

Contemporary Culture from the Arab World

**Exhibitions / Events /  
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**Judy Price**

*Still*

7/4/17—18/6/17

the  
mosaic  
rooms



**ENTRY FREE**

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**#still**



**Judy Price**

**Still**

**7 April - 18 June 2017**

*Still* presents a unique body of work about Palestine by artist Judy Price. Two multi screen installations and a photographic piece reflect in very different ways on Palestine's colonial past and present and the current lived experience of occupation.

Price works across photography, film, sound and installation. A primary focus of her work is how art can produce different ways of thinking about contested landscapes and engage with collective struggles. She often draws on images and sounds from archival sources and the sustained study of places that are resonant with overwritten histories and redrawn boundaries. Palestine has been an enduring focus in her work.

This exhibition is timely; 2017 marks 100 years since the Balfour declaration, the British colonial policy between 1917-1948 which resulted in the mass displacement of the Palestinian nation and people.



*Reel*, 2008 (video still)

### **Within This Narrow Strip Of Land**

This piece is a multi screen audio-visual installation. The work is a diverse collection of short films which range in style, source and technique; some curious, some unsettling, some with accidental moments of beauty.

*Assemblage* and *Reel* re-appropriate archival footage from London's Imperial War Museum that documents the British Mandate period in Palestine (1917-1948). In *Assemblage* men in pith helmets, assisted by local people, launch an observation balloon. As it rises, we become party to the process

of mapping land which will be used to administrate future occupation. In *Reel*, off-cuts and discarded frames from multiple reels of archival footage are edited together. The scratches, black cue dots and overexposed reel ends evoke the deliberate blind spots and all that is hidden in the documentation of history. *Reel* is set to a contemporary soundtrack *Kaene byr til engli* by Icelandic composer Johann Johannsson.

These pieces are contrasted with a series of vignettes of present day Palestine.



In *Light Drinks the Dark* we observe a boisterous stag party on a Dead Sea beach, viewed from a distance we perhaps become aware of our own position and interpretations. In *Time Line* unseen laughter echoes in a swaying cable car and in *Saffron of Jerusalem* a butterfly dances on

a Jerusalem rooftop with two empty chairs conveying a sense of waiting.

The video works are installed at different heights to evoke a sense of a topographical landscape with multiple sounds bleeding between the screens suggesting the blurred borders of a contested territory.



Above *White Oil II*, 2017 (video still); Left, top *Light Drinks the Dark*, 2008 (video still); Left, bottom *Saffron of Jerusalem*, 2008 (video still)

As we view various momentary scenes from different viewpoints, the disparate pieces of this installation create a refracted portrait of Palestine, one which refuses a single perspective.

### **Quarries of Wandering Form**

This work explores the stone quarrying industry in Palestine's West Bank. Composed of a moving image and photographic work, the film *White Oil* has been re-edited and is installed here as a double screen installation for the first time. Made over a period of three years *White Oil II* (2017) is a subtle examination

of the impact and workings of the occupation, where much of the material quarried is expropriated by the Israeli authorities, used in settlements and exported as Israeli stone.

The stone is bound to the history and visual vernacular of occupation. A bylaw of 1918 from the British Mandate specified that buildings in Jerusalem should only be made of the local limestone. This bylaw was extended by Israel in 1967, exploiting the stone as a symbol of 'homeland', and used in military outposts in the West Bank which formed the origins of the settlements of today.



*Widow, 2017*

Price used a collaborative approach to make the film, working with quarry owners, workers and security guards. By working in this way Price also seeks to bring the role of the artist as filmmaker, activist and ethnographer under scrutiny. The film installation moves from day to night documenting the industrial processes of extraction and recorded moments in the personal lives of Ramzi Safid, a security guard and the Alshalaldaha Brothers and their associates. By including their personal histories and experiences the film installation brings to bear the losses of land, economy, identity, history and community.

The installation is contrasted with a photograph of an olive tree, damaged by the pollution from the quarries. This photograph is installed in the front gallery alongside other materials which thread the two bodies of work and periods of time together. *Widow (2017)* makes visible the effects of quarrying on the landscape. It also symbolises a region which is suffocated by the occupation yet also resists and endures the violence against it.

