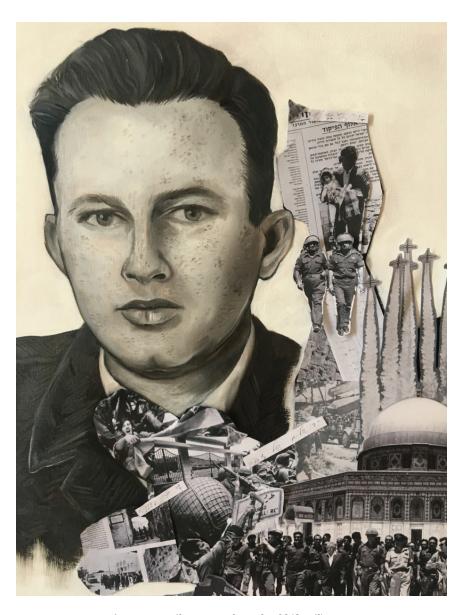
Fig. 3. Noa Ogilvy, *Jerusalem of Gold* (detail), 2018.
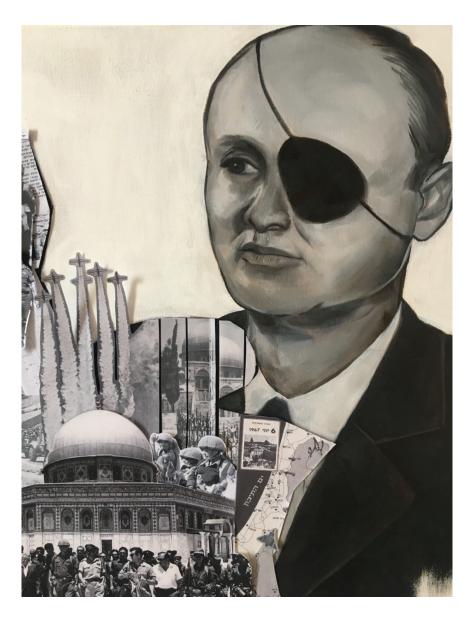
Fig. 4. Noa Ogilvy, *Jerusalem of Gold* (detail), 2018.

The collage is comprised of pictures of soldiers in the fight for Jerusalem, particularly in the battle for the Old City. Many of the photos are of soldiers at the Western Wall and the Temple Mount, engaged in prayer or battle. I included several iconic images from the war, such as Rabbi Shlomo Goren, rabbi of the IDF, blowing the shofar at the Western Wall (fig. 5) and the three IDF soldiers staring at the newly liberated Wall in awe (fig. 6).

Fig. 5. Noa Ogilvy, *Jerusalem of Gold* (detail), 2018.

Fig. 6. Noa Ogilvy, *Jerusalem of Gold* (detail), 2018.

There are some IDF letters and notices in Hebrew detailing the Old City campaign. Sections of the collage also focus on the soldiers celebrating the victory over Jordanian forces. One of the focal points of the work is in the centre of the collage. This shows the IDF touring the Temple Mount, and directly below a copy of the 1967 Protection of the Holy Places Law covered by an

acetate piece of sheet music from Naomi Shemer's "Jerusalem of Gold" (fig. 7). Rabin's finger points to this particular piece, directing the viewer to take a closer look. As well, lines of the song in Shemer's Hebrew handwriting are scattered throughout the composition.

Fig. 7. Noa Ogilvy, *Jerusalem of Gold* (detail), 2018.

I chose to use a combination of oil portraits and collage for this work because I consider this combination to be an effective way of creating dynamic and engaging politically themed pieces. I felt that the chaos and overwhelming nature of the liberation of Jerusalem was best represented by the layering and combining of images that collage allows. As for my technique, I first gessoed a wood panel to prepare it for oil painting. After I had completed the under-painting for the two portraits and the outline of the city of Jerusalem, I painted Rabin, his hand, and Dayan in greyscale tones. I then used black gesso to fill in the outline of Jerusalem and white gesso to fill in the background of the panel. Once everything was dry, I printed my selected images on paper, and carefully custom cut each piece to fit the collage.

I chose to name my project *Jerusalem of Gold* after Naomi Shemer's famous song because of its significance during 1967 and into the present time. The song, composed and performed shortly before the war broke out, soon became the unofficial anthem of the IDF as they fought to free Jerusalem. Although Israel has a long history of military music, "Jerusalem of Gold" stands out because of its connection to this historic event and its dual spiritual and patriotic meanings. During the war and in the days that followed many myths arose about the song's relationship to the military. One popular story was that General

Rabin was listening to Shuli Natan perform the song when he was notified of President Nasser's decision to close the Straits of Tiran, a move which prompted the government to officially go to war.[5] There were also stories of soldiers singing the song as they fought on the long and difficult road to Jerusalem. As Dalia Gavriely-Nuri writes in "The Social Construction of 'Jerusalem of Gold' as Israel's Unofficial National Anthem": "A central stage in the song's construction as the 'army's song' is the song's spontaneous performance by paratroopers in the narrow plaza before the Western Wall. By doing so, the soldiers helped transform the song into a central symbol of the city's conquest, together with the blowing of the shofar by the IDF's chief rabbi, Shlomo Goren...."[6] Gavriely-Nuri continues to describe how some considered the song to be a weapon of war itself, as when Prime Minister Levi Eshkol's government was unsure whether or not they should attempt to re-take occupied Jerusalem. After hearing the song both Israeli civilians and soldiers apparently became determined to win back the city, and the troops were motivated to persevere.

The day after the Old City was liberated, Shemer added a final verse to the song: "We have returned to the cisterns / To the market and to the market-place/ A ram's horn (shofar) calls out on the Temple Mount / In the Old City. / And in the caves in the mountain / Thousands of suns shine - / We will once again descend to the Dead Sea / By way of Jericho."[7]

Shemer's addition made "Jerusalem of Gold" a song that truly belonged to the soldiers of the Six Day War, "just as the song contributed to the atmosphere that led to the war, so the war contributed to the writing of heroic lyrics."[8] The song weaves together biblical and contemporary references to create a piece of music that is able to visualize an image of Jerusalem of the past and the present.

Throughout history Jerusalem's gatekeepers have been soldiers, the Romans, the armies of the Islamic Caliphate, the Turks, the British, and the Jordanians, among others. In many ways the Six Day War set the precedent for deciding the Israeli soldier's combined role both as the protector of the State and the guardian of her holy sites. This responsibility of maintaining what is in many cases a delicate peace at Jerusalem's shared holy sites continues to be a difficult one, evidenced by the obvious unease of the young soldiers in Pereg's *Abraham Abraham*. It is interesting to consider that at many of Jerusalem's holy sites the young soldiers have more power than the respective religious authorities in terms of who can exit and enter the space. The military decides how the public may interact with the site. It is not without irony that Jerusalem, the "city of peace," ultimately remains a city still in need of soldiers at her gates.

NOTES

1   Mordechai Bar-On, "Six Days – A Watershed? Cleavages in the Way Israelis View Their History," *Israel Studies* 23, no. 3 (Fall 2018): 12.

2   Kobi Cohen-Hattab, "Designing Holiness: Architectural Plans for the Design of the Western Wall Plaza after the Six-day War, 1967 – 1977," *Israel Studies* 21, no. 3 (Fall 2016): 129.

3   S. Ilan Troen and Zaki Shalom, "Ben-Gurion's Diary for the 1967 Six-Day War: An Introduction," *Israel Studies* 4, no. 2 (Fall 1999): 212.

4   For my painting I chose to depict a younger Yitzhak Rabin from the 1950s. I did so because Rabin was born in Jerusalem in 1922 before moving to Tel Aviv with his family, and he fought in the 1948 War of Independence. This was the war in which the Israelis were unable to take hold of a unified Jerusalem. The young Rabin is an acknowledgment of Rabin's role in Israel's past. His youthful face bridges the gap between the era of dreaming of a return to Jerusalem, and the era of realizing that dream.

5   Dalia Gavriely-Nuri, "The Social Construction of 'Jerusalem of Gold' as Israel's Unofficial National Anthem," *Israel Studies* 12, no. 2 (Summer 2017): 110.

