Art of Play in Zones of Conflict—The Case of Israel Palestine

Idit Elia Nathan

Thesis submitted in partial fulfillment of the requirements
for the degree of Doctor of Philosophy

University of the Arts London
Central Saint Martins

September 2017

Abstract

One of the effects of the Israel Palestine conflict, with its deployment of expansive state violence and divisive political rhetoric, is the stifling of critical engagement. This practice-based research project investigates play as a tactic used by artists from within the region to counter this impact by re-igniting participants' critical engagement. Framed as 'critical play' (Flanagan, 2009) the artistic practices under investigation unequivocally deploy ludic forms, mechanics, and attributes to effectively challenge aspects of Israel Palestine's paradigmatic political situation.

Central to the thesis is a theoretical questioning of what is gained by deploying play in artistic practice. It extends Ariella Azoulay's (2012) call for a more inclusive and participatory stance as a means of opposing Israeli state violence. This study therefore examines artworks that tactically harness play in order to critically and physically engage their audiences. Drawing on Giorgio Agamben's (2007) idea of play as a productively disruptive force, the thesis argues that play is uniquely appropriate for creating intimate and social encounters where artists and their audiences can experiment with and enact scenarios relating to Israel Palestine that, when framed and freed as art, can operate critically. The thesis questions how alternative views, narratives of belonging to the body politic and positions vis à vis Israeli colonisation might be played out.

Since documented research into this vital area of playful artistic responses to Israel Palestine's political reality is nonexistent, the thesis redresses this lack. Led by an enquiry which stems from and includes my own practice, the thesis is in dialogue with artists and theoreticians who relate not only to play but also to Israel Palestine's political complexity. Positioned at the hitherto uncharted intersection of art, play and Israel Palestine, the research project proposes re-engagement with utopian ambitions and civic imaginings, without necessarily promising to satisfy them.

Acknowledgements

My gratitude and appreciation to my supervisory team; Caterina Albano, Pam Skelton and Anne Tallentire, whose support and rigour have helped me along the way.

This thesis would not have been possible without the artists whose work was the catalyst for the research. I am especially grateful to Guy Briller, Udi Edelman, Raouf Haj Yihya, Hannah Fouad Kufer Bir'im, Yaron Leshem, Bashir Makhoul and Hagar Ofir who were patient and generous with their time and images. The insights in all artistic and practice led research matters provided by Daphna Ben Shaul, Claire MacDonald, Yonat Nitzan – Green and Sarah Wood have been an inspiration throughout. My gratitude to my collaborator Helen Stratford and Dr. Pat Naldi who were always there to lend their attention and encouragement. I am also very grateful to Kirsten Lavers and David Massey for much needed technical assistance and Susanne Jasilek for graphical support.

My practice has benefitted from Arts Council England funding (2011 and 2014) as well as an Escalator Award (2012). These awards allowed me to create *Seven Walks in a Holy City* (2011) and supported the production of *Footnotes Playing Dead* (2015), which formed part of the practical submission of this research.

Finally, I am most grateful to my wonderful family, my parents Batia and Gad Nathan and of course Nick, Adam and Mia Duncan for boundless support and for always trusting I would reach the finishing line.

In memory of my sister Kareen, who was my first play mate.

Table of Contents

Abstract 3
Acknowledgements 4

Table of figures 8

Introduction to the 'art of play in zones of conflict' 13
Israel Palestine as zone of conflict 17
Spectatorship and participation 19
Why use play in relation to IP? 27
Methodology 29
Thesis structure 33

Contextual Review – The impossibility of politics and the possibility of art 37
0.1 The political 'dead end' in IP – impossible politics 38
0.2 Further challenges - In/visibility, erasure and denial 43
0.3 Artistic practices in IP—changes over time 47
0.3.1 Collaborative arts projects and their demise 52
0.3.2 Notes on researching the Palestinian art scene 56
0.4 The critical capacity of play – a note on the history of conflict related play in art and an analytical framework 60
0.4.1 Play as a productively disruptive force – the unstable signifier 67
0.4.2 The unstable signifier in relation to IP 68

Inter/lude one – *Hegemonopoly / Machsomopoly* (2009) 70
Description of work 71
Context of the work 73
Key questions 75
Board games 77
Development of the work 78
Re- skinning and appropriation 83
Subverting games of 'perfect information' 84
Further questions 85

Chapter one – Artists' games positioning agency centre stage 87
1.1 The Separation Wall and artists' responses to it 89
1.1.2 Playing tennis by the Separation Wall 92
1.1.3 Harnessing the absurdity and futility of play 96
1.1.4 The Separation Wall as symbol 99
1.1.5 Profaning the Separation Wall 101

1.1.6 Who is playing? 102
1.2 Playing a video game in the gallery 103
1.3 Actions and 'experienced insights' 110

Inter/lude two – *Seven Walks in a Holy City* (2011-2012) 115
Description of the work 116
Key questions 121
Walking 121
Walking as artwork in Israel Palestine 125
Using chance elements 129
Moving from subjective and solitary mode to a discursive and social one 132
Further Questions 135

Chapter two – Performative movements in the streets of Jerusalem. 137
2.1 Performative play in civic centres 141
2.1.1 Jerusalem – epicentre of Israel Palestine as zone of conflict 142
2.2 Challenging an Ethnocractic State 143
2.2.1 Proposing a Common State 164
2.3 Imagined states–New Routes or 'Be realistic, demand the impossible.' 177

Inter/lude three – *Painting the City Golden or a Leaf from Tansy's Book* (2015) 181
Description of work 182
Key questions 182
Appropriation and 'Davidisation' 184
Banal nationalism at home 187
From embroidery to projection 190
Drawing close up 191
Further questions 195

Chapter three – Abstraction and Simulation – appropriating the miniature model 196
3.1 The miniature model and critical play 199
3.2 The miniature model in relation to architectural planning in IP 200
3.2.1 Conceptual proposal for the possibility of a different present 203
3.3 The immersive model in relation to military engagement in IP 209
3.3.1 Creating an immersive dystopian future 212
3.3.2 Engaging audiences in acts of construction and destruction 218
3.3.3 Negotiating past, present and future 224

Conclusion 226

Bibliography 232

Appendix –documentation of practice relating to Art of Play in Zones of Conflict- The Case of Israel and Palestine.