*White Oil* will be shown later this year in Gaza and Ramallah, Palestine as part of a programme of events to mark the opening of the new A.M. Qattan Foundation's building in Ramallah.



## About the artist

Judy Price works across photography, moving image, sound and installation. She experiments with different techniques and ways of collecting material to address collective struggles and create new perceptions of the experiences of individuals and social groups. Price is Course Director in Photography (MA) at Kingston University and a Senior Lecturer in Moving Image (BA) at the University of Brighton. From 2008-2014 she was a visiting lecturer at the International Academy of Art, Palestine and initiated a series of student exchange programs between Palestine and UK institutions.

Her work has been exhibited and screened internationally including; UK (Imperial War Museum, Barbican, Curzon, Goldsmiths, and Danielle Arnaud Contemporary Art Gallery London, Cambridge Film festival and Tent Gallery, Edinburgh), Norway (Stiftelsen 3,14 and USF Centre, Bergen), Canada (Galerie Leonard & Bina Ellen Art Gallery, Montreal), Germany (Kunshaus Cinema) and Palestine (Khalil Sakakini Cultural Centre, Ramallah and Al- Ma'mal Foundation for Contemporary Art, Jerusalem).



# Spring Events

**Sound Performance: Khaled Kaddal  
Thursday 13 April, 7.30pm**

Special late opening featuring a sound performance by Egyptian artist and experimental musician Khaled Kaddal, inspired by the current exhibition *Still*.

**FREE**

**Book Launch: Ten Myths About Israel  
Tuesday 18 April, 7pm**

Radical Israeli historian Ilan Pappé launches his new book which examines the most contested ideas concerning the origins and identity of the contemporary state of Israel.

**FREE**

**Talk: Judy Price In Conversation  
Wednesday 26 April, 7pm**

Judy Price discusses the current exhibition and her wider practice. With art historian Lucy Reynolds and editor of *Ibraaz* Anthony Downey.

**FREE**

**Talk: The Oral History of Imperialism,  
Palestine under the British Mandate  
Thursday 4 May, 7pm**

Roger Hardy's book *The Poisoned Well* uses witness accounts to look at the damaging impact of Western imperialism in Palestine. Here he will discuss the British Mandate period with Dina Matar.

**FREE**

**Music Performance and Talk:  
In and Out**

**Wednesday 10 May, 7pm**

Pianist Saleem Ashkar (Palestine) and visual artist Michèle Vanvlasselaer (Belgium) discuss their work in and outside of the Middle East. Includes screenings of short films on their work and a special piano performance by Saleem Ashkar.

**Tickets £8**

**Talk: The Balfour Declaration,  
An Invisible History Workshop  
Thursday 18 May, 7pm**

Oxford students present a multimedia discussion about their discoveries tracing the university's role in the Balfour Declaration, and colonialism at Oxford, past and present. Followed by a Q&A session moderated by Karma Nabulsi.

**FREE**

**Talk: Extraction  
Wednesday 24 May, 7pm**

Panel discussion looking at current issues and examples of the affect of colonial practices on the natural environment, with a particular focus on Israel and Palestine.

**FREE**

**Screening and Talk: Unscene  
Thursday 1 June, 6.30pm**

Artists Judy Price, Sarah Wood and Oraib Toukan discuss working with archive film with Professor Eugene Rogan. Includes screening of films from Price's research into film archives of the British Mandate period alongside other artists' films which use appropriated film footage.  
**FREE**

**Talk: Seeds From The Zoo  
Thursday 8 June, 7pm**

Artist Bryony Dunne speaks about her film and photographic exploration of the history of Egypt's Giza Zoo, revealing a fascinating story of the legacy of European colonialism. Dunne will be in conversation with Goldsmiths lecturer Dr Shela Sheikh.  
**FREE**

**Play Reading: Maroon  
Tuesday 13 June, 7pm**

New play by Hassan Abdulrazzak in which a Lebanese woman engaged to her English boyfriend faces deportation. This thriller asks if the horrors of war can ever be comprehended by those who do not experience them.  
**Tickets £8**

**Open Garden Squares Weekend  
Saturday 17-Sunday 18 June,  
11am-6pm**

The Mosaic Rooms will be open all weekend for this London wide open garden event. Visitors will be able to explore the Mosaic Rooms urban garden and view the exhibition on its final weekend.  
**FREE**

