### Jerusalem Art History Journal:

An Undergraduate eJournal

## Histoire de l'art à Jérusalem : cyberrevue étudiante de premier cycle

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# Introducing the Guest Editors

## LOREN LERNER, Editor-in-chief

I want to thank Stéphanie Hornstein and Sarah Amarica for sharing the responsibility of guest editors for this second volume of the *Jerusalem Art History Journal: An Undergraduate eJournal.* Stéphanie edited the English and French texts. Sarah wrote the synopses about the works of art. Together they devised the organization of the texts and images into sections and wrote the editorial.

Stéphanie Hornstein recently completed her Bachelor of Fine Arts as an Art History major and a Creative Writing minor. Her current research interests centre around the place of women in nineteenth-century commercial photography. Increasingly, she is drawn to the study of textiles, more precisely in the activist practice of yarn bombing. Her essay "Expressing Exile as a Shared Experience: The Work of Steve Sabella" was featured in the first issue of the *Jerusalem Art History Journal*. Stéphanie is also the outgoing editor-in-chief of *Yiara Magazine*, an undergraduate feminist art publication.

Sarah Amarica, currently completing her final year of Art History studies, has a keen appreciation for ceramic and fibre practices, especially multi-material artworks. It is this interest in materiality and notions of transformation and decay that drew her to investigate Anselm Kiefer's work, which is included in this issue of the journal. Sarah recently held directorial and coordinator positions at Concordia's VAV and FOFA galleries, and particularly enjoys the creative interaction that comes with working alongside artists.

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# Présentation des collaboratrices invitées

## LOREN LERNER, *Rédactrice en chef*

Je tiens à remercier Stéphanie Hornstein et Sarah Amarica, qui ont dirigé conjointement la rédaction de cette deuxième édition d'*Histoire de l'art à Jérusalem : cyberrevue étudiante de premier cycle*. Stéphanie a révisé les textes anglais et français. Quant à Sarah, elle a composé les descriptions sommaires des œuvres d'art. Ensemble, elles ont organisé le recueil de textes et d'images en sections et rédigé l'éditorial qui suit.

Stéphanie Hornstein vient d'obtenir un baccalauréat ès beauxarts avec majeure en histoire de l'art et mineure en création littéraire. Ses projets de recherche portent actuellement sur la place qu'occupent les femmes dans la photographie commerciale au XIX<sup>e</sup> siècle. Elle est de plus en plus attirée par l'étude des textiles, et plus précisément par la pratique activiste du tricot graffiti. Son essai intitulé « Expressing Exile as a Shared Experience: The Work of Steve Sabella » (« Expression de l'exil comme une expérience partagée : l'œuvre de Steve Sabelle ») figurait dans la première édition d'*Histoire de l'art à Jérusalem : cyberrevue étudiante de premier cycle*. Elle est par ailleurs rédactrice en chef sortante de *Yiara Magazine*, revue d'art féministe publiée par les étudiants du premier cycle.

Sarah Amarica en est à sa dernière année d'études en histoire de l'art. Elle possède une compréhension aiguë des pratiques artistiques propres à la céramique et aux fibres, notamment pour ce qui est des œuvres d'art multimatériaux. C'est l'intérêt qu'elle porte à la matérialité ainsi qu'aux notions de transformation et de déclin qui l'a incité à étudier le travail d'Anselm Kiefer, dont il est question dans le présent numéro. Sarah a récemment occupé des postes de direction et de coordination aux galeries VAV et FOFA de l'Université Concordia. Elle apprécie tout spécialement les échanges créatifs découlant de sa collaboration avec les artistes.

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# Editorial

SARAH AMARICA AND STÉPHANIE HORNSTEIN *Guest Co-editors* 

Untangling the threads that make up the social fabric of any city is a challenge, but this task takes on Herculean proportions when the place in question is Jerusalem. Throughout its intricate history of settlement, occupation and re-occupation, unity and division, the Holy City has worn the colours of countless different cultures, fluidly changing its ideology to reflect its many inhabitants, and often sporting multiple identities at a time.

In this second volume of the *Jerusalem Art History Journal*, you will find twenty-three projects completed by Concordia undergraduate students in the context of Dr. Loren Lerner's 2014 course The City of Jerusalem: Ideas and Images. Each of these works brilliantly addresses different aspects of the famed metropolis whether it be its legendary past, its impressive artistic tradition or its current controversies. These subjects are by no means simple to tackle and have demanded thorough research, a critical eye and resilient creativity from the students.

The various texts and artworks featured in this publication have been grouped into five sections that reflect the salient concerns of the course itself. The first chapter, "Threefold: Past Strife and Possible Unity," contains projects that focus on the historic division between Judaism, Christianity and Islam and envision a peaceful coexistence of the three. In this section, some students use artwork to meld multiple cultures together in an attempt to envision a new Jerusalem free of cultural and religious separation. In "Constructs and Constructions" are found works that concentrate on the various meanings and appearance of Jerusalem's architectural heritage-a vibrant melting pot of many cultures and several time periods. All artworks that address concrete features that are specific to the Holy Land as a municipality, such as the inhabitants' attitude towards stray cats or the city's management of a water crisis, are collected under "This is Jerusalem: Particularities and Problems." "I am Jerusalem: Personifying the City" seeks to complement the previous chapter by regrouping the projects that use self-portraiture or personal investigation to understand the city through a more ideological lens. To wrap up the journal, the final section, entitled "Contemporary Artistic Investigations," is dedicated to the exploration of contemporary artistic practices that are inspired by Jerusalem in its present state.

As editors, we were consistently impressed by the original ideas and serious investigation brought to the table by our peers. Despite the fact that most contributors have never entered, let alone inhabited, Jerusalem, this collection of texts and artworks daringly offers potential solutions, insightful commentary and hopes for a city that many feel strongly about. May this compilation of artworks, essays and personal reflections inspire scholars, art historians and artists alike to continue exploring Jerusalem's vibrant personality and rich history.

We hope you will enjoy reading these texts as much as we have.

# Éditorial

SARAH AMARICA AND STÉPHANIE HORNSTEIN Directrices de la rédaction

Démêler les fils du tissu social d'une ville, quelle qu'elle soit, représente un défi. Mais lorsqu'il s'agit de la cité de Jérusalem, la tâche prend des proportions herculéennes. Tout au long de son histoire complexe, ponctuée de mouvements de colonisation, d'occupation et de réoccupation, et marquée par l'harmonie et le désaccord, la Ville sainte a porté les couleurs d'innombrables cultures, modulant son idéologie au gré des mœurs de ses nombreux habitants, et arborant souvent plusieurs identités à la fois.

Cette deuxième édition d'*Histoire de l'art à Jérusalem : cyberrevue étudiante de premier cycle* comprend 23 projets réalisés par des étudiants au 1<sup>er</sup> cycle de l'Université Concordia dans le cadre du cours enseigné par Loren Lerner (Ph. D.) en 2014 : *The City of Jerusalem: Ideas and Images* (« Jérusalem : idées et images »). Chacun d'entre eux aborde avec brio différents aspects de la célèbre métropole. Qu'il s'agisse de son histoire légendaire, de son impressionnante tradition artistique ou de ses polémiques actuelles, les sujets sont loin d'être faciles à traiter. Pour ce faire, les étudiants ont dû effectuer des recherches approfondies, poser un regard critique et faire preuve d'une grande créativité.

Dans cette publication, les divers textes et œuvres d'art sont répartis en cinq sections qui s'articulent autour des principales préoccupations du cours en question. La première, intitulée « Le conflit ou l'union à trois », est composée de projets axés sur les fossés séparant traditionnellement le judaïsme, le christianisme et l'Islam, et imaginant une coexistence pacifique des trois religions. Certains étudiants s'y emploient à intégrer dans leur œuvre de multiples cultures dans l'optique de concevoir une nouvelle Jérusalem exempte de toute séparation culturelle ou religieuse. Dans la section « Le langage de l'architecture », on trouve des projets portant sur les diverses significations et le paraître de l'héritage architectural hiérosolymitain - véritable creuset où se combinent tout à la fois maintes cultures et plusieurs époques. Toutes les œuvres abordant les réalités municipales propres à la Terre sainte (attitude des habitants à l'égard des chats errants, mode de gestion de la ville en cas de pénurie d'eau, etc.) sont regroupées dans la section « Voici Jérusalem : particularités et enjeux ». La section intitulée « Je suis Jérusalem : une ville à personnifier » tente de compléter la précédente en regroupant des projets ayant recours à l'autoportrait ou aux recherches personnelles pour appréhender la ville d'un angle plus idéologique. Pour clore cette édition de la revue, la section finale « Démarches artistiques contemporaines » se consacre à l'exploration des pratiques artistiques contemporaines qui s'inspirent de la Jérusalem d'aujourd'hui.

En tant que rédactrices, nous sommes invariablement impressionnées par les idées originales et les recherches rigoureuses présentées par nos pairs. Bien que la plupart de nos collaborateurs ne soient jamais allés à Jérusalem – sans même parler d'y avoir habité –, cette compilation de textes et d'œuvres d'art donne non sans audace des pistes de solution, des commentaires éclairés et des espoirs pour cette ville qui anime tant de passions. Nous souhaitons que ce recueil d'œuvres d'art, d'essais et de réflexions personnelles incite les érudits, les historiens de l'art et les artistes à poursuivre leur exploration de la personnalité dynamique de Jérusalem ainsi que de sa riche histoire.

Ces textes nous ont beaucoup plu et nous espérons que leur lecture vous sera tout aussi agréable. Threefold: Past Strife and Possible Unity

Le conflit ou l'union à trois



Valérie Hénault, *Carpet Page: Jerusalem, Religious Pluralism*, 2014. Pencil on paper.

# Jerusalem Manuscripts and Their Religious Pluralism

### VALÉRIE HÉNAULT

The tradition of illuminated manuscripts has its roots in the Alexandrian *rotulus*—pages rolled into a tube for easy transportation and preservation. Rapidly, however, the codex became the standard form for books because it offered better protection for miniatures and carefully written scriptures.<sup>1</sup> Codices feature religious stories and prayers accompanied by scenes from the Bible and even secular events. In sum, illuminated manuscripts reflect the beliefs and customs of the society in which they were produced and revered. Manuscripts from Jerusalem are unique because they reflect the religious pluralism of the Holy Land: they combine visual elements belonging to Islamic, Jewish and Christian imagery. While Jerusalem's great religious diversity is intriguing, what is even more interesting is that the cohabitation of numerous cults has been a reality of the city since time immemorial. This singular situation is not a result of modern globalization, but is an ancient state of affairs. Nevertheless, there has been very little research that interprets illuminated carpet pages—that is, pages primarily featuring geometric ornamentation—in terms of religious plurality. Realizing this early on in my process, I decided to create a carpet page that would exemplify the plurality of Jerusalem's religious inhabitants.

Since monks working in scriptoriums were less burdened by iconographic convention when it came to carpet pages (as opposed to the more figurative miniatures), I consider this form of illumination to be the most personal, the most creative. Therefore, in making my own carpet page, I could let my own abstract style come out more readily, working freely like the monks did in their era. Incorporated into my carpet page are references to specific miniatures that feature elements from the three religions. I was particularly inspired by illuminations from the Late Middle Ages because they strongly illustrate the pluralistic aspects of Jerusalem. My carpet page presents a predominance of Christian motifs because the Late Middle Ages were characterized by the Crusades and a Christian rule over the city.



Fig. 1. *Histoire ancienne: Frontispiece with Scenes from the Genesis*, second half of the thirteenth century. Illuminated manuscript.
British Library, London. http://mefrm.revues.org/2254?lang=en

The Histoire ancienne was the most produced codex in the Latin Kingdom. Unfortunately, only three examples have survived over time. The one now in London embodies a "complex and sophisticated response to the environment of its manufacture."<sup>2</sup> Its Frontispiece with Scenes from the Genesis (Fig. 1), a prime example of the blending of cultures, served as a reference for my own interpretation of a Jerusalem Christian carpet page. Central to this frontispiece are eight Christian scenes from the creation of the world; these are paired with Islamic motifs and the presence of a Muslim dignitary being entertained by a dancing girl along with musicians within the frame.<sup>3</sup> The Frontispiece with Scenes from the Genesis served as a model for my depiction of religious pluralism. Similar to this frontispiece, my work focuses on Christian imagery in the centre, and attests to Jerusalem's religious multiplicity in the surrounding band, where an Islamic motif and a Jewish symbol appear. While the three main religions are present, there is an imbalance of power in my piece. Indeed, I have included the symbols of the four evangelists in order to underline the predominance of Christianity in Jerusalem during the Late Middle Ages. In the *Histoire ancienne* miniature, these symbols are present in the four corners of the central field. I was also inspired by the elaborately decorated roundels on the ivory cover of the Mélisende Psalter, which show scenes from the life of David (Fig. 2).



Fig. 2. Mélisende Psalter: Ivory Plaque from the Upper Binding with Scenes from the Life of David, 1131-1143. Ivory. British Library. http://britishlibrary.typepad.co.uk/digitisedmanuscripts/2013/08/ twelfth-century-girl-power.html.

Although the major religion represented in my drawing is Christianity, my artwork also alludes to the two other monotheistic religions through discrete symbols in the frame. To illustrate the Islamic presence in Jerusalem, I decided to draw vegetal patterns typical of Islamic art.<sup>4</sup> Such patterns, along with geometric ones and floral motifs, originated under the Umayyad Caliphate and became the hallmark of Islamic art production.<sup>5</sup> The floral motifs that enliven the borders of my piece are based on typical *mihrab* tiles (Fig. 3). The *hamsa* hand, which symbolizes the Hand of God in the Jewish religion, is the figural element that I used to illustrate the Jewish presence in Jerusalem. This motif is significant for the Jews because it is believed to offer protection from the evil eye as well as encourage prosperity.<sup>6</sup>



Fig. 3. *Tile from a Mihrab*, 1322-1323. Fritware, underglaze painted, 69.5 x 66 cm. Iran. Metropolitan Museum of Art. http://www.metmuseum.org/toah/works-of-art/1983.345.

In conclusion, I found it rewarding to create a work in a style that was considered more abstract in its day, but that is still far from the modern forms that would emerge much later in European art production. The monks went about manuscript illumination as a form of meditation, drawing and painting sacred scenes in silence in their monasteries, and letting their inspiration lead their hand. The carpet pages are the ultimate form of this inspiration since the illuminator had no restriction to represent a saint of a specific biblical scene.



Fig. 4. Valérie Hénault, *Carpet Page: Jerusalem, Religious Pluralism*, 2014. Pencil on paper.

NOTES

- William M. Milliken, "Byzantine Manuscript Illumination," The Bulletin of the Cleveland Museum of Art 34, no. 3 (March 1947): 50.
- 2 Lisa Mahoney, "The *Histoire Ancienne* and Dialectical Identity in the Latin Kingdom of Jerusalem," *Gesta* 49, no. 1 (2010): 32.
- 3 Ibid.
- 4 "Geometric Patterns in Islamic Art," *Heilbrunn Timeline* of Art History, The Metropolitan Museum of Art, accessed November 21, 2014, http://www.metmuseum.org/toah/hd/ geom/hd\_geom.htm.
- 5 "The Nature of Islamic Art," *Heilbrunn Timeline of Art History*, The Metropolitan Museum of Art, accessed November 21, 2014, http://www.metmuseum.org/toah/hd/orna/hd\_orna.htm.
- 6 "Hamsa Hand Symbology: What is the Hamsa Hand?" Jewish Gift Place, accessed November 22, 2014, http://www.jewishgiftplace.com/Hamsa-Hand-Symbology. html.

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Kristina Parker, *Balance is Golden*, 2014. Brass and copper alloy.

# *Balance is Golden*: Facets of Jerusalem in Jewellery Design

KRISTINA PARKER

The coexistence of the three monotheistic religions in Jerusalem has several complex implications. Conflicts and cohabitation over time have shaped the sharing of sacred spaces. Each religious group has unique associations with holy sites, and the discovery of new artefacts inevitably alters the significance of the locales to the various groups in differing time periods. Given the significance of craft and the decorative arts to the cultures of Jerusalem, I have chosen to create a prototype design for a necklace that references artefacts that belong to Phoenician, Jewish, Christian and Muslim histories. This piece consciously strikes a balance among its various spiritual symbols in order to demonstrate that the thread of gold is a poignant metaphor for power, spiritual connection and light, which is common to all four faiths. I wish to reflect on the continual unearthing of new archaeological "truths" to suggest that, as history is reread and rewritten, a future state of balance and stability is perhaps possible.



Fig. 1. Phoenician, *Gold Bracelet or Diadem*, 7<sup>th</sup>–6<sup>th</sup> century BCE. Gold, 13.20 cm x 4.65 cm. British Museum, London. http://www.britishmuseum. org/explore/highlights/highlight\_objects/me/g/gold\_bracelet\_or\_diadem.aspx.

My piece is intended as a prototype for a more refined design. In place of using gold, the prototype is formed of brass and copper alloys. Three pendants with motifs cut into a sheet of *dixgold* (a copper and nickel alloy) hang from a curvilinear brass wire that bends over itself in the centre to form a semi-circular shape. This wire form is directly borrowed from an artefact that is considered one of the finest examples of Phoenician work in gold: a diadem or bracelet discovered in Tharros, Sardinia, and dated to between the seventh and sixth century BCE (Fig. 1).<sup>1</sup> The diadem's hinged segments are decorated with voluted palmettes which are outlined through granulation, or the application of gold globules.<sup>2</sup> Instead of using this complex technique, I transposed the palmette motif into my work by fashioning brass wire with pliers and hardening and faceting it with a chasing hammer (Fig. 2).



Fig. 2. Kristina Parker, Balance is Gold in Progress: Phoenician Design, 2014. Brass wire.

The Phoenician centrepiece is significant as it is emblematic of a culture that had an eclectic visual vocabulary due to its widespread commercial trade with other cultures.<sup>3</sup> In examining Phoenician relics, many of which belong to the decorative arts, archaeologists have gained a deeper understanding of "Phoenician religious beliefs and rituals, international trade and travel in the ancient Mediterranean, and the exchange of ideas and techniques among cultures."<sup>4</sup> Objects from across Phoenicia were coveted by other cultures and so were widely traded and impressively circulated. During the Phoenician era, there was no dominant religious group. The appropriation of cultural symbolism and its incorporation into art was largely motivated by aesthetic concerns and so remained accessible to many past and present cultures.<sup>5</sup> Symbols adopted and adapted by the Phoenicians, such as the palm, were in turn borrowed by each of the three Abrahamic religions.

The convergence of influences coupled with the relative religious liberalism of the Phoenicians form the thematic backbone of my project, which essentially focuses on the idea of balance, and draws on common ancient roots to contextualize the tensions that riddle Jerusalem's past and present.



Fig. 3. Gold Menorah Medallion, 4<sup>th</sup>-7<sup>th</sup> century CE. Gold, 10 cm in diameter. The Hebrew University of Jerusalem. http://support.huji.ac.il/ campaign-priorities-2/humanities/eilat\_mazar\_golden\_treasure/. The central pendant suspended from the Phoenician design is circular and represents a menorah. This element is based on a medallion, dated between the fourth and seventh century CE, that was uncovered near the Temple Mount in 2011 by archaeologist Eilat Mazar from the Hebrew University of Jerusalem. This discovery heightened the ongoing controversy surrounding the history and significance of the Temple Mount to Jewish people.<sup>6</sup> The question escalated in 2014 when the Israeli prime minister, in the face of Jewish nationalist activists, closed all access to the site for a day, drawing the attention of Jordan, the custodian of the mosque compound.<sup>7</sup> The location where this artefact was found has links to this political debate as it may be indicative of early Jewish occupation of the Temple Mount. However, thus far, the various interpretations of the significance and provenance of the menorah medallion are based on subjective political conjecture. Due to its currency and political relevance, the menorah pendant takes the centre of my necklace.

The design that I cut into the brass circle closely follows the menorah pattern of the gold Temple Mount artefact. It is characteristically presented with three feet attached to its base and seven candle branches, which is consistent with the description of the Temple candelabra.<sup>8</sup> The large gold medallion is presumed to be an ornament that once decorated a Torah and was used for religious rather than personal adornment. Likely preserved in a cloth with several other gold coins and jewellery items, it may have been related to valuable ancient documents, or may have been protected while in transit or fleeing.<sup>9</sup> The circular central menorah pendant in my work is complemented by the rectangular and triangular shapes representing the other monotheistic religions.

The pendant of my necklace that evokes Christian motifs is inspired by another archaeological discovery made in Jerusalem, at a site that is now a parking lot, in 2011: a very small ivory carved icon box which has been dated to the Byzantine era (Fig. 4). It is rare to find examples of personal religious icons in Jerusalem; however, the carved ivory box has a sliding lid which has preserved the two partial faces on the inner sides.<sup>10</sup> A few colours of the ink remain, as well as traces of the gold leaf behind the icons. The connection of gold with the religious and spiritual realms enhances the incorporation of elements of this ivory item into the brass necklace. The icon box made in brass is scaled to two times the size of the original piece. The pattern is again simplified, focusing on the fluted shape of the cross, and adding textural elements to the top and bottom as a frame.

Jerusalem underwent great shifts in religious power during the Byzantine era when it was under imperial rule. Christians were persecuted during the reign of Diocletian, and it was only under Constantine's influence that the construction of churches expanded in Jerusalem and was subsidized. Although Judaism remained legal during this time, a later emperor outlawed paganism, demonstrating continued religious turmoil.<sup>11</sup> Other objects from the Byzantine era reveal an interesting cross-pollination of historical contexts from both classical and Islamic influences, such as the San Marco bowl discussed by Alicia Walker in her essay "Meaningful Mingling: Classicizing Imagery and Islamicizing Script in a Byzantine Bowl."<sup>12</sup> She suggests that the Greco-Roman and Islamic influences evident in this piece highlight the importance of cross-cultural and cross-temporal examination in medieval art objects.<sup>13</sup> The coexistence of influences across religions and time periods is central to the meaning and understanding of the necklace I created. Drawing on historical references to complement recent archaeological discoveries, the last element, the Islamic piece, completes the balance of the necklace.



Fig. 4. Byzantine, *Christian Prayer Box*, 6<sup>th</sup>-7<sup>th</sup> century CE. Ivory, 2.2 cm x 1.6 cm. Heritage Daily. http://www.heritagedaily.com/2011/11/ byzantine-prayer-box-discovered-in-jerusalem/15466. The respective circular and rectangular shapes of the Jewish and Christian pendants are balanced with a triangular form, which is a recurring symbol in Palestinian Iron Age jewellery. The cut-out segments and chevron-marked centre bar of the triangle borrow from the aestheics of a twelfth-century BCE armband that is made of a copper alloy and was found in a tomb in Syria.<sup>14</sup> Similar to the Phoenician bracelet, this object was found buried. The material I chose for the pendants is closely related to the metal used to smith this ancient jewellery. Fewer bronze relics exist as they may have been destroyed in anti-idolatry purges, while objects in gold or silver were more carefully guarded.<sup>15</sup> Elizabeth E. Platt has demonstrated the connections between the form of the triangle and female sexual symbolism.<sup>16</sup> The prevalence of this shape in artefacts found in Syria-Palestine and the simplicity of geometric forms without figurative elements relate to many decorative Islamic works.



Fig. 5. Kristina Parker, *Balance is Golden*, 2014. Brass and copper alloy.

The bright brass components of the necklace create a cohesive piece from diverse elements (Fig. 5). The brass wire in the shape of a Phoenician palmette can also be read as a rising sun. This symbolizes the coexistence of the three monotheistic religions, which are each represented by a pendant suspended from the wire. Similar to Iron Age Palestinian jewellery, I used brass and copper alloys in order to highlight the use of gold in the decorative arts across cultures, and its symbolic references to the spiritual and heavenly. Linked to artefacts found in the city of Jerusalem, to different periods in the ancient history of the Near East, and to current political events, my piece revisits Jerusalem's cultural history in an attempt to create a balanced, decorative and meaningful form.

#### NOTES

- 1 Dominique Collon, *Ancient Near Eastern Art* (Los Angeles: University of California Press, 1995), 161-163.
- 2 "Gold Bracelet or Diadem," British Museum, accessed 18 November 2014, http://www.britishmuseum.org/explore/ highlights/highlight\_objects/me/g/gold\_bracelet\_or\_ diadem.aspx.
- 3 Aaron Brody, "From the Hills of Adonis through the Pillars of Hercules: Recent Advances in the Archaeology of Canaan and Phoenicia," *Near Eastern Archaeology* 65, no. 1 (March 2002): 69-80.

- 4 Shelby Brown, "Perspectives on Phoenician Art," *The Biblical Archaeologist* 55, no. 1 (March 1992): 6.
- 5 Ibid., 7.
- 6 Jarrett A. Lobell, "Byzantine Riches," *Archaeology* 66, no. 6 (November 2013): 18.
- 7 Karin Laub and Tia Goldenberg, "Jerusalem Shrine Feud Stokes New Israeli-Palestinian Tension," *The Globe and Mail* (2 November 2014), accessed 5 November 2014, http://www. theglobeandmail.com//news/world/jerusalem-shrine-feudstokes-new-israeli-palestinian-tension/article21421738/?cm pid=rss1&click=sf\_globe.
- 8 Heinrich Strauss, "The History and Form of the Seven-Branched Candlestick of the Hasmonean Kings," *Journal of the Warburg and Courtauld Institutes* 22, no 1/2 (January-June 1959): 7.
- 9 Lobell, "Byzantine Riches," 18.
- "An Ancient Prayer Box was Discovered in Jerusalem (October 2011)," *Israel Antiquities Authority*, accessed 5 November 2014, http://www.antiquities.org.il/Article\_eng. aspx?sec\_id=25&subj\_id=240&id=1877&hist=1.
- 11 Thomas Parker, "An Empire's New Holy Land: The Byzantine Period," *Near Eastern Archaeology* 62, no. 3 (September 1999): 136.
- 12 Alicia Walker, "Meaningful Mingling: Classicizing Imagery and Islamicizing Script in a Byzantine Bowl," *The Art Bulletin* 90, no. 1 (March 2008): 34.