Introduction..... 263

Part 1 267

Footnotes Playing Dead – Solo exhibition at Standpoint Gallery, London (2015)..... 267

Footnotes Playing Dead - selected reviews 306

Review by Sarah Wood (published online at a-n.co.uk on 9th February 2015) 307

Review by Becky Shaw (published online in Thisistomorrow, 27th January, 2015)..... 310

Review by Deborah Schultz (published in Art Monthly 383: February 2015) 313

Review by Jeffrey Robinson (unpublished) 315

Footnotes Playing Dead – selected visitors book comments. 318

Part 2 321

Hegemonopoly/Machsomopoly (2009) - Players' feedback (a selection). 321

Seven Walks in a Holy City (2011) – blog readers' comments (a selection) 325

Seven Walks in a Holy City – reflections and insights gathered during the walks 328

Painting the City Golden or a Leaf From Tansy's Book (2015) – audiences' feedback (a selection) 336

Part 3 339

Chronological list of exhibitions and events 339

Chronological list of conference papers, artists' talks and presentations 343

Table of figures

Unless otherwise stated, I retain copyright of images reproduced.

Fig. 1 – *Mining the Archive* (2014). 14
Fig. 2 - Israel Palestine conflict timeline. 20
Fig. 3 - An ongoing displacement - the forces exile of Palestinians. Infographic. 22
Fig. 4 - Twenty Years of Talks—Keeping Palestinians Occupied. Infographic. 24
Fig. 5 - *Impassability* (2008). Stills from SD video. 45
Fig. 6 - Yossi Tzaberi and Tamer Nafar at Ophir prize ceremony in 2016. 51
Fig. 7- Itay Zalait, *King Bibi* (2016). 51
Fig. 8 - *Liminal Spaces* project (2006- 2010). 53
Fig. 9 - *Hegemonopoly/Machsomopoly* (2009) 70
Fig. 10 - *Hegemonopoly/Machsomopoly* (2009). Game sections. 72
Fig. 11 - Map indicating zone distinctions in IP following the Oslo Accords. 74
Fig. 12 - Qalandia checkpoint. 76
Fig. 13 - IP version of Monopoly game (circa early 1950s). 80
Fig. 14 - *Hegemonopoly/Machsomopoly* (2009). Work in progress sketches. 82
Fig 15 - *Hegemonopoly/Machsomopoly (2009).* Audiences playing. 80
Fig. 16 - Graffiti on Separation Wall. 91
Fig. 17- Artists Without Walls, *1st April* (2004). 94
Fig. 18- Eitan Heller, *Love Sum Games* (2006). 94
Fig. 19 - Abu Dis, Jerusalem. The Separation Wall. 95
Fig. 20 - Abu Dis, Jerusalem (2006). 98
Fig. 21 - Hoardings masking 'Ir David' construction in Silwan (2011). 105
Fig. 22 - Raouf Haj Yihya, *Meter Square* (2009). Game detail. 107
Fig. 23 - Raouf Haj Yihya, *Meter Square* (2009). Game details. 108
Fig. 24 - Udi Edelman and Omer Krieger, *Ice Happening 1980/2015* (2015) 112
Fig. 25 - *Seven Walks in a Holy City* (2011). 115
Fig. 26 - *Seven Walks in a Holy City* (2011). Detail. 117
Fig. 27 - *Seven Walks in a Holy City* (2011). Blog home screen. 118
Fig. 28 - *Seven Walks in a Holy City – The Postcard Series* (2011). 119
Fig. 29 - *7 Walks in 28 Minutes* (2013). SD video. 120
Fig. 30 - Moti Mizrahi, *Via Dolorosa* (1971). 127
Fig. 31 - Sharon Keren and Gabi Klezmer, *Civilian March* (1971). 127