6   Ibid, 111.

7   Shemer, Naomi, "Jerusalem of Gold," 1967.

8   Gavriely-Nuri, 112.

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Configurations
of Conflict

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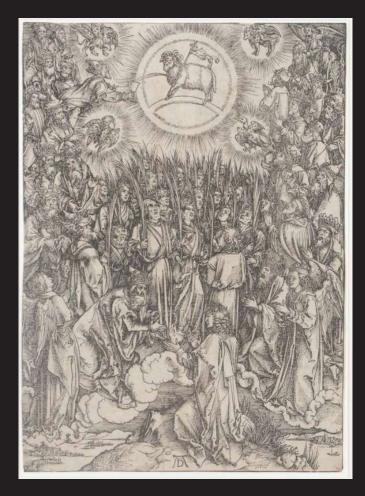
Configurations
d'un conflit

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Menashe Kadishman, *The Sacrifice of Isaac*, 1982–84,
corten steel, 60 x 41 x 49 cm, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/286468.

Albrecht Dürer, *The Adoration of the Lamb – The Hymn of the Chosen,*
from "The Apocalypse," ca. 1496–97, woodcut, 39 x 28 cm, Israel Museum,
Jerusalem. https://www.imj.org.il/en/collections/578676?itemNum=578676.

Agnes Dakroub, *Escape Goat*, 2018.

Escape Goat

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AGNES DAKROUB

Observing Jerusalem's contemporary political condition from any and all perspectives will result in an unfortunate, condensed assortment of conclusions. This holy area has evolved into the location of the region's most disputed conflict, in which the Jews and the Arabs are relentlessly pitted against each other, fueling an already stagnant situation that seems to have no end in sight. The main premise of many of the suggested resolutions comprises an unequal balance of sacrifice between the two clashing sides. The notion of sacrifice, whether applied to religious rituals or to political conflict, continues to be a prominent issue in Jerusalem, since ancient times.

After carefully considering works from the permanent collections of the Israel Museum and Palestine Museum, as well as religious texts and imagery, I noticed a common appreciation for and glorification of the lamb and its implications. Sacrificial rituals, particularly those incorporating lambs, were not

uncommon among the three Abrahamic religions that originated in this region. Christianity, Islam, and Judaism are unified by their belief in the story of Abraham almost surrendering his son to prove his devotion to God. This test famously results in the divine appearance of a ram as a sacrificial substitute for Abraham's son. Menashe Kadishman's (1932–2015) *The Sacrifice of Isaac* (ca. 1982–84) (fig. 1) and Albrecht Dürer's *Adoration of the Lamb – The Hymn of the Chosen* (ca. 1496–97) (fig. 2) depict the historically voluntary practice of sacrifice, powerfully contrasting the reluctance of both the Israeli and Palestinian people to sacrifice any territory in order to advance reconciliation.

Fig. 1. Menashe Kadishman, *The Sacrifice of Isaac*, 1982–84, corten steel, 60 x 41 x 49 cm, Israel Museum, Jerusalem. https://www.imj.org.il/en/collections/286468.

Fig. 2. Albrecht Dürer, *The Adoration of the Lamb – The Hymn of the Chosen, from "The Apocalypse,"* ca. 1496–97, woodcut, 39 x 28 cm, Israel Museum, Jerusalem. https://www.imj.org.il/en/collections/578676?itemNum=578676.

Exploring the symbolism of lambs and sheep (both in present and ancient times) influenced my investigation into what later revealed itself as today's extreme reversal of deliberate sacrificial tendencies on the grounds of Jerusalem. The antithesis of giving and offering to God and to others gave way to the main concept of my art piece *Escape Goat* (2018) (fig. 3).

Fig. 3. Agnes Dakroub, *Escape Goat*, 2018.

The title plays on the term "scapegoat," which is defined as a person, or figurative goat, upon which others place the blame for collective sin.[1] The ritual, originating from Jewish celebrations for Yom Kippur,[2] involved releasing a goat into the wild after its reception of the collective burden. As depicted in Dürer's *Adoration of the Lamb – The Hymn of the Chosen* (ca. 1497), the Lamb of God also "takes upon Himself the sins of the world."[3] In the Bible, one passage spoken by the disciple Paul makes clear reference to Christ as a "paschal lamb," a description based on the Jewish tradition of Passover.[4] The lamb is placed in an extremely glorified position relative to the other

figures in the drawing, highlighting its esteemed status. In *Escape Goat*, the smaller, brown goat placed in between the two lambs tugging at a rope embodies this figure, representing the lack of consideration for people (from either side) caught in the conflict. These same individuals are usually the ones who get accused of sparking confrontations along the border. In other words, they end up taking the blame for a longstanding issue shaped by the decisions and actions of generations before them.

Escape Goat shows the goat positioned in a literal, predestined chokehold. The idea of choking one's sacrificial goat (or any other animal being prepared for consumption) strictly goes against Muslim and Jewish methods adhering to Halal and Kosher customs, respectively. Both involve blood-bearing processes, wherein the lamb's throat is slit. These religions believe in specific methods of slaughter that free the animal from any pain or distress prior and during its death. Knives must be sharp and effective, allowing for a quick but bloody death.[5] Any form of slow, torturous killing, such as the chokehold in question, is shunned by both faiths.

The two bigger, white lambs in my work are engaged in a game of tug of war. The game itself functions around a well-defined line that demarcates the territories of opposing sides. Losses and victories are based on the movement of people across that line, leading either to total victory or total loss, leaving no physical space for a grey or shared area. The expression "tug

of war" has, however, expanded to also refer to a "struggle for supremacy or control usually involving two antagonists."[6] In *Escape Goat*, the lambs bear a lovable, childlike appearance, alienating them even further from the antagonistic reality that they are collectively breeding. Menashe Kadishman, the artist behind the iron sculpture *The Sacrifice of Isaac*, created numerous artworks depicting sheep, influenced by his shepherding experiences as a youth.[7] These artworks "address the violence of society and the destructive orientation of civilization."[8] These same self-destructive tendencies are also exhibited through the actions of the two lambs in *Escape Goat*. The lamb figure/symbol, who is usually presented with the qualities of a redeemer, takes on morbid, almost suicidal tendencies amongst its own kind in both *The Sacrifice of Isaac* and *Escape Goat*.

The restricted distribution of physical space in tugs of war—in this case between lambs—is also a stark contrast to another, more benign context in which these animals are usually found: counting sheep. This is a popular practice intended to induce somnolence. Typically, the sheep are situated around a fence in an open prairie. They are free to cross and jump over the fence to the other side, rendering the fence useless, as it fails to function as a boundary between territories. Despite their contrasting implications, the image of a tug of war is strikingly similar to that of counting sheep (figs. 4–5).

Fig. 4. A tug of war. Reproduced from Laurie Labishak, "Tuesday Testimony #2 – Yo-Yo & Tug of War," Laurie Labishak, last modified January 31, 2017, accessed February 9, 2019, http://burstoutinsong.com/yo-yo-tug-war/.
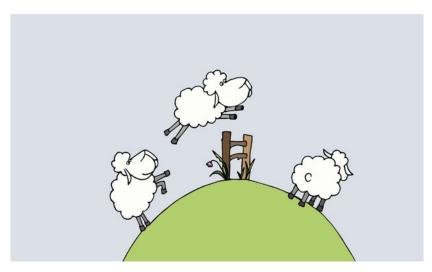

Fig. 5. Counting sheep. Reproduced from Hope, "Vector Illustration: Counting Sheep and Sleepless," *Additude*, accessed February 9, 2019, https://www.additudemag.com/vector-illustration-counting-sheeps-and-insomnia/.

While the tug of war represents a sinister, frontier-obsessed lamb, counting sheep symbolizes a free, limitless lamb. The practice of counting sheep may be traced to *Disciplina Clericalis*, an early twelfth-century text written in Spain from a collection of Islamic sources.[9]

Finally, in *Escape Goat*, the lambs are placed in a setting that is the polar opposite of Jerusalem. Contrary to the warm, Mediterranean climate of the holy city, I decided to place these figures on a mountain of snow (fig. 6). I selected a mountainous topography in order to circle back to the story of Abraham and his son, which occurs atop a mountain. The purpose behind integrating an immobilizing, cold substance into the work was to portray the menacing, unchanging situation of a conflict that seems to only be getting worse. Another aspect that I found interesting about snow is its whiteness, which I found fitting given the theme of celestial beings. The snow evokes a holy, heavenly realm from which the lambs are supposed to originate.

Fig. 6. Agnes Dakroub, *Escape Goat*, 2018.