13 Ibid.

- 14 Elizabeth E. Platt, "Triangular Jewelry Plaques," *Bulletin* of the American Schools of Oriental Research, no. 221 (February 1976): 104.
- 15 Ibid., 110.
- 16 Ibid., 103-111.

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Angelina Rosa Smedley, still from *Light Prevails*, 2014. Video animation.This video is available online at https://vimeo.com/129980862

# *Light Prevails*: A Work about Conflict and Hope

### ANGELINA ROSA SMEDLEY

*Light Prevails* is a cinematic painting that reveals my ultimate hope for peace on Jerusalem's land.<sup>1</sup> Through this work, I am interested in conveying the conflict that has plagued the Holy Land throughout history, and also communicating my understanding of universal spirituality. I used oil paint on canvas with an acrylic ground to demonstrate Jerusalem's history, as well as my own personal and emotional process. I wanted to capture the complex dynamism of the city's history as best I could. Because oil painting and the motion picture are very exciting media to me, I decided to combine them into an animated video. I achieved my objective by taking still images of my painting in progress and then sequencing them into chronological order. The final result references two paintings—*Zim Zum* (1990) and *Ausgiessung* (1984-85)—by Anselm Kiefer, a German artist who explores the effects of Jewish discrimination in his work.

The basic structure of my film and its making is significant in itself. To begin, I used three colours to represent Jerusalem's three monotheistic religions and a yellow ground to symbolize divinity, holiness, purity and God. The colour ochre has close ties to the early Jews of Jerusalem, who bore the scars of slavery in Egypt and established themselves on the territory of Jerusalem. The wiping out of the ochre paint alludes to the attacks of the Babylonians on the Holy City and the destruction of the first Solomon Temple. This wiping out of paint returns later on in the film as the story of conflict continues throughout the ages, and as my own attack on the canvas climaxes during the blue dome segment of the cinematographic piece. The red paint represents the arrival of Christianity and the bloody Crusader attacks on the Jewish and Muslim inhabitants of Jerusalem. The blue paint stands for Jerusalem's third monotheistic religion, Islam. I rendered blue paint climbing up the canvas in order to represent the interconnectedness between Islam and Christianity. Islam bears strong ancestral connections to Christianity and Judaism. In my piece, the blue paint metaphorically maps the pilgrimage of all those who journeyed to Jerusalem in an attempt to find

greater sanctity. However, the shifting dominance of one colour over the other that plays out on the canvas symbolizes the enduring battle between religious groups to control a territory that is holy to each of them: Jerusalem. The results can be read in the many gruesome conflicts, such as the Crusades, that form the episodes of the city's tumultuous past.



Fig. 1. Angelina Rosa Smedley, still from *Light Prevails*, 2014. Video animation.

In my film, the blue paint reaches the top of the canvas, which represents the Temple of Solomon; this progression conveys the fact that Islam was founded by drawing on its precursors and is now prepared to challenge them. This journeying upward also alludes to the fact that the structure of the Dome of the Rock was based on and influenced by architectural studies of the Temple of Solomon and the Church of the Holy Sepulchre. After the dome shape emerges, it grows larger and larger, becoming more and more oppressive, signifying that with the rise of Islamic rule in Jerusalem (first in the seventh century and then later in the twelfth century), Jews and Christians were expected to adhere to Muslim values. The pervasive dripping blue paint represents the violence, aggression and oppression that have afflicted the people of Jerusalem over time.

In *Light Prevails*, it is the connectedness of all three monotheistic religions that interests me. My intention is to communicate that all three faiths are based upon very similar ideals, leaders (prophets) and reverential practices. But more than iterating the unity of Judaism, Christianity and Islam, my film also expresses my frustration with the controversy and conflict that have divided and scarred Jerusalem. The solvent that I throw at my canvas after the blue paint has taken over embodies the agitation I feel over the centuries of bloodshed. Pouring down from above (or from heaven), the solvent gives voice to my opinion that God is not unique to any one religion, but rather that God is the unification of all people. In the brief reality of *Light*  *Prevails*, the Temple of Solomon IS the Dome of the Rock, for the land where it stands is equally sacred to all people. Indeed, as Samuel L. Terrien has stated: "Solomon's temple is built on a rock which is the earth-centre, the world mountain, the foundation stone of creation, the extremity of the umbilical cord which provides a link between heaven, earth and the underworld."<sup>2</sup>

In my work, solvent is the element that wipes the paint clean, leaving no mark or trace, healing perhaps in an effort to retrieve a lost unity. After the solvent has acted upon the canvas, only the essence of the original colour of the ground remains. Like water, the solvent merges the three warring religions and brings to light their interconnectedness through the divine ground that they honour. It cleanses them of their past strife and competitive hunger for land, functioning like a great baptism for them all. The final flow of solvent symbolizes a purification from all pain, greed, bitterness and misdeeds through which forgiveness and the recognition of union and peace can be realized.

The abstract paintings of Anselm Kiefer, which depict an interesting relationship between land and sky, significantly influenced my own piece. Beyond borrowing his palette of warm brown, cool grey hues, yellows and whites, I was also inspired by Kiefer's ability to communicate the intense connection between the earth (the human domain) and the sky (the heavenly domain) through his use of highly contrasting colours and textures. This is particularly visible in his works *Zim Zum* and *Ausgiessung*. Using rough, jagged lines that dramatically cut through his canvases, Kiefer beautifully evokes painful and frustrated emotions in these pieces.

Thick, roughly rendered lines move horizontally across the canvas in Ausgiessung, creating the impression of tumultuous waters and a potentially dangerous voyage at sea. Dramatic lines slash down from the top of the canvas to its centre, emphasizing the ominous dripping black structure in the centre of the canvas, which in turn conveys a grave storm in heaven. This element inspired the blue paint that drips incessantly from the dome shape in my film. I recognize the centrality of dark tones both in Kiefer's and in my work as effective conveyors of the ominous representation of unwanted dominance. The horizontal lines in both of Kiefer's pieces seem to indicate a landscape of sorts in a similar manner as the fold of the canvas in my work. Although the shapes and forms of all three artworks are fairly abstract or non-representational, the impression of a horizon grounds them in a space that can be understood as a human environment.

Both of Kiefer's paintings have much to say about light, which is an integral component of his practice. Light is centrally positioned in the composition of both paintings, signaling its importance. However, light is also suppressed in the areas of the landscape where the viewer would expect to see it most: the sky. I read this omission as indicative of the struggle to maintain faith in the face of overpowering forces. Kiefer is interested in the history of Jewish oppression—a theme that is addressed in *Zim Zum* and *Ausgiessung* through the artist's use of light, colour and extreme contrast. In this way, the themes of both our works communicate disaster, grief, trauma and oppression. Light does glimmer, however, in Kiefer's pieces despite the overwhelmingly dark regions of the canvases. In *Zim Zum*, there are few light tones in the upper half of the painting, but they do appear. The layers of texture and dark grey and brown hues give the impression of a severely stormy sky. Significantly, a great deal of light can be found in the centre of the painting, which can be interpreted as a puddle reflecting an opening in the thick clouds of the sky.

Kiefer's paintings and my film share a similar volatility. In each, certain colours are layered harshly over others, while spatters of paint are left to drip as evidence of aggression. In Kiefer's paintings this is done with rough, thick, jagged textures and dark colours. My work incorporates dark colours, sudden movements, drips, wiping and layering, as though a battle were being fought before the viewer's eyes between the different colours of paint. What I see in Kiefer's art that is also present in mine is the importance of hope, faith and an unwavering ideal, all of which can be represented by light. In my work, I use a vibrant yellow hue that communicates divinity and the concept of a universal God. Kiefer, for his part, applies different shades of white to symbolize heaven, making it the focus of his work in *Zim Zum*. The

golden white rows of lumpy, jagged paint that recede towards a point in the centre of the work also relate movement and direction. Movement is of enormous importance in my work, as well, not only because it is literally a *moving* picture, but also because the paint itself is caught in the act of dripping. The white rows in Kiefer's *Zim Zum* appear jumpy and combative, heading toward the imposing and threatening, dark sky. The space in the centre of this work is a more restful region and, due to the softness of the brushstrokes, it conveys a greater sense of peace than the other areas.

Kiefer's color palette is as simple as mine, with both of us limiting ourselves to three or four colours. The yellow hue in Ausgiessung is similar to the yellow ground in my work. In Kiefer's painting, the hue potentially indicates the presence of the sun either at sundown or at sunrise. Light is again focused in the centre of his work, outweighing the deep, stormy tones and uneven brushstrokes. This yellow region of the painting may also connote peace and faith because it is the only area of the work where the brush strokes are soft and the paint is thinly applied. The white hue in *Ausgiessung*, which is concentrated in the lower half of the work, seems to imply combat of some kind. This sense of conflict is generated by the thickness of the paint and the positioning of the highly contrasting tones in what appears to be untamed waters. Aggression and violence are also an integral part of my work. In Light Prevails, attacks are rendered by the constant overlaying and wiping out of colours,

which signifies a territorial battle fraught with annexations and conquests.

In Kiefer's *Ausgiessung*, light white streaks are juxtaposed with dark paint and the rough markings in the sky region of the canvas. Here again, the concealment of light is symbolic of oppression, of truth being ignored, hidden or disregarded. The sense of pain that animates the piece seems to erupt from this central region. It is as though the realization of truth or divinity has been suspended or squelched. Yet a golden-hued truth persists, discernible in the yellow horizontal lines that express the strength of divinity and the ultimate realization of faith, a theme that I also address. Judging by the similarities of our artwork, Kiefer and I share a hope for the growth of light—a light that would bring about peace on the ravaged terrain that is the Holy Land.

I chose an abstract approach for *Light Prevails* because my involvement in the history and the practices of Jerusalem's monotheistic religions is removed. The city's past is extremely intricate and its historical inhabitants numerous. My interest is not to recount these details, but to communicate my aggravation as a distant observer. While I do not claim to be an expert on the subject, I am nevertheless sensitive to the pain that Jerusalem's people have endured. What I hope to convey through my film is my frustration with the perpetual suffering of religious peoples and the effect that such suffering has had on humankind. In the wake of such horror, I advocate for a new spiritual movement in Jerusalem in which followers recognize that all three monotheistic religions are so historically, geographically and morally intertwined that they can ultimately be considered as one super monotheistic practice. For the purpose of this work, I propose that the movement be named "Godism." The followers of this movement, which would include all the prophets of the three religions, would realize that they are no different from the prophets because they, too, would learn how to master forgiveness.

#### NOTES

- 1 This video is available online at https://vimeo. com/129980862.
- 2 Samuel L. Terrien, "Omphalos Myth and Hebrew Religion," Vetus Testamentum 20 (July 1970): 317.

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John William Lanthier, *Villa Dolorosa*, 2014. Acrylic paint on canvas, 16 x 20 inches.

## Villa Dolorosa

#### JOHN WILLIAM LANTHIER

The name of my piece refers specifically to the Via Dolorosa in Jerusalem (the purported path that Christ was led down on the way to his crucifixion). In Italian, "Via Dolorosa" means "Way of Sorrows" or suffering/pain. For my work's title, I chose to make a verbal pun on this street's appellation with the word "villa," which refers to an ancient Roman upper-class country house. However, since the classical era, the conception and function of the villa have evolved considerably. After the fall of the Roman Empire, villas became small farming compounds, which were increasingly fortified in Late Antiquity and sometimes transferred to the Church for reuse as monasteries. This etymological background, I feel, bears similarities to the history of Jerusalem, which has inspired me to mash together these two words and concepts so that a new meaning emerges: that which suggests an old, fortified, religious dwelling permeated by anguish and historical trauma.<sup>1</sup> By modifying the Via Dolorosa's name and replacing it with another more ambiguous

one, I mean to create the possibility for an open interpretation of the location that is not necessarily directly tied to the common conceptions of the site. My artwork attempts to document and memorialize the tragic experiences of all the inhabitants of Jerusalem throughout history who have bled on its streets as Jesus did but who have not been commemorated. As Yehuda Amichai (1924-2000), an eminent Hebrew poet, has so succinctly said: "Jerusalem is built on the vaulted foundations of a held back scream."<sup>2</sup>

I created my piece slowly through an accumulation of twodimensional renditions of three-dimensional architectural forms that I layered like the stones of ancient edifices. Through abstraction, I sought to avoid the falsehood inherent in the literal reconstruction of memories of the past from present visual evidence. This choice was inspired in part by Mordecai Ardon's symbolic and geometric windows, which can be found in the Jewish National and University Library in Jerusalem (Fig. 1). I made efforts to make my process as visible as possible so that the time invested in the creation of this artwork reflects the role of the architects and craftsmen who laboured anonymously to collectively decorate these ancient sanctuaries for the glory of nation and God.

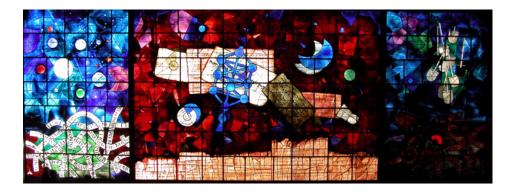


Fig. 1. Mordecai Ardon, *Ardon Windows* or *Isaiah's Vision of Eternal Peace*, 1980-1984. Stained glass. Jewish National and University Library, Jerusalem. The Art History Archive. http://www.arthistoryarchive.com/arthistory/european/ Mordechai-Ardon.html.

Beginning with a grid of pencil lines, I mapped out the city of Jerusalem using references such as crusader maps (Fig. 2) and the Madaba Mosaic Map (Fig. 3), conflated with those of individual sites like the floor plans of today's Church of the Holy Sepulchre (Fig. 4) and the Dome of the Rock (Fig. 5). This rectangle's four sides are symbolic, much like the four sides of the real city that represent the four cardinal directions. There are also three main layers to my reimagined city plan, each with four corners guarded by abstract towers or minarets that resemble those in the Visionary Ezekiel Temple plan drawn up by the nineteenth-century French architect and Bible scholar Charles Chipiez (Fig. 6). This structure then adds up to a dozen elements, which refers to the twelve gates of the city, the twelve tribes of Israel, the twelve colourful stones and the twelve apostles of Jesus. This is also a number often associated with Jerusalem in historical artworks (Fig. 7). Some other repeated motifs include simplified doors, windows, towers, stairs, piers and columns-common elements in urban environments which invite the viewer to metaphorically inhabit the space.

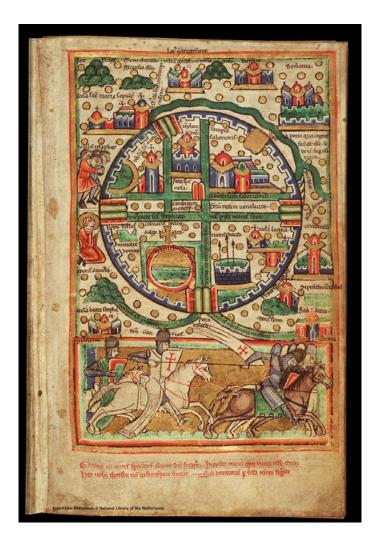


Fig. 2. French, *Plan of Jerusalem* (The Hague, KB, 76 F 5), late 12th century. Paint on vellum. Koninklijke Bibliotheek, National Library of the Netherlands, The Hague. Medieval Illuminated Manuscripts. http://manuscripts.kb.nl/show/images\_text/76+F+5.

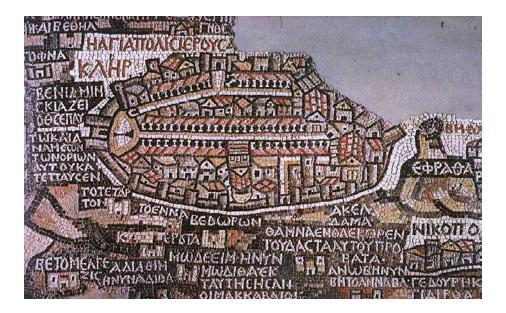


Fig. 3. *Jerusalem on the Madaba Map*, 6th century. Mosaic. Church of Saint George, Madaba, Jordan. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:Madaba\_map.jpg.

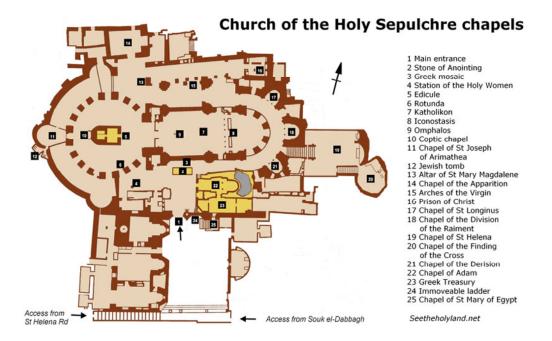
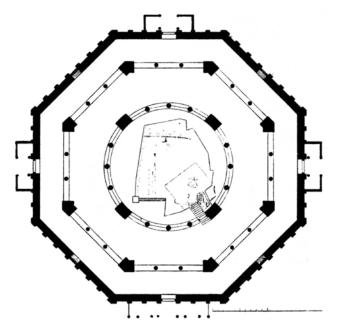


Fig. 4. *Floor Plan of Today's Church of the Holy Sepulchre*. See the Holy Land. http://www.seetheholyland.net/church-of-the-holy-sepulchre/.



#### 2. JERUSALEM: DER FELSENDOM.

Fig. 5. Dome of the Rock Floor Plan. Wikimedia Commons. http://commons.wikimedia.org/wiki/ File:Dehio\_10\_Dome\_of\_the\_Rock\_Floor\_plan.jpg.

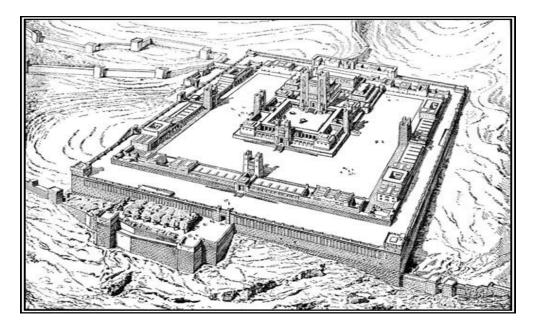


Fig. 6. Charles Chipiez, *The Visionary Ezekiel Temple*, 19th century. Drawing. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:Visionary\_Ezekiel\_Temple.jpg.



Fig. 7. Beatus de Facundus, The Angel Measures the New Jerusalem with the Rod or Reed, La Jérusalem nouvelle, 1047. Illuminated manuscript, 280 x 250 mm. Biblioteca Nacional, Madrid. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:B\_Facundus\_253v.jpg.

At the four corners of the canvas are dissimilar configurations of other more specific architectural and symbolic forms. These include spandrels, arches, niches, cornices, joggled voussoirs, muqarnas, capitals, sabils, palm branches, tombstones, peepholes, spears, jewels and plough marks. Despite their sociohistorical differences, I bring all these elements together in a pastiche of visual representations of Jerusalem (Fig. 8). This dynamic act of combining my favourite yet ultimately asynchronous architectural elements is akin to classical *spolia* old stones that have been reused in newer monuments in an attempt to cut construction costs, but that also serve as vehicles for the transfer of meaning.



Fig. 8. John William Lanthier, *Villa Dolorosa*, 2014. Acrylic paint on canvas, 16 x 20 inches.

Like many Byzantine icons and miniatures that utilize gold leaf to emphasize the otherworldly and visionary nature of images (Fig. 9), I have employed shiny golden paint to describe elements of the structural forms. I was also inspired by Ottoman rugs, Sabbath cloths (Fig. 10) and the lavish manuscript illuminations produced in local and foreign scriptoriums, which all share the aesthetics of heavy black lines. The technical qualities and decorative adornment of my piece is intended to reflect the divine beauty of the writings with which they are associated. The vibrant colours I used evoke the richness of the murals, stained glass, mosaics and tapestries that embellish the structures and imbue them with sacred and historical import. The bands of brilliant masonry I included are also a nod to the visionary writings of John the Revelator in Revelation 21, which describe the twelve stones (jasper, sapphire, chalcedony, emerald, sardonyx, carnelian, chrysolite, beryl, topaz, chrysoprase, jacinth, and amethyst) of New Jerusalem that came down from heaven to replace the Old City. In the Christian religion, the physical fabric of the city is understood as representative of a future heavenly kingdom untainted by violence.



Fig. 9. *Christ Pantocrator* of the *Deesis Mosaic*, 13<sup>th</sup> century. Mosaic. Hagia Sophia, Istanbul. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:00058\_christ\_pantocrator\_mosaic\_ hagia\_sophia\_656x800.jpg.

I then scratched into these first layers of paint, effacing the newer additions. This action references the destruction wrought on Jerusalem by invading empires, which broke down the city's stones, sometimes unintentionally unearthing the artefacts of bygone eras. Archaeological surveys also root into the earth, often justified by a "higher purpose" linked to religious history. I view this obsessive reworking of some parts and preservation of others as comparable to the conservation practices at the Church of the Holy Sepulchre, in which "the very fabric of the building came to be regarded as a sacred relic" which "compromised the unity of design" in its many reconstructions. "The masons were obliged to balance aesthetic and structural decisions with spiritual concerns: the venerable antiquities of the building constituted a more potent expressive force than the latest imported architectural features."<sup>3</sup> This speaks to the history of Jerusalem as a kind of palimpsest: an overwritten manuscript in which the old words can be read beneath the new-an architectural layer cake both as a whole and within its individual structures.



Fig. 10. Iranian, *Sabbath/Festival Cloth*, 20th century. Printed on cotton, 125.7 x 121.9 cm. The Jewish Museum, New York. The Jewish Museum. http://thejewishmuseum.org/collection/11014-sabbath-festival-table-cover.

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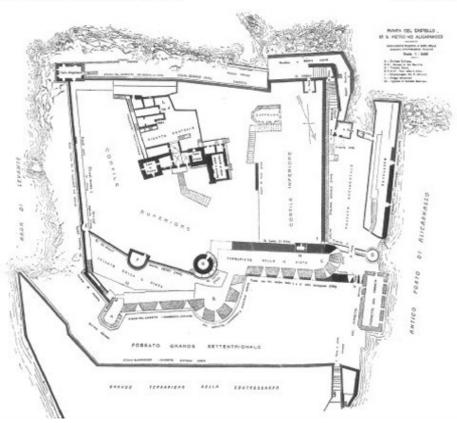


Fig. 11. *Plan of the Crusader Castle in Bodrum*, Maiuri. University of Southern Denmark. http://www.sdu.dk/en/om\_sdu/institutter\_centre/ ih/forskning/forskningsprojekter/halikarnassos/sites\_and\_places/zephyrion.

Starting from the centre of my artwork, the eye travels in spirals through the body of the canvas, following the dominant angles and repetitive patterns. This combination of shapes speaks to the common constructions of local mosques, the rotunda of the Church of the Holy Sepulchre (Fig. 4) and especially the Dome of the Rock (Fig. 5). The centre can be understood as the Temple Mount, which in reality is also the focal point of controversy and discourse in Jerusalem. Outside of this "dome," I have composed stringcourses and arranged these to form an enclosing series of tightly nested rectangular constructions that resemble ashlar masonry. I intended their organization to engender a sense of claustrophobia and tension in the viewer. This arrangement addresses the density of Jerusalem's historic archaeological stratum and the adjacent yet highly conflictual relationships that exist between the sacred sites of different religious factions. One of these particular barriers that is formed by repetitions of rectangles is immediately recognizable as being a lighter hue than the rest. This line is supposed to suggest the rhythmic stonework of the Wailing Wall and evoke the somber and meditative mindset of those who visit it. The layout of the painting also mirrors the arrangement of many crusader fortifications and cathedrals (Fig. 11).

In keeping with the iconoclastic beliefs of the devout practitioners of Judaism and Islam, I have not included any physical representation of God or his prophets, so that this secular representation can resonate on a spiritual level that is inclusive of all. What I have depicted, however, are the dominant symbols of the three monotheistic religions: the Christian cross, the Islamic crescent and star, and the Jewish Star of David. The arrangement of these symbols, repeated *ad nauseam* around the margins of the canvas like the walls of the city, is meant to indicate the overwhelming religious context that is imposed on Jerusalem's inhabitants. These competing faiths form a blueprint of the city's social structure, which confines citizens and defines their identity.

The last step in the production process of this piece was to cover my hand with red paint and move my fingers across the surface of the canvas, leaving trails of faux gore. With this brutal act of creative desecration, I tried to put myself within the mindset of the unnamed victims of past violence and that of their perpetrators—both of whom are now invisible in the city's tourist-friendly facade. The red paint overpowers the organized enchantment of the decorative and blissful designs beneath it. The implications of this final besmearing are manifold. First, the red stains reference the foul concept of "blood libel" established by the Church's anti-Jewish reading of Matthew 27:25: "His blood be upon us and our children." This particular passage has been used to justify the slaughtering of countless Jews throughout time-most notably during the Holocaustin revenge for their assumed complicity in the condemnation of Christ.<sup>4</sup> Uri Zvi Greenberg elucidates a personal view of this

dark history in a poem titled *Rehovot ha-Nahar* (*Streets of the River*):

From the day the pagans of Abram's time until the generation of the cross received at our hands the knowledge of the one God, whom we will not capture in bodily image, we know no refuge from the anger of the Gentiles, their blood calls to their primordial idol and they return to his ancient paths covered in moss.

And they bring our blood with them, a new gift for him.<sup>5</sup>

Secondly, these visceral marks indicate the paths of countless invading armies that swept through Jerusalem in a frenzy of looting, killing and raping of the peace-starved populace. Their bloody tracks curve around and across the surface, partially obscuring the foundation stones. This reminds us that the city is impregnated with a history of violence—a dark context that is difficult, if not impossible, to ignore. As Madden explains, "The disturbing image of blood running up to the knees of the crusaders—or to other levels—after the conquest of Jerusalem in 1099 has become one of the most recognizable episodes in medieval history. . . . The image of Jerusalem's streets coursing with blood is foremost in the minds of most people when they envision the crusades."<sup>6</sup> The constant struggle between the religious and political bodies that continue to inhabit the city is rooted in the purportedly pious yet totally selfish desire to liberate their "holy land" from other religions—a fact continually demonstrated by the many Christian and Muslim crusades. These horrific events mark the history of Jerusalem. By looking even further back in time, before the development of these religions, one can see how the city's highly coveted geographical location, which makes Jerusalem a natural stronghold and a lynchpin for trade routes, has contributed to its violent past.<sup>7</sup> I have tried to record this in my work by painting the edges of the canvas a bloody red in order to indicate that although unpleasant facts can be easily ignored on the daily, they are nevertheless part of the larger narrative that has shaped the city (Fig. 12).