Fig. 32 - Francis Alÿs, *The Green Line—Sometimes doing something poetic can become political and sometimes doing something political can become poetic* 128
Fig. 33 - *Seven Walks in a Holy City* (2011). Details- dice 124
Fig. 34 - *Seven Walks in a Holy City (2011).* Details- Blog entry 128
Fig. 35 - *7 Walks in 28 Mins (2013).* Details- Film still and screening 130
Fig. 36 - Guy Briller, *Jerusalem loves me and I love Jerusalem* (2010). Public Movement, *Civil Fast* (2012), 138
Fig. 37 - Entering Jerusalem. 145
Fig. 38 - Guy Briller, *B - Project* (2010-2012), 147
Fig. 39 - Guy Briller, *I Love Jerusalem and Jerusalem Loves Me* (2010). 147
Fig. 40 - Guy Briller, *The B-project*. Detail (van) . 149
Fig. 41 - Israeli broadcasting authority logo and B-project logo. 149
Fig. 42 - Guy Briller, I *Love Jerusalem and Jerusalem Loves Me* (2010). Details (meetings). 150
Fig. 43- Guy Briller, *I Love Jerusalem and Jerusalem Loves Me* (2010). Detail (map). 152
Fig. 44 - Guy Briller, *I Love Jerusalem and Jerusalem Loves Me* (2010). Detail (calendar). 154
Fig. 45 - Sheik Bader Cemetery, Jerusalem (2017). 155
Fig. 46 - Guy Briller, *Holy Ark* (2010). 157
Fig. 47 - Guy Briller, *Holy Ark* (2010). Still from split screen video. 160
Fig. 48 - Logo of Israeli ministry of tourism based on Biblical iconography. 161
Fig. 49 - Guy Briller, *Holy Ark* (2010). Stills from split screen video. 161
Fig. 50 - Public Movement. Actions list (website). 165
Fig. 51 - Public Movement. Home page (website). 165
Fig. 52 - Public Movement, Cross Sect*ion* (2015). 167
Fig. 53 - Public Movement, *Civil Fast* (2012). Detail (Invitation flier). 169
Fig. 54 - Public Movement, *Civil Fast* (2012). Assorted views. 174
Fig. 55 - Public Movement, *Civil Fast* (2012). Detail (Ceremony score). 175
Fig. 56 - Painting the City Golden or a Leaf from Tansy's Book (2015). 181
Fig. 57 - Ann Roth, *Jerusalem in Needlepoint and Embroidery* (1973). 183
Fig. 58 - Naomi Shemer, *Jerusalem of Gold* (1967). Song lyrics. 185
Fig. 59 - Advertising signage in Jerusalem (2011). 188
Fig. 60 - Ann Roth, *Jerusalem in Needlepoint and Embroidery* (1973). Details. 189
Fig. 61 - *Painting the City Golden or a Leaf from Tansy's Book (2015).* Details. 187

Fig. 62 - *Painting the City Golden or a Leaf from Tansy's Book* (2015). Details. 194
Fig. 63 - Architectural modelling in Israel Palestine (Early 1950s). 202
Fig. 64 - Hannah Fouad Farah, *Kufer Bir'im—Reconstruction Model* (2002-5). 205
Fig. 65 - Hannah Fouad Farah, *Kufer Bir'im—Reconstruction Model* (2002-5). 206
Fig. 66 - Yotam Feldman, *The Lab* (2013). Stills from documentary film. 210
Fig. 67 - Yaron Leshem, *Village* (2004). 211
Fig. 68 - Wafa Hourani, *Qalandia 2067* (2008). Installation views. 214
Fig. 69 - Wafa Hourani, *Qalandia 2067* (2008). Installation views (with mirrors). 216
Fig. 70 - Bashir Makhoul, *Enter Ghost Exit Ghost* (2012). 219
Fig. 71 - Bashir Makhoul, *Otherwise Occupied* (2013). Digial animation stills. 221
Fig. 72 - Bashir Makhoul, *Otherwise Occupied* (2013). Installation views. 222
Fig. 73- *Footnotes Playing Dead* (2015). Installation views. 265
Fig. 74 - Protestors outside the Israeli Embassy in response to Israeli air raids in Gaza (2014). 266
Fig. 75 - Ludic tour of *Footnotes Playing Dead*. 269
Fig. 76 - *Mining the Archive* (2015). Mixed media light-boxes. 270
Fig. 77 - *Mining the Archive* (2015). Detail. 273
Fig. 78 - *Hand-Made Memory Games—a Triptych* (2005-2010). 274
Fig. 79 - *Hegemonopoly/Machsomopoly* (2009). 277
Fig. 80 - *7 Walks in 28 Minutes* (2013). SD video film. Assorted stills. 279
Fig. 81 - *7 Walks in 28 Minutes* (2013). 28 mins. SD video film. Installation view. 280
Fig. 82 - *7 Walks in 28 Minutes* (2013). Assorted film stills. 282
Fig. 83 - *7 Walks in 28 Minutes* (2013). Assorted film stills. 283
Fig. 84- *Postcards From a Holy City* (2013). Installation view. 284
Fig. 85- *Postcards From a Holy City* (2013). Assorted postcards. 286
Fig. 86- *Postcards From a Holy City* (2013). Assorted postcards. 287
Fig. 87 - *From Me to You* (2015). Postcard painting by Aschely Cone. 289
Fig. 88 - *Painting the City Golden or a Leaf from Tansy's Book* (2015). Interactive installation. 291
Fig. 89 - *Walk Anywhere Anytime* (2015). Interactive play die. Installation view. 293
Fig. 90 - The warning sign etched on the roof of the Holy Sepulchre church in Jerusalem. 295
Fig. 91 - Please Watch U R You Head (2015). Book cover. 297

Fig. 92 - *Please Watch U R You Head* (2015). Detail. 298
Fig. 93 - *Please Watch U R You Head* (2015). Book cover. 299
Fig. 94 - *Please Watch U R You Head* (2015). Backside of dust jacket. 300
Fig. 95 - *Please Watch U R You Head* (2015). Front of dust jacket. 301
Fig. 96 - *Invisible Cities Series, no. 1* (2015). Inkjet print. Detail. 303
Fig. 97 - *Footnotes Playing Dead* (2015). Gallery floor plan. 305
Fig. 98 - *Footnotes Playing Dead* (2015). Views of gallery window. 306
Fig. 99 - *Footnotes Playing Dead* (2015). Installation views. 309
Fig. 100 - *Footnotes Playing Dead* (2015). Details. 312
Fig. 101 - *Footnotes Playing Dead*. Visitors Book (extract). 317
Fig. 102 - *Hegemonopoly/Machsomopoly* (2009). Interactive installation. 324
Fig. 103 - *Map outlining routes undertaken during Seven Walks in a Holy City (2011)* 334
Fig. 104 - Exhibition posters. 338
Fig. 105 - Exhibitions posters. 341
Fig. 106 - Conferences and presentations posters. 342

Introduction to the 'art of play in zones of conflict'

> The realm of play […] offers obvious opportunities to explore alternative modes of awareness, to develop insights into and knowledge of new modes of being, and to explore radically different possibilities perhaps not readily available elsewhere (Klaus Meier)[1].