The elements that make up *Escape Goat* are meant to illustrate a current situation that is saturated with contradictions and extremes. The work represents a clear lack of compromise, which, when translated to real life, comes at the cost of real human beings. The extremes embodied in *Escape Goat* emphasize the growing disturbance of a natural order that was once instilled in humankind. It is one that sheds all mercy under the guise of civilization.

NOTES

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3 Sergej N. Bulgakov and Boris Jakim, *The Lamb of God* (Grand Rapids: Eerdmans, 2008), 349.

4 David L. Weddle, *Sacrifice in Judaism, Christianity, and Islam* (New York: New York University Press, 2018), 102.

5 Md. Eaqub Ali and Nina Naquiah Ahmad Nizar, *Preparation and Processing of Religious and Cultural Foods* (Duxford; Cambridge: Woodhead Publishing, 2018), 204–206.

6 *Merriam-Webster*, "Tug-of-War," accessed February 9, 2019, https://www.merriam-webster.com/dictionary/tug-of-war.

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Vertical Horizons: Territorial Shifts in the Work of Vera Tamari and Mona Hatoum

—

ALISA HAUGEN-STRAND

As Palestinian women and artists, Vera Tamari and Mona Hatoum share narratives of exile and displacement. Their contrasting lived experiences, however, highlight the complex multiplicity of Palestinian identity, an identity so often generalized and co-opted within the global socio-political narrative. Using Hatoum's iconic map work, *Present Tense* (1996) as a

point of departure, I will compare and contrast the installation practice of these two artists, focusing on their relationship to the land and its geographical and political boundaries along with their own identities. Using critical spatial analysis, ethnographic geography and postcolonial feminist methodologies I will explore the interstitial spaces which embody the lives of these artists and their creative practices, with an emphasis on Jerusalem as a site of conflict and resilience.

Born in Jerusalem in 1945, Vera Tamari spent only three years in the city before being forced out to the West Bank with her parents in 1948. This was in direct response to the Battle for Jerusalem, which occurred from December 1947 to July 18, 1948, during the Civil War in Mandatory Palestine. Today she lives in Ramallah, West Bank, Palestine. Mona Hatoum's parents also fled at this time, leaving Haifa and relocating to Beirut, where Hatoum was born in 1952. According to the United Nations 1950 survey, an estimated 711,000 Arabs were forced from their land at this time.[1] Although Hatoum was born and raised in Lebanon, she was never granted Lebanese citizenship. Like much of the Palestinian community in Lebanon, she was denied an identity card, and was barred from owning property and entering certain professions. Hatoum was in fact born a British citizen in Lebanon, an identity granted to her and her family through her father's government work. In 1975, Hatoum found herself stranded on a trip to London, unable to return to Lebanon due to the Lebanese Civil War. It was this event

that caused her to remain in London and to self-identify as a Palestinian, "doubly displaced."

Although it has been reconfigured several times since, and is currently housed in the permanent collection of the Tate Museum, London, *Present Tense* (1996) (fig. 1, fig. 2) was originally conceived for the Anadiel Gallery in Jerusalem as an in-situ installation.[2] The work consists of 2400 pieces of soap, laid along the gallery floor to create a large rectangle. Small, red, glass beads are visible along the surface of the soap, outlining the occupied Palestinian territory which, according to the 1993 Oslo Accords, should have been returned to the Palestinian Authority. This agreement, signed between the State of Israel and the Palestine Liberation Organization (PLO) on September 13, 1993, was meant to bring an end to the Israeli-conflict through territorial concessions and processes intended to facilitate the creation of a Palestinian Authority.[3] The lines of the map of Israel are omitted from the soap borders; only the Palestinian territory remains visible. As the art historian Anneke Schulenberg states in her analysis of this work, it displays "fragmented parcels of land, scattered across Israel, resembling an archipelago."[4] According to Hatoum, this concept was only formed once in Jerusalem. Having "stumbled" upon the map of the agreement on her first day in the city, she returned to it a week later to pair it with the traditional Nablus soap.[5]

Fig. 1. Mona Hatoum, *Present Tense*, 1996.
http://ca.phaidon.com/agenda/art/articles/2015/october/29/
the-art-of-the-map-mona-hatoum/

Fig. 2. Mona Hatoum, *Present Tense*, 1996,
http://artasiapacific.com/Magazine/84/PresentTenseMONAHATOUM

In *Spacing Palestine through the Home*, geographer Christopher Harker employs an ethnographic approach which can "be seen as one attempt to put into practice a specific witnessing of space."[6] He describes this as producing a "textual cartography in place of a conventional map," in "response to the Israeli colonization of the land surface, ground water aquifers, air space and electromagnetic spectrum, which has crashed three dimensions into six: three Israeli and three Palestinian."[7] In his argument, Harker references the British-Israeli architect and theorist Eyel Weizman whose analysis focuses on a "territorial ecosystem of externally alienated, internally homogenised enclaves located next to, within, above or below each other...."[8] Harker builds on Weizman's theory of a "politics of verticality" which "began as a set of ideas, policies, projects and regulations proposed by Israeli state-technocrats, generals, archaeologists, planners and road engineers since the occupation of the West Bank, severing the territory into different, discontinuous layers."[9] As a result the Palestinian Authority has been given control over "isolated territorial 'islands'" but Israel has "retained control over the airspace above them and the sub-terrain beneath."[10] This is what Weizman is referring to when he speaks of the air, land and water being broken into six regions, three Palestinian and three Israeli.

Present Tense showcases these isolated enclaves; the territorial islands of Palestine, creating a map where that is all that is visible. Through this gesture Hatoum combats the invisibility of Palestinian identity. The nuanced nature of these malleable borders is highlighted through the fragile material of the soap, causing us to question our established notion of borders and what they represent. As the art theorist and curator Irit Rogoff writes about the concept of borders in *Terra Infirma: Geography's Visual Culture*: "how can they remain strict and absolute lines of division when they are separating tentative and nebulous and incoherent entities?"[11] From this perspective, complex cultural identities and histories can be understood as entrenched in land divisions and spatial politics.

Through the use of soap, *Present Tense* depicts a map of impermanence, where the borders may eventually be washed away. The title of the work itself references the map's transient nature, a gesture of hope for the future. For, according to Hatoum, "it's about the situation as it was then"[12] a time which has already come to pass. Along with its deep political implications, the Nablus soap employed in her work contains a long Palestinian history. Traditionally linked to female labour, soap was a major Palestinian industry for centuries. Named after its city of production, Nablus soap, developed in the tenth century, has been exported across the Arab world and Europe. At its height, in the 19th century, it employed workers in nearly

forty factories.[13] Due to natural disasters (especially a major earthquake in 1927), the effects of Israeli military occupation, the complexity of checkpoints, and the Israeli raids during the Second Intifada that destroyed factories in the Old City of Nablus, now only two remain. In fact, the factory which produced the 'Al-Jamal' brand seen in *Present Tense* was destroyed by Israeli forces in 2002.[14] Made out of virgin olive oil, the soap is inherently linked to the olive tree, an important symbol for Palestinians. Olives are Palestine's main agricultural resource, accounting for 57% of the cultivated land in the Palestinian territories.[15] Since occupation, this production has been targeted by Israeli forces, devastating the Palestinian economy. This has been implemented systematically in the destruction of the trees through burning and cutting as well as the prevention or hindrance of Palestinian farmers from picking the olives, especially along the Seam Zone between the West Bank Barrier and the Green Line.[16] Although most Israelis are supportive of Palestinian farmers and their right to olive picking, the issue of illegal settlers from Israel has made this a difficult situation to manage on both sides of the conflict. The Palestinian control of their land and related economic difficulties are the tragic results of the Israeli occupation.

Hatoum is one of many Palestinian artists to pay tribute to the relationship with the land and, more pointedly, the olive tree. Vera Tamari's *Tale of a Tree* (1999) (fig. 3) is perhaps one of the strongest examples of this connection. This work pairs a large black and white photograph of an olive tree with six hundred miniature clay sculptures, tree-like in structure, laid out in long rows. The soft, pastel figurines sit along a transparent, Plexiglas shelf, raised just a few inches above ground, as if floating in space. Like *Present Tense, Tale of a Tree* speaks to themes of hope and resilience. The small clay figures reach upwards together; individually small and delicate, they show strength in numbers, united in their uprootedness. The materiality of the piece itself connects Tamari with a long tradition of pottery, hand-made by women, dating back in the Levant to as far back at as the sixth century BCE.[17] The use of natural material, such as this clay, is a common practice in Palestinian art, to convey similar themes of displacement and exile.