This work aims to establish links between the Old Jerusalem, the present Jerusalem and the symbolic New Jerusalem. I have attempted to collapse the conflicting yet overlapping dimensions of one city into a cohesive whole through inclusion of specific forms. This urge recalls the many authoritarian representational tactics employed over time to visualize Jerusalem for its inhabitants and outsiders alike. If this artwork has a message, it is that Jerusalem can be understood as a multiplicity of dramatic paradoxes, offering endless possibilities for creative reinterpretation of loss and recovery, greedy gain versus ascetic piety, pain and death with a possibility for rebirth, religious dogma versus simple spirituality, construction coexisting with destruction, history and present times all melded into one overwhelming urban experience.



Fig. 12. John William Lanthier, side view of *Villa Dolorosa*, 2014. Acrylic paint on canvas, 16 x 20 inches.

NOTES

- Ranen Omer-Sherman, "Yehuda Amichai's Exilic Jerusalem," Literacy Mappings of the Jewish City 26, no. 1-2 (Special Issue: Winter/Spring 2006): 1.
- 2 Yehuda Amichai, Chana Bloch, and Stephen Mitchell, *The Selected Poetry of Yehuda Amichai* (New York: Harper & Row, 1986), 53.
- 3 Robert Ousterhout, "Architecture as Relic and the Construction of Sanctity: The Stones of the Holy Sepulchre," *Journal of the Society of Architectural Historians* 62, no. 1 (March 2003): 20.
- 4 Todd Baker, "Blood Libel," Levitt Letter (June/July 2002).
- 5 Neta Stahl, "'Man's Red Soup': Blood and the Art of Esau in the Poetry of Uri Zvi Greenberg," in *Jewish Blood: Reality and Metaphor in History, Religion, and Culture*, ed.
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- 6 Thomas F. Madden, "Rivers of Blood: An Analysis of One Aspect of the Crusader Conquest of Jerusalem in 1099," *Revista Chilena de Estudios Medievales* no. 1 (enero-junio 2012): 26.
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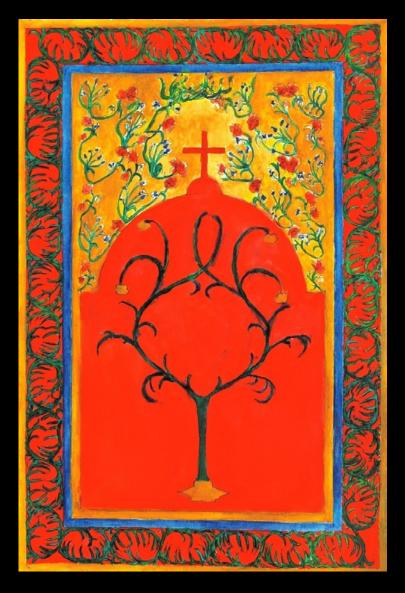
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Sylvia Trotter Ewens, *Catholic Prayer Rug*, 2014. Ink and watercolour, 11.8 x 7.8 in.

# Islamic Art: Looking at Islamic Patterns and Prayer Rugs

## SYLVIA TROTTER EWENS

For this project, I analyzed the emphasis of Islamic art on Arabic calligraphy, geometric shapes and arabesque vegetal patterns in order to explore how they are integrated onto the surface of Jerusalem's Dome of the Rock and Islamic prayer rugs. I found it important to discuss this mosque because it not only serves as an excellent example of Islamic art, but its elaborate motifs are also commonly featured on Islamic prayer rugs. As such, I have created my own prayer rug fusing traditional Islamic motifs with my personal sense of Catholicism.

In my primary studies of Islamic art, I discovered that despite the multitude of symbols that adorn Islamic prayer rugs, their main constant is to portray the transcendence and reverence of Allah. I sought to simultaneously capture this spiritual devotion while also reinterpreting it in my Catholic Prayer Rug. For example, I included the basic structure of the rotunda of the Holy Sepulchre, which, according to the Church, is the last station of the cross. Next, I focused on the illustrated border, the corners of which represent the elements that hold the world intact.<sup>1</sup> I integrated swirling palm leaves, each moving into the other in a continuous cycle, representing the Islamic interpretation of the "timelessness" in God's creation.<sup>2</sup> The floral designs are a reference to early Ottoman embroidery, symbolizing Mohammed's Night Journey to the Garden of Paradise. <sup>3</sup> In the case of the *Catholic Prayer Rug*, the rose is used to symbolize Jesus's ascension into heaven. In arabesque vegetal patterns, the tree is regarded as a ladder towards the gate of paradise; similarly, I integrated my own tree to serve as a ladder to heaven in the *Catholic Prayer Rug.*<sup>4</sup> The vibrant colours carry their own symbolism, relating to a number of Catholic nuances: amber for the presence of God, red for the color of sin, and blue as representative of the heavenly sphere and God's overseeing presence. Moreover, the ranges of blue, green, white and yellow call attention to the Dome of the Rock's colour palette, constantly in motion and representing the timelessness of the infinite pattern.

Overall, my *Catholic Prayer Rug* is the result of balance, shape and colour that are continuous, connected, moving and spiritual. These characteristics are what define Islamic art to this day.

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- Fayeq S. Oweis, "Islamic Art as an Educational Tool about the Teaching of Islam," *Art Education, One World* (2002): 19.
- 2 For a good example of this see a silk and chiffon embroidery from early twelfth century CE in the collection of the Museum of National Antiquities in Stockholm, Sweden.
- 3 Ibid.
- 4 "Echoes of Paradise: The Garden and Flora in Islamic Art," *Discover Islamic Art Project Team*, accessed November 17, 2014, http://www.discoverislamicart.org/ exhibitions/isl/floral/index.php/.

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Yuwei Zhu, Commemorate the Dead—Letter to the Jews and Chinese, 2014. Acknowledging the Honourable Dead: The Victims behind the Holocaust and Nanjing Massacres

### YUWEI ZHU

Foremost interested in the role of war museums worldwide, notably Jerusalem's Yad Vashem and Nanjing's Memorial Hall of the Victims in Nanjing Massacre, I began to consider the ways in which these memorial museums provide the space for reflection and acknowledgement. The historic massacres of the Jews worldwide in the Holocaust and the 1937 masskilling of the Chinese in the city of Nanjing appear dissimilar in historical context, but the corresponding memorials erected in the aftermath of these events became the driving inspiration behind my artwork *Commemorate the Dead—Letter to the Jews and Chinese* (2014). Above all, my artistic practice aims to raise awareness about these tragic events and pay homage to the many lives lost.

To begin, I wanted to pay my respects to the Jewish and Chinese victims through the form of a letter, in which I melded Chinese and Hebrew script. After observing the aesthetic similarities between Yad Vashem and the Memorial Hall of the Victims in Nanjing Massacre, I applied a black ink-stained tissue to my work to mimic the similar colour palette of the two concrete and white marble edifices. Because I was unable to inscribe the names of the millions who lost their lives as the memorial museums so honourably do, I chose a metaphorical approach instead: two vertical triangles, which form the backdrop of the script, resemble an hourglass with trickling sand-a symbol of the passage of history and time. The letter's surface is uneven and deep, meant to visually express the painfulness and complexity of these tragedies. Alas, in the middle of the letter a vibrant flower blossoms, doubling as the letter's seal and promising hope and peace.

My letter is meant to stand in for the voice of many, Jewish or Chinese, like the memorial museums in Jerusalem and Nanjing. Though history too often focuses on the evil nature of these events, we must continue to acknowledge the victims' identities in order to properly pay respect. I hope my art object does just that.

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Talia Govoni, *Between the Wall*, 2014. Ink on casted plaster.

# Bridging the Divide

## Talia Govoni

My artwork and corresponding research are foremost centred on the portrayal of Jerusalem as a woman, although the modeling of the artwork after my own body necessarily means that they also address my personal experience as a woman. This personal, cultural and historical investigation resulted in the artistic form of a plaster cast bodice of a woman titled *Between the Wall*. The solid materiality of my object alludes to Jerusalem's physical barrier, the Separation Wall; its division of the West (Israeli) and East (Arab) is represented by the dualistic quality of the bodice. Since Jerusalem's severe division is a source of cultural conflict and turmoil, I sought to represent a peaceful incorporation of Muslim Arab and Jewish Israeli identity into the artwork. My artwork aims to bridge the gap between these two conflicting cultures by showcasing their similarities, most notably through calligraphy—a shared love and artistic practice of Muslims and Jews. I wanted to embody the spirit of the Semitic languages of Arabic and Hebrew through beautiful, bold script. My reference for Arabic calligraphy was a tenth-century black and white Iranian bowl from the Israel Museum in Jerusalem that features an Arabic inscription carved into its ceramic base. A Jewish marriage contract—known as *ketubbah*—written in Hebrew and in the same museum served as another point of reference. My chosen verses are based on religious descriptions of peace from a multitude of sources ranging from the Tanakh to the Hebrew Bible. Between the Wall portrays these texts in eloquent black script, with a blank white space dividing the two languages and evoking Jerusalem's Separation Wall. The artwork simultaneously recognizes Jerusalem's history of social separation while also emphasizing the union of cultures, which is necessary to combat conflict.

I was also inspired by the photographic work of contemporary artists JR and Marco, who decked the Separation Wall with bold black and white portraits of Israeli and Arab citizens in their 2007 project *Face2face*. Their melding of cultures, emphasis on the Separation Wall, and high-contrast aesthetic strongly influenced my own work. Contemporary instances of graffiti art on Jerusalem's Separation Wall served as another source of inspiration in my exploration of calligraphy. Ultimately, *Between the*  *Wall*'s union of language, religion and cultural sites is a statement of hope that, over time, correspondence and cooperation will develop between Jerusalem's conflicting societies.

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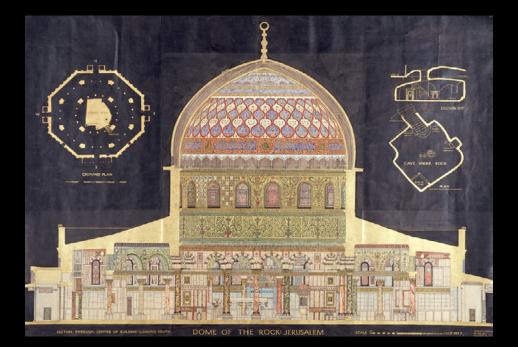
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# Constructs and Constructions

Le langage de l'architecture



William Harvey, *Measured Drawing of the Dome of the Rock*, 1909. Pen, ink and colour. Text as Symbolic Form: An Epigraphic Approach to the Umayyad Dome of the Rock

### TOM COLLINS

The Dome of the Rock, in Jerusalem, is at once one of the most universally celebrated and contested buildings in the world. Since its completion in 692 CE, the golden-domed structure has served a number of functions, but its original purpose remains unclear. The currently favoured theory is that the building was at once a sort of martyrium dedicated to the memory of Jewish tradition linked to its site, and a "place of witnessing" for the anticipated Resurrection and Final Judgement.<sup>1</sup> There is substantial evidence for this theory, but I believe there may have been an even more basic purpose for the structure, a purpose originally suggested by Oleg Grabar in his 1959 essay on the building. Grabar examines the messages conveyed by the inscriptions encircling the inner and outer friezes of the interior arcade, ultimately proffering that the Dome represented a beacon of Umayyad power in what was then Southern Syria.<sup>2</sup> It is worth noting that this theory is compatible with the newer ones formulated by scholars like Carolanne Mekeel-Matterson, and that it is maintained by Grabar as one aspect of a complex Umayyad political agenda.<sup>3</sup>

While I agree with Grabar's general conclusion, I question the advantage of his literal analysis, considering the virtual illegibility of the script and the illiteracy of the purported target audience: the Christian masses. Furthermore, I contest his theory that these inscriptions had any sort of proselytizing agenda. Instead, I argue that the symbolic, rather than the literal, value of the Kufic inscriptions iterated the Umayyad will to power.<sup>4</sup> Specifically, the distinctly non-figural quality of the writing would have been an immediately recognizable signifier of those of the *nouveau régime*. Regardless of any broader theory, I propose that the Dome of the Rock was first and foremost an assertion of Umayyad rule. Several diverse facts support this theory, such as the indisputable magnificence of the building and its prominence in the Jerusalem skyline, overshadowing the Christian Church of the Holy Sepulchre.<sup>5</sup> However, for the sake of brevity, this paper will focus on evidence that is relevant to the epigraphic aspect of this theory.<sup>6</sup>

Built between ca. 684 CE and 692 CE, the Dome of the Rock sits atop the Temple Mount-the eastern elevation of Jerusalem and the former site of Solomon's Temple,<sup>7</sup> which has been occupied by the Holy Haram since the Umayyad conquest of the city.<sup>8</sup> The Dome of the Rock, due to its flamboyance and conspicuous location, is one of the crowning jewels of the city and easily distracts from the Church of the Holy Sepulchre. The two buildings do, however, share a couple of notable similarities. The first of these is their basic structural typology. Both the Dome of the Rock and the Church of the Holy Sepulchre are domed buildings designed according to a central plan. Specifically, they both adhere to the Byzantine tradition of a central space separated from an ambulatory by an arched colonnade. The second similarity pertains to their nearly equal sizes. The interior diameter of the Dome of the Rock is 20.30 metres, while that of the Church of the Holy Sepulchre is 20.90 metres. The interior height of the former is 20.48 metres, while the latter is 21.05 metres.9 I draw these formal/systematic comparisons not to suggest that the Dome of the Rock served any liturgical function,<sup>10</sup> like the Church of the Holy Sepulchre, but that its very presence may have been a conscious architectural challenge to Christian authority in Jerusalem—a theory that will later be examined.



Fig. 1. *Dome of the Rock*, ca. 684-692 CE. Jerusalem. Digital Image. Wikipedia Commons. http://commons.wikimedia.org/wiki/File:Dome\_of\_the\_Rock\_-\_View\_ from\_Mount\_of\_Olives\_(5101455614).jpg.

Where the Dome of the Rock greatly differs from the Church of the Holy Sepulchre is in its decoration. The low-value, saturated blues and greens of the former's glazed earthenware mosaic exterior not only accentuate its gold-plated dome, but also sharply contrast with the sandy colours of the rest of Jerusalem's profile (Fig. 1). Although the Dome of the Rock is covered in calligraphic inscriptions, the ones that are of particular interest encompass 240 metres of the interior section and are original to the Umayyad portion of the building (Figs. 2-3).<sup>11</sup> The exterior inscriptions were fashioned in the fifteenth century, under Sultan Suleiman, in the elegant "Thuluth" style, which reached its zenith about a century earlier under Mamluk rule.<sup>12</sup> By contrast, the interior inscriptions of the Dome of the Rock were carried out in the much more reserved and geometric "Kufic" style (Fig. 4).<sup>13</sup> According to Colin Baker, this script's characteristic horizontal elongations and vertical compressions lent themselves well to the scrolls and tablets on which early Quranic verse was written.<sup>14</sup> Kufic is so called because it is believed to have been developed in the Iraqi town of al-Kufah when it was a hub of Islamic culture.<sup>15</sup> This theory may be flawed seeing as the inscriptions at the Dome of the Rock are the earliest surviving examples of the script.<sup>16</sup>

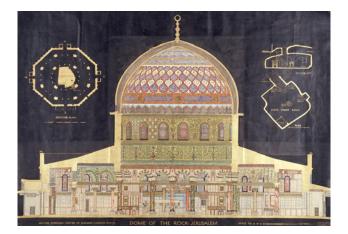


Fig. 2. William Harvey, *Measured Drawing of the Dome of the Rock*, 1909. Pen, ink and colour. Victoria and Albert Museum, London. Victoria and Albert Museum. http://www.vam.ac.uk/users/node/9102.



Fig. 3. Detail of above illustration showing inner octagonal arcade. Half of the Kufic inscriptions are in the blue band above arches, just below the ceiling. The other half are on the exterior arcade. http://www.vam.ac.uk/users/node/9102.

Yasin Hamid Safadi posits that Kufic was the prevalent calligraphic style under the Umayyads (who reigned from 661-750 CE) presumably because of its strong associations with the contemporary versions of the Qur'an.<sup>17</sup> The relationship between the Qur'an's message and the language in which it is written is significant. For one, the teachings of the Qur'an were transmitted orally in Arabic by the angel Gabriel to the Prophet Muhammad.<sup>18</sup> Baker asserts that although Arabic did exist prior to Muhammad's revelations—a recognizable version of Arabic may be found in a few stone inscriptions from the sixth century-it had no comparable significance to languages like Hebrew, Latin or Greek in terms of secular documentation or religious associations until the arrival of the Qur'an. Baker therefore emphasizes that the Qur'an as a message is not only one of the earliest works in Arabic, but it is also the most significant. The argument can certainly be made that the message of the Qur'an is the main reason for the development of Arabic as a language.<sup>19</sup> The second link between the text and the language is that the Qur'an was originally memorized and taught orally.<sup>20</sup> This was the standard until the sudden death of a number of Quranic reciters at the Battle of al-Yamama convinced 'Umar ibn Al-Khattab, a seventh-century caliph, of the need to preserve the sacred message in text.<sup>21</sup> Consequently, written Arabic became firmly linked with the document of the Qur'an. Kufic was one of the first scripts to be developed and also one of the most popular: it was used in the making of the earliest Qur'ans and eventually became the quasi-official script for the

holy text.<sup>22</sup> The third and final facet of the relationship between message and text is that Kufic script was at once iconic of Arabic as a written language and of the Qur'an as both message and text. In other words, Kufic script and Quranic prophecy were bound by a signifier-signified relationship.

Unfortunately, the implications of this relationship with respect to the Umayyad Dome of the Rock cannot be so neatly understood. Considering that the earliest known examples of Kufic script are incorporated into its architecture, and that the building itself is proximate in age to the Qur'an, it is unreasonable to assume that the script, as created in the seventh century, would have been intended to invoke musings on that text.<sup>23</sup> In other words, the Qur'an and Islam were not yet sufficiently established to have garnered any recognizable cultural symbolism.<sup>24</sup> That said, the literal content of the script is Quranic. Grabar argues that the Dome of the Rock verses have a peculiar missionary character unique in Islamic architecture.<sup>25</sup> The Dome's inscriptions are divided into six parts, each beginning with the basmalah, which reads, "In the name of God the Merciful, the Compassionate." The first part introduces God as completely unique and ultimately original, thereby defining the monotheism of Islam. The second statement invites the faithful to salute the Prophet, for the Prophet is blessed by God and His angels. The third part appears to be directed at Christians because it states that God has no son, nor any other partner in sovereignty. The fourth part asserts the absolutism of God in wording that is

similar to final verses of the Christian Lord's Prayer. The fifth Quranic decree speaks again to Christians, iterating that Christ was only an apostle of God. Christ is therefore worthy of praise, but not of equal reverence. The passage also states that the only true religion is Islam, and implies that although Jews were welladvised to follow their scripture, they should now convert or face the divine consequences.<sup>26</sup> The final part reveals only the building's patron and the date of its completion.



Fig. 4. Said Nuseibeh, Detail of the arcade mosaics showing large hanging crows, jewels and vegetal motifs with Kufic inscription above. Metropolitan Museum of Art. http://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam/blog/ where-in-the-world/posts/dome-of-the-rock.

Grabar's theory that the building had a proselytizing agenda appears plausible when one reads the translated inscriptions out of context. However, when considering seventh-century Umayyad Jerusalem, there are three problems with Grabar's theory. The foremost is that the Dome of the Rock inscriptions are very difficult to decode<sup>27</sup> because they occupy a narrow frieze just below the ceiling (Figs. 2-4), and one would have to be literate in Arabic to interpret and be swayed by them. Even Grabar concedes the challenge of reading the script without the assistance of additional lighting.<sup>28</sup> Moreover, G.R. Hawting notes that during this early Arab rule, Christians and Jews adopted Arabic as their primary spoken language, but both groups continued to write using Greek or Hebrew characters.<sup>29</sup> Amongst these people, there may have been educated individuals capable of reading Arabic, but they were likely not the majority. In his analysis, Grabar fails to account for the audience to whom the inscription is directed. Furthermore, even basic literacy in Arabic may not have been sufficient to decipher the verses. Although Kufic is not an overly embellished style of calligraphy, it is still not particularly easy to read.<sup>30</sup> This is especially true of its early incarnations, such as the script used at the Dome of the Rock, which lack diacritical or vowel markers (Fig. 5).<sup>31</sup> One may infer from Anthony Welch's essay in Calligraphy in the Arts of the Muslim World, titled "Syria, Egypt, and the Yemen," that this omission was intentional since such markings were occasionally mistrusted by the Muslim intelligentsia. At the time, the Qur'an was usually transmitted orally; an educated, devout

Muslim would not need such assistance.<sup>32</sup> The deliberate, elitist omission of reading aids in the Kufic inscriptions, at the Dome of the Rock, suggests that this building was not a missionary structure.

م د حمز و ا و ایسا ن المشقط حاريد 36 فالويا ف L so al \_ L .d هو قا [ ] تما و نا نا مو ح لله لحد نبا تف يو ف و بلتو بنه 1 لئا ک 1.0-ير بهدوا من له لو طرو فا Ľ

Fig. 5. Qur'an Manuscript, 9th century. Ink on parchment. Colin Baker, "From the Early Stages," in *Qur'an Manuscripts: Calligraphy, Illumination, Design*, (London: The British Library, 2007), 20.

The third flaw in Grabar's hypothesis on the Dome of the Rock is that it conflicts with the general attitude of the Umayyads towards the spread of Islam. This statement warrants some historical framework. The expansion of Islam in the seventh century was not a coordinated effort. On the contrary, Arabia was plagued by tribalism and factional fracturing, which arguably hindered the spread of Islam.<sup>33</sup> The Umayyad Dynasty was particularly controversial. They were ardent opponents of the Prophet Muhammad in Mecca until it became clear that his influence was swaying the city. The Umayyad family then converted to Islam as a way to suppress the religion from the inside.<sup>34</sup> Although later Umayyads and their followers may have been genuine Muslims, even they believed that the Qur'an excluded conquered peoples. In impeding the spread of Islam, the family was able to levy taxes against non-Muslims.<sup>35</sup> Therefore, while seventh-century southern Syria was predominantly Christian,<sup>36</sup> this demographic actually benefited the Umayyad rulers. It is perhaps for this reason that Caliph 'Abd al-Malik had little interest in making the inscriptions more accessible.

One may infer from their attitude that the Islamic identity of the Umayyads was first and foremost politically motivated.<sup>37</sup> However, the inscription around the inner arcade of the Dome of the Rock is almost entirely composed of Quranic quotations.<sup>38</sup> Grabar reconciles this discrepancy by explaining that no Arabic leader of the period could have afforded to vex their growing Muslim population.<sup>39</sup> It is important to recognize that the true stance of the Umayyads was probably not as clear to their subjects as it is to us now, thanks to readily available historical documents. If only officially, the Umayyad dynasty was a theocracy, and the Quranic inscriptions of the Dome of the Rock helped to maintain this charade.

This concept may appear to be somewhat at odds with the previous claim that the inscriptions are very challenging to decipher, but a reading of Hawting will elucidate its intricacies. Although the majority of the population may have been unable to read the inscriptions, capable scholars of the Qur'an would have done so with ease. These first Muslim scholars emerged as the primary opponents of the Umayyad Dynasty, eventually becoming the Sunni Islam.<sup>40</sup> Schismatic factions, such as Kharijism and Shiism, also emerged at this time; the latter was particularly popular with non-Arabs. Furthermore, the town of al-Kufah, whence Kufic script originated, was the epicentre of Shiism.<sup>41</sup> In fact, while the rise of Shiism began around 670 CE, it gained tremendous momentum following the uprising led by the revolutionary Mukhtar al Thagafi in 685-687 CE. It was at this very time that Caliph 'Abd al-Malik began the construction of the Dome of the Rock.<sup>42</sup> Considering that the revolt and earlier events, such as the fight at Karbala' in 680 CE, extremely aggravated relations between the Shiites and their Umayyad rulers,43 it is more likely that al-Malik would have used Kufic script in his Dome of the Rock as damage control rather than as a tool of reconciliation.

Moreover, the Dome of the Rock is not the only place where the Umayyads employed Kufic script. Caliph 'Abd al-Malik made Arabic the official state language, and its Kufic incarnation was used to record all documents, thitherto written in Greek.44 The caliph also commissioned a minting of the first purely epigraphic coins bearing Kufic renditions of the Muslim profession of faith: the *shahada* (Fig. 6).<sup>45</sup> Hawting suggests that this act was not the manifestation of any iconoclastic sentiment since the Umayyads are known to have constructed palaces filled with figural art. This proposal supports Safadi's observation that early Kufic script, in general, had an austere appearance, which may have been a reflection of the dire political conditions that surrounded its birth.<sup>46</sup> Welch further states that Kufic also had associations with stone-carving, where rectilinear forms were easier to produce. Stone eternalized its inscriptions, and in turn, eternalized Kufic script.<sup>47</sup> That sense of permanence, of solidity that is characteristic of Kufic, supports Hawting's proposal that new coins, the canonization of the Arabic language and the undertaking of major construction were intended to give the impression of an increasingly organized, unified and centralized government.48



Fig. 6. Gold coin of Abd al-Malik, 696–697 CE. British Museum. http://www.britishmuseum.org/explore/highlights/highlight\_objects/cm/g/gold\_ coin\_of\_abd\_al-malik.aspx.

Hawting's theory is especially plausible if one considers the unrest that characterized al-Malik's rule (684-705 CE). 'Abd al-Malik succeeded his father, Marwan, and continued his civil war against non-Umayyad 'Abd Allah Ibn al-Zubayr for the title of Caliph. Since the beginning of the Second Civil War in 683 CE, the Umayyads had lost most of their territory, save for central and southern Syria, including Jerusalem.<sup>49</sup> In response to these losses, 'Abd al-Malik did what any political leader would do: attempt to conceal this weakness through a series of symbolic gestures, such as building architectural monuments and the minting of coins. The construction of the Dome of the Rock, between ca. 684 and 692 CE, at the height of the civil war, would have been a particularly powerful statement. Its magnificence suggests anything but the tense political climate which produced it. I therefore suggest that the Dome of the Rock was used as an assertion of Umayyad authority in the region,

and that its inscription symbolically iterated that message to its audience.