The starting point of this arts-based research project has been my itinerant and politicised artistic practice, which in turn is informed by my family's migratory history since the early years of the 20th century (Fig. 1.1& 1.2). In my artworks I seek to create a provocative space in which viewers are challenged to respond to the unsettling contemporary dilemmas arising from our identities as both actors of free will and as actors in an historical context. My practice uses play to challenge audiences' perception and engagement with the complex political reality in Israel Palestine (henceforth referred to as IP) where I spent my formative years[2]. This thesis therefore investigates the ways in which play as an artistic practice operates as a means of questioning audiences' positions by using playful methods, attributes and mechanics to engage with and question existing paradigms, constructs and practices operating within IP.

The thesis positions my practice within a broader artistic and critical landscape that reflects on IP's political situation. My interest throughout the research has been in art that alters perception by means of actively engaging its audiences in instances of play. The artworks I examine and reflect on share these participatory ambitions and critical approaches. I argue that the 'art of play in zones of conflict' is the practice of appropriating play characteristics, attributes and mechanics to create artworks that seek to critically engage audiences with aspects of the highly complex situation in IP. To the best of my knowledge, the intersections of art, play and conflict, specifically in relation to IP, have not been examined in terms of art practice-based research and this is the first study of its kind.

---

[1] Meier, K., 1988, p. 194.

[2] Although I outline the complexity of the political situation in IP both later on in this introduction and in more detail in the contextual review (p. 18 and p. 44 respectively), I note that by referring to the situation as complex I do not imply it is in any way symmetrical. Over the years, consecutive Israeli governments' use of the term 'complex' has enabled them to renounce their responsibility and it is therefore with some caution that I use the term.

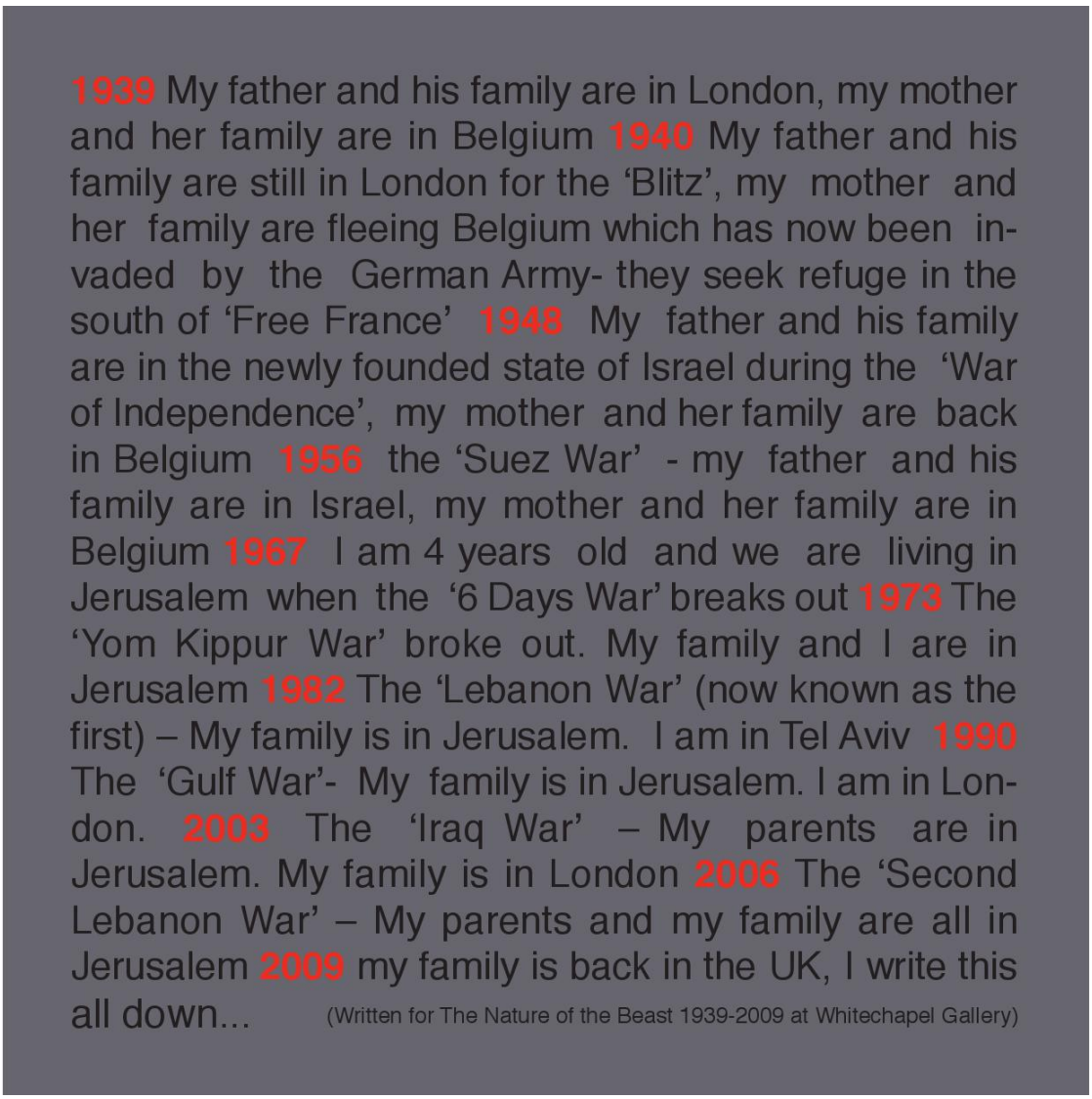


Fig. 1 – *Mining the Archive* (2014). Graphic work.