Palestine is recognized for its traditional craft work. But, as the curator Salwa Mikadadi-Nashashibi writes, "the centuries-old Palestinian crafts of embroidery, hand-blown glass, ceramics, and woodcarving are now exported as Israeli crafts, and the history of these crafts is intentionally omitted from labels. Elements of Palestinian culture are at constant risk of being transformed and obliterated."[18] Much of Tamari's work is based in ceramics. She was the first woman to open a ceramics studio in Ramallah, the small town where she lives on the West Bank,

just outside of Jerusalem. The ceramics produced there are a small source of income for the many women living in the area.[19] Thus, through her engagement with the community, along with her own artistic practice, she engages with issues of erasure and exploitation both conceptually and pragmatically.

A similar vertical expression is communicated in *Home* (2017), Tamari's recent installation. Along with works by forty-seven Palestinian, Arab and international artists, this installation was shown in the Palestine Museum's opening exhibition in Birzeit. Entitled *Jerusalem Lives*, curator Reem Fadda aimed to animate the Old City of Jerusalem for those no longer able to go there, especially young Palestinians for whom "there is a knowledge gap regarding Palestinian life in the city."[20] An influential participant in Jerusalem's cultural scene, Tamari co-founded, along with other important artists of the region, two major art institutions in the city in 1992: Gallery Anadiel (where Mona Hatoum presented her work in 1996) and the al-Wasiti Art Center, both located in East Jerusalem. It was the short intervals between the Six-Day War and the First Intifada, which made it possible for Palestinian artists like Tamari to visit Jerusalem. The hope in the early 1990s for an independent Palestinian state began to fall apart, after the murder of Israeli Prime Minister Rabin in 1996. His murder was only months before the installation of *Present Tense*. As such, *Home* was created at a time when Tamari no longer had access to Jerusalem, a city where she had been so engaged only a few years prior.

As one of eighteen commissioned works on display in the Palestine Museum garden, Tamari's sculpture consists of a vivid green, Plexiglas stairway, caged in by an iron cube with wired screen. Encapsulating the modern scenery of occupied Jerusalem, *Home* stands as testimony to the matrix of control, embedded within Palestinian daily life. Referencing the traditional architecture of Palestinian homes, Tamari positions a stairway, dislocated from its domestic structure. It was staircases such as this, that once provided the opportunity for social engagement with one's neighbours (especially women), outside the intimacy of one's home. Since occupation, these stairways have been surrounded by wires, "protecting" the Jewish colonizers from Arab neighbors. Celeste Ianniciello, a scholar of cultural and postcolonial studies, explores the concept of "domopolitics" in her book *Migrations, Arts and Postcoloniality in the Mediterranean.* She explains that "domopolitics" is the necessity to protect 'home' (domus) as well as the will to dominate (dominus) and domesticate. The result is a correspondence between possession or occupation as a domain and the exercising of dominion, in the relationship between property and power.[21] Tamari's staircase, nevertheless, surpasses the bounds of the wire screening, a refusal to concede to its boundaries. Like Hatoum's map, the work gestures to the impermanence of these enforced boundaries, breaking out of the wire cage, into what hopefully lies beyond.

Fig. 4. Vera Tamari, *Home*, 2017.
http://www.palmuseum.org/ehxibitions/participating-artists-jerusalem-lives#JLA11

Both Hatoum and Tamari's works are critical of the geographical boundaries enforced on the Palestinians daily. They also speak to the need for multiple representations of subaltern identity, a term used by critical theorists and postcolonial scholars to refer to the social groups outside of the hegemonic power structure. In this vein, the cultural critic Rey Chow calls for a coalition of feminism and postcoloniality, a "critical regionalism," which "defines this interstitial space of alternative possibilities...where the complexity of the local assumes particular relevance."[22] This discourse is also relevant to geography, as Harker urges scholars to "create more intimate knowledges about the people and things that produce such spaces."[23] He explains the term

"domicide" to mean "the "deliberate destruction of home by human agency in pursuit of specified goals, which causes suffering to the victim."[24] Harker goes on to say: "Since home can mean many things to many people, domicide has many different forms, including 'eviction, exile, expropriation, displacement, dislocation and relocation', which take place across a range of spatial extensions, such as the destruction of a single dwelling, a neighbourhood or an ethnic homeland. What unites these experiences is that this destruction of home (in whatever form) is both meaningful (because people value their homes) and common (the authors suggest 30 million people across the globe have suffered the direct effects of domicide)."[25] With *Home,* Tamari also invites viewers to understand the stairs as symbolic of domicide, for the Palestinians who cannot return home because of the Israeli occupation.

Hatoum is similarly known for her confrontations with the domestic. Along with *Present Tense*, her 1996 exhibition at the Anadiel Gallery brought together several household items, juxtaposing the intimate with the oppressive. A rusted, steel bed frame found on the streets of Jerusalem in *Lili (stay)* (fig. 5) *put* conflates the contradictory notions of mobility and immobility, so much a part of Hatoum's identity. Wheels mounted to the frame equip the bed for movement but the bed remains fixed in time and space because transparent strands of fishing wire harness the frame to the floor with metal hooks. In reference to the ghostly bodily presence inherent in this work, the art

critic Angela Vettese links *Lili (stay) put* to Hatoum's earlier work: "The theme of the living body in movement searching for its own space without succeeding in moving and finding peace—existence— leads to the performances that represented Hatoum's first mature works."[26] Vettese draws special attention to the 1986 performance entitled *Position: Suspended*, wherein Hatoum spent an entire day in a cage, suspended in the middle of a doorway, "moving as though she was searching for a position in the company of the tools of manual labor."[27] Like *Lili (stay) put,* this earlier work juxtaposes free movement and entrapment, the invisible wire representing perhaps a more silent struggle. For how can one begin to fight against barriers hidden beneath the proverbial bed frame; unacknowledged and unnamed?

Fig. 5. Mona Hatoum, *Lili (stay) put*, 1996.
http://www.anadiel.com/exhibitions/past/mona-hatoum/

Three years after *Present Tense* was exhibited at the Anadiel Gallery, Hatoum created a piece simply entitled *Map* (1999) (fig. 6, 7) at the Centre Pompidou in Paris. This work was also made in-situ, along the floor of the gallery. Rather than outlining political territories this map portrays the geographical outlines of the world's continents, using transparent glass marbles. Schulenberg describes this work as "destabiliz[ing] the surface which viewers walk upon to 'expand the idea of a shaky ground to the entire earth.'"[28] The fragility of the map makes viewers aware of the impact of their own weight. Alert to every vibration, they are encouraged to step lightly so as not to disturb the large mass of marbles which threaten to roll out of formation at any moment. Ianniciello describes these maps poetically as: "the experience of geography, the personal geography of a life-path showing the precariousness of borders and the decomposition of spaces, a 'subversive' route that leads to the threshold between the known and the unknown, the familiar and the untimely, the proper and the improper, exceeding any clear correspondence between territorial delimitation and identitarian."[29]

Fig. 6. Mona Hatoum, *Map,* 1999.
http://www.dreamideamachine.com/en/?p=19364

Fig. 7. Mona Hatoum, *Map,* 1999.
https://culturehog.com/mona-hatoum-works/

Hatoum's maps encourage us to return to the body, remembering that the stringent systems of cartography cannot be separated from time and space or the messiness of human experience. "Maps 'give […] the allusion of a stable, measurable space," she remarks. "[My] works are more about mappings of precarious space with unstable boundaries and a shaky geography.'"[30] For those little red dots placed along the surface of the Nablus soap represent more than mere lines on a map. They represent real boundaries faced by a multitude of individuals daily. Thus, Hatoum and Tamari encourage us to awake to our surroundings, return to our bodies and leave room for the mobility of identities in flux; identities that are fixed within systems that change more than we are willing to admit. For if we can begin to question the boundaries that shape our world then perhaps we can begin to manage the uneven terrain ahead, accepting that it cannot and never will remain fixed.

NOTES

1   Christopher Harker, "Spacing Palestine through the Home," *Transactions of the Institute of British Geographers, New Series* 34, no. 3 (July 2009): 322.

2   Anneke Schulenberg, "Sites and Senses: Mapping Palestinian Territories in Mona Hatoum's Sculpture Present Tense," in *The Imagined and Real Jerusalem in Art and Architecture*, eds. Jeroen Goudeau, Mariëtte Verhoeven and Wouter Weijers, Brill, 2014, 11.