The concept of text as symbolic form has been repeatedly explored over the course of art, archaeological and architectural history. Jacques Derrida examined this at length under the label of "logocentrism."<sup>50</sup> In the case of the Dome of the Rock, this concept would immediately imply that the Kufic script is a sign of the Arabic tongue, which in turn is a sign of Quranic teachings. Although there may have been individuals for whom that held true, in seventh- and eighth-century Jerusalem, they were likely a minority. Bearing in mind that the Umayyads did not follow what many considered to be the teachings of the Qur'an, the semiotic relationship between the script and the Qur'an is doubtlessly intentional. To the conquered peoples of Jerusalem, Arabic was perhaps less a sign of the Word of God than it was a sign of oppression: it was the foreign language used by the Umayyad conquerors to mark their difference and their superiority. Oliver Leaman remarks that a common misconception about Islamic art is that it is inherently divine. On the contrary, Islamic art, like any other system of signs, can have a multiplicity of meanings, depending on its audience-a notion which is particularly relevant to the Dome of the Rock.<sup>51</sup>

In his book, Leaman goes to some length to dispel the mystical exoticism that often surrounds Islamic art.<sup>52</sup> One of his most compelling theories is that the primary place of calligraphy—that is, of non-figural art—in Islamic visual culture was arrived at due to a basic need to establish a unique brand. Calligraphy achieved this because it was not considered an image in the traditional sense and was therefore distinguishable from Christian art, its nemesis. Leaman implies that the later taboo of the graven image was a sort of justification of an otherwise practical marketing strategy.<sup>53</sup> However, at the Dome of the Rock, the script was so close to illegibility that it was most likely perceived as an image of sorts by the majority of its audience. Though the significance of its content was a Quranic teaching, its formal significance was that of a figurative symbol of Islam;<sup>54</sup> or, as Leaman states simply, "In Islam, the absence of image became the image."<sup>55</sup>

Promoting Islam may seem at odds with Umayyad policy. Indeed, the Umayyad Dynasty maintained a minimal interest in proselytization until its demise in the middle of the eighth century. However, Umayyad rule was a theocracy, meaning that there was no distinction between religion and politics. Islam was simply used as a means of exclusion—a hierarchical tool rather than a common denominator between the ruling class and its subjects. Although it may seem a minor point, Hawting notes that even the Umayyads' use of the title *Khalif* suggests a certain flippancy regarding what was later to be understood as traditional Islamic state policy. The title is abbreviated from *Khalifat rasul Allah*, and was generally understood to indicate one's position as successor to the Prophet. While there were no official guidelines for this position, it was usually taken to mean a ruler of limited authority who would maintain political stability so that the religious scholars could effectively perform their duties. The Umayyads preferred not to distribute their power, and considered themselves Kings *of* God, answerable only *to* God.<sup>56</sup> Islam, for them, may therefore have had a subtly different connotation. Subjects were not encouraged to submit their will to the God of the Qur'an, but to the Umayyads themselves, as ordained by *their* God.

It is likely not a coincidence that, set in those 240 metres of Kufic mosaic, one may find the first known references to Islam as a noun.<sup>57</sup> In creating a fixed identity, the Umayyads could control who was admitted to their rank, if for nothing else than financial gain. To the intellectual elite, the inscriptions in the Dome of the Rock were a sober declaration of what it meant to be a member of the Islamic Arab ruling class; Grabar has already argued as much. The message was even more blunt for the conquered Christian and other masses who could not read it. Arabic illiteracy was a reflexive affirmation of Otherness-a reality perpetuated and familiarized, in part by the foreign road signs and epigraphic coins which came to be the norm, and in part by the exploitative tax policies imposed on the non-Arab population at large. This may seem like a rather grim reading of the Dome of the Rock; in one sense, it is important not to allow the aesthetic beauty of the building to obfuscate its history. I do not mean to imply that the Dome of the Rock was an

overtly oppressive structure, and that every tile in its construction seethed with jealousy. It is more likely that the building was as magnificent a structure in the seventh century as it is now, but that its aesthetic boldness first announced its purpose. Like the triumphant Arabs who built it, the Dome of the Rock was new, different and prominent. It became an unavoidable reminder of who ruled Jerusalem at a time when that rule was being severely challenged. The Kufic inscriptions encircling the arcade were not what proclaimed the building's purpose to the conquered people of the area; the act of its construction, of claiming its storied site, would have made that clear enough.<sup>58</sup> However, for anyone curious, the absolutist ideology to which the Umayyads subscribed was iterated in Kufic inscriptions. Today, over a millennia removed from that world, one need not even read them to hear them speak as loudly as ever.

## NOTES

- Oleg Grabar, "700: A New Building, Its Sources, Meanings, Impact," in *The Dome of the Rock* (Cambridge: The Belknap Press of Harvard University Press, 2006), 119. See also Carolanne Mekeel-Matteson, "The Meaning of the Dome of the Rock," *The Islamic Quarterly* 43 (1999): 149-85.
- 2 See Oleg Grabar, "The Umayyad Dome of the Rock in Jerusalem," Ars Orientalis 3 (1959): 33-62. Grabar recently republished his theories on the inscriptions in his 2006 book The Dome of the Rock. The conclusions to which I

refer throughout the essay are expanded in reasoning, but his 1959 argument remains intact. Although the book is very informative as a whole, the essay is more detailed in its particular content. Finally, while I commend the thoroughness of Grabar's analysis of the building's original state, I maintain that the inscriptions offer sufficient insight into its most basic function under the Umayyad Dynasty.

- 3 Grabar, "New Building," 119.
- 4 To my knowledge, I am the first to advance this theory as it specifically pertains to the Dome of the Rock. However, I acknowledge Oliver Leaman's more general theories on Islamic calligraphy as symbolic form as a departure point.
- 5 Ra'ef Najm, "Islamic Architectural Character of Jerusalem: With Special Description of the al-Aqsa and the Dome of the Rock," *Islamic Studies* 40, 3/4 (2001): 721-734.
- 6 Grabar's essay presents the remainder of considerable evidence.
- 7 Najm, "Architectural Character," 725.
- 8 G.R. Hawting, "The Umayyad Rise to the Caliphate," in *The First Dynasty of Islam: The Umayyad Caliphate AD 661-750* (New York: Routledge, 2000), 23. The fall of Syria, where Jerusalem was located, and the exile of the Byzantines occurred after the Battle of Yarmuk in 636 CE. The official establishment of the Umayyad Dynasty did not occur for another twenty-five years, but the family did maintain varying degrees of control in the region.

- 9 Najm, "Architectural Character," 725.
- 10 Grabar, "Umayyad Dome," 41.
- 11 Ibid., 52. Grabar notes that there are a few minor Abbasid alterations to the original inscriptions, but that they are otherwise intact.
- 12 Anthony Welch, "Syria, Egypt, and the Yemen," in Calligraphy in the Arts of the Muslim World (Austin: University of Texas Press, 1979), 83.
- 13 Although the aesthetic differences between these two script styles are numerous, their contrast is irrelevant to this paper because Thuluth did not exist at the time of the construction of the Dome of the Rock. Therefore, it was not rejected in favour of Kufic. For a concise examination of the early Islamic scripts, see Annemarie Schimmel, *Islamic Calligraphy* (Leiden: E.J. Brill, 1970).
- 14 Colin F. Baker, "From the Early Stages," in *Qur'an* Manuscripts: Calligraphy, Illumination, Design (London: The British Library, 2007), 18.
- 15 Yasin Hamid Safadi, "Kufic Scripts," in *Islamic Calligraphy* (Boulder: Shambhala Publications, 1978), 10.
- 16 Baker, "From the Early Stages," 18.
- 17 Safadi, "Kufic Scripts," 10.
- 18 Baker, "Introduction," 9.
- 19 Ibid., 13.
- 20 Ibid., 11.

- 21 David J. Roxburgh, "The Qur'an," in Writing the Word of God: Calligraphy and the Qur'an (Houston: The Museum of Fine Arts, 2007), 3.
- 22 Safadi, "Kufic Scripts," 10.
- 23 I would like to clarify that I refer here to the script as an identifiable sign of the Arabic language, rather than the Arabic language itself.
- 24 Hawting, "Introduction," 2-3. In fact, Islam was not even defined at this point. The word, as it is used today to refer to a religion, first appears in the Dome of the Rock. This point is later discussed.
- 25 Grabar, "Umayyad Dome," 53-55.
- 26 Ibid.
- 27 Welch, "Syria, Egypt," 36.
- 28 Grabar, "New Building," 93.
- 29 Safadi, "Kufic Scripts," 9-10.
- 30 Oliver Leaman, *Islamic Aesthetics: An Introduction* (Edinburgh: Edinburgh University Press, 2004), 49.
- 31 Welch, "Syria, Egypt," 24.
- 32 Ibid.
- 33 Hawting, "Introduction," 2-3. See note 22.
- 34 Ibid., 11-12.
- 35 Ibid., 4.
- 36 Ibid., 60.

- 37 Ibid., 5, 12. I wish to clarify that I am not implying that the Umayyads were secretly atheistic. It is entirely plausible that they did believe in some form of God, as did most people during these times.
- 38 Grabar, "Umayyad Dome," 53.
- 39 Ibid., 35-36.
- 40 Hawting, "Introduction," 2.
- 41 Ibid., 3.
- 42 Ibid. Hawting summarizes this revolt as one of the many that originated in al-Kufah as an attempt to replace the Umayyad Dynasty with a descendent of the Prophet Mohammed's cousin, 'Ali. A more detailed account of the event may be found on page 51.
- 43 Hawting, "The Second Civil War," 50.
- 44 Welch, "The Kufic Age," 44. Hawting posits that the change was not immediate, but that it took effect early on in major cities. See Hawting, "Abd al-Malik and al-Hajjaj," 63-4.
- 45 See M.L. Bates, "The Coinage of Syria under the Umayyads, 692-750 AD," Fourth International Conference on the History of Bilad al-Sham (1989): 195–228. The first minting of epigraphic coins was in 696-697 CE, a few years after the completion of the Dome of the Rock. This merely suggests that the Dome of the Rock was part of a larger propagandistic project, the significance of which grew over time.

- 46 Safadi, "Kufic Scripts," 11.
- 47 Welch, "Introduction," 31. Colin Baker also notes that the few pre-Islamic examples of Arabic script in existence are also carved in stone ("Introduction," 18).
- 48 Hawting, "Abd al-Malik," 65.
- 49 Ibid., 48. On page 38, Hawting states that Syria was the political centre of the Umayyads, despite being neither the richest nor the most populous of the conquered lands. It was, however, relatively stable. At that time, Syria was divided into five districts, which included Palestine. Interestingly, Palestine's district capital was Ramla, a city north of Jerusalem. I believe 'Abd al-Malik must nonetheless have recognized Jerusalem's significance when he decided to build the Dome of the Rock. The building may not have had a missionary function, but its location in the Christian capital of the region was probably more strategic than it would have been in Ramla.
- 50 Leaman, *Islamic Aesthetics*, 36-37. Logocentrism holds that written words are essentially signs of signs. A written word is a sign of spoken word, and a spoken word is a sign of a conscious thought. Therefore, the appearance of a written word should have a certain degree of stability in what it can represent, because it is one part of a system of related signs. Of course, the varying interpretation of that system may alter the individual significance of its pieces.
- 51 Leaman, *Islamic Aesthetics*, 69. Leaman's argument is wellreasoned, but too complex to be discussed in this paper.

- 52 Leaman would probably disagree with this use of the term "Islamic art," because of its not-necessarily-accurate religious implications. One of his book's fundamental arguments could be summarized by the following parallel: simply because one is Christian, or lives in a country where Christianity is the major religion, does not necessarily mean one produces Christian art. That said, I will continue to use the term "Islamic art" for the sake of simplicity.
- 53 Leaman, Islamic Aesthetics, 21.
- 54 Ibid.
- 55 Ibid, 56.
- 56 Hawting, "Introduction," 12-13.
- 57 Ibid., 61.
- 58 Grabar, "Umayyad Dome," 41-42. Grabar believes that Caliph 'Umar, who conquered Jerusalem and who originally built on the Temple Mount, was well aware of its significance to both Jews and Christians. Its new use to Muslims established Islam's continuation of those faiths. However, in preventing it from becoming a major site of Muslim worship, he also asserted Islam's uniqueness. The Dome of the Rock was not the first building to be erected there, but it may be understood to manifest the secular part of that same agenda.

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Bienchido, *Panorámica de Jerusalén desde el Monte de los Olivos*, 2001. Photograph detail.

Jerusalem: A Case Study of the Perception of Aesthetics in Architecture

ANIA BARBARA JODZIO

Aesthetics are influential visual elements that have been used and misused in innumerable ways. Among other things, aesthetics have allowed countries to develop booming tourist economies, governments to enforce power and the pious to express their beliefs. Aesthetics are undoubtedly significant: they play an important role in representing the identity of countries, political parties and religions. However, separating the physical appearance of things from the actions of the present and the past is not always done in an appropriate manner, engendering complex ethical and social dilemmas. Jerusalem is a good example of how this problematic attitude towards aesthetics carries insidious implications.

Despite Jerusalem's long history of wars and ongoing internal conflicts, the city's architectural, artistic and cultural vibrancy is undeniable. The people of Jerusalem are not oblivious to the city's past, but they do choose to separate themselves from it on a daily basis. By nature, humans desire that which is simultaneously pleasant to both the eye and the mind.<sup>1</sup> An object that is aesthetically pleasing but that has negative connotations creates a conflict in the human conscience,<sup>2</sup> which results in what Simone de Beauvoir terms the "attitude of the aesthetic."3 De Beauvoir explains how this attitude manifests itself in our past and our contemporary society: "Each moment of that tormented history is contradicted by the following one; and yet in the very midst of this vain agitation there arose domes, statues, bas-reliefs, paintings and palaces which have remained intact through the centuries and which still enchant the men of today."<sup>4</sup> This attitude is very much an issue; one cannot simply blame the aesthetics of a building for veiling unpleasant truths. On the contrary, it is perspective and the analysis of those very aesthetics that will bring to light the histories that have seemingly been hidden.<sup>5</sup>



Fig. 1. Bienchido, *Panorámica de Jerusalén desde el Monte de los Olivos*, 2001. Photograph. Wikimedia Commons. http://commons. wikimedia.org/wiki/File:Jerusalem\_banner\_Panorama.jpg.

The present study of the role of aesthetics in the shaping of attitudes towards architecture in Jerusalem will consider two buildings that can be considered the focal points of the city<sup>6</sup>: the Dome of the Rock and the al-Aqsa Mosque (Figs. 1 and 2), which are both located within the city's walls. These edifices are artworks in their own right and, just as the artist conveys a concept through his art, so, too, does the city through these two critical buildings.<sup>7</sup> These architectural structures were not constructed with beauty as the sole goal;<sup>8</sup> rather, they were built to carry out a religious function and to display a pious identity. Their purpose is to bring together people of faith, to inspire their spirituality and to convey the sacredness of the land they were built on. It is perhaps because architecture stands as a physical representation of what cannot be expressed in words that these two buildings are still immensely popular.

The Dome of the Rock and the al-Aqsa Mosque were erected with the intent of portraying Muslim philosophies and axioms;<sup>9</sup> that is, to help bring the people together and promote their beliefs.<sup>10</sup> That being said, the architectural design and layout of both mosques were heavily influenced by Christianity.<sup>11</sup> However, the décor—including the colours and tile patterns—are unique to Muslim culture.<sup>12</sup> What message were the Muslims trying to convey through these buildings? Before one can understand how the aesthetics of the Dome of the Rock and the al-Aqsa Mosque are perceived in our contemporary era, one must determine how these buildings were intended to be perceived by their makers.<sup>13</sup>



Fig. 2. Wilson44691, *Al-Aqsa Mosque from the Western Wall Plaza*, 2005. Photograph. Wikimedia Commons. http://upload.wikimedia.org/wikipedia/ commons/thumb/2/24/AlAqsaFromKotel.JPG/799px-AlAqsaFromKotel.JPG.

The Dome of the Rock was built on the elevated surface of Mount Moriah, and is thus more prominent than the al-Aqsa Mosque in terms of its physical location and religious significance.<sup>14</sup> Since the position of the Dome rendered it widely visible, one may assume that its architects were compelled to make it architecturally astonishing as well as aesthetically pleasing.<sup>15</sup> At the time of its construction by the Umayyads, the Dome, with its bright and colourful tilework, would have differed greatly from the bland buildings that surrounded it.<sup>16</sup> This conscious visual distinction can perhaps be read as the Muslims' attempt to place their religion above the other monotheistic cults that fought over the symbol of Mount Moriah.<sup>17</sup> The great contrast between the glittering Dome and the small surrounding houses also highlights the preeminence of religion in Muslim culture.<sup>18</sup> Not only did the Dome represent the value of the Islamic religion in Jerusalem at the time of its conception, but it also displayed the importance that the Muslim ruler, Abd al-Malik, attached to himself and his city. In erecting an impressive religious monument that attracted pilgrims to Jerusalem, Al-Malik unquestionably wanted to assert his power as well as the religious dominance of Jerusalem over other significant Islamic locations such as Mecca and Medina. Because the Dome of the Rock was situated on religiously significant land<sup>19</sup> and had a layout unlike any other mosque,<sup>20</sup> it became the emblem of power and morality in the city of Jerusalem.

Although the al-Aqsa Mosque was built prior to Umayyad rule, it was destroyed and rebuilt during Abd al-Malik's reign.<sup>21</sup> Though its layout and architecture differ from that of the Dome of the Rock, the al-Aqsa was also built as a place of Muslim worship and pilgrimage. These two new mosques stood out among the other religious sites because of their decorations, style and location. Thus, it can be said that Abd al-Malik used aesthetics to effectively convey his ideas through architecture.<sup>22</sup> Yet one must bear in mind that times have changed, and the meanings of architecture have changed along with them. This raises several questions. For instance, what message is the Dome of the Rock trying to convey in our contemporary age? Or, more specifically, what is the city of Jerusalem relating through this structure? How does the rest of the modern world view this monument?

It is also important to note that both the Dome of the Rock and the al-Aqsa Mosque are present in most typical pictures of Jerusalem. Visually, they are very much the focal points of Jerusalem as well as being famed religious sites. Between the Umayyad era and the present day, Jerusalem has had its fair share of physical casualties and violence. From the Christian Crusades to the current conflict between Palestinians and Israelis, an unfathomable number of people have been hurt, killed or severely traumatized by the conflicts that consistently roar through the city. The meaning of architectural structures has also been altered as a result of these social traumas. For example, the al-Aqsa Mosque was converted into a church and a residence for the Knights Templar after the first Crusades.<sup>23</sup> The repurposing of the Mosque, alongside the massacres, undoubtedly changed its significance in the eyes of the Muslim residents of Jerusalem: it fell from its status as a space of worship and spiritual significance and became a symbol of defeat and anguish. The Mosque underwent another change when it was recaptured by Muslim forces in the twelfth century and, in the process, became an emblem of Islamic perseverance. Not only is it now a significant place of worship, but the victorious Muslim history attached to the al-Aqsa adds a layer of sacrality to the architecture and site.

An ethical debate arises when one chooses to examine physical structures as symbols of victorious pasts.<sup>24</sup> When victory brings people together after an arduous battle, it strengthens faith and ignites in the triumphant the will to show/remember their victory through a physical representation, which in most cases is a building. This was the case for the al-Aqsa Mosque. Despite the seemingly positive effects of imbuing the mosque with connotations of Muslim perseverance, this transformation ignores a very important facet of this victory: the tragedy of lost lives. My point here is not to uphold a stubbornly negative viewpoint of history. Indeed, it is considered to be very healthy to celebrate the positives and it has probably contributed to the survival and kindness of many people. The problem lies in the exclusive memorialization of the positive without any acknowledgment

of the negative aspects of history. It is impossible to deny that the Muslim victory was simultaneously a Christian tragedy, yet this tragedy is completely absent from the Mosque's aesthetics. By hiding this historical trauma from view, the al-Aqsa becomes dissociated from viewers. The viewer or pilgrim who arrives at the al-Aqsa Mosque may know the building's history, but they will only see positive manifestations of that history; the tragedy will be detached from it. As a critical yet aesthetically unacknowledged episode of the building's history, the death and devastation that led to Muslim conquest then becomes the proverbial elephant in the room. The elephant in this case is the mass of innocents that perished in the numerous religious conflicts that have afflicted Jerusalem over the centuries. The elephant is the corpses of women and children, massacred in gruesome ways, tortured and raped; it is the lifeless bodies of the young and old men killed in battle; it is the homes that were destroyed and the displaced peoples who lost everything; it is the family lineages that will not go on. In short, the elephant is the ugly side of religion. Jerusalem, it can be argued, has been built upon the blood of the innocent, and in the present day all that remains for people to see was built on top of the dead: the architecture of the city. The tragedy and the forgotten are totally absent in the aesthetics of the physical structures of Jerusalem; the focus is solely on the beauty of the physical and the victorious past.<sup>25</sup> The violent events of history may be unpleasant to recall, but they should not be ignored simply because it is more convenient to forget them.

How can the approach to aesthetics, especially in places such as Jerusalem, appropriately acknowledge both the good and bad aspects of history? Is there an unbiased way to construct aesthetics? Probably not. However, this does not mean that there is no room for change. This improvement can take shape by altering the way articles are written, the way documentaries are filmed and the way history is related in religion. The carriers of change-art historians and specialists-should not shy away from writing about the horrors and beauty of particular subjects, especially those that leave physical traces. It is their job to point out what is missing. De Beauvoir herself concludes that "in order for the return to the positive to be genuine it must involve negativity, it must not conceal the antinomies between means and end, present and future; they must be lived in a permanent tension; one must retreat from neither the outrage of violence nor deny it, or, which amounts to the same thing, assume it lightly."26

# NOTES

- Frieze, "Richard Mosse: The Impossible Image," *Vimeo*, video, 7:21 min., 2013, accessed November 2014, https:// vimeo.com/67115692.
- 2 Ibid.
- 3 Simone de Beauvoir, "The Positive Aspect of Ambiguity," in *The Ethics of Ambiguity*, trans. Bernard Frechtman (Citadel Press, 1949).

- 4 Ibid.
- 5 Ibid. In the last paragraph of the section on aesthetics, de Beauvoir writes about how we cannot change the past, but can simply reveal it since we are in the present.
- 6 This is not to say focal points in the visual sense, but focal points as per the city's identity.
- 7 For a discussion of how art can and does (even subconsciously) translate the creators' "emotions" and intents, see Eugene F. Kaelin, *Art and Existence: A Phenomenological Aesthetics* (Lewisburg: Bucknell University Press, 1971), 31.
- 8 This refers to the fad in the nineteenth and early twentieth centuries with the architecture books where one could pick and choose.
- 9 Ra'ef Najm, "Islamic Architectural Character of Jerusalem: With Special Description of the Al-Aqsa and the Dome of the Rock," *Islamic Studies* 40, no. 3/4 (Winter-Autumn 2001): 721.
- Ibid. M. Anwarul Islam and Zaid F. Al-Hamad, "The Dome of the Rock: Origin of its Octagonal Plan," *Palestine Exploration Quarterly* 139, no. 2 (July 2007): 109.
- 11 By "promote" I mean the visual display of what is possible to convey through physical means that which is metaphysical.
- 12 Islam and Al-Hamad, "The Dome of the Rock," 113.
- 13 Ibid.

- 14 Eugene, Art and Existence, 25-35.
- 15 The religious significance of the site of the Dome of the Rock is evident in the references to Mount Moriah in the Bible, Torah and the Qur'an.
- 16 Frieze, "Richard Mosse."
- 17 Najm, "Islamic Architectural Character of Jerusalem," 726.
- 18 Although all three monolithic religions affirm the importance of the location, one religion would ultimately claim it as their own with the pretext that it is in fact more related to their religion and faith.
- 19 Islam and Al-Hamad, "The Dome of the Rock," 111-112.
- 20 Ibid., 109.
- 21 Ibid., 111-113; and Najm, "Islamic Architectural Character of Jerusalem," 721-722.
- 22 Najm, "Islamic Architectural Character of Jerusalem," 723-724.
- 23 Ibid.
- 24 Kaelin, Art and Existence, 35.
- 25 Najm, "Islamic Architectural Character of Jerusalem," 724.
- 26 Simone de Beauvoir, "The Positive Aspect of Ambiguity."

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Emilie Lefebvre, *Dome Skirt*, 2014. Cotton and ribbon.

# Transcendence and Protection: The Whirling Dome

EMILIE LEFEBVRE

Among other things, Islamic art can be understood as "a means of relating multiplicity to Unity by means of mathematical forms which are seen, not as mental abstractions, but as reflections of the celestial archetypes within both the cosmos and the minds and souls of men."<sup>1</sup> The Islamic practice of achieving form through geometrical design is not unlike the process of making a skirt pattern, which is also a marriage between mathematics and art. It was this realization that inspired me to address the subject of Muslim spirituality through the medium of clothing design. All skirt plans start from a single point (Fig. 1), which, in a similar fashion to the centre of Islamic patterns, expresses the "unity and source"<sup>2</sup> of the garment: from here, all begins, for this is the root of the pattern. It is from this point that the direction and the measurement of the piece can be chosen. It is around this central point that I crafted my skirt—a skirt through which I would unite the different facets of Islam.

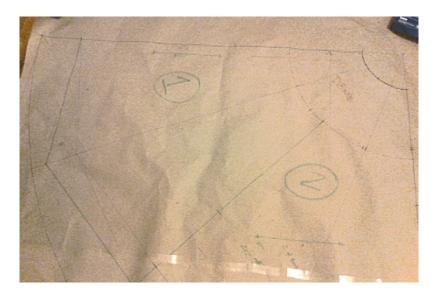


Fig. 1. Emilie Lefebvre, Preparatory Skirt Plan, 2014. Marker on paper.