Left: Fig. 1.1 - *Family Wars* (2009) Right: Fig. 1.2 - *Family Homes* (2010).

1926 My mother's maternal family leaves Poland to go to Belgium 1931 My father's mother leaves her family home family in Frankfurt an der Auder in Germany to go Berlin 1933 My father's parents leave Berlin to Palestine 1934 My mother's parents set up home in Antwerp where my mother is born 1935 My father's parents set up home in Jerusalem where my father is born 1938 My father's family move to London where my grandfather sets up a tourism office 1940 My mother's family leaves Belgium and scatters across Europe. Till 1945 My mother's mother moves around Europe smuggling Jews across occupied France. 1948 my father's family leave London to return to Ramat Gan in the newly founded Israel 1950 my mother leaves her family in Belgium to go to Israel 1954 My father's parents build their own home on the sand dunes in Hertzelia near Tel Aviv where they live for thirty five years 1961 my parents meet in Jerusalem and decide to get married in 1962 in Belgium before travelling to the USA where in 1963 I am born in Cleveland, Ohio 1964 My parents return to set up home in Jerusalem 1985 I leave Jerusalem to live in Tel Aviv 1990 I leave Israel to come to London 2010 my parents move between Israel and the UK as I write this all down... (Written for Troubling the Map on Seven Forgotten Walls or Floors, July 2010)

I left Israel, where I grew up, twenty-seven years ago (in 1990) retaining family and collegial ties with the place. This has afforded me a critical perspective – a sort of international overview – nurtured by being simultaneously rooted both within IP and the UK. In this respect, I regard my view point as 'seesaw vision' – as I alternate between being grounded in the context I research while also being able to look at it from a distance. I view my position as a privileged one since, as a US as well as UK citizen, I do not rely on my Israeli citizenship for freedom of movement throughout IP nor do I depend on Israeli institutions for project funding[3]. I can work and research the field in complete freedom, whereas the situation for Israeli artists critical of the state of affairs who are working from within IP and dependant on Israeli funds, is undoubtedly getting increasingly problematic[4]. Wherever possible I have written about artworks that I have seen or taken part in myself. Some of these works were presented here in the UK – or Europe, whilst others were only exhibited in IP. As much as possible I have also held conversations with the artists included in the thesis to ensure clarity and accuracy[5].

The following introduction outlines the rationale that underpins my investigation and is divided into four sections. In the first part, by way of clarifying some of the terminology used, I introduce IP as a zone of conflict that is a prolonged situation extending far beyond a single war or issue to become a complex matrix with far-reaching implications in terms of artistic responses. The second part outlines the relationships between spectatorship and participation set against the protracted political circumstances in IP. Noting a form of distant spectatorship as characteristic of the way citizens in Western countries engage with conflicts and wars waged in their names, I refer to writer and scholar Ariella Azoulay's (2012) call for a more participatory approach. Drawing on art scholar Claire Bishop's (2012) observations regarding participatory tendencies in relation to contested political situations, I argue a potentially interesting role for play since it is inherently participatory. The third section focuses on one of the questions pivotal to this research project, namely—why use play when making artworks that relate to the political situation in IP? Since play is often

[3] Since I was born in the US I also have American citizenship. I acquired my Israeli citizenship on emigration to Israel in 1964 (aged one) and was naturalised as British following my marriage in 1994. I am equally eligible for re-instatement of my German citizenship, denied to my grandparents since 1933. I note these as typical of European Jewry following the establishment of the Third Reich in Germany and the Holocaust. Although these migratory movements undoubtedly inform my practice and political stance, the Holocaust itself is not directly present in the artworks I discuss and make, which relate specifically to events in IP surrounding and subsequent to the establishment of the Israeli state in 1948.

[4] I further discuss these conditions in the contextual review (p. 43). In terms of restrictions, specifically on movement within Palestine, these are revisited throughout the thesis, notably in *Inter/lude one—Hegemonopoly/ Machsomopoly* (p. 81) as well as *Inter/lude two - Seven Walks in a Holy City* (p. 132).

[5] The highly sensitive issue of an Israeli researcher assuming an analytical position *vis à vis* Palestinian artists is further discussed in the contextual review (p. 67).

associated with fun and learning I note its ambiguity, which in relation to zones of conflict results in a conundrum. I argue it is precisely the ambiguity of play (Sutton-Smith, 2001), its redundancy, flexibility and mercurial characteristics that render it a useful tactic for artists dealing with the contested state of IP, where violence and political rhetoric are overwhelming and invasive. The fourth section outlines my methodology as well as the thesis structure.

Israel Palestine as zone of conflict

The term IP is used to refer to the actual Israeli occupation of the whole territory consisting of military rule in some parts and civil governance in others, exposing the colonialist process that has been ongoing since the 19th century[6]. The term IP includes the area of the expanded Israeli state over what historically has been referred to as Palestine and during the British Mandate (1920-1948) was in fact known as Palestine Israel. It therefore acknowledges the process of colonisation of Palestine including the areas conquered in 1948 following the establishment of the Israeli state as well as those occupied since 1967[7]. Although IP refers to one geo-political unit, this thesis does not overlook the fact that a vastly unjust political situation exists. Nor does this research make the claim that the artists whose works are discussed should be seen as operating in unison or in agreement. Israeli and Palestinian artists are no longer working together and moreover, decreasingly show work alongside each other. This can be understood as a way of resisting what have been defined as 'normalising' activities, which seek to deflect from the issues at stake[8]. Collaboration across the increasingly deepening and politically instituted divide signals an acceptance of the existing situation and is viewed as an obstruction and diversion from the struggle to free Palestine – a position which my project does not wish to endorse[9].