3   Ibid.

4   Ibid.

5   Ibid., 5.

6   Harker, "Spacing Palestine through the Home," 322.

7   Ibid.

8   Ibid., 9 Eyal Weizman, Introduction to The Politics of Verticality, Open Democracy: Free Thinking for the World, April 23, 2002 (accessed November 15, 2018), https://www. opendemocracy.net/en/article_801jsp/

10 Ibid., 323.

11 Irit Rogoff, *Terra Infirma: Geography's Visual Culture* (New York: Routledge, 2000), 120.

12 Schulenberg, "Sites and Senses," 19.

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18   Ibid.

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20   Nigel Wilson, "Palestinian Museum Highlights Jerusalem's Isolation*," Al Jazeera*, August 27, 2017, (accessed November 15, 2019), https://www.aljazeera.com/indepth/features/2017/08/palestinian-museum-highlights-jerusalem-isolation-170827071108130.html

21   Noam Leshem, *Life after Ruin: The Struggles over Israel's Depopulated Arab Spaces* (Cambridge: Cambridge University Press, 2017), 6.

22   Rey Chow, "Postmodern Automatons," in Judith Butler and Joan Wallach Scott, eds., *Feminists Theorize the Political* (Routledge, 1992), 101-117.

23   Harker, "Spacing Palestine through the Home," 322.

24   Ibid.*,* 324.

25   Ibid.

26   Angela Vettese, "Quarters: Mona Hatoum," Viafarini, last updated July 21, 2011, (accessed November 15, 2019), http://www.viafarini.org/english/shows/hatoum.html

27   Ibid.

28   Ibid.

29   Celeste Ianniciello, *Migrations, Arts and Postcoloniality,* 63.

30   Schulenberg, "Sites and Senses," 21.

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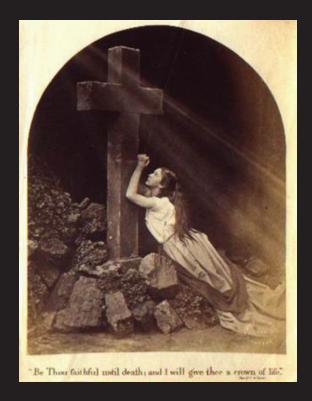November 15, 2019. https://www.aljazeera.com/indepth/
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Joshua Neustein, *How History Became Geography*, 1990, wood podium,
handpainted map on paper, cut glass and crystal chandelier,
540 x 241 x 241 cm, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/285878?itemNum=285878.

Geppler, *God Crying (Caricature)*, n.d.,
watercolour on paper, 363 x 285 cm, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/252771?itemNum=252771.

C. Tune, *Be Thou Faithful until Death...*, ca. 1865,
albumen print, 13.2 x 10.4 cm, Israel Museum, Jerusalem.
https://museum.imj.org.il/imagine/collections/itemCopy.
asp?table=comb&itemNum=309049.

Clayton Ross, *The Paradox of Belief*, 2018,
acrylic paint, photograph, 61 x 91.4 cm.

The Paradox
of Belief

—

CLAYTON ROSS

"In the West the idea that religion is inherently violent is now taken for granted and seems self evident," writes Karen Armstrong in her book *Fields of Blood: Religion and the History of Violence.*[1] An author of numerous books on religion, Armstrong often attempts to deconstruct anti-faith arguments that exist within Western contemporary society. Without stipulating on the existence of "God," I would argue that the basic foundation of faith is not violent and that religion is a propaganda tool often used to manipulate the masses.

Throughout history, religion has been used repeatedly in the justification and promotion of radical and violent behaviour, arguably in the pursuit of individual gain and collective cultural repression. Jerusalem is among the oldest cities known to

humankind; it is the birthplace of three of the most prominent monotheistic religions in existence—Judaism, Christianity, and Islam—all of which lay claim to the city, its structures, and its surrounding areas. The pretence of salvation has mobilized millions of followers for thousands of years to commit what some may consider impious acts in the name of what they believe to be "God," the supreme being and creator of humankind and the universe. The historically documented religious turmoil in and around Jerusalem has led many people, including myself, to question religious faith and the existence of "God."

The inspiration for the artwork that I have created to accompany this text, entitled *The Paradox of Belief* (2018) (fig. 1), is my creative understanding of the flawed human condition. Is the one whom many call "God" all-powerful and all-loving, yet apathetic to watching our violent history continue to repeat itself?

Fig. 1. Clayton Ross, *The Paradox of Belief*, 2018,
acrylic paint, photograph, 61 x 91.4 cm.

There exist many works of art that relate to the theme of my own artistic creation, as well as to my understanding of Jerusalem's history,[2] such as Joshua Neustein's (b. 1940) *How History Became Geography* (1990) (fig. 2).

Fig. 2. Joshua Neustein, *How History Became Geography*, 1990,
wood podium, handpainted map on paper, cut glass and crystal chandelier,
540 x 241 x 241 cm, Israel Museum, Jerusalem. https://www.imj.org.il/en/collection
s/285878?itemNum=285878.

Neustein's work explores how the history of conquests and oppression wrought by various peoples and cultures has created an ever-changing landscape within Jerusalem and its surrounding areas—a phenomenon that is still present today. News outlets in the West have familiarized most of their readers to the ongoing Israeli-Palestinian conflict and Israeli expansion into what was previously Palestinian land. This appropriation continues to propel the changing geography of the region. Wendy Pullan and Haim Yacobi state, "The 'satellite neighborhoods'—the

settlements built from 1967 in East Jerusalem—are, arguably, the place where one finds the deepest fissures between Jewish and Palestinian attitudes to the occupation."[3] The paradox of public outcry regarding current events in Jerusalem lies in the fact that history has documented the repeated occurrence of similar events.

In Geppler's work *God Crying (Caricature)* (n.d.) (fig. 3), a large eye—presumably that of "God"—is dripping tears onto a menorah. Geppler's work was a major inspiration for the creation of my art piece.

Fig. 3. Geppler, *God Crying (Caricature)*, n.d., watercolour on paper,
363 x 285 cm, Israel Museum, Jerusalem.
https://www.imj.org.il/en/collections/252771?itemNum=252771.

When I rationalize the concept of "God," an entity in the sky sitting idly and watching the spectacle put on by humans, melancholy seems almost like a satirical reaction from our creator to the seemingly endless religious conflict.

C. Tune's work *Be Thou Faithful until Death…* (ca. 1865) (fig. 4) represents a seemingly outrageous ultimatum when offered in any other context outside of religion.

" Be Thou faithful until death, and I will give thee a crown of life."

Fig. 4. C. Tune, *Be Thou Faithful until Death…*, ca. 1865, albumen print, 13.2 x 10.4 cm, Israel Museum, Jerusalem. https://museum.imj.org.il/imagine/ collections/itemCopy.asp?table=comb&itemNum=309049.

The image of the woman kneeling at the cross in a pile of rubble translates to a hard, unpleasant life of suffering, motivated by what might be seen as a naïve hope of a fulfilling afterlife. The historical inequalities of men and women, often perpetuated through religious belief, do not indicate an optimistic existence in the afterlife for women. The book *Rape Culture, Gender Violence, and Religion: Biblical Perspectives* analyzes different points of view regarding how woman have been treated unequally within religious contexts, and how these inequalities are documented in the scriptures.[4] It can be argued that similar oppression tactics placed on people with different religious beliefs are used to suppress gender and sexual orientation within certain religious communities.

Can an all-powerful and all-loving God favour one gender, group, or sexual orientation of individuals over another? The wall painting in the Dura-Europos synagogue entitled *Exodus and the Crossing of the Red Sea* (244–45 CE) (fig. 5) depicts God saving the Israelites and drowning the entire Egyptian army.

Fig. 5. Anonymous, *Exodus and the Crossing of the Red Sea*, 244–45 CE, Dura-Europos synagogue, Dura-Europos, Syria. https://commons.wikimedia.org/wiki/File:Dura_Europos_fresco_Jews_cross_Red_Sea.jpg.