When designing my artwork, I knew I wanted to create a portable object that would symbolize the Dome of the Rock. The idea of creating a portable object came to me after looking at different prayer rugs. These rugs are used during *salat*, the practice of Islamic prayer, which has to be performed in a clean place.<sup>3</sup> What is so particular about these rugs is how they manage to include a motif that symbolizes the *mihrab* or prayer niche<sup>4</sup> (Fig. 2). The reason that these rugs include this specific architectural feature is because the *mihrab* is "a directional point to direct the worshipper towards Mecca,"<sup>5</sup> which is the holiest site of the Islamic faith. Instead of depicting a *mihrab* in my artwork, however, I chose to represent the third holiest Muslim spot: the Dome of the Rock.



Fig. 2. Turkish, *Prayer Rug with a Niche Representing the Mihrab*, 18<sup>th</sup> century. National Museum, Warsaw. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:Turkey\_Prayer\_rug.jpg.

For inspiration, I also looked to the traditional costume worn by the Whirling Dervishes, also known as the Mevlevis. Dervishes are part of a branch of Islam called Sufism, which is a more mystical side of the religion. There are many orders of Sufism, four of which are found in Jerusalem.<sup>6</sup> They wear a garment called a *tenure* on the occasion of *Sema*, a religious ceremony where the Dervishes spin upon themselves in order to reach a state of enlightenment. This ritual is based on the teachings of their leader, Rumi. The story goes that one day, as he was walking down the street, Rumi heard a sound coming from a goldsmith. To the rhythm of this constant banging, in which he could hear "Allah, Allah", he started spinning on himself and entered into a state of trance.<sup>7</sup> This trance is the Sufic interpretation of a moment described by the Prophet Muhammad: "I have a time with God and during this time neither angel or prophet can intrude."<sup>8</sup> A state of perfect trance is achieved during the Sema when the Dervishes share a direct and uninterrupted connection with God.

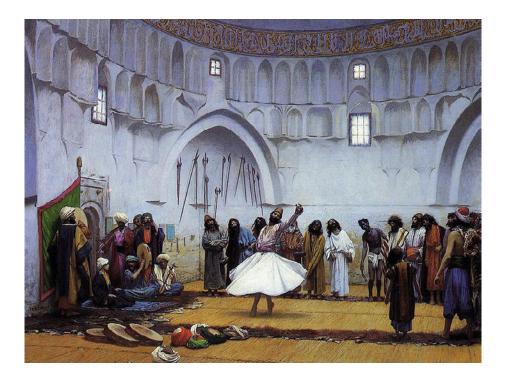


Fig. 3. Jean-Léon Gérôme, *Whirling Dervishes*, c.1895. Oil on canvas, 72.5 x 94 cm. Private collection. Wikimedia Commons. http://commons.wikimedia.org/w/index. php?title=Jean-L%C3%A9on\_G%C3%A9r%C3%B4me&oldid=140229701.

During the *Sema*, the *tenure* spins and lifts, enhancing its wearer's movements and emphasizing the rhythm of the music. One such moment is perfectly captured in Jean-Léon Gérôme's *Whirling Dervishes* (1895) (Fig. 3). It is the long, circular skirt of the *tenure* on which I have based my design. The Sufis wear simple garments as a sign of their rejection of the physical and material world and to attain peace.<sup>9</sup> Indeed, Bill Whitehouse writes:

Muslims should be ready to release their hold on material things—namely, the Dome of the Rock and al-Aqsa—which are standing between them and peace. If necessary, it is better to live in peace without the Dome of the Rock and al-Aqsa than it is to live without peace and maintain attachment to rock and walls rather the spirit of the principles by which the Prophet Muhammad (peace be upon him) lived.<sup>10</sup>

Despite this, I decided to incorporate the Dome in my artwork to underline the fact that even though the Sufis have renounced materiality, this religious site still holds sway over them. This is because of the Dome's important place in the Prophet's Night Journey and his encounter with God—the very moment the Dervishes try to recreate during *Sema*.

Built inside the walls of the Holy Haram, the Dome of the Rock (Fig. 4) was constructed by the Umayyad Caliph 'Abd al-Malik ibn Marwan.<sup>11</sup> This beautiful work of Islamic architecture was constructed over the Foundation Stone located at the top of Mount Moriah, which marks the spot where the Prophet Muhammad was carried during his night journey.<sup>12</sup> Over the years, many theories about the reasons why the Dome was constructed have surfaced. However, it was most likely built to provide shelter for the Muslims who came to pray on the Rock.<sup>13</sup> This notion inspired me to integrate the Dome into my artwork. According to Maslow's hierarchy of needs, in order to survive, humans need shelter from the elements; one of the ways that we fulfil this need is by wearing clothes.<sup>14</sup> Thus, if I was going to be creating a garment, it seemed only natural to include aspects of the Dome for it, too, was constructed in order to protect against the elements.



Fig. 4. Umayyad, *The Dome of the Rock*. Jerusalem. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:Israel-2013(2)-Jerusalem-Temple\_Mount-Dome\_of\_the\_Rock\_(SE\_exposure).jpg.

The integration of the Dome of the Rock into my artwork was achieved in two different ways. The first was by using the Dome's floor plan as a guideline for the pattern of my skirt. The second was by using fabrics that would reflect its iconic golden dome and tiles. I began, as I previously mentioned, with a starting point. From it, I traced two lines at a ninety-degree angle, the length of which would also be the length of the skirt; this resulted in a circular form. In Islam, the circle represents "the perfect expression of justice—equality in all directions in a finite domain—but also the most beautiful parent of all the polygons, both containing and underlying them."<sup>15</sup> It is in this circle that I traced the Dome's floor plan: an octagon containing another circle. I managed this by applying the proportions that are depicted in the plan (Fig. 5).

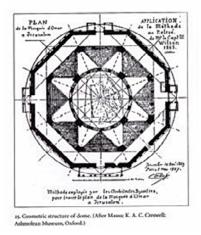


Fig. 5. Geometric Structure of Dome. Ashmolean Museum, Oxford. Oleg Grabar, The Dome of the Rock (Cambridge, Massachusetts: Belknap Press of Harvard University, 2006), 76.

For the circle in the middle representing the golden cupola, I decided to use a bright golden yellow. As for the octagon, I selected a white and blue fabric imprinted with a pattern that resembles the building's tiles. I also sewed on a green ribbon in order to echo the structure's green accents and to enhance the octagon. Finally, I used an untreated cotton to line the octagon. For this section, I deliberately chose a simple fabric so that it would contrast with the cloth used for the interior of the plan. My aim in doing so was to recall the impression given by the Dome of Rock to a viewer standing on Mount Moriah (Fig. 6).



Fig. 6. Emilie Lefebvre, *Dome Skirt*, 2014. Cotton and ribbon.

#### NOTES

- 1 Keith Critchlow, *Islamic Patterns: An Analytical and Cosmological Approach* (London: Thames and Hudson, 1976), 6.
- 2 Ibid.
- 3 "Prayer Rug," Wikipedia, accessed November
   2014, http://en.wikipedia.org/w/index.
   php?title=Prayer\_rug&oldid=631814582.
- 4 Richard Ettinghausen, *Prayer Rug* (Washington: Textile Museum, 1974), 11.
- 5 "Prayer Rug," Wikipedia.
- 6 J.L. Barnett, "The Whirlers of the Green Dome," *Ithaca Seminar Jerusalem*, accessed November 2014, https://sites.
  google.com/site/ithacaseminarjerusalem/ Home/early-christian-jerusalem/ the-whirlers-of-the-green-dome.
- 7 Courtney Stewart, (R)evolutions in Dress and Ritual: Mevlevi Garments and Cultural Objects, MA thesis (Annandale-on-Hudson, NY: Bard College, 2010), 61.
- 8 Ira Friedlander, *The Whirling Dervishes: Being an* account of the Sufi order known as the Mevlevis and its founder the poet and mystic Mevlana Jalalu'ddin Rumi (New York: Collier Books, 1975), 85.

- 9 Stewart, (R)evolutions in Dress and Ritual, 11.
- 10 Bill Whitehouse, *Sufi Reflections* (Bangor, ME: The Interrogative Imperative Institute, 2009), 369.
- 11 Ra'ef Najm, "Islamic Architectural Character of Jerusalem: With Special Description of the al-Aqsa and the Dome of the Rock," *Islamic Studies* 40, no. 3/4 (Autumn-Winter 2001): 724.
- 12 Titus Burckhardt, *Art of Islam: Language and Meaning* (Bloomington, IN: World Wisdom, 2009) 9.
- 13 Ibid.
- 14 "Maslow's Hierarchy of Needs," Wikipedia, accessed 17 November 2014, http://en.wikipedia. org/w/index.php?title=Maslo%27s\_hierarchy\_of\_ needs&oldid=632487198.
- 15 Critchlow, Islamic Patterns, 7.

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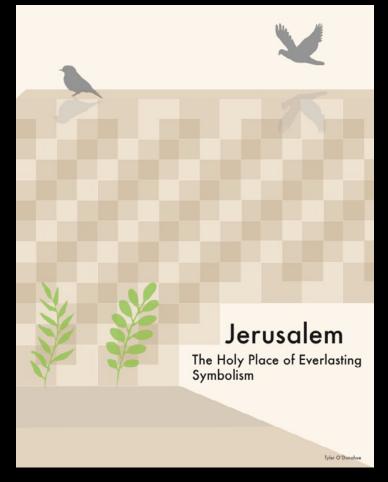
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Tyler O'Donohue, *Jerusalem: The Holy Place of Everlasting* Symbolism, 2014. Digital print.

# Changing Symbolism of the Wailing Wall

### TYLER O'DONOHUE

Jerusalem's Wailing Wall bears a history of ongoing change: architecturally, the monument has expanded according to the city's many historical conquests, and as a site of religious devotion, the wall has spiritually served Muslims and Jews alike.<sup>1</sup> Accordingly, the symbolic nature of the Wailing Wall has shifted and transformed over time, and this is the primary focus of my digital print, *Jerusalem: the Holy Place of Everlasting Symbolism.* Specifically, I am interested in the symbol of the swift, a species of swallow that has come to be associated with the Wailing Wall as a sign of the praise of God, the pain of the world, and consequently, a symbol of hope and well-being.<sup>2</sup> In Jerusalem, fascination with the swift as a symbol stems not only from the many flocks that inhabit the Wailing Wall, but also from the biblical passages that assign the swift a holy status. The migration, nesting and singing rituals of these special birds attract viewers to the Wall; it is even rumored that birdsong and prayers often intertwine.<sup>3</sup> As such, I have produced an image that conveys the symbolic inseparability of the swift and the Wailing Wall: one black swift sits atop a sand-coloured wall, while another takes flight nearby.

I was also inspired by the work of artists Stan Bialick and Lauren LaHaye, who both emphasize the spiritual and symbolic importance of the Wailing Wall in their paintings. I mimicked the soft neutral tones used in LaHaye's watercolour *Pope John Paul II at the Wailing Wall* (2013). I depicted the Wall's architecture using a minimalistic design, and chose a simplified typography for the text, which reads: "Jerusalem: The Holy Place of Everlasting Symbolism." My poster ultimately celebrates the symbolic significance of the Wailing Wall, and investigates the importance placed upon spiritual symbolism by the inhabitants of Jerusalem.

#### NOTES

1 Simone Ricca, "Heritage, Nationalism and the Shifting Symbolism of the Wailing Wall," *Fondations des lieux de culte* 151 (2010): 169-188.

- 2 Khalid Sindawi, "Quaderni di Studi Arabi," *Nuova Series* 3 (2008): 165-181.
- 3 Ilan Braun, "The Singing Stones of the Kotel: Birds and Plants of the Western Wall," *Chabad*, accessed on November 19, 2014, http://www.chabad.org/library/article\_cdo/aid/2174138/jewish/ The-Singing-Stones-of-the-Kotel.htm.

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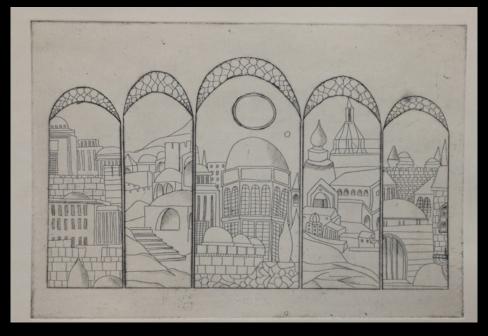
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Ashley Forbes, *Untitled*, 2014. Intaglio print.

# Jerusalem's History of Print

### ASHLEY FORBES

Jerusalem is recognized for its rich history of art across all mediums, including printmaking. This often underappreciated art form has been used primarily as a vehicle for social commentary or to depict landscapes, as in the case of contemporary Israeli artist Amram Ebgi and nineteenth-century British painter William Blake. Though seemingly dissimilar, both artists investigate a poetic and personal approach to the vibrant city of Jerusalem. Theirs and a few other artists' prints were sources of inspiration for my own printed depiction of Jerusalem. Moreover, the exhaustive use of the print medium proves the prominence of printmaking within Jerusalem's vibrant art scene.

Ebgi's six-panel print *Sunset in Jerusalem* illustrates a colourful and geometric view of the Holy City, and I employed many of its visual elements in my intaglio print.<sup>1</sup> Ebgi's use of vivid colours radiates passion, alluding to his Jewish upbringing in Israel.<sup>2</sup> I used his multi-arched composition in my own work, and mimicked his landscape in my first, third and fifth panels. In my second panel, I replicated the urban landscape of a fifteenth-century woodcut print titled *The Passion of Jesus in Jerusalem*, by an unknown German artist.<sup>3</sup> My fourth panel borrows the architectural scene in Bracha Lavee's dynamic print *Let's Pray for Jerusalem.*<sup>4</sup> Though not visually apparent, Blake's nineteenth-century prints and poetic exploration of God and human existence were an integral source of inspiration behind my work.<sup>5</sup>

By using different scenes by artists from various cultural backgrounds and time periods, my work offers a multi-faceted view of the Jerusalem cityscape. Though compiled into a single print, I see my artwork as three different pieces united by a common theme. My work pays homage to the often forgotten history of printmaking within Jerusalem, and attests to the many artists who have explored the city's rich thematics and visual beauty. NOTES

- 1 Amram Ebgi, *Sunset in Jerusalem*, 1990s. Lithograph, 14 x 19 in.
- 2 "Amram Ebgi," Askart, accessed November 2014, http://www.askart.com/askart/e/amram\_ebgi/amram\_ ebgi.aspx.
- 3 Unknown German artist, *The Passion of Jesus in Jerusalem*, 15th century. Woodcut.
- 4 Bracha Lavee, *Let's Pray for Jerusalem*. Digital print of painted original.
- 5 "William Blake," *Wikipedia*, accessed November 2014, http://en.wikipedia.org/wiki/William\_Blake.

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### This is Jerusalem: Particularities and Problems

Voici Jérusalem : particularités et enjeux



Daniel Abrams, *Parched*, 2014. Photomanipulation.

## Jerusalem: A Water Crisis

DANIEL ABRAMS

Because of its high-density population and desert climate, Israel has been facing a scarcity of water for a long time. To make matters worse, every year several million gallons of water are wasted in Israel alone. Consequently, Israel has developed new methods of water conservation. According to a study conducted at the University of Pennsylvania, technological advancements such as "the drip irrigation system, invented in Israel, [have] become known world-wide, [and are] responsible for 90% of agricultural irrigation."<sup>1</sup> Drip irrigation is not the only system that has been designed to provide water throughout Israel. In fact,

[m]ore than 360 million cubic meters of water a year are desalinated in Israel, representing about 50% of the municipal drinking water in use. At the end of 2013, after the completion of three new projects, the number is expected to reach up to 670 million cubic meters a year.<sup>2</sup>

The biggest drawback of the desalination process is its costliness. Technological advancements are decreasing the costs of such practices and increasing the quantity of desalinated water. Thanks to these developments, the percentage of people in Israel who have access to clean water—while not as high as it should be—is far greater than the percentage of those who do not.

Based on the above information, I decided to compile a selection of images using Adobe Photoshop in order to create an alternate or futuristic vision of Israel. The result, which I call a precision collage, is commonly referred to in online forums as "photomanipulation." My piece, titled *Parched* (Fig. 1), shows a Jerusalem that has accumulated an abundance of water through advancements in water desalination and highly efficient water extraction technologies. Dense clusters of water towers form a new skyline, their overflowing pipes crisscrossing across the city.



Fig. 1. Daniel Abrams, Parched, 2014. Photomanipulation.

I began the process of photomanipulation by finding a background image of Jerusalem's cityscape. Next, I scoured the Internet for images that fit the theme and could be realistically incorporated into the base image. All images used for this project were found on Wikimedia Commons and licensed under Creative Commons Share-Alike 3.0 by unidentified creators. I only needed to find a base image, pictures of the sky, and several water towers, which would be difficult for me to draw on my own. After finding a suitable image of the sky and four images of water towers, I spent a couple of days cropping, shading and transforming the found pictures' properties so that their lighting and perspectives would match my background image. I then inserted several details that added to the futuristic atmosphere I was trying to cultivate, such as birds, metal cables and, of course, water. Finally, I smoothed over any imperfections I may have missed by changing the contrast, levels, saturation and colour balance in different parts of the image until I felt that all the elements looked natural. To some, the image looked mildly post-apocalyptic. Given the theme that it depicts, I liked the idea of a worn-out Jerusalem that embodies the visual characteristics of science fiction. I decided not to change anything.

Israel's water shortage certainly is not fiction and has been an issue in the region for several centuries. In fact, humans have been surviving through economical water consumption since the dawn of the race. Steven Mithen supports this idea when he writes, "Water has been domesticated. By this, I mean that its natural properties have been constrained and manipulated to cater for human need, whether in terms of a few drops being carried within a cupped leaf by *Homo habilis* two million years ago or the astonishing hydraulic engineering works that pervaded the ancient world."3 Mithen emphasizes the roles that architectural design and culture play in water consumption. In the past, constructs were engineered around the few existing reliable sources of drinkable water, such as the Gihon Spring. According to Dan Gill, "Ancient Jerusalem has long been known to possess a system of subterranean waterworks by which the spring of Gihon, which issues outside the walls, could be approached from within the city, and its waters diverted to an

intramural pool."<sup>4</sup> The pervasive view is that these archaic water conduits were less adequate than their modern counterparts. Some believe that they were riddled with leaks because workers may have lacked either the proper tools or the technological knowhow to maintain their operations as efficiently as possible. But, as Bruce Bower states, this condescending assumption may be incorrect.

> For more than 100 years, archaeologists and historians have puzzled over the haphazard routes, slopes and dimensions of two underground water supply systems discovered beneath the remains of ancient Jerusalem. ... a new analysis indicates that residents of the holy city skillfully altered a natural network of underground channels and tunnels to ensure a dependable water supply.<sup>5</sup>

As dependable as the water supply may have been in the past, it is no longer able to fulfil the needs of the estimated eight million people living in Israel today. The ratio of Israel's water supply in relation to its population is no longer sufficient to support the city's rapid growth. However, the value of Israel's water sources isn't solely determined by human survival. The precious water supply was and still is considered by some to have religious connotations. In her analysis of the Garden of Eden story in the Bible, which contains a description of the Garden, Lifsa Schachter concludes: "Putting the story's visual clues together leads to placing Eden on a mountain top, because the rivers flow downward from there."<sup>6</sup> She adds that Ps. 92:13-14 and other biblical passages "[make] it clear that, throughout the period of the Bible, Eden was commonly perceived as an archetype of the Temple."<sup>7</sup> Given Schachter's statement that the Temple of Jerusalem was the essence of the Garden of Eden, a religious individual might also consider the waters that flow through Jerusalem to be holy. This interpretation adds to the sacrality of the city's water sources and strengthens the necessity of their conservation.



Fig. 2. Hieronymous Bosch, *The Garden of Eden* from *The Garden of Earthly Delights*, 1503-1504. Oil on wood panel, 220 x 97 cm. Museo del Prado, Madrid. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:Hieronymus\_Bosch\_-\_The\_Garden\_of\_Earthly\_Delights\_-\_The\_Earthly\_Paradise\_(Garden\_of\_Eden).jpg.

Wishing to acknowledge this perception of water as divine, I based several aspects of my artwork on Hieronymus Bosch's *The Garden of Eden* (Fig. 2) as depicted in the first or left panel of his triptych The Garden of Earthly Delights. Bosch's painting includes many tropical birds, and while I strayed away from the exotic, I did add birds to the sky. Knowing that birds tend to inhabit areas where water flows freely, such as the river in Bosch's painting, I added birds to showcase the surreal, humid environment of Jerusalem in my project. My image functions as a satire of Schachter's interpretation of Jerusalem as the essence of the Garden of Eden. Considering that "Eden is now believed to be more closely related to the Aramaic root word meaning 'fruitful, well-watered,"<sup>8</sup> my artwork portrays a Jerusalem that has, through technological means, become well-watered. Bosch's use of blue colours to depict the plant life and river in his painting accentuates the work's cool colour tone. This contrasts greatly with the visibly parched landscapes that I encountered when sifting through images of Jerusalem. Because I wanted to exaggerate Jerusalem's water supply, I colour-graded my image with cool tones in order to achieve a wet atmosphere. The incorporation of a cloudy sky in my piece was also inspired by Bosch's Garden and allowed me to inject a certain amount of naturalism in my fictional scene. Similar to the fantastical structures Bosch constructs in *The Garden of Eden*, the many water towers in my own image are made to appear surrealistic and out of this world.

Overall, my artwork is an idealistic, surrealistic and highly unlikely representation of what Israel could look like based on my extrapolations of the current technological progression of the country's water management. My piece does not seek to subtract from the reality that Israel's water crisis is significant and ongoing. It is essential that the country put effort towards conserving its precious water sources because of their association with survival and religion.

#### NOTES

- 1 "What Other Nations Can Learn from Israel's Solutions to the Scarce Water Challenge," *Knowledge@Wharton*, Wharton University of Pennsylvania, 2 October 2012, accessed 15 November 2014, http://knowledge.wharton.upenn.edu/ article/what-other-nations-can-learn-from-israels-solutionsto-the-scarce-water-challenge/.
- 2 Ibid.
- 3 Steven Mithen, "The Domestication of Water: Water Management in the Ancient World and its Prehistoric Origins in the Jordan Valley," *Philosophical Transactions: Mathematical, Physical and Engineering Sciences of the Royal Society* 368, no. 1931 (November 2010): 5250.
- 4 Dan Gill, "Subterranean Waterworks of Biblical Jerusalem: Adaptation of a Karst System," *Science, New Series* 254, no. 5037 (6 December 1991): 1467.

- 5 Bruce Bower, "Jerusalem Yields 'Natural' Waterworks," Science News 140, no. 23 (7 December 1991): 375.
- 6 Lifsa Schachter, "The Garden of Eden as God's First Sanctuary," *Jewish Bible Quarterly* 41, no. 2 (April 2013): 74.
- 7 Ibid, 75.
- 8 "The Garden of Eden," *Wikipedia*, accessed 15 November 2014, http://en.wikipedia.org/wiki/Garden\_of\_Eden.

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Lucy Cariou, *The Shadow Citizens of Jerusalem*, 2014. Linen, wool and cotton.

# The Shadow Citizens of Jerusalem

### LUCY CARIOU

The aim of my textile series is to portray the relationship between the city of Jerusalem and its feral cats (Fig. 1). According to my research on the subject, people who visit the Holy City experience the cats in a different way than the locals do. Perhaps because they find the cats reassuring in an unfamiliar landscape or because the felines remind them of home, travellers take more notice of the animals and document them. Since I am not native to Jerusalem, I tried to represent the cats from a visitor's point of view. I visualized three scenarios that portray the relationships between the stray cats and the religions of Jerusalem, the city itself and the individual tourist.



Fig. 1. Lucy Cariou, *The Shadow Citizens of Jerusalem*, 2014. Linen, wool and cotton.

My artistic practice often involves working with cloth and appliqué sewing. I am also learning about printing and dyeing fabric in my studies. These interests inspired me to look into the traditional types of fabric and dyes that are used in Jerusalem and to incorporate them into my project. My process for creating this artwork began with researching the locations where cats seemed to be most prominent in the stories of Old and New Jerusalem and then sketching images of them. Next, I made textile patterns based on these sketches, cut them out of fabric and sealed their edges so that they would not fray. Lastly, I pinned and hand stitched the pictorial designs onto plain white base fabric.

The mangy state of the stray cats that stalk the streets of Jerusalem eerily parallels the state of the city. Their disarray reflects the messy past of the metropolis. Cats have always occupied Jerusalem and are thus a symbol of its history; their presence is as old as some of the ancient architecture. Over time, residents have cast the cats away and left them uncared for, and as a result the cats are unfriendly, grimy and interbred. They live among the dumpsters and are generally unapproachable and scared of people. Their aggressive behaviour is symbolic of the tense atmosphere and mindset of the city. As Sarah Depaolo notes, "Most of the week [the cats] hang out on sidewalks and hide under parked cars, but on Shabbat they lounge in the middle of the street, baking in their patches of sunlight."<sup>1</sup>

Stray cats are the non-citizens of the city: they are not widely discussed and are often ignored by Jerusalemites even when they are in plain sight. Most of the articles that address these feral felines are written from the perspective of tourists—people who come from places where cats are a major part of the pet culture. Opinions regarding the cats vary: some think that they are there to hunt vermin, others see them as vermin, and some believe that the cats are a form of rabbinical metempsychosis (*gilgulim*).<sup>2</sup> In response to these conceptions, each of the three pieces that I made features a black cat that functions to define the non-citizen and shadow-like nature of the felines. I wanted to highlight the presence of these animals despite their questionable reputation as a nuisance or pest.

For my series, I used white linen as the background fabric, and sewed different colours of cotton onto it. I chose these materials because linen and wool were used to make clothing in biblical times, and cotton has always been used throughout the Middle East. The Bible mentions that royal blue, crimson and royal purple dyes were employed by textile craftsmen, and that there were also yellow and black dyes on hand.<sup>3</sup> Many of the dye pigments used were extracted from plant matter; however, some were created using animal material. In my triptych, I included all the colours mentioned in my research sources. I was so taken by the colours of the stones and the different monuments that make up the city's architecture that I chose to use colours that correlate with them for my piece. For the cats that are not black, I simply used colours that are plausible for cats and that match the majority of the images that I found of cats in Jerusalem.