The term 'zone of conflict' is both a temporal and topographic one that I use to highlight a protracted hostile situation that is longer and more expansive than a single war (Zones of

---

[6] The first wave of Zionist-inspired mass migration of Jews to Palestine took place between 1882-1903 and was followed by countless waves of immigration, which are still ongoing.

[7] The term IP also relates to, but must not be confused with, the ongoing debate regarding the one state or two state solutions. For example, historian Rashid Khalidi stated that 'We already have a one-state solution' (2011b). Although any discussion of potential resolution is beyond the scope of my thesis I briefly revisit this issue in the contextual review (p. 44).

[8] For further discussion of economic implications of the Israeli occupation and its normalising tendencies see Gordon (2008), Hever (2010) and Lloyd (2012).

[9] Although some Palestinian artists who are also Israeli citizens do exhibit work in Israeli galleries and museums, full scale collaborations are no longer taking place. I further discuss the impossibility of collaboration in the contextual overview (p. 62).

Conflict, 2008-9). It refers to a reality where geographical or temporal limits that aim to contain and control societies are no longer viable (Butler, 1993; Hardt and Negri, 2004). In the case of IP, military campaigns and wars have included so far the wars in 1948 (known as 'War of Independence' for Jewish Israelis and the *Nakba* – literally 'Catastrophe' in Arabic - for Palestinians), 1957, 1967 (known as the 'Six Day War' for Jewish Israelis and the *Naksa* – literally 'Setback' in Arabic for Palestinians), 1973, 1983 and 2006 as well as series of expansive military attacks[10] in Gaza namely those in 2008-09, 2012 and 2014 (Fig. 2).

Alongside these military campaigns and wars there have been two popular uprisings by Palestinians protesting against the occupation. Known as *intifadas* (literally 'shaking off' or 'uprising' in Arabic) the first started in 1987, the second in 2000 These have been supplemented by countless terrorist attacks[11]. Additionally, expulsions and colonisation on an unprecedented scale are ongoing in IP (Weizman, 2007, 2010; Pappe, 2006; Yacobi and Yiftachel, 2003) (Fig. 3). The occupation of Palestinian territories since 1948 and with renewed force since 1967 has meant that the two communities currently residing in IP are far from equal in terms of their civil status and human rights[12]. Jewish Israelis living anywhere between the Jordan river to the East and the Mediterranean Sea to the West, along with Palestinians who live within territories conquered during 1948, are citizens of the Israeli state, whereas Palestinians living in territories conquered in 1967, living alongside Jewish Israelis who have settled there as Israeli citizens, are military subjects.

I return to discuss these highly segregated identities in inter/lude one in relation to my own work on the subject (p. 84). The political situation in IP is highly volatile and to date is at a stalemate (Žižek, 2002, p. 129) that cannot be resolved militarily (Weizman, 2007). Therefore, I do not refer to the IP conflict, a term which assumes equality or symmetry, but to IP's situation as a 'zone of conflict', whereby a protracted contested situation is perpetuated by political leaders within IP and beyond. The term 'zone of conflict' also assists in relating the specific case study of IP to other zones of conflict elsewhere in the world – a proposition I return to in my conclusion (p. 257).

[10] The rhetoric regarding military assaults is itself politically motivated. For example, during the Gaza war in 2014, the Israeli government refused to define the highly expansive military operation as a war due to the legal implications and instituted requirements for compensations of both citizens and non-citizens. In fact, international U.N and Amnesty monitors have accused Israel of war crimes committed during its most recent offensive in 2014 (Ravid, 2015).
[11] Since 2014, waves of violent incursions, at times viewed as a third intifada, are still underway.
[12] I do not regard the 1948 war as the cause of this conflict, whose roots extend back beyond that period to the emergence of the Zionist movement during the end of the 19th century and the beginning of the 20th century.

Since my thesis examines artistic practices that relate to IP, I distinguish between the politics of IP and political perception. In other words, “politics” in this context are principles related to governance, not arts practices, whereas the term “political”, as suggested by curator Charles Esche, articulates a processual and perceptional activity (Esche, 2009, p. 21). By regarding the political as relating to our perceptions, we can begin to examine how arts practices might relate to complex and protracted situations such as IP. Arts practices in this context can then be seen, as suggested by writer and critic Jean Fisher, not as a ‘transmitter of prescribed “messages” but as an enabler of communicability itself’ (Fisher, 2010, p. 793). The artworks and practices examined in the chapters that follow are less concerned with predetermined and clearly defined messages, which are the domain of the poster or the political banner. Instead the focus is on artworks that question existing paradigms critiquing the status quo, by specifically participatory and playful means, in order to challenge their audiences’ positions.

Spectatorship and participation

The protracted nature of IP’s political situation has significant implications in terms of the way it is perceived both from within and outside the region. When the US Ambassador to Iraq opted to use cinematic metaphors to define the Bush administration’s efforts to evade congressional limits on its war, art historian David Joselit noted ‘that citizenship in the United States, especially but not exclusively in times of war, has become a form of spectatorship’ (Joselit, 2008, p. 87). The same can be said in relation to most Western states, notably the UK, which is engaged in wars conducted in the name of its citizens who are far removed from the affected region. This raises several questions regarding conflicts conducted at a distance in the name of citizens in the West whose knowledge and involvement can remain, as they often are, minimal. Some of the artworks included in the thesis explicitly engage with these issues of complicity. Contrary to constructing a filmic distant form of spectatorship that replicates our detached stance, these artworks seek to critically engage their audiences, inviting them to come up close and physically interact.