Religion aside, this is a great piece of propaganda to bolster righteousness among Israelites and to demonstrate the unforgiving punishment awaiting their enemies. Documented atrocities throughout history, whether conducted in the name of faith or against the faithful, signify what may be seen as "God" taking sides in what often ends in human suffering and bloodshed. When violent acts are committed against the faithful, the absence of this omnipotent "God" arises. In her book *Fields of Blood*, Armstrong refutes the notion that "religion has been the cause of all the major wars in history."[5] Citing the Second World War as an example, I would argue that although

the Nazis did not appear to conduct the war based on religious belief, the concept of being privileged over others reflects the theme of the Israelites versus the Egyptians. This brings up the concept of "Otherization," which Iyad El-Baghdadi describes as fundamentalist rationalization, whereby the "Other" is made up of different ideologies from one's own, but the individuals within the "Other" are all the same. He also explores the concept of the "oppression narrative," in which one group feels as though the "Other" is attacking them and that they must retaliate, often using radical action with a "supremacist" or "entitled" outlook.[6] Hitler's annihilation of Jewish people may be seen as a reaction to a perceived threat. Furthermore, the Holocaust was conducted against a people that come from a culture often associated with religious belief. Whether present or absent, "God," religion, and ideology are intertwined in our society and the conflicts that we create. In the continuance of history repeating itself, we can also observe the current resurgence of religious influence on conflict, whereas as Jonathan Fox argues "for most of the 20th century, the dominant paradigm in the social sciences was that religion would have no role in modern society and politics."[7] In contrast to the story of *Exodus and the Crossing of the Red Sea*, the Holocaust caused many Jewish people to consider "God's" impotence. A group of Jewish people subsequently put "God" on trial in Auschwitz and charged the "Almighty" with "cruelty and betrayal," finding him guilty but then, ironically, returning to conduct prayer.[8]

I chose to include the image of the Sultan Ahmed Mosque (1616) (fig. 6), located in Istanbul, Turkey, in my work as an example of human construction, design, and architecture as propaganda. The mosque gives its patrons a sense of godliness through site and sound, exploiting the vulnerabilities of the human senses in the promotion of religious belief. The Sultan Ahmed Mosque does not have a direct relation to my work of art, although it relates to my understanding of human manipulation through faith.

Fig. 6. Sedefkar Mehmed Agha, Sultan Ahmed Mosque, 1616, Istanbul, Turkey. https://commons.wikimedia.org/wiki/File:Inside_Blue_Mosque_3.jpg.

The final work of art I will discuss is Daniel Pudles's (b. 1958) illustration (fig. 7) for the article "Trouble and Strife: The Dark Side of Religion," published on December 17, 2014 in *The Economist*.[9] The image shows three generic human forms, each carrying a symbol representing one of the three major monotheistic religions and dripping blood; to the right, a woman and child watch the marching figures in fear. The article for which the image was used discusses Armstrong's book *Fields of Blood*. Armstrong argues that religion is a "legitimate, necessary part of human experience, whether or not its claims are true."[10]

Fig. 7. Illustration by Daniel Pudles depicting human figures carrying symbols of the three monotheistic religions dripping blood. Reproduced from "Trouble and Strife: The Dark Side of Religion," *Economist*, December 17, 2014, accessed March 19, 2019, https://www.economist.com/books-and-arts/2014/12/17/trouble-and-strife.

Armstrong also refutes comments about religion as being "the cause of all major wars in history."[11] She goes on to discuss how military historians "acknowledge that many interrelated social, material, and ideological factors are involved, one of the chief being competition for scarce resources."[12] While I agree with this statement, I believe that religion is a powerful tool used to unify and mobilize the masses for the reasons listed by Armstrong. To this very day we have wars and fighting caused by social, material, and ideological factors. The clandestine conflict between the United States and Russia in Afghanistan, and now in Syria, shows us the intertwining of religion and conflict. Religion is a trivial factor in conflict, often manipulated to the advantage of social powers; the elite conduct war efforts for physical, material, or psychological gain, control, power, and oppression. Individuals often fall victim to manipulation through their belief in faith and righteousness. Armstrong mentions Charlemagne's biographer Einhard's remark that "the memory of men cannot remember any war by which the Franks were so enriched and their material possessions so increased," describing the "holy wars" against the "pagans" whereby "mass baptisms of the conquered peoples were statements of political rather than spiritual realignment."[13]

The artwork that I have created for this assignment is meant to raise questions about the turmoil and human suffering that Jerusalem has endured for the sake of what I argue to be human gain in the name of faith. It consists of a photograph of

an installation piece comprised of a prayer bench, with items littering the base that relate to faith, greed, power, and oppression. The items lie in a random or possibly chaotic fashion, representing the turmoil faith has caused (fig. 8).

Fig. 8. Installation featuring a chaotic display of objects signifying faith, greed, power, and oppression.

Fig. 9. Clayton Ross, *The Paradox of Belief*, 2018,
acrylic paint, photograph, 61 x 91.4 cm.
Red paint dripped over the photograph of the installation.

I then took red paint to symbolize bloodshed and dripped it over the photograph of the installation to emulate tears from above (fig. 9).

The work was inspired by the images I selected and by a statue of the Virgin Mary crying tears of blood, which my mother took me to visit as a child. The statue was later revealed to have been a hoax.

My intention is not to discredit religious belief or the existence of "God," but rather to raise the question of what a supreme and all-powerful being thinks of the arbitrary use of religion to commit heinous acts of violence against our fellow humans. Many religious and political leaders still exploit our mortal inclination to seek salvation by imposing redundant ideologies that have not been able to provide lasting success over a significant amount of time. Historical data has taught us relatively nothing about the futility of the continual conflicts in Jerusalem and surrounding regions, besides the use of our technological developments to create better and more efficient ways to manipulate and kill one another.

NOTES

1 Karen Armstrong, *Fields of Blood: Religion and the History of Violence* (New York: Anchor Books, 2015), 3.

2 My interpretations of the artworks discussed in this essay are primarily based on my own thoughts and values due to a lack of information about the works and the artists' intentions behind them.

3 Wendy Pullan and Haim Yacobi, "Jerusalem's Colonial Space as Paradox: Palestinians Living in the Settlements," in *Normalizing Occupation: The Politics of Everyday Life in the West Bank Settlements*, ed. Ariel Handel, Marco Allegra, and Erez Maggor (Bloomington: Indiana University Press, 2017), 193.

4   Caroline Blyth, Emily Colgan, and Katie Edwards, eds., *Rape Culture, Gender Violence, and Religion: Biblical Perspectives* (Basingstoke: Palgrave Macmillan, 2019).

5   Armstrong, *Fields*, 3.

6   "The Radicalization roadmap; Iyad El-Baghdadi," YouTube video, 10:03, posted by "Universal Tolerance," September 20, 2015, accessed March 24, 2019, https://www.youtube.com/watch?v=r4RGIAd37uQ.

7   Jonathan Fox, "The Rise of Religious Nationalism and Conflict: Ethnic Conflict and Revolutionary Wars, 1945–2001," *Journal of Peace Research* 41, no. 6 (2004): 716.

8   Karen Armstrong, *A History of God: The 4000-Year Quest of Judaism, Christianity and Islam* (New York: Gramercy Books, 2004), 376.

9   "Trouble and Strife: The Dark Side of Religion," *Economist*, December 17, 2014, accessed March 20, 2019, https://www.economist.com/books-and-arts/2014/12/17/trouble-and-strife.

10 Ibid.

11 Ibid.

12 Ibid.

13 Armstrong, *Fields*, 204.

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Dani Karavan, *To Your Seed I Have Given This Land*, 1997,
neon lights and plexiglass, 251 x 226 cm, Israel Museum, Jerusalem.
© Israel Museum, Jerusalem. Photo: Avraham Hay.
https://museum.imj.org.il/artcenter/includes/item.asp?id=285886.

The Roots of the Resilience: Navigating the Relationships between Jerusalem, Israel, Palestine, and the Olive Tree

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ANTONIO VERDICCHIO

The roots of the olive tree run deep within the history of the Mediterranean and Near East, with the first known written documents about the tree dating back to 2,500 BCE.[1] In the 4,500 years since then, the tree has provided income, nourishment, and even inspiration to countless people and civilizations. Using the work of prominent artists Dani Karavan (b. 1930),

Ran Morin (b. 1958), and Suleiman Mansour (b. 1947), I will explore how the olive tree has been used by Palestinian and Israeli artists in their response to the conflict in and around Jerusalem. By examining art and text from both Israeli and Palestinian sources, I will outline the significance and importance of the olive tree within each of these cultures.

Geographically, the epicentre of the land dispute between Israel and Palestine is the city of Jerusalem. It has long been home to the three major Abrahamic religions: Judaism, Islam, and Christianity. While there have been times of peace within the city, the history of Jerusalem is fraught with violence, destruction, and countless lost lives. While it is not shocking that the differences in religious belief within a city can be problematic, what must also be acknowledged is the fact that all three of these religions can be traced back through their religious texts to the figure Abraham. This is what Israeli artist Dani Karavan highlights in his work *To Your Seed I Have Given This Land* (1997) (fig. 1).