During my research, I discovered that Judaism, Christianity and Islam all have particular stories and relationships with cats. The Jews turn to cats to learn how to behave, and the Tanakh invests big cats with heavenly power.<sup>4</sup> Christians first associated cats with Mary when she gave birth in the stable, where a tabby cat—most noted for the M on her forehead—birthed her kittens and helped the baby Jesus.<sup>5</sup> Later, Christians adopted a negative view of cats and associated them with Satan and demons. Muslims have the most sympathetic association with cats. In the story of Muhammad and his favourite cat Muezza, Muhammad cuts off the sleeve of his robe because he does not want to disturb the cat's slumber.<sup>6</sup> In Arabic culture there is also the story of Abu Hurairah, who carried a cat in his sleeve. Beyond cat narratives, what the three monotheistic faiths also share is an attachment to the Dome of the Rock. Indeed, Oleg Grabar explains that "the Dome of the Rock is still essentially the Umayyad building,"<sup>7</sup> and that "[i]n the Jewish tradition, the Rock and the area surrounding it acquired mystical significance as the site of the Holy of Holies and became associated with a series of legends involving major figures of the Biblical tradition."<sup>8</sup> And "[u]nder Christian rule, the Holy City itself witnessed a new and remarkable development. This development took place in the 'New Jerusalem'."<sup>9</sup>

Since all three religions have their own specific connection to cats and to the Dome of the Rock (Fig. 2), I decided to make use of this landmark in order to signify all the three major religions that exist within Jerusalem. In my project, the Dome of the Rock is depicted in the background of the first piece and a cat looks upon it from a wall (Fig. 1, left). I used a scarlet red—a traditional Jerusalem colour—to dress the top of the wall, and applied colours that resemble those of the Dome of the Rock to make the structure recognizable from afar.



Fig. 2. *The Dome of the Rock*. Dome of the Rock. http://www.domeoftherock.net.

The cats of the city keep to themselves and roam wherever they want. Some cats live alone and some live in groups. Since there is so little municipal management of the cats, they can be seen perched on structures throughout Jerusalem. Posed in this way, they comically appear to dominate the city, surveying it as if they owned it (Fig. 3)—an impression I tried to emulate in the central image of my project. The pale colour I used for the wall is meant to recall the dominant colour of Jerusalem architecture. Municipal laws require that all constructions in the city must be built in the same white stone; this was first determined by Sir Ronald Storrs during the British Mandate in an effort to preserve the historical beauty of the city during a time of rapid urbanization.<sup>10</sup>



Fig. 3. *Cat*. Flickr. http://static.flickr.com/45/140289610\_37c2e402de.jpg.

There are numerous stories of encounters between visitors to Jerusalem and stray cats. These anecdotes are telling of the personality traits and the quality of life that the cats possess. They have been described as proud, mostly scared, and sometimes friendly. The stories describe the hardships the cats face while struggling to survive in a city that does not want them. Some live in dumpsters, some on the streets, and some in gardens. Then there are those that do not survive and their decaying bodies can sometimes be seen on the street. I was particularly moved by Basem Ra'ad's account of how he befriended a mother cat who lived in a garden. The story goes on to reveal how the cat lost her first litter of kittens and then moved her second litter several times. One day, the mother cat disappeared. A few days later, it was reported that she had been run over by a car.<sup>11</sup> This story deeply resonated with me and, in light of this gruesome reality, I wanted to pay homage to this cat in one of my images. I feel that the difficult living conditions of stray cats should be recognized instead of dismissed.

In conclusion, for those who have never been to Jerusalem, it is difficult to fathom the impact that feral cats have on the city and vice versa. Many different factors come into play, including spiritual pasts and a blindness towards the existence of these abandoned cats. Using fabric for my project as a symbol of the landscape seems appropriate in the context of a city that has been torn and mended repeatedly over the centuries. NOTES

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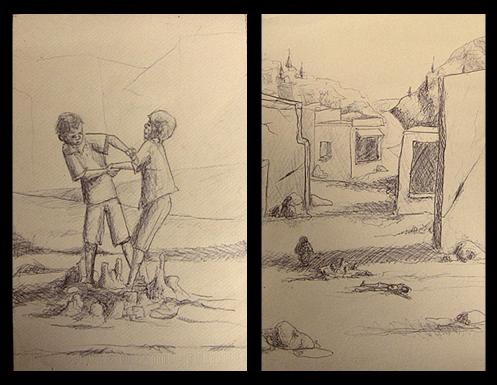
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Érika Circé-Perrault, *Dirt Castle*, 2014. Encre sur canson.

## *Dirt Castle*: An Investigation of Colonialism Today

### ÉRIKA CIRCÉ-PERRAULT

Sachant que la ville de Jérusalem est le foyer de conflit sanglant depuis des temps immémoriaux à cause de sa valeur spirituel, c'est une ville qui passe tour à tour aux mains des trois grandes religions monothéistes occidentales. Les habitants de la ville sont toujours les victimes des diverses conquêtes et ce qui est terrible avec ce phénomène c'est qu'il n'est que le miroir contemporain des diverses guerres territorial engendrés par les dogmes religieux. Je suis intéressé avec les plusieurs procédés légaux qui sont utilisés pour tenter d'évincer les gens de la ville de Jérusalem et du territoire Israélien parmi la moyen de l'ouverture de nouveaux sites archéologiques. Il est important de connaître notre passé collectif, mais ce genre de fouille est selon moi impensable. On soustrait l'humain à l'idéologie religieuse, sans penser aux familles qui y résident. On ne voit qu'une terre à conquérir.

Ce qui m'a inspiré à prendre part à la discussion sur la situation à Jérusalem ce sont deux romans graphiques : Footnotes in Gaza, un ensemble de récit d'habitants de la bande de Gaza interviewé par l'auteur Joe Sacco, et Les Chroniques de Jérusalem par l'auteur Québécois Guy Delisle, une sorte de journal narrant la vie quotidienne de la petite famille de l'auteur s'étant installé à Jérusalem pour un an. J'ai choisi le dessin comme médium puisque c'est quelque chose de sensible et d'accessible; les lignes à l'encre sont aussi sujettes à l'effacement, le temps, le soleil, aura raison de l'oeuvre au final. C'est une oeuvre communicative, car le réalisme du sujet et son universalité la situe hors du temps et de l'espace. C'est une situation pouvant arrivé dans toutes cultures et sociétés. Dans mon dessin, les enfants se battent dans un carré de sable, ils détruisent ce qu'ils avaient à se partager. À la fin, ce qui était, ne sera plus et que de la poussière et du sable reste comme terrain.

Finalement, j'ai choisi le titre en anglais puisque «dirt» m'évoque à la fois la poussière et la terre, rappelant le sol de la Palestine. De façon similaire, la sonorité de «castle» lorsque prononcé, se casse comme une ampoule de verre avec la dernière syllabe, ce qui rend l'objet à la fois précieux et fragile. Il est surtout important de nommé le phénomène de la colonisation pour que l'on n'oublie pas les conséquences terribles qu'engendre une telle violence.

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Jessica Pelletier, *Iconography and Ideologies*, 2014. Oil on canvas, 30 x 40 in.

# Changes in Iconography and Ideology

### JESSICA PELLETIER

The main focus of my oil painting, *Iconography and Ideologies* (2014), stemmed from studying changes in visual representation in Israeli art by both Middle-Eastern and non-Middle-Eastern artists. Specifically, the works of nineteenth-century painter Jean-Léon Gérôme and twentieth-century artists Anselm Kiefer and Rubin Reuven explore multi-faceted views of Israel. From romanticizations of the foreign Middle East to dark, realistic portrayals of a country in conflict and personal experiences of Palestine, these artists offer vastly different portrayals of a common theme—a testament to the visual mosaic that is Middle-Eastern art history. My painting is inspired by three particular works: Gérôme's Orientalist painting *Bathsheba* (1889), an exaggerated yet wonderfully detailed scene; Kiefer's abstract post-war landscape *To the Unknown Painter (Dem Unbekannten Maler)* (1983); and Reuven's painting *Jerusalem Seen from Mt. Scopus* (1983), a familiar and intimate depiction of Israel and its inhabitants.<sup>1</sup> These seemingly dissimilar works allowed me to envision a scene based on multiple perspectives. I also aimed to capture the sense of ever-changing iconographic and ideological trends in Middle-Eastern art, which is evident when comparing these artists' artworks.

I used the overall colour palette and sense of form of the three works in my painting. I sought to portray a minimalist landscape with key Middle-Eastern signifiers like architecture and desert terrain. I aimed not to create an exact depiction of the Middle East, but my own imagined space, inspired by these three artists. Through this artistic process, I felt I was able to connect to Gérôme, Kiefer and Reuven and their sense of artistic liberty.

### NOTES

 Jean-Leon Gerome, *Bathsheba*, 1889. Oil sketch on canvas, 39 x 24 in.; Anselm Kiefer, *To the Unknown Painter (Dem Unbekannten Maler)*, 1983. Oil, emulsion, shellac, latex, and straw on canvas, 79 x 102 in.; Rubin Reuven, *Jerusalem Seen from Mt. Scopus*, 1927. Oil on canvas, 28 x 36 in.

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Dominique Camps, *Underground Jerusalem Headset*, 2014. Duct tape, PVC pipes and cardboard, 5.9 x 10.2 in.



Dominique Camps, *Hezekiah's Tunnel*, 2014. Acrylic, ink and graphite on tracing paper, 3 x 3 in.

## Underground Jerusalem

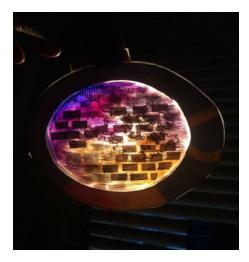
### DOMINIQUE CAMPS

Inspired by both the View-Master stereoscopic device and an interest in Jerusalem's ancient underground tunnels, I created an immersive viewing experience by means of an interactive viewing mechanism, titled *Underground Jerusalem Headset* (2014). Simultaneously playing with contemporary notions of visual experience and alluding to a vibrant history of Jerusalem's underground sites, this mixed-media sculpture ultimately presents these archeological structures in a new light.

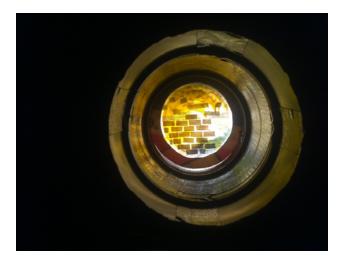
My constructed device and its three adjoining transparencies pay homage to three distinct Jerusalem sites: Hezekiah's Tunnel, underneath the City of David; Solomon's Quarries, located beneath the Muslim Quarter in the Old City; and the newest of Jerusalem's underpasses, the Western Wall Tunnel, running directly beneath a well-known architectural structure of the same name. Each of the three slides highlights the unique histories of their respective relic, while also aesthetically capturing the architectural configuration and experience of each passageway through intense colour and abstract symbolism. The first slide, *Hezekiah's Tunnel*, for example, emphasizes the aqueduct function of the 2700-year-old Hezekiah Tunnel.<sup>1</sup> Built to channel water into the city, the tunnel sustained Jerusalem citizens during war times,<sup>2</sup> and is depicted through dynamic blue swirls and vivid brushstrokes. Next, Zedekiah's Cave, an homage to Solomon's Quarries, is represented by a rectangular motif, referring to its late function as a limestone block guarry.<sup>3</sup> The purple background symbolizes royalty, alluding to the biblical legend of the sixth-century BCE King Zedekiah, whose life was claimed when he mistook the tunnel's dead end as a route of escape from enemies.<sup>4</sup> The final slide, Western Wall *Tunnels*, features a block pattern acknowledging the sacred Western Wall construct. The predominance of yellow in this slide symbolizes holiness, for an underground niche inside of the Western Wall tunnel is believed to be the closest physical place to the Holy of Holies, allegedly located below the nearby Dome of the Rock.<sup>5</sup>

For a city as culturally rich as Jerusalem, it is little surprise that its underground spaces are just as plentiful. Through my *Underground Jerusalem* art object, I mean to present the viewer with the same immersive experience and historical journey as witnessing Jerusalem's vibrant tunnels firsthand.





Dominique Camps, *Zedekiah's Cave*, 2014. Acrylic, ink and graphite on tracing paper, 3 x 3 in.





Dominique Camps, *Western Wall Tunnels*, 2014. Acrylic, ink and graphite on tracing paper, 3 x 3 in. NOTES

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## I am Jerusalem: Personifying the City

Je suis Jérusalem : une ville à personnifier

















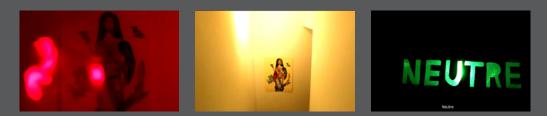












Marie-Pier Favreau-Chalifour, *Neutre*, 2014. Collage, papier et carton.

## Je suis Jérusalem et neutre

### MARIE-PIER FAVREAU-CHALIFOUR

Ce qui a motivé la création de *Je suis Jérusalem et neutre*<sup>1</sup> c'est d'abord mon intérêt pour les icônes, pour tout ce qui est iconographique dans notre société. J'ai un goût particulier pour les signes et les emblèmes. Je crois que ces icônes ont une résonance presque mystique lorsqu'elles sont utilisées hors contexte, voir isolées de tout bruit ou de l'environnement «condensé» dans lequel on les retrouve quotidiennement; ceci puisqu'elles gèrent notre imaginaire et notre mode de vie. Elles s'imposent partout dans l'environnement visuel, public et intime. Et elles le font avec acharnement, afin de faire partie de nos idéaux et de nos aspirations qui construisent de notre identité. Elles s'imposent pour se tailler une place sur la même échelle que celle de nos valeurs. Ainsi, ma recherche s'est concentrée sur les représentations iconographiques présentes dans l'imaginaire religieux de Jérusalem. Avec mon bagage personnel et mon histoire, j'ai côtoyé beaucoup plus la religion chrétienne que juive ou musulmane. De ce fait, mon idée première d'une icône se réfère à une représentation de la Vierge Marie comme on en voit dans les églises chrétiennes.

Mon idée de départ pour ce travail était de revisiter une icône pour en créer une nouvelle afin d'assimiler et de mieux comprendre une société ou un lieu en le vivant de l'*intérieur*. C'est-àdire que je voulais assimiler le mouvement interne de la ville de Jérusalem pour ensuite créer une icône qui lui rendrait justice. Mon intention était, d'une certaine façon, de créer une nouvelle divinité qui offrirait une prière au peuple pour s'introduire à celui-ci. Je voulais donner à Jérusalem un langage.

Cependant, on ne peut négliger le fait que Jérusalem soit une ville vivante, active et réactive, où siègent trois religions monothéistes importantes. J'ai donc trouvé qu'il serait décevant de m'en tenir, dans ma recherche iconographique, à une seule religion et que ce soit celle avec laquelle je suis familière.

Alors, l'emblème qui représenterait cette ville devait rallier ces trois forces sans que l'une ne prenne plus de place que les autres. Cette icône, ce serait la ville de Jérusalem elle-même, qui donnerait aux gens de sa terre un message de paix. Une sorte de prière disant qu'elle est une terre d'accueil pour tous. L'idée que cette icône serait une image d'une terre calme et *neutre* a donc émergée dans ma pensée.

Pour moi, lorsque que je me personnifie la ville de Jérusalem, elle est une femme, voir une mère. Elle est le lieu où tout a commencé pour ces trois religions et le lieu où tout se poursuit. Jérusalem engendre son futur en maintenant d'actualité tout son bagage historique, politique et religieux avec force. Jérusalem serait donc une terre fertile, une terre mère de tous les hommes. En concevant la ville Sainte de cette manière, je donnais naissance à une nouvelle *divinité*.

Aussi, dans mon travail, je désirais explorer l'idée de *l'intérieurextérieur*, c'est-à-dire le lieu de la prière et de l'espace intérieure qu'elle crée avec l'introspection à laquelle elle conduit. Je tenais à illustrer ses oppositions: le côté abstrait de Jérusalem avec ses religions et sa politique et le côté concret avec son architecture et son histoire.

En conséquence, *Je suis Jérusalem et neutre* joue à la fois le rôle de repère intérieur au moment de la prière et celui de repère dans une ville, comme le ferait une signalisation ou un écriteau en architecture.

Dans cet essai, je commencerai par décrire cette icône *neutre* qui est montrée tout au long de mon oeuvre vidéographique.

Après, j'expliquerai la trame sonore qui joue le rôle du *son* de la prière. Je parlerai ensuite de cette vidéo comme étant l'œuvre à son état de «produit fini» puisqu'elle regroupe les deux premiers éléments et en crée un troisième. En dernier, je discuterai du mot «neutre» et de sa signification afin de justifier sa place dans le visuel de ce court film.



Fig. 1. Marie-Pier Favreau-Chalifour, *Neutre*, 2014. Collage, papier et carton.

### L'ICÔNE

Tout d'abord, mon icône (Fig. 1), qui est un collage, représente autant la ville actuelle et son histoire. J'ai choisi de fabriquer un collage pour illustrer le fait que Jérusalem a été détruite et reconstruite plusieurs fois. L'utilisation de nombreuses coupures de différents papiers symbolise la réutilisation de matériaux qu'ont nécessité ces multiples reconstructions. En plus, ce procédé exprime bien, selon moi, la superposition des époques qu'a connues Jérusalem. L'ensemble du collage présente donc le présent, le passé et le futur en une seule image. Je tenais également à faire honneur aux trois religions qui se partagent ce bout de terre en disposant leurs symboles côte à côte. Je voulais donner une place de même valeur à chacune afin de véhiculer un message de paix. Je voulais rendre *neutre* la terre de Jérusalem que je construisais.

Cette icône c'est d'abord une silhouette; une silhouette qui agit comme un bâtiment important et historique de la ville, c'est-àdire comme un repère. La silhouette de mon icône est *féminine*. Je personnifie Jérusalem comme étant une femme de sorte que la forme de base de mon icône soit calquée sur celle de la Vierge Marie dépeinte dans la religion chrétienne. Puis, comme je voulais allier le côté mystique à l'aspect architectural de la ville, j'ai construit mon travail autour de la citation suivante :

> A sign is, contradictorily, for day and night. The same sign works as a polychrome sculpture in the sun and as

black silhouette against the sun; at night it is a source of light. It revolves by day and becomes a play of lights at night. It contains scales for close-up and for distance.<sup>2</sup>

Si je décide avant toute chose de dépeindre Jérusalem en femme en lui donnant une silhouette féminine, c'est parce que je voulais en faire une mère. Je voulais créer une Jérusalem qui serait fertile et susceptible d'engendrer la paix. Cette femme a les seins nus, car je la veux prête à nourrir, aimante et généreuse. De plus, cette pudeur qui lui est enlevée a pour but de montrer cette idée de libération des carcans politiques et religieux. Elle n'appartient à rien d'autre qu'à sa terre, qu'à son lieu et, donc, qu'à elle-même.

Le signe de paix peint sur son cœur en rouge souligne, presqu'avec humour tant le symbole est gros et connu, ce qu'elle représente. Tout comme le mot «neutre» qui revient plusieurs fois dans le film, il vient imposer au spectateur l'interprétation que je souhaite que ce dernier se fasse de l'œuvre. Il est bon de savoir que le rouge dans les représentations d'icônes chrétiennes représente le sang et le feu.<sup>3</sup> Placé au niveau du cœur, ce symbole pacifique brûle de l'amour de cette femme. La couleur montre aussi que cette paix et cet amour sont profondément ancrés dans sa chair. Il y aurait donc une forme d'humanité dans cette nouvelle mère divine.



Fig. 2. Getty Images, *Queen Esther*. About Religion. http://christianity.about.com/od/oldtestamentbooks/a/Book-Of-Esther.htm.

Ensuite, pour ce qui est des plumes, des ailes et des oiseaux qui entourent la silhouette maternelle, ils représentent à la fois la religion juive, chrétienne et musulmane. Toutes ces plumes signalent pour ces dernières l'envole vers quelque chose de nouveau.

Pour ce détail, je me suis inspirée d'une représentation d'Esther (Fig. 2) du livre d'Esther. L'image de laquelle je me suis inspirée montre une jeune fille posant un éventail de plumes de paon sur son épaule gauche. L'histoire d'Esther est celle d'une jeune fille juive qui devient reine de Perse et qui sauve son peuple d'un génocide.<sup>4</sup> Je trouvais que donner un peu de cette histoire à mon icône était tout à fait approprié considérant l'aspect féminin de mon image. L'oiseau posé sur la main que tient l'icône dans sa main droite fait allusion au Saint-Esprit de la religion chrétienne. Je me suis également inspirée du bas-relief en pierre du chérubin sur la tour du YMCA conçu par Arthur Loomis Harmon qui aborde six ailes, dont une paire lui cache le visage (Fig. 3). Cette identité qui lui est enlevée m'a poussée à choisir un visage floue pour mon icône. Initialement, je m'étais questionnée à savoir si le visage de la silhouette n'allait pas avoir que des yeux ou alors qu'une bouche. La position du bras gauche de mon icône fait aussi écho au bras gauche du séraphin de Harmon. En plus, la silhouette du collage, en étant allongée, peut facilement faire penser à la tour du YMCA elle-même, qui n'est pas sans rappeler l'architecture d'un minaret. Ce rappel du minaret est très important étant donné que la vidéo est un appel à la prière.



Fig. 3. Arthur Loomis Harmon, *Seraph on the YMCA Building in Jerusalem*, 1933. Jérusalem. The Times of Israel. www.timesofisrael.com.

Pour poursuivre, la végétation au milieu de laquelle l'icône est placée, représente la fertilité, mais fait référence aussi au paysage et à la flore de Jérusalem. En effet, la silhouette agit comme un buisson au milieu du désert qui se découpe au milieu du paysage sablonneux avec ses couleurs riches (Fig. 4).



Fig. 4. Jerusalem Mountains, Israel, http://public-domain-images.blogspot. ca/2010/06/jerusalem-mountains-israel.html.

Le visage flou de l'icône renvoi à la religion musulmane où il est interdit de représenter le visage du prophète Mohammed. J'ai fait ce choix afin de lier cette religion aux autres, mais surtout parce que, comme cette nouvelle icône suggère une «divinitéétat-intérieur», elle peut porter tous les visages qu'on veut lui prêter. J'aimais également l'idée qu'on puisse voir que mon icône a un visage, sans pouvoir affirmer s'il s'agit d'une représentation exacte d'un visage. En jouant avec «l'entre-représentation», je reste fidèle aux coutumes de la religion musulmane tout en penchant du côté de la controverse avec ce facial presque caricatural.<sup>5</sup> Mon icône respecte les trois religions qui la construisent, mais elle est autre chose aussi. Elle est indépendante des lois rigides que peuvent exiger ces religions.

Mon icône agit, donc, un peu comme ces «fausses» images de Jérusalem et ces «fausses» églises du Saint-Sépulcre d'Europe construites pour les fidèles afin qu'ils mémorisent mieux ces lieux saints et leur importance pour qu'ils aient une image mentale lors de leurs prières.<sup>6</sup>

La deuxième partie du corps de la silhouette est remplacée par un tronc d'arbre avec un trou. De ce fait, elle rappelle tous les systèmes d'aqueducs et de souterrains qui caractérisent la ville et aussi les piscines à l'intérieur des murs de Jérusalem. Encore une fois, l'idée de fertilité, de vie, se maintient dans mon collage. Comme ces systèmes d'aqueducs et de piscine étaient des premières technologies utilisées pour l'agriculture de Jérusalem à l'époque du Moyen Age, je crois qu'il est essentiel de les illustrer dans cette image qui dépeint une mère qui donne et nourrit.<sup>7</sup> Ce tronc d'arbre suggère également l'idée de fouille archéologique, la découverte et l'apprentissage constant. Le second buste, quant à lui, est une ruine de statue. Il lie le buste de chair à la seconde partie du corps qui est le tronc d'arbre. L'utilisation de cette image de ruine sert à symboliser la réutilisation de matériaux dans les nombreuses reconstructions de l'Église du Saint-Sépulcre.<sup>8</sup>

La main qui présente quatre doigts indique que cette icône est l'emblème d'une quatrième religion qui siègerait à Jérusalem et qui rallierait avec elle les trois autres. Elle symbolise les quatre éléments de la nature pour signifier que ce lieu est un simple endroit de la planète terre et que nous sommes tous égaux. Je choisis de ne nommer que les religions juive, chrétienne et musulmane, car ce sont celles qui ont le plus d'influence dans cette ville. Cependant, je n'ignore pas la présence d'autres religions qui ont tout autant droit à leur place et pour lesquelles ont été décerné des quartiers, et ce spécifiquement depuis la période Ottoman. Une carte des quartiers de la «vielle Jérusalem» illustre cette division, mais mon collage de différentes croyances oeuvre pour former un tout.<sup>9</sup> Les doigts de mon icône seraient les quartiers qui se serrent les coudent et la main, la ville. Pour ce qui est des couleurs d'arrière-plan et du vêtement de l'icône (le magenta, le vert, le jaune, le gris et le mauve) elles rappellent les mosaïques colorées du Dôme du Rocher en ajoutant de nouvelles couleurs. Le découpage «carré» des plantes et des fleurs dans le collage rappellent également leurs agencements géométriques et les motifs de fleurs qui occupent une place importante dans ces mosaïques (Fig.5).<sup>10</sup>



Fig. 5. Umayyad, *Mosaïques du Dome du Rocher*, c. 690 CE. Jérusalem. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:Arabischer\_ Maler\_um\_690\_002.jpg.

Finalement, comme le «signe» ou l'icône est un repère dans l'architecture d'une ville, la silhouette est également inspirée de celle que peut prendre un minaret, dont la fonction est ici à peu près la même: celle d'appeler à la prière. La silhouette de l'icône, découpée à contre-jour ou alors soumise à des jeux de lumière dans la pénombre, rappelle la silhouette-repère du minaret dans le paysage urbain au petit matin.