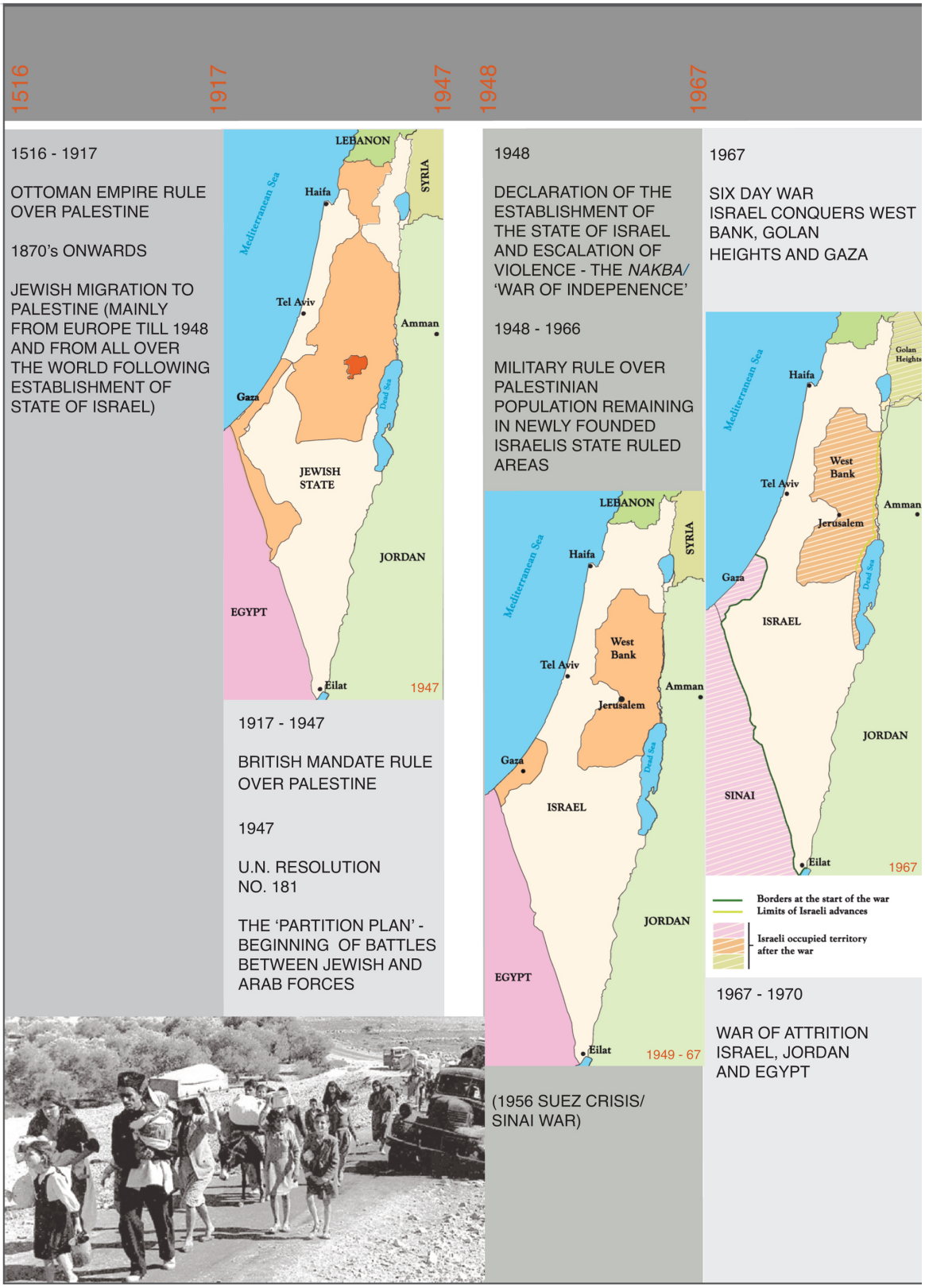


Fig. 2 - Israel Palestine conflict timeline.

1973
1982
1987
1993
1995
2000
2006
2008
2012
2014
1973
OCTOBER WAR
ISRAEL, JORDAN AND
EGYPT
1982 - 1985 1ST LEBANON WAR
1987 - 1993 1ST INTIFADA
1993 OSLO ACCORD I
Establishment of the Palestinian Authority (PA)
1995 OSLO ACCORD II
2000 - 2005 2ND INTIFADA
2006 2ND LEBANON WAR
2008 (DECEMBER) - 2009 (JANUARY)
1ST GAZA WAR/ "OPERATION" CAST LEAD
2012 2ND GAZA WAR
"OPERATION" PILLAR OF DEFENSE
2014 3RD GAZA WAR
"OPERATION" PROTECTIVE EDGE
Miki Kratsman
Miki Kratsman
2008
West
Bank
Tel Aviv
Jerusalem
Area A
Full Palestinian Control
Area B (Joint Control)
Area C
(Full Israeli Control)
Separation Wall/Barrier
Green Line
1979
PEACE TREATY WITH
EGYPT
1994
ISRAEL-
JORDAN
PEACE
TREATY