Fig. 1. Dani Karavan, *To Your Seed I Have Given This Land*, 1997,
neon lights and plexiglass, 251 x 226 cm, Israel Museum, Jerusalem.
© Israel Museum, Jerusalem. Photo: Avraham Hay.
https://museum.imj.org.il/artcenter/includes/item.asp?id=285886.

The work is made of neon lights that create a stylized tree with a
trunk leading to two different branches. On the lefthand side, we
see the Hebrew word, meaning Hagar, with the tip of the branch
pointing to the word for Ishmael. On the righthand side are the
words for Sarah, and for Isaac. At the bottom of the trunk in lar-
ger letters we see the word for Abraham. This is a depiction of
Abraham's family tree, with one side being his son Isaac, born

of his wife, Sarah, and on the other his son Ishmael, born of his wife's servant, Hagar. Printed across the top of the work are the words, meaning "This is the land I have given to your offspring." Both the title of the work and the text at the top of the work refer to Genesis 15:18 from the Bible, which states, "In the same day the LORD made a covenant with Abram, saying, Unto thy seed have I given this land, from the river of Egypt unto the great river, the river Euphrates."[2] What Karavan is attempting to remind viewers is that while these two entities may be locked in conflict, the Bible asserts that the land for which they fight was given to Isaac and Ishmael and all those who came after. By using a tree to visualize this relationship, Karavan is giving viewers a sense of the physical bond between the Palestinian and Israeli people. Both nations have the same roots in the same area that is said to have been given to them by the same person.[3] While the type of tree that Karavan has depicted in this work is not specified, we can already begin to see the artist including trees from this area in his art. In this case, Karavan has used the strength and foundation of the tree as a symbol of these people and their origins. This is a theme that we will continue to see with other Israeli and Palestinian artists.

Many of Karavan's other works are also dedicated to peace between Israelis and Palestinians. *Olive Trees Will Be Our Borders* (2009) (fig. 2), consisting of a sign displaying neon blue, green, and yellow text, is located in Jerusalem's Museum

on the Seam. This building served as an army outpost on the border between Israel and Jordan following the 1948 Arab-Israeli War until the Six Day War of 1967. In an interview with the *Jerusalem Post*, the artist explains,

> I used neon because I wanted the sign to be seen at night and during the daytime. And I wanted the sentence to be lit by itself. The olive tree is the second tree mentioned in the Bible. It represents peace by the fact that the dove brought an olive branch to Noah in the flood. It became a symbol of peace for many cultures, and especially for us because it was born in the Bible. I hope we are now coming closer to these borders in the future.[4]

Karavan elaborates further on his goal in creating the work and the meanings behind it. He placed the neon sign on a border that has seen many conflicts, giving the work a sense of meaning in relation to location. His use of English, Hebrew, and Arabic text, paired with the symbolic meaning of the olive tree, forms another work that points to a brighter future focused on peace rather than conflict.

Fig. 2. Dani Karavan, *Olive Trees Will Be Our Borders*, 2009, neon installation, 100 x 460 cm, Museum on the Seam, Jerusalem. http://www.mots.org.il/eng/ exhibitions/WorkItem.asp?ContentID=375.

Located just on the other side of Jerusalem from the Museum on the Seam is Israeli artist Ran Morin's landscape work *Park of Olives* (1990–97) (fig. 3), which deals with similar ideas surrounding borders and the meaning that they hold in areas of land-based conflict. The five-hectare park houses a sculpture at the centre with a concentric olive tree garden surrounding it. Created on the Israel-Palestine border, the work is situated on a former minefield, heavily scarred with the remnants of the battles seen in 1948.

Fig. 3. Ran Morin, *Park of Olives*, 1990–97, olive columns sculpture,
concentric olive tree garden and paths, northern and southwestern entrance
sculptures, eastern viewpoint, Israeli Paamon outposts, garden of
the olive tree family, 5 ha, Ramat Rachel, Jerusalem.
https://commons.wikimedia.org/wiki/File:PikiWiki_Israel_5899_olive_park_
near_ramat_rachel.jpg.

In this work, Morin is taking a blood-stained border and attempting to preserve it through art. The park is meant to "connect different elements in its surroundings and relate to ancient periods in which olive trees and plowed earth were characteristic to man's intervention in this arid landscape."[5] By planting these trees in an area so heavily affected by humankind, Morin

may be trying to reverse the clock, back to a time when man's only manipulation of the earth was that created by agriculture. Alternatively, Morin may simply be trying to create something out of nothing, taking a piece of war-torn border and creating a work of art on top of it. While Morin is an Israeli artist, it is apparent that his goal is not to further separation, but to instead work towards peace between both sides affected by the conflict. While his works may be seen as promoting some sort of political agenda, it must be acknowledged that it is unavoidable when dealing with the topic of Jerusalem and the Palestinian-Israeli conflict. In an interview, Morin explained that while he attempts to keep away from these sensitive issues, it is difficult given the topics he wishes to explore. "I am dealing with earth and olive trees and actual places where there are borders. A Palestinian once told me, 'Okay we don't have to fight over the land; we can grow the trees in the sky'."[6] This is quite literally what Morin has done in the next work I wish to discuss.

Much of Morin's work deals with both identity and the idea of "*Enracinement – Deracinement*," or "Rooting – Unrooting." Playing with these two themes very effectively is his 1993 installation piece *Oranger Suspendu* (1993) (fig. 4).

Fig. 4. Ran Morin, *Oranger Suspendu*, 1993, orange tree, steel structure covered
with ground stone and pigments, steel cables, 5 m (h.), Old Jaffa.
https://commons.wikimedia.org/wiki/File:%D7%A2%D7%A5_%D7%AA%D7%A4%
D7%95%D7%96_%D7%9E%D7%A8%D7%97%D7%A3.jpg.

For this work, Morin suspended a living orange tree between multiple buildings in a piazza in the city of Old Jaffa. In an article titled "Land of Symbols: Cactus, Poppies, Orange and Olive Trees in Palestine," Nasser Abufarha explains the history of the orange tree in Palestine and how it became a symbol of loss after 1948. In the 1930s and 1940s, the orange-growing industry was a booming business. Aside from exports to the Middle East, the orange was widely exported to Europe, and its popularity and the success of the "Jaffa orange" became a source of pride for Palestinians. In 1948, Zionist militias not only took over all Palestinian orange groves along the stretch of the Palestinian coast, but they also took the brand "Jaffa Orange" as well as the cities of Jaffa and Haifa. This turned the orange into a symbol of the "new Israel" that was emplaced in Palestine after the displacement of the Palestinians.[7]

To many Palestinians, the occupation of the Palestinian coast and the theft of the Jaffa orange was a complete theft of identity and nationhood. What had quickly become a source of pride and success to the Palestinian people soon became a symbol of loss. This history and symbolism are embodied in Morin's work. By taking the orange tree, uprooting it, and placing it within the old city of Jaffa, the artist presents a tree that is in a "'rooted – uprooted' state while going on living, much as we do, growing into an unclear future."[8] The recurring idea of a "rooted – uprooted" state is central to many of Morin's works. With the conflict around the land dispute, both Israeli and Palestinian

people live in complete uncertainty as to who will control what land in the near future. What Morin has then done is physically manifested this idea using the orange tree as a symbol of the people who live in these areas. He has taken this living organism out of its natural home and placed it within a city, suspended above the ground. With no ties to the land, the tree continues to grow but lacks the strong roots it normally would have if planted in the ground. In the same way, the people who inhabit these areas have been displaced many times by war and occupation, but continue to live regardless of uncertainty in the future.