### LA TRAME SONORE<sup>11</sup>

En concevant cette icône, je voulais surtout créer un moment de prière. Je souhaitais «mettre en action» l'image pour qu'elle agisse littéralement sur le spectateur en lui parlant. En travaillant sur cette œuvre, je me suis bien vite rendu compte que la *neutralité* de celle-ci était impossible. Le seul moyen d'arriver à ce que le message soit transmis, était de l'écrire, de l'imposer, que le spectateur n'ait pas le choix de penser à ce mot, *neutre*. Cette démarche est évidement tout sauf neutre et c'est sur cette impossibilité ironique que j'ai joué. Alors, comme je ne pouvais amener le spectateur à découvrir cette neutralité, il fallait que mon image, mon icône, aille à l'encontre de ce dernier. Le film est donc devenu une prière que l'icône fait au spectateur.

La prière est reconnue pour être un moment de silence, de recueillement et d'introspection. En lisant sur la pratique de la prière pendent l'Antiquité, j'ai découvert que la prière faite en silence était une excentricité à l'époque, qu'elle était même mal vue puisqu'une prière silencieuse était suspecte de renfermer des aveux de péchés sexuels ou criminels. De plus, les gens croyaient que les oreilles des dieux fonctionnaient comme celles des hommes. Ainsi, une prière silencieuse restait une prière faite à soi-même.<sup>12</sup>

Suivant ce principe, mon icône, s'adressant à des oreilles humaines, doit émettre un son. Comme elle n'a rien à cacher, cette prière doit être dite à voix haute. J'ai dû élaborer un texte, un genre de poème, qui traduit le message de paix-neutre que je veux faire passer grâce à ma vidéo.

Subséquemment, je me suis questionnée sur le son ambiant du lieu de prière, à savoir s'il faisait partie de la musique du film ou non. J'ai décidé qu'avoir beaucoup bruit ambiant était plus intéressant qu'une trame lichée et simple. De ce fait, le son qui accompagne le visuel de mon film maintient la dimension du lieu réel et physique dans lequel l'icône est placée. La trame sonore dépeint ce bruit intérieur, cette vie intérieure, le flot des pensées et l'énergie qui émane de l'icône. Pour cette portion de l'œuvre, je me suis inspiré du travail de John Cage. La lecture des phrases suivantes ont confirmé mes choix dans la construction de la trame sonore:

> There is no such thing as an empty space or an empty time. There is always something to see, something to

hear [...] If something were being said, the sounds would be given the shape of words. Just an attention to the activity of sounds.<sup>13</sup>

Cette vision, qu'il n'y a pas de temps ni d'espace vide, me convenait dans la construction de cette espace sonore et visuel où une ville est représentée défiant le temps qui a fait son histoire et le lieu physique où elle se trouve. Et puisqu'il n'existe pas d'espace vide, il me fallait un son pour chacun des «espaces» représentés dans mon œuvre.

Encore une fois, l'idée de voir Jérusalem comme un «patchwork» revient. J'ai choisi plusieurs extraits sonores de toutes sortes qui, à prime abord, ne possèdent rien qui puisse les faire s'accorder. Afin d'exprimer cette densité intérieur et, toujours, cette superposition des religions, j'ai choisi plusieurs extraits sonores. J'ai voulu créer un bruit, bien plus qu'une musique, comme une longue expiration. La trame sonore est construite de façon à ce que le spectateur entre lentement en état de prière et en ressort doucement. Les moments de silence, au début et à la fin de la vidéo, correspondent aux moments de transition entre deux états introspectifs et aux changements de lieux, aux déplacements.

Le film est très statique, dans le sens où il n'y a pas, ou très peu, de mouvement dans les images présentées. La vidéo pourrait se comparer à plusieurs angles d'une nature morte qui ont été filmés. Pour créer cet aspect contemplatif que je crois nécessaire à l'ambiance de la prière, les vidéos de Sylvia Safdie m'ont inspirées. Effectivement, dans ses courts vidéos, qui montrent des natures mortes ou des moments de nature, s'ajoute souvent une trame sonore. Ce n'est pas tant de la musique que des *bruits* qui viennent traduire et rehausser le sentiment que provoque la contemplation de ces images.<sup>14</sup>

### CE QUI COMPOSE LA TRAME SONORE:

- Un Adan chanté *live*.<sup>15</sup>
- Un extrait du chant Voice of the Living Light de l'album Hildegard von Bingen.<sup>16</sup>
- Des répliques extraites du film Vision, un film sur Hildegard von Bingen.<sup>17</sup>
- Un extrait du sermon du rabbin Peter J. Rubinstein pour Yom Kippour en 2013. Nous entendons «A love letter» tout au long du vidéo.<sup>18</sup>
- Un extrait d'une vidéo sur YouTube où est enregistré le son de pas dans la neige pour augmenter l'impression de procession.<sup>19</sup>
- Deux trames sonores où jouent des orges, créées spécialement pour unifier le son de la trame principale.<sup>20</sup>

Le tout a été conçu avec l'intention de recréer cet état de semitranse propre à la prière. La trame est ponctuée d'extraits du film *Vision* où des répliques qui se succèdent forment un texte

qui devient la prière récitée par l'icône. La voix du rabbin Peter J. Rubinstein revient plusieurs fois à travers ces répliques pour appuver le message d'amour et de paix, de neutralité. J'ai utilisé le son de pas dans la neige pour symboliser le mouvement intérieur lors de l'introspection et du recueillement. L'Adan et les chants grégoriens sont présents pour ne pas perdre de vue l'aspect mystique qui habite la ville de Jérusalem. Ces chants, qui sont des appels à la prière, reviennent soulever la fonction de la silhouette de l'icône: elle est utilisée tel un minaret. J'ai dû aussi créer deux trames sonores où jouent deux orgues différents. La distorsion des notes à certains moments de l'enregistrement m'a permis de créer deux bruits de plus qui viennent unifier la trame sonore principale. Ce sont ces deux orgues qui, à mon avis, ouvrent et ferment les portes de l'univers de la prière de Je suis Jérusalem et neutre. Cette unification que j'ai recherchée, m'a été inspirée par le travail de Hans Berg, collaborateur de Nathalie Djurberg. Pour lui, malgré le visuel hétéroclite présenté, la trame sonore ne doit pas imiter le même comportement, mais bien créer une sorte de transe propice à amener le spectateur à entrer dans cet univers visuel. C'est ce qu'il a fait pour l'exposition Maybe This Is a Dream. Cette exposition portait sur la création d'un nouvel univers et du nôtre, où certaines galaxies sont littéralement représentées par des beiges avec humour.21

## LA VIDÉO: LE PROJET À L'ÉTAT DE «PRODUIT FINI»

Enfin, pour la création de la vidéo, le travail de Nathalie Djurberg et Hans Berg, avec leurs natures mortes photographiées d'après des animations de *stop-motion*<sup>22</sup> et leur installation au néon, m'ont beaucoup inspirée. J'aimais le visuel d'images saccadées qu'offre l'animation image par image. Je me suis inspirée de ce procédé pour donner un rythme à la succession de mes plans, sans trop en abuser. Toutefois, ce sont surtout les installations aux néons et les films d'animations présentés dans l'exposition *Maybe This Is a Dream* qui ont orienté le peaufinement visuel de mon projet. J'ai alors fait réfléchir la lumière des chandelles dans la vidéo sur des feuilles de plastique de couleur pour créer des signes lumineux dans le noir et des halos.

C'est l'idée de *halo* me plaisait puisqu'elle représente pour moi l'énergie qui voyage. Le halo indique la divinité de l'icône et la force qu'elle dégage. Ce motif est aussi fréquemment utilisé dans les peintures qui représentent des icônes chrétiennes. J'aimais le lien que l'on peut faire entre un signe lumineux et l'architecture. C'est pourquoi l'exploration de la lumière, du signe lumineux tient une aussi grande place dans la réalisation de ma vidéo. C'est également pourquoi le mot «neutre», présenté comme une enseigne au néon, revient ponctuellement tout au long du film. Ce «neutre» est construit d'un stencil en carton où son découpé des trous en forme des lettres qui composent le mot. En plaçant ce stencil devant la lumière de chandelle ou celle d'un rétroprojecteur, le mot paraît briller et flotter dans le noir. Ce mot «neutre» étiquette le propos de la prière à la vidéo. La neutralité ne peut avoir de visage. Son icône est un mot, ce qui est très abstrait. Le mot revient plusieurs fois avec une sorte d'ironie, étant donné qu'il est un peu inutile puisqu'il ne réussit pas à rendre l'œuvre impartiale.

L'esthétique de ce court film est celle du DIY (Do It Yourself). Je tenais à ce que le résultat reste *brut*, afin de suggérer que ces images aient été captées par un touriste ou un fidèle. Le spectateur, en suivant le chemin tracé par l'icône qui lui offre sa prière, avance vers une nouvelle idée, un nouveau jour.

Lors de la réalisation de ce court film, j'ai vite constaté que créer une œuvre qui soit entièrement neutre à propos de Jérusalem était impossible. Cette ville possède une histoire beaucoup trop vivante et chargée pour qu'elle puisse être symbolisée de façon totalement impartiale. De plus, je ne peux pas moi-même être totalement objective face à cette ville et à tous ses enjeux. Il va de soi que les choix que je fais pour mener mon œuvre à terme sont amenés par mon propre vécu, ma propre subjectivité. Et mon propre goût. Malgré toutes mes bonnes intentions, mon œuvre d'art porte un jugement. C'est pourquoi le mot «neutre» prend autant de place dans le film. Je crois que la répétition ce mot ajoute une touche d'humour et d'ironie au film. Cela permet ensuite au spectateur de prendre une distance par rapport à ce qu'il voit. Il peut alors se questionner sur le message d'amour que la voix de l'icône lui récite.

En conclusion, la neutralité, par définition, vient de tensions de forces égales. En tentant de donner une place équivalente à chacune des trois religions majeures qui ont bâti Jérusalem, j'ai voulu témoigner de son ébullition constante. De par toutes ces tensions représentées, j'ai tenté d'y retrouver un espace «neutre». Ce moment de prière «actif» est un temps d'arrêt que j'offre au spectateur afin qu'il s'interroge sur la nature des conflits qui ont caractérisé cette ville. Avec *Je suis Jérusalem et neutre*, je tente d'amener mon audience à réfléchir sur la cohabitation de toutes les composantes hétéroclites qui forment la richesse de la ville Sainte. Cette cohabitation, vivante et réactive, n'est pas sans soulever un questionnement sur l'accueil et l'acceptation de l'autre. Un questionnement sur cet amour «neutre» d'humain à humain.

#### NOTES

- La vidéo peut être visionnée sur Vimeo avec le lien suivant: https://vimeo.com/112066269 et le mot de passe: Jerusalem.
- 2 Robert Venturi, Denise Scott Brown and Steven Izenour, Learning from Las Vegas: The Forgotten Symbolism of Architectural Form (Cambridge, MA: MIT Press, 1977), 52.
- 3 Alberto Manguel, *Reading Pictures* (New York: Random House, 2000).

- 4 Timothy K. Beal, *The Book of Hiding: Gender, Ethnicity, Annihilation, and Esther* (London; New York: Routledge, 1997).
- 5 Anna Triandafyllidou, «The Mohammed Cartoons Crisis in the British and Greek Press: A European Matter,» *Journalism Studies* 10, no. 1 (2009).
- Robert Ousterhout, «Sweetly Refreshed in Imagination: Remembering Jerusalem in Words and Images,» *Gesta* 48, no. 2 (2009).
- 7 Jamal M. Barghouth and Rashed M. Y. Al-Sa`ed, «Sustainability of Ancient Water Supply Facilities in Jerusalem,» *Molecular Diversity Preservation International* 1, no. 4 (November 2009).
- 8 Robert Ousterhout, «Achitecture as Relic and the Construction of Sanctity: The Stones of the Holy Sepulchre,» *Journal of the Society of Architectural Historians* 62, no. 1 (March 2003).
- 9 Adar Arnon, «The Quarters of Jerusalem in the Ottoman Period,» *Middle Eastern Studies* 28, no. 1 (January 1992).
- 10 Ernst Diez, «The Mosaics of the Dome of the Rock at Jerusalem,» *Ars Islamica* 1, no. 2 (January 1934).
- 11 Créée en collaboration avec Matthew Leddy pour l'ingénieurisation du son.
- 12 Peter Wick, «There was silence in heaven (Revelation 8:1): An Annotation to Israel Knohl's 'Between Voice and Silence',» Journal of Biblical Literature 117, no. 3 (Autumn 1998).

- 13 John Cage, *Silence: Lectures and Writings* (Middletown, CT: Wesleyan University Press, 1996): 8.
- 14 «Sylvia Safdie,» consulté décembre 2014, http://www.sylviasafdie.com/home/index.htm.
- 15 «Un des plus beau Adan du monde Écoutez par vousmême !», *YouTube*, consulté décembre 2014, http://www. youtube.com/watch?v=IEm8xpE8zAY.
- 16 «Hildegard von Bingen Voice of the Living Light», YouTube, consulté décembre 2014, http://www.youtube.com/ watch?v=Dehwp\_dRlYQ&list=RDDehwp\_dRlYQ#t=0.
- 17 «Vision Aus dem Leben der Hildegard von Bingen», film, Margarethe von Trotta, 2009.
- 18 «A Love Letter: Yom Kippur Sermon, Rabbi Peter J. Rubinstein», *YouTube*, consulté décembre 2014, http://www.youtube.com/watch?v=cT7ArPEeZTs.
- 19 «Le bruit des pas dans la neige», YouTube, consulté décembre, http://www.youtube.com/watch?v=3GVub-PbrIk.
- 20 Matthew Leddy, Organ I et Organ II, Montréal, 2014.
- 21 Nathalie Djurberg et Hans Berg «Maybe This is a Dream», Vimeo, consulté décembre 2014, https://vimeo. com/93865510.
- 22 «It Began in The Woods», *BON Magazine* no. 26 (Autumn-Winter 2014).

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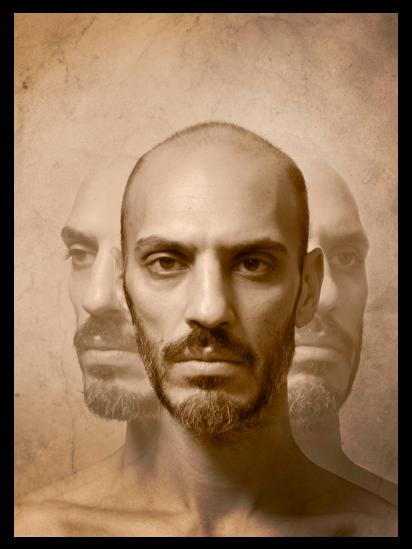
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Christopher Johnstone, *The Face of Jerusalem*, 2014. Digital photography.

## The Face of Jerusalem

## CHRISTOPHER JOHNSTONE

From the very first class, I was fascinated with how three religious cultures that identify as so different existed in Jerusalem in such close proximity. I was interested to know how people who have lived so close to each other for thousands of years can claim to have such different lives, led by different purposes. To me, these differences actually read as similarities and so I decided to create a photo that explores this issue. I chose to use myself as a subject for this project as my features can easily be interpreted as those of a Jew, Muslim or Christian. Since self-portraits are a common theme in my practice, this project fits my photographic work quite perfectly. The image that I created was inspired by my desire to portray the three major faiths of Jerusalem as inextricably linked to each other through the geography that they have communally inhabited for the past two thousand years. While I appreciate the traits that distinguish one culture from the next and believe them to be essential to the very fabric of the city Jerusalem, I find these nuances to be quite subtle, much like the differences that mark the citizens of Montreal. My composite picture was inspired by photography from the 1920s, 1940s and 2009. In the following paragraphs I will discuss and explain how these images influenced the creation of my piece, *The Face of Jerusalem*.

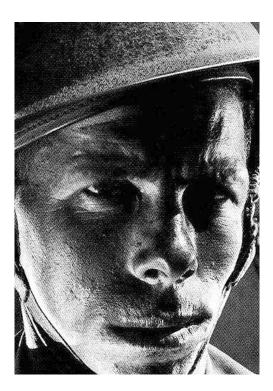


Fig. 1. Helmar Lerski, *Jewish Soldiers*, 1942. Photograph. Wikimedia Commons. http://commons.wikimedia.org/wiki/File:Helmar\_Lerski01.jpg.

The first image that served as an inspiration for my project is Helmar Lerski's 1942 portrait of a Jewish solder (Fig. 1). In this classic black and white portrait head shot, the sitter appears in his military uniform, complete with helmet and army jacket. His face is framed from his chin to the top of his head. This image is taken close up and the soldier looks directly into the camera. Lerski has deftly orchestrated a composition based on two pyramidal shapes nested one inside the another: the first pyramid traces the contour of the subject's face, while the second is made up of his eves and mouth. The photographer has created high contrasts using harsh lighting which illuminates the soldier's face and produces dark shadows around his eyes. Only a small part of each eye is lit, which adds to the dramatic tone. Although the subject's gaze is blank, there is the hint of a smug grin on his lips, which leaves the viewer to ponder the circumstance of the photo. In my own photograph, I borrowed Lerski's emotionally charged atmosphere, but toned it down so that a more subtle effect might be achieved. I used diffused lighting to give my image a softer feel, which differs from the sharp contrasts present in Lerksi's piece. I also wanted to reference the Jewish soldier's blank stare without its sinister bite. I was able to accomplish this by keeping the lighting simple and avoiding the creation of too many shadows.

The second image that guided me in my project was taken in Bethlehem by an unknown Palestinian photographer in 1922 (Fig. 2). The photograph's accompanying caption explains that the work depicts a man named Mr. Sakfi who impossibly sits around a dinner table in four different positions. Three of the four images are bust-like shots of Mr. Sakfi, while the last shows just his head resting atop the table. The image is a jovial one and its pull lies in the comical illusion it creates. While Mr. Sakfi on the far left holds up a potato on his fork, the middle figure laughs and uses a fork and knife to cut into the head-his head-lying on the table. The last Mr. Sakfi, his mouth open in a wide grin, appears to be moving a forkful of potatoes close to his mouth. Taken in the late nineteenth century, at a time when photography had recently been introduced into the Islamic world via Europe, the image is set in a classic studio complete with a black cloth background. This was the age of the early Palestinian photo studios that produced work varying from the documentation of Palestinian life to family portraiture. There was no real commercial market for anything else and that is why this surreal and humorous photograph, which obviously holds a strong artistic component, is such a rarity.<sup>1</sup>



Fig. 2. Anonymous photographer, *Mr. Sakfi in Four Different Positions*, 1922.
Photograph. Nassar, Issam. "Familial Snapshots Representing Palestine in the
Work of the First Local Photographers." *History and Memory* 18.2 (Special Issue: Homeland Beyond: Sites of Palestinian Memory—Fall/Winter 2006): 152.

One of my first visions for this project was heavily influenced by this image of Mr. Sakfi. I initially wanted to create multiple portraits of myself sitting around a table sharing something in common, such as a meal. My idea was to use food as a symbol of the things people inevitably share when they live in the same region. In this way, food would serve as a metaphor for the public spaces, agriculture and infrastructure of Jerusalem that all citizens use no matter their religious background. These aspects of daily life form a shared city culture which should then result in a more community-based sentiment. It is an incredible coincidence that I happened upon this image of Mr. Sakfi, as it speaks to ideas that have been in the back of my mind since the beginning of this course. In the end, I decided not to fully mimic the anonymous photographer's picture as I did not want to date my image with costumes, which would clash with my intention of creating a timeless piece. However, this photograph remains an important inspiration for me.

The last image of importance to my project is one that was taken by the photographer Sergey Maximishin on Jerusalem's Via Dolorosa in 2009 (Fig. 3). On the right-hand side of the picture are two Orthodox Jewish men; the taller one stands in front of tourist merchandise that hangs from the wall. Opposite the men, a Muslim woman walks with her child down a corridor towards the viewer. The men are lit by daylight while the women and child stand in shadow with only a small amount of light clinging to the dark passage's wall. This is an image within an image where two stories are brought together in one moment. A line is created between the two men and continues on a diagonal through the doorway and out of frame. Their eyes stare ahead, picking a path through the crowd of people that must surround them. The men's stance contrasts with the woman and child's apparently slow progression down the corridor and their dimly lit—and so seemingly more somber—setting. The archway effectively acts to separate these two narratives, but also serves as a guide that links them together. As in every corridor and street in Jerusalem, Muslim, Jewish and Christian stories intersect with the stones and walls of the city. I was inspired by the use of the wall in this picture and how it divides yet also brings these stories together. I wanted to incorporate the texture of the walls and stones in Maximishin's image into my own work.



Fig. 3. Sergey Maximishin, *Via Dolorosa*, 2009. Photograph. Sergey Maximishin Photography. http://www.maximishin.com.

In my image, the middle portrait represents the Jewish faith, and the other two from left to right are the Muslim and Christian faiths, respectively. The Muslim and Christian faces are less opaque and grow out of the middle portrait, which signifies their common beginnings. Though I have assigned a specific face to each faith, this fact is implicit rather than immediately apparent as all three faces are identical. In Jerusalem's reality, it is hard to say for certain who is Jewish, Muslim or Christian, and therefore I chose to make my figures essentially indistinguishable. Why do the inhabitants of Jerusalem need a label attached to them? Why is it important to differentiate between religions when the people of Jerusalem have so many things in common? These are the questions that *The Face of Jerusalem* seeks to initiate in the viewer.



Fig. 4. Christopher Johnstone, *The Face of Jerusalem*, 2014. Digital photograph.

#### NOTES

 Issam Nassar, "Familial Snapshots Representing Palestine in the Work of The First Local Photographers," *History and Memory* 18, no. 2 (Special Issue: Homeland Beyond: Sites of Palestinian Memory–Fall/Winter2006): 152.

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Shannon Pomeroy, Three images from A Digital Pilgrimage to the Holy City, 2014. Mixed media.

# A Digital Pilgrimage to the Holy City: An Art Series

## SHANNON POMEROY

The city of Jerusalem is perhaps one of the most politically charged urban spaces in the world, with a staggering narrative replete with social and cultural tensions. As a privileged member of the new world who has never personally visited the city itself, I am sequestered from Jerusalem by geography. With a lack of first-hand experience and a relative degree of ignorance concerning every detail of its intricate web of history and politics, I immediately turned to the Internet to inform myself. I began to consider the importance afforded to the specificity of place and physical presence versus the plethora of knowledge made available through electronic resources.

Contemporary culture has adapted to notions of distance and to physical relationships to particular iconic sites under the influence of tourism and the rapid evolution of technological reproduction. With the advent of the Internet and digital photography, we are capable of "experiencing" spaces to which we would otherwise not gain access. Although digital tourism is a relatively recent development, it has conditioned the way certain zones are perceived, inevitably cropped and framedboth metaphorically and literally-through visual representation. Photographers are capable of altering and "enlarging our notions of what is worth looking at and what we have a right to observe."<sup>1</sup> In response to these notions, I proceeded to render a tripartite drawing series composed of cityscapes, maps and flora indigenous to Jerusalem (Figs. 1-14). Typical sceneries are framed within contemporary digital devices; the maps placed as rococo-esque headpieces are ornately superimposed onto self-portraits; and the vegetal imagery is decorated with various cell phone cords and plugs. Through this series, I present a sanitized, deliberately skewed visualization of the spaces and objects of Jerusalem, disrupting their otherwise organic aesthetic with industrial products. In doing so, I hope to call attention to the dichotomy of distance and presence in the age of technological reproduction, the (un)reliability of visual representation as an indisputable prototype of reality, as well as

abstraction, novelization and mysticism of iconic locations in contemporary culture.

As an ancient arena imbued with biblical significance and posited as the Holy Ground by a shared heritage of polarized religious practices, Jerusalem is romanticized as an idea in lieu of a mere corporeal, earthly place. The imaginary "heavenly" city contrasts quite starkly with the real-time condition of the twenty-first century metropolis. Nineteenth-century European photography, for example, elicits ideas of Jerusalem as an isolated, timeless, ancient space, omitting any evidence of modernization or contemporaneous human activity. Architectural photography was a genre that satiated the desire of tourists, not unlike the street vendors who offer idealized images of Vieux-Montreal near the Notre Dame Cathedral. The myth of the Holy Land as an escapist sanctuary, serving both secular and sacred inclinations, was more attractive to nineteenth-century Europeans than the mundane reality of their own cities.

Moreover, early maps of Jerusalem convey a "simplified, regularized and idealized city." While topographical knowledge of Jerusalem's roads and squares could be gleaned from Crusader chronicles as early as the Middle Ages, accurate visual archetypes gave way to schematic blueprints to evoke symbolic values in favour of geographical clarity.<sup>2</sup> In contrast, one simply has to scan the front page of *The Jerusalem Post* to see the city in a different light with headlines screaming: "At least one seriously hurt in stabbing attack on West Bank; terrorist killed"; "Abbas to blame for Jerusalem violence"; and "War of the Rabbis over Temple Mount goes from Halacha to politics."<sup>3</sup> The foreboding atmosphere noticeable in the press disrupts the city's status as a picture of sanctity or a platter of archaeology that exists solely for travellers and pilgrims to consume or venerate.

Considering Jerusalem's characterization as a sight-seeing destination, Kobi Cohen-Hattab writes: "One of the primary considerations behind a tourist's decision to visit a certain area is his or her perception of that area."4 A sense of embodied presence can be invoked simply in the act of looking at a representation of a particular space.<sup>5</sup> Various cultural and political perspectives are injected into a destination and the means of advertising certain elements of a city's material culture can serve as a propaganda tool, seeing as ideological facets dictate the visual media of tourism.<sup>6</sup> For instance, in Mandatory Palestine, Jews and Arabs exploited the tourist industry to promote their "national ambitions, often at the expense of the other."7 With British rule came the rumblings of Westernization in Palestine and, in effect, a more varied and predominantly secular demographic. Nonetheless, Jerusalem is generally perceived as the geographical intersection of the three Abrahamic religions, each of which are materially and architecturally represented within the city's urban fabric. Thanks to a conglomeration of significant holy places—which are visited as much for their historical and artistic value as their religious attachments—Jerusalem's manmade landscape continues to function as its chief attraction for both religious and secular tourism.<sup>8</sup>

Digital tourist photography is a "non-representational approach" to picture-taking concerned with "affordances, actor-networks, hybridized practices and networked flows of photographs." As such, digitized photographic practices can be conceptualized as a hybridized, embodied "performance," shifting the implications of traditional photography.9 Converging with "new media" technologies, like the Internet and mobile devices, digital camera formats have overridden their analog predecessors; for instance, Kodak officially discontinued traditional film cameras nearly a decade ago.<sup>10</sup> The majority of cellular phones are now so well-equipped that it has become common for people to replace digital cameras with their multimedia mobile devices as primary tools of photo-documentation. As designers progressively seek to compact machines as much as possible, their ease of access and user-friendly formats make for a higher photographic production rate that can now be shared worldwideinstantaneously-via social networking programs.

The Internet has been incorporated into the daily lives of most people. The trafficking of visual stimuli has become a fundamental element in our everyday web-based culture. Mass-uploading systems like Flickr, Easyshare and various travel blogs offer an at-a-distance showcase of places and spaces as filtered through the screen of the mobile device.<sup>11</sup> Contrary to the permanence and materiality of analog cameras, images that fail to charm at first glance on the digital screen can be deleted and re-taken at no extra financial cost. Such flexibility grants the user more options, affording extra room to explore photographic tactics that make use of cropping and filter application which customize the location's very image.

In my travels, I have noticed that the souvenir photo serves as a type of personalized visual evidence of one's visit to a region. But the very act of taking these photographs can ironically supersede and detract from the actual experience of being there. Painted Renaissance representations of Jerusalem that meld the real world and the spiritual world, like Jan Van Eyck's fifteenth-century Ghent Altarpiece, can be likened to modern-day tourist photography because they fuse the real and the imaginary into a single image of the city. Arguably though, neither medium is any less authentic than the other. If one departs from the concentrated holy edifices of pilgrimage routes, Jerusalem can easily attract the more secular tourist. In "performing social relations," tourist photography is a form of creation that transforms the many otherwise unremarkable or "ordinary" areas of the city into "dramaturgical landscapes."12 The self-documentation impulse even manifests itself in the Christian pilgrimage routes of the Middle Ages. They are also evident in Matthew Paris's imagined mappings of a route to Jerusalem in his illuminated manuscript Chronica Majora and in Renaissance

"travel guides" or "travel logs"—books that were prepared for a spiritual journey to the Holy Land.

Not unlike Matthew Paris-who, at the time of Chronica Majora's completion, had apparently never set foot in Jerusalem–I, too, chose to recreate images of Jerusalem. Working in a medium and style meant to echo the course requirements for a drawing class in Italy that I took with Michele Delisle in the spring of 2013, I appropriated scenes of Jerusalem and its plant life that I found on Google Image Search. I traced directly off of the screen of whichever digital device I was using. For the class I took in Italy, we were asked to draw from observation en plein air in order to capture the "essence" of the location. Stylized the same way as those drawn in Italy, my scenic drawings of Jerusalem-unless scrutinized to uncover minute details inherent to the city's region-could very well be from anywhere and anytime. Aside from my actual presence in Italy affecting the lengths to which a panorama could stretch across my page, there was hardly a difference in the way I executed the Jerusalem drawings. However, the framing of these found photographs of Jerusalem limited the scope of land that I could render, subtly reaffirming the visual reference of the photograph as an inadequate stand-in for the real thing. While my on-site drawings of Italy stretched beyond the restriction of a viewfinder, some bleeding onto their neighbouring pages, in the present series I sought to reinforce the idea of a distinctively digital means of seeing by encasing each sketch of Jerusalem within a computer, tablet or cell phone (Figs. 1-6). Doubling as contemporary picture frames, the digital items detract from the mysticism of these ancient sites. Fruits and vegetables are frequently incorporated into the culture of a place and they often determine its cuisine—an essential tourist attraction in itself. Therefore, the cords placed among my sketches of Jerusalem's indigenous flora (Figs. 7-10), which I gained summary knowledge of through open access websites online, similarly interrupt the "natural beauty" typically appreciated in leaves, flowers and plant life.<sup>13</sup>



Figs. 1 and 2. Shannon Pomeroy, *The Dome of the Rock Towering over a Jerusalem Side Street, Drawn From the Screen of an iPhone 4* and *A Scenic Alleyway in Jerusalem, Drawn From the Screen of an iPhone 4*, 2014. Pencil on paper.



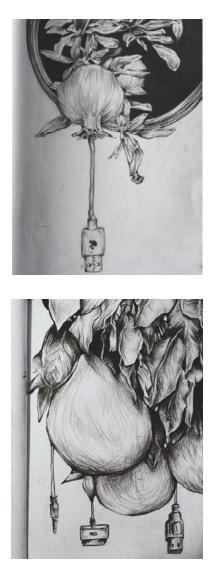
Figs. 3 and 4. Shannon Pomeroy, Jerusalem Spires Overseeing a Narrow Street, Drawn From the Screen of an iPhone 4 and A Picturesque Nook of Jerusalem as Viewed through the Frame of an iPhone 4, 2014. Pencil on paper.

In reference to nineteenth-century European photography, I deliberately refrained from including human figures or any explicit indication of modern-day activity in my sceneries and still-lives to emphasize the divide between the ancient, mystical, or organic subject and their cold, mechanical embellishments. Dressed in monochrome graphite, popular or iconic points of interest sink into the background and the images are read as tourist photos that could very well have been derived from any city. Just as contemporary newspaper headlines interrupt romanticized visions of the Jerusalem, I wish to accomplish a similar task with my images. Each reality represented in my series has been filtered through the lens of the photographer before being sent into cyberspace to be manipulated and eventually transcribed into a drawing in my sketchbook. Consequently, the final product is several degrees removed from the original subject and is devoid of authenticity, which is implied by the computerized screen. In describing the unachievable goal of authenticity via appropriation, Sarah Graorac has stated that "the method itself can never be truly credible."<sup>14</sup> Jerusalem is invariably out of reach, despite the visual affordances galvanized by the digital age.





Figs. 5 and 6. Shannon Pomeroy, *The Mountains Surrounding the City of Jerusalem;* A Panoramic View Made Possible by a Blackberry Playbook and The Flag of Israel Hanging in a side street in Jerusalem, Drawn from the Screen of a Blackberry Playbook, 2014. Pencil on paper.



Figs. 7 and 8. Shannon Pomeroy, *Israeli Pomegranate, Unplugged* and *Jerusalem Pomelo Tree, Sans Outlet,* 2014. Pencil on paper.



Figs. 9 and 10. Shannon Pomeroy, *Loquats of Israel, Discharged* and *An Olive Tree From the Mount of Olives, Supplied by Google Image Search*, 2014. Pencil on paper.

In addition to photography, I am intrigued by maps and aerial views because they simultaneously provide an uncommon perspective of a city and illustrate the human impulse to articulate the world in a schematic, simplified visual language. Inspired by this, I created a handful of mixed media pieces. Each work is composed of inked self-portraits that are adorned with decorative headdresses which, upon further inspection, are revealed to be maps of Jerusalem from different historical eras. My map images are derived from the Madaba Map-the first known depiction of Jerusalem (Fig. 11), a colourful plan of the Old City from about 1200 CE (Fig. 12), a simple illustration from the 13th-14<sup>th</sup> century by Nicolas of Lyra (Fig. 13) and a 17<sup>th</sup>-18<sup>th</sup> century Venetian rendition (Fig. 14). Throughout Jerusalem's rocky history, cartographic visualizations evolved and today have been appropriated by the tourist industry. Tourist maps emphasize specific sites by portraying a hierarchical scale of importance. A distorted mapping of space can also be observed in older models, such as medieval monastic maps that were employed as visual aids for a type of mnemonic meditation, inciting contemplation through geometric cues. Prominent structures like the Dome of the Rock and the Church of the Holy Sepulchre became "loci of memory, non narrative, non-chronological organizers, as Old Testament, New Testament, and historical events are layered together at each site." In associative terms, memory became creative, inspiring meaningful interpretation through the "diachronic juxtapositions of events associated with place."15 Edited to cater to the beliefs of individuals, maps contain semiotic values that fall beyond the realm of a photographic bird's-eye view. Indeed, maps have always displayed the geographical understanding of their makers, visually privileging certain spaces over others. Nowadays, in Jerusalem, the different tourist industries control a big part of the city's cartographic depictions. For example, Zionist representations of Palestine highlight Jewish neighbourhoods and religious, cultural and educational institutions and relegate the Old City to a small section of the map. As such, maps exemplify the ways in which particular cultural and political subsets can impose alterations of realistic spaces through scale and framing devices.<sup>16</sup>

As made visible by the maps that I have chosen for my collages, each conception of Jerusalem is quite different, connoting the subjective perspective of the artist and the political or religious agendas of its epoch. Contemporary methods of tourist advertisement echo ancient tendencies to alter reality through recreating an image of a place. The tangible characteristics of Jerusalem's landscape have also been altered dramatically in these varying maps, its built environment seemingly trapped in a perpetual cycle of destruction and rehabilitation. Such constant flux demands constant re-evaluation of older cartographic interpretations and plays a part in shaping the city's physical, cultural and political landscape.



Fig. 11. Shannon Pomeroy, *Self-Portrait with the Madaba Map*, 2014. Collage.



Fig. 12. Shannon Pomeroy, *Self-Portrait with a Medieval Plan of Jerusalem* from the 13<sup>th</sup> Century, 2014. Collage.

With my map pieces, I create fictional portraits that imply a false sense of agency in the appropriation of these images. The changing landscape of the city, made evident in each portrayal, suggests a broad length of time that extends far beyond the life of a single human. The seemingly unattainable breadth of history casts the act of depositing myself amid these various moments in history as an outright fiction. By virtue of their rococo aesthetic, the portraits point to the wealth or status associated with tourist souvenirs and the fetishization and "othering" involved in travel business. The maps adorn my head like lavish geographical trophies, as though I am entitled to boast my status as an "experienced" witness of Jerusalem simply after plugging in relatively easily accessible images of the city. Once more, my flawed, inaccurate vantage point is amplified by this series of headpieces. The abstracted versions of the city of Jerusalem are further abstracted and reassembled to form nothing more than ornamental punctuation.



Figs. 13 and 14. Shannon Pomeroy, *Self-Portrait with a Conceptualization of Jerusalem by Nicolas of Lyra* and *Self-Portrait with a Venetian Map of the Holy Land from the Renaissance*, 2014. Collage.

This tripartite series of drawings was executed to express my personal discomfort towards the ease with which we enter distant parts of the world. Hopefully, my work succeeds in urging viewers to question digital images and the information they may or may not provide to an outsider. I do not believe that these drawings achieve an undoing of certain tourist tropes and stereotypes, as they do not convey the everyday realities of unrest in Jerusalem or even the domestic life of its residents. Regardless, I hope that the juxtaposition of seemingly incongruous elements will lead to inquisition and investigation. As a producer, I was encouraged to uncover facts and figures in order to advance my comprehension of Jerusalem. I sifted through an array of sources on the subject, some directly conducive to the series and others contextual tools for a more heterogeneous interpretation of Jerusalem's history. Perhaps viewers, especially those who have never been to Jerusalem, will be inspired to re-evaluate their own interpretations of the city just as I have.

#### NOTES

- 1 Susan Sontag, On Photography (London: Picador, 1977), 27.
- 2 Robert Ousterhout, "Sweetly Refreshed in Imagination': Remembering Jerusalem in Words and Images," *Gesta* 48, no. 2 (2009): 160.
- 3 *The Jerusalem Post*, accessed 10 November 2014, http://www.jpost.com/.

- 4 Kobi Cohen-Hattab, "Zionism, Tourism, and the Battle for Palestine: Tourism as a Political-Propaganda Tool," *Israel Studies* 9, no. 1 (2004): 62.
- 5 David Benyon and Riva Giuseppe, "Presence and Digital Tourism," *AI & Society* 29, no. 4 (2014): 521.
- 6 Cohen-Hattab, "Zionism, Tourism, and the Battle for Palestine," 63.
- 7 Ibid., 62.
- 8 Ibid., 66.
- 9 Jonas Larsen, "Practices and Flows of Digital Photography: An Ethnographic Framework," *Mobilities* 3, no.1 (2008): 141.
- 10 Ibid., 142.
- 11 Larsen, "Practices and Flows of Digital Photography," 148.
- 12 Ibid., 142.
- 13 Sherry Ansky and Nelli Scheffer, *The Food of Israel: Authentic Recipes from the Land of Milk and Honey* (Hong Kong: Periplus Editions, 2000), 5.
- 14 Sarah Graorac, "Jerusalem Sydrome: A Photo Essay," Jerusalem Art History Journal: An Undergraduate eJournal 1 (2014): 120.
- 15 Ousterhout, "Sweetly Refreshed in Imagination'," 153.
- 16 Cohen-Hattab, "Zionism, Tourism, and the Battle for Palestine," 69.

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Tessa Charlebois, *Michael Holding Jerusalem*, 2014. (Detail below) Acrylic on canvas, 12 x 60 in. (Photo: Sanaz sunnie Hassanpour)

The artist dedicates this work to her late grandfather Dido, a brave World War Two survivor from Niedzica, Czechoslovakia, whose inspiration made this artwork possible. Anthony "Tony" Fronc's legacy lives on through his Slovak history, rooted in his proud family.

## Reflected to Depict My Imagined Old and New Jerusalem

#### TESSA CHARLEBOIS

*Michael Holding Jerusalem* melds personal investigation with Jerusalem's history of turmoil. Through my painting process, I attempted to submerge myself in all of Jerusalem's glory—both past and present. This project has been a journey through art, an investigation of the symbolic light and darkness.



Tessa Charlebois, *Michael Holding Jerusalem*, 2014. (Detail) Acrylic on canvas, 12 x 60 in. (Photo: Sanaz sunnie Hassanpour)

My main inspiration stemmed from historical and religious textual accounts of an impending apocalypse in Jerusalem, prevalent in both ancient texts and contemporary religious practices. For example, according to chapters seven through twelve of the Hebrew Bible, an angel warns David of Jerusalem's looming seventy years of desolation.<sup>1</sup> Even today, many believers prophesize the End of Days, when Christ will return and restore Jerusalem to a state of holiness. I began to contemplate this notion of prophecy, specifically in relation to Jerusalem's spiritual turmoil and war-torn history, and hoped to illustrate a peaceful space where the beginning and end of time merge. My painting is an imagined Jerusalem without conflict; the fusion of grey and colourful brushstrokes simultaneously symbolizes the city's sad past and vibrant future.

*Michael Holding Jerusalem* also symbolically depicts the presence of the archangel Michael, described in Daniel 10-12 of the Bible as representing the people of Jerusalem.<sup>2</sup> I imagined his spiritual presence through an outstretched pair of wings, protecting the Holy City. My abstract depiction of Michael is meant to signify the end of suffering not only of the people of Jerusalem, but of all humanity. I also became interested in the notion of personal memory. By investigating my own experiences as an artist and imagining a personal Holy City, my painting process allowed for a sense of self-discovery. This artistic investigation—my own pilgrimage, if you will—has taught me the importance of investigating personal and worldly history.

#### NOTES

- 1 John J. Collins, *Apocalypticism in the Dead Sea Scrolls* (London; New York: Routledge, 1997), 12.
- 2 Ibid., 14.

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### Contemporary Artistic Investigations

# Démarches artistiques contemporaines



Anselm Kiefer, *Croissy*, 2010. Mixed media installation. Gagosian Gallery, New York. Jen Brown

Anselm Kiefer's *Next Year in Jerusalem* (2010) and the Symbolic Holy City

SARAH AMARICA

Many artists have explored the architecture, culture and religious connotations of the Holy City through their work, creating a distinguishable Jerusalem that has transcended art history. Contemporary German Neo-Expressionist artist Anselm Kiefer presents an entirely reimagined interpretation of this subject in his exhibition *Next Year in Jerusalem* (2010), which transforms the recognizable and ancient Jerusalem into a philosophical space of memory and hope. Kiefer's investigation of the timeless city uniquely melds his personal history and upbringing in postwar Germany<sup>1</sup> with themes of historical and religious diversity typically associated with Jerusalem studies.

Interestingly, the Talmud conceptualizes Jerusalem as a spiritual ideal outside its evident physical construction when it declares: "Eternity'-this refers to Jerusalem."<sup>2</sup> Here, the word "Jerusalem" expands beyond its basic denotation to represent a higher ideal of infinite hope. Another brief instance of the symbolic interpretation of Jerusalem is found in the Qur'an, in the Hadith, which contains the sayings of Muhammad: "Allah displayed Jerusalem in front of me."3 Here, Allah's Apostle describes his feeling of self-understanding and his outlook on a promising future, epitomized by Jerusalem. I present these texts, which are all too often considered oppositional, to emphasize the fact that abstract interpretations of Jerusalem can transcend geographic, historical and religious constructs and engender a sense of communal faith. These various philosophical interpretations of Jerusalem prove that locations are not necessarily bound to their topography and can, in some cases, take on new meaning under different contexts. This is particularly true for the city of Jerusalem, which simultaneously represents an ideal and a promise of redemption for the Jewish, Christian and Islamic faiths. The symbolic role of the Holy City is important to keep in mind throughout our investigation of Kiefer's artistic practice. I aim to demonstrate that Next Year in Jerusalem purposefully taps into these spiritual explorations of Jerusalem.

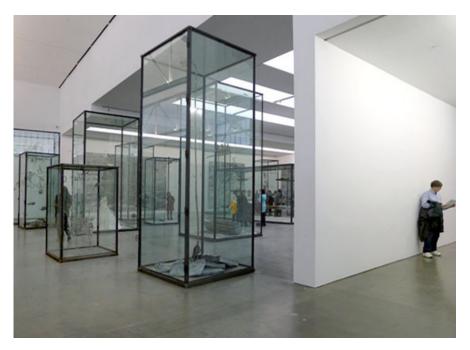


Fig. 1. Anselm Kiefer, *Next Year in Jerusalem*, installation view, 2010. Gagosian Gallery, New York. Artnet Magazine. http://www.artnet.com/ magazineus/features/kley/anselm-kiefer12-1-10.asp.

Next Year in Jerusalem took place at New York's Gagosian Gallery in 2010, transforming the exhibition space with thirteen large-scale paintings and twenty-three sculptural installations.<sup>4</sup> The viewer enters the space in awe, greeted by Kiefer's "labyrinth of glass and steel vitrines,"<sup>5</sup> some twenty-feet high, each displaying a range of organic and inorganic material (Fig. 1).6 The massive glass enclosures contain intimate investigations of materiality and object; white and grey cotton dresses, decaying plants, burned piles of books, giant feathers, and steel constructions are but a few of the curiosities sealed inside the glass cabinets. Journeying through the maze of glass arrangements, the viewer gets the impression of hypnotically walking through a group of crowded skyscrapers and buildings in a foreign city. Some artwork titles have been scrawled onto the glass surfaces and small personal messages remain hidden inside the enclosed scenes, reminding the viewer that they are witnessing Kiefer's private world. The use of material is purposeful and every gesture is symbolic-something that is typical of Kiefer's artistic practice. In the middle of the gallery, the focal point of the room, the artist has placed a large steel shed – similar to a meat locker or crematorium7-containing a collection of photographs titled Occupations (1969) (Fig. 2). Mounted onto burlap canvas, seventy-six tattered photos hang from hooks like animal pelts.<sup>8</sup> They show Kiefer performing the unmistakable Nazi salute in front of European landmarks. Here, the viewer faces Kiefer's blatant confrontation with history and painful memory.

"We [do not] miss the point," writes Roberta Smith of the *New York Times.* "Never forget. Ever"<sup>9</sup> is the very direct message of *Occupations.* 



Fig. 2. Anselm Kiefer, *Occupations*, installation view, 1969. Mixed media installation. Gagosian Gallery, New York. Artnet Magazine. http://www.artnet.com/ magazineus/features/kley/anselm-kiefer12-1-10.asp.

Serving as the backdrop for the exhibition, enormous abstract paintings cover the walls (Fig. 3). Again, Kiefer plays with a variety of materials to compose his dark and dreary landscapes. Through the use of intense brushstrokes and texture, and little exploration of colour, the paintings assume the atmosphere of a foggy day on a grey riverbank. Upon closer inspection, it is clear that every one of Kiefer's paint marks and choices of material is purposeful and emotionally charged. Though Next Year in Jerusalem features a wide range of artworks and media, each element works to form a collective whole. Smith likens the exhibition to the German tradition of the *Gesamtkunstwerk*—a body of art whose various parts amount to a complete aesthetic experience.<sup>10</sup> In addition to the meticulous nature of the exhibition, a nine-page glossary accompanied Next Year in *Jerusalem*, functioning as an iconographic guide.<sup>11</sup> References to Scandinavian myth, German history, and religious anecdotes from the Bible and the Kabbalah, combined with an analysis of materials like steel and ash, emphasize the fusion of history, spirituality and aesthetic execution that is particular to Kiefer's process. In Next Year in Jerusalem, there is no separation between materiality, concept and context.<sup>12</sup>



Fig. 3. Anselm Kiefer, *Mount Tabor*, installation view, 2009. Mixed media installation. Gagosian Gallery, New York. Two Coats of Paint. http://www.twocoatsofpaint.com/2010/11/anselm-kiefers-grim-extravagance.html.

Just as the show's title is crucial to the understanding of Kiefer's artistic philosophy, each individual artwork title strategically adds meaning to the exhibition as a whole. These titles borrow from several religious and cultural markers, creating an assemblage of references that are not specific to a single cultural source. For instance, the title of the work *Die Schechina* (2010) is a Hebrew term in German.<sup>13</sup> This piece is constructed from a white gown pierced by shattered glass particles, and was inspired by one of the ten markers of a dwelling spiritual presence according to the Kabbalah.<sup>14</sup> The painting *Mount Tabor* (2009) depicts the "holy mount"<sup>15</sup> located in Lower Galilee, Israel, a site of Christian pilgrimage where the Transfiguration is said to have occurred.<sup>16</sup> As previously discussed, *Occupations* (1969) appropriates symbols of the German Nazi Regime, alluding to Kiefer's German upbringing in the aftermath of World War II. Finally, Jakobs Traum (Jacob's Dream) (1989)<sup>17</sup> is a re-creation of the biblical ladder for angelic ascension, complete with small grey and white outfits which climb up the ladder to heaven. Kiefer's deliberate choice of titles is interesting for two reasons: first, his use of references knows no cultural, linguistic, or religious boundaries, which creates a dialogue of memory and reflection between artwork and viewer; and second, the artist's frequent use of the German language is a mechanism of appropriation that ultimately mixes personal and world histories to create an exhibition space that is both intimate and relatable. Furthermore, Kiefer's melding of world history and spirituality in his choice of titles corresponds to the cultural diversity associated with the Holy City.

Let us now ask the question: why is this multitude of diverse artworks and titles grouped together under the phrase Next Year in Jerusalem? In keeping with the hopeful meaning associated with the expression, "Next Year in Jerusalem," it seems likely that Kiefer intends the exploration of history and religion to take on a redemptive quality. In the same way that the Babylonian Jews who first uttered the prayer longed to return to Jerusalem, Kiefer's Occupations may offer viewers a sense of hope in regards to the atrocities of the Holocaust. This is especially relevant considering Kiefer's upbringing in a post-Nazi era and his inevitable guilt towards his country's past.<sup>18</sup> Though Kiefer's artworks may appear somewhat mournful in their evocation of death and destruction, Smith explains that "[the exploration of] various ancient faiths offer[s] the possibility of redemption."<sup>19</sup> Next Year in Jerusalem addresses the complex dualities of history and faith and life and death in order to explore the strength of the sacred and the spiritual amid ongoing devastation.<sup>20</sup> The exhibition's title, then, both illustrates the hope for redemption that the artist associates with the metaphorical understanding of Jerusalem, and provides consolation for the historical past through the visual exploration of memory.

Similar to his careful titling, Kiefer's use of various materials is intentional and emotionally charged. The contrasts between disintegrated ash and pristine glass, organic snakeskin and inorganic machinery, and rusted steel and flourishing trees not only create a stunning display of aesthetics, but also convey a narrative beyond the objects' sheer physicality.<sup>21</sup> The "rusted, carcass-like state of objects"22 lends them visceral and corporeal qualities that eerily link them to the viewer. For example, Sulfur, *Merkur*, *Salz* (*Sulfur*, *Mercury*, *Salt*) (2011) is created from the burnt and decaying pages of a thick book that lies hopelessly on the ground of an empty glass vitrine. Here, the material process of decay combined with the symbolic significance of the book illustrates a forgotten or damaged story from the past, evoking feelings of mourning and recollection in the viewer. The artist's use of ash and lead can also represent Kiefer's bombed childhood home.<sup>23</sup> This material investigation of history and spirituality is typical of Kiefer's artistic practice and amounts to much more than its physical components. Next Year in Jerusalem endows human memory with a very material presence.<sup>24</sup> What the narrative power of Kiefer's material also demonstrates is the potential to physically express philosophical qualities, such as those associated with Jerusalem itself.



Fig. 4. Anselm Kiefer, *Croissy*, 2010. Mixed media installation. Gagosian Gallery, New York. Jen Brown. http://jenofart.blogspot. ca/2010/12/anselm-kiefer.html.

In expressing notions of hope and redemption through the visual and narrative investigation of history and spirituality, Kiefer's Next Year in Jerusalem embodies the principles of a spiritual understanding of Jerusalem. His specific titling, the narrative quality of his chosen materials and his aesthetic explorations reach out to viewers via themes of memory, mourning and rebirth. By grouping his contemporary artwork under the exhibition title Next Year in Jerusalem, Kiefer explores a universal notion of hope, which can be recognized by viewers of all cultural and religious backgrounds. In this sense, it would appear that Kiefer means to create a space of inclusion and collective harmony where differences in ethnicity, cultural background and religious practices are of no importance. Kiefer's use of cross-cultural, religious and historical references is also a call for artists worldwide to explore themes beyond their cultural comfort zone. Above all, Next Year in Jerusalem leaves viewers with the comforting thought that in the next year, month, or day, each precious moment is promising.

#### NOTES

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