Having examined *Park of Olives* and *Oranger Suspendu* by Morin, we can now speak further to the symbolism and meaning behind the olive tree in these works of art, as well as within the broader context of the Palestinian-Israeli land dispute. While the history of the olive tree in the Mediterranean goes back around four millennia, it is only recently that it has become a symbol of the Palestinian people and their independence. Even though the olive tree is valued as a source of nutrition and income, its greatest significance in recent years has been what it has come to represent in the face of the conflict. In her article "Uprooting Identities: The Regulation of Olive Trees in the Occupied West Bank," Irus Braverman states,

> The identity of the olive as a representation of the Palestinian is not only the result of its economic, cultural, and historical significance within this particular culture,

but is increasingly a product of the olive's brutal targeting by the State of Israel and by certain Jewish Israeli settlers. Through their direct and indirect acts of uprooting, sabotaging, and denying the Palestinians access to the olive tree, the State of Israel and the settlers have vested the olive with enormous power.[9]

What Braverman argues is that the immense power that the olive tree holds as a symbol for the Palestinian people is a product of the actions of both sides of the conflict. By targeting the Palestinian people through the olive tree, the State of Israel has contributed to the significant status of the olive tree in the Palestinian narrative. This significance is then only amplified when paired with the olive tree's longevity and ability to endure harsh conditions. Because of all these factors, the olive tree has become a symbol of the Palestinian people's continuing endurance throughout the Israeli occupation. It is a representation of those who endure, despite all odds.

Another artist who has very effectively used this symbolism in his artworks is Suleiman Mansour. In his paintings, this prominent Palestinian artist defines a sense of Palestinian identity in relation to the current political circumstances. While Morin's and Karavan's works may be described as politically neutral, arguing for peace on both sides, Mansour's work may be seen as more of a reaction to that which the Palestinian people are subjected to. This creates a greater sense of emotion and human

experience within his paintings. *Watch Tower* (2011) (fig. 5), one of his more recent paintings, depicts a grove of olive trees with a watch tower and other small buildings in the foreground. The lands all around the watch tower are dark and void of colour, whereas the lands further away begin to gain more colour and light.
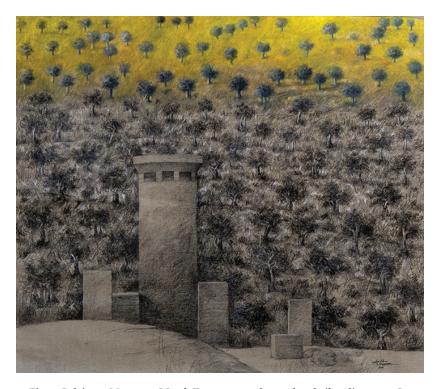

Fig. 5. Suleiman Mansour, *Watch Tower*, 2011, charcoal and oil on linen, 51.18 x 51.18 cm. Reproduced from "Suleiman Mansour, *Watch Tower*, 2011," Paddle 8, accessed January 25, 2019, https://paddle8.com/work/suleiman-mansour/11219-xxxx/. Courtesy of the artist and Meem Gallery, Dubai.

Born and raised in Palestine, Mansour has witnessed most of the Israeli-Palestinian conflict firsthand. This experience shines through in his paintings, where he is able to capture the physical and emotional effects of Israeli occupation on the land and on the people who inhabit it. With *Watch Tower*, Mansour is commenting on the destruction and uprooting of olive trees that have occurred under the control of the State of Israel. He has stated that it is common to see the burning of trees as a way to edge people further and further away from their land.[10] The charcoal landscape depicted in this work shows the effects of the Israeli occupation creeping further out into the lands, consuming more and more of the olive trees.

Another response to the State of Israel's control of the land is *Olive Field* (2010) (fig. 6), in which Mansour depicts a grove of olive trees contained on all sides by concrete walls. The grove sits on an empty stretch of land with only a watch tower and wall in the background.
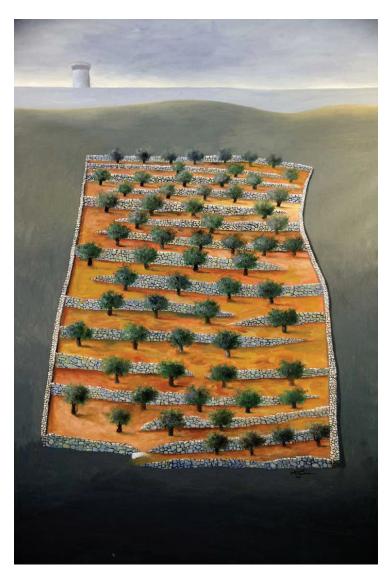
Fig. 6. Suleiman Mansour, *Olive Field*, 2010. Reproduced from
"Art Palestine: Nabil Anani, Sliman Mansour, Tayseer Barakat,"
Meem Gallery, accessed January 25, 2019,
https://www.meemartgallery.com/exhibitions/36/overview/.

What Mansour is once again depicting is the complete control that the Israeli settlers have over the land. All that has been left on this barren landscape is a small grove of trees and an Israeli building. The fundamental problem facing the Palestinian people in relation to the olive groves is that there is very little they can do about the uprooting of the trees by the State. Braverman explains,

> The central rationale for uprooting olive trees in the occupied territories has not been framed as punitive, or at least not explicitly so. Israel explains these uprootings, rather, as essential for its national security. First, Israel has been uprooting olives to make way for the recently built Separation Barrier. In the same vein, Israel's Defense Forces have uprooted thousands of olive and other fruit trees, and continues to do so, to secure roads, increase visibility, and make way for watchtowers, checkpoints, additional roads, and security fences around Jewish settlements.[11]

This means that at this point in time, the Palestinian people are expected to sit idly by while Israeli forces burn their olive fields to only further occupy the land on which these people live. This helplessness is embodied in many of Mansour's recent landscapes; both *Watch Tower* and *Olive Field* evoke a sense of oppression and domination by the State of Israel through the manipulation of the landscape. By uprooting and removing

olive trees wherever construction takes place, the State is essentially limiting the land that the Palestinian people can inhabit, slowly pushing them back.

The olive tree has been a major part of life in the Near East for just over 4,000 years. With the increasing conflict between Palestine and Israel in the past century, the land around Jerusalem has become a war ground, and the olive tree is caught in the crossfire. Incorporating the motif of the olive tree into their work, Karavan, Morin, and Mansour each respond to the Palestinian-Israeli conflict in their own way. Karavan and Morin use their landscape and sculptural installations to spread the desire for peace and unity across war-torn borders. Mansour has taken the emotions and experiences of the Palestinian people and captured them in his paintings. The works of these artists show that the olive tree has become much more than a source of food or income. To some, the olive tree has come to be a representation of strength and resilience in the face of hardship. For others, it is a signal of peace and unity where there is currently conflict and separation. Regardless of the context in which it is observed, the olive tree has become a symbol of hope to countless people on both sides of the conflict surrounding Jerusalem.

NOTES

1   "History of the Olive Tree," The Olive Essence, accessed January 25, 2019, http://www.esenciadeolivo.es/en/ the-culture-of-the-olive-tree/history-of-the-olive-tree/.

2   Gen. 15:18 AV.

3   Gen. 17:3–6 (NLT) states: "At this, Abram fell face down on the ground. Then God said to him, 'This is my covenant with you: I will make you the father of a multitude of nations! What's more, I am changing your name. It will no longer be Abram. Instead, you will be called Abraham, for you will be the father of many nations. I will make you extremely fruitful. Your descendants will become many nations, and kings will be among them!'"

4   Elana Estrin, "Natural As it Seams," *Jerusalem Post*, June 18, 2009, accessed January 25, 2019, https://www.jpost. com/Arts-and-Culture/Arts/Natural-as-it-seams.

5   Ran Morin, "The Park of Olives," Ran Morin Environmental Sculpture and Planning, accessed January 25, 2019, http://www.ranmorin.com/html/olivepark/parkproj.htm.

6   Estrin.

7   Nasser Abufarha, "Land of Symbols: Cactus, Poppies, Orange and Olive Trees in Palestine," *Identities: Global Studies in Culture and Power* 15, no. 3 (2008): 348.

8   Ran Morin, "Oranger Suspendu," Ran Morin Environmental Sculpture and Planning, accessed January 25, 2019, http://www.ranmorin.com/html/orange/prorange.htm.

9   Irus Braverman, "Uprooting Identities: The Regulation of Olive Trees in the Occupied West Bank," *Political and Legal Anthropology Review* 32, no. 2 (2009): 242.

10   Christopher Lord, "Art of the Dispossessed in Dubai," *National*, October 11, 2011, accessed January 25, 2019, https://www.thenational.ae/arts-culture/art/art-of-the-dispossessed-in-dubai-1.422813.

11   Braverman, 247.

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http://www.ranmorin.com/html/orange/prorange.htm.

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Trees." *Harvard International Review* 26, no. 1 (2004): 13.

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"I don't speak because I have the power to speak; I speak because I don't have the power to remain silent" – Rabbi A.Y. Kook