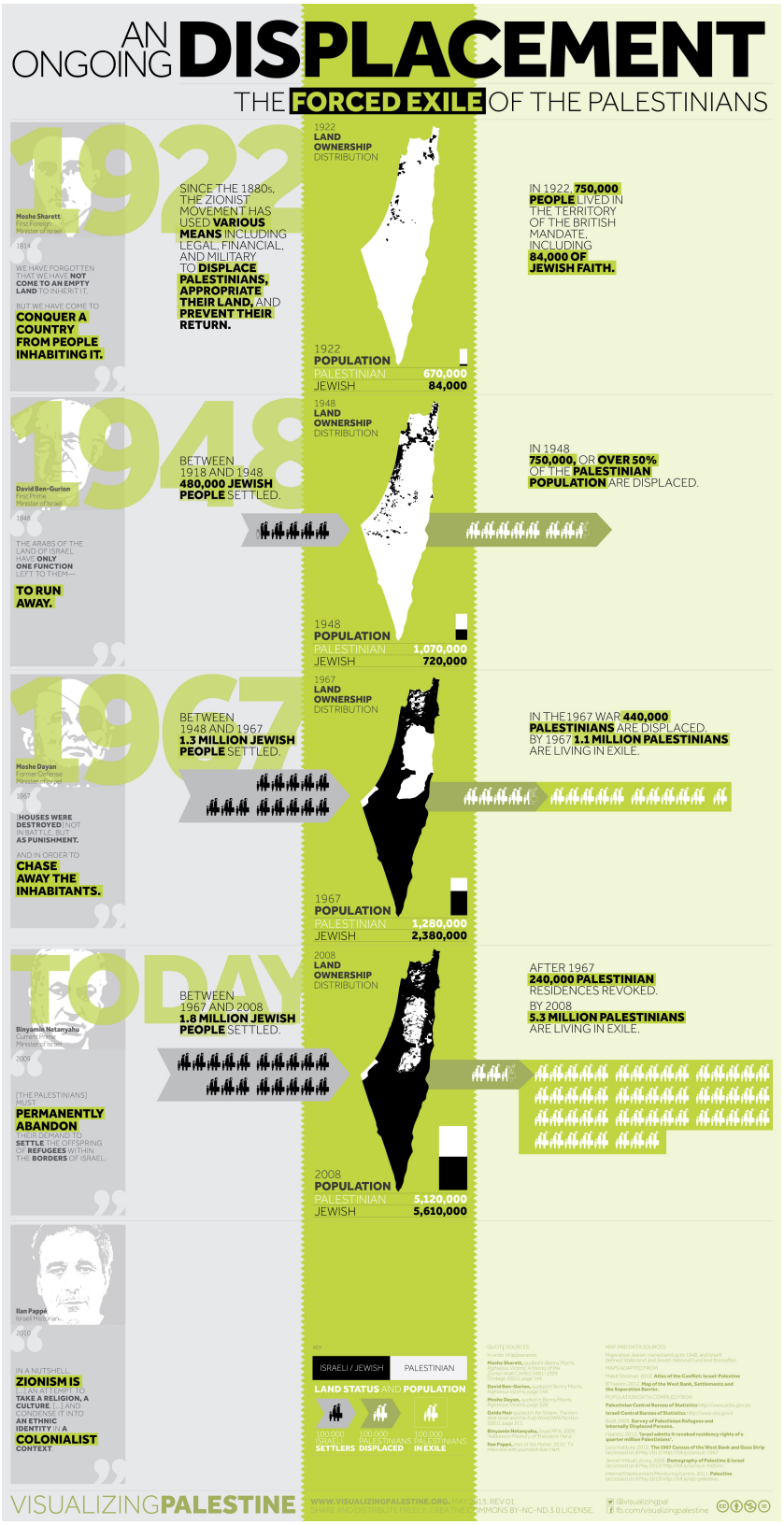


Fig. 3 - An ongoing displacement - the forces exile of Palestinians. Infographic.

Available at: www.visualizingpalestine.org. [Accessed 10.12.16].

To further understand how the artworks I discuss operate critically, I refer to Azoulay's (2012) notion of the 'regime – made disaster' (Azoulay, 2012a, p. 29). Azoulay defines a 'regime – made disaster' as an on-going disastrous situation, which takes place as a structural part of a democratic regime, and where violence is not necessarily visible[13]. Azoulay argues that the field of vision within the photographic discourse has hitherto tended to focus on the victims and calls for an expanded field of vision, one that can include the perpetrators, in order to better expose the mechanics imposed by, and the very purpose of, the 'regime made disaster' (Azoulay, 2012, p. 30). The situation in IP since the founding of the state of Israel is indeed a prime example of the 'regime – made disaster' (Azoulay, 2012, p. 29), whereby mass expulsions, defined by some as ethnic cleansing (Pappe, 2006), on-going dispossession and abuse of human rights is perpetuated by the Israeli state. It is the very same Israeli state, which famously claims to be the only democracy in the Middle East and seemingly advocates peace (Fig. 4)[14].

Analysing documentary photographic evidence from the Nakba, Azoulay (2012) identifies the principle strategies that facilitate 'the regime – made disaster' (Azoulay, 2012, p. 29) in IP that still operate currently. Firstly, the perpetrators observe the disaster from the 'outside' as spectators, which absolves them from feeling like perpetrators (Azoulay, 2012, p. 35). Secondly, the population struck by the disaster is regarded by perpetrators as external to their own body politics and subjects of humanitarian intervention. Architect Eyal Weizman (2011) observes that humanitarian intervention in IP carried out by human rights organisations is committed to the moderation of violence. This in turn is abused by the state and its military since extreme forms of state violence are controlled creating an 'economy of calculations [that is] justified as the least possible means' (Weizman, 2011, p. 3) hence becoming part of the very logic of violence.

[13] In the contextual review I further discuss issues of visibility in relation to IP and arts practices (p. 51)

[14] It is unclear where the statement referring to Israel as the only democracy in the Middle East originates from. Arguably, the commonly used phrase is 'disingenuous, ahistorical, and tinged with racism' (Ruebner, 2011). See http://www.huffingtonpost.com/josh-ruebner/the-only-democracy-in-the_b_833379.html (Accessed 5.11.16). Resistance to the Israeli state's disingenuous claim is mounting as is evident in publications by activists such as lawyer Michael Sefarad (2017) who has recently noted that Israel's status as a democracy has been nullified by its military expansion since 1967. See http://www.haaretz.co.il/opinions/.premium-1.4137592?=&ts=_1496224296386 (Accessed 29.5.17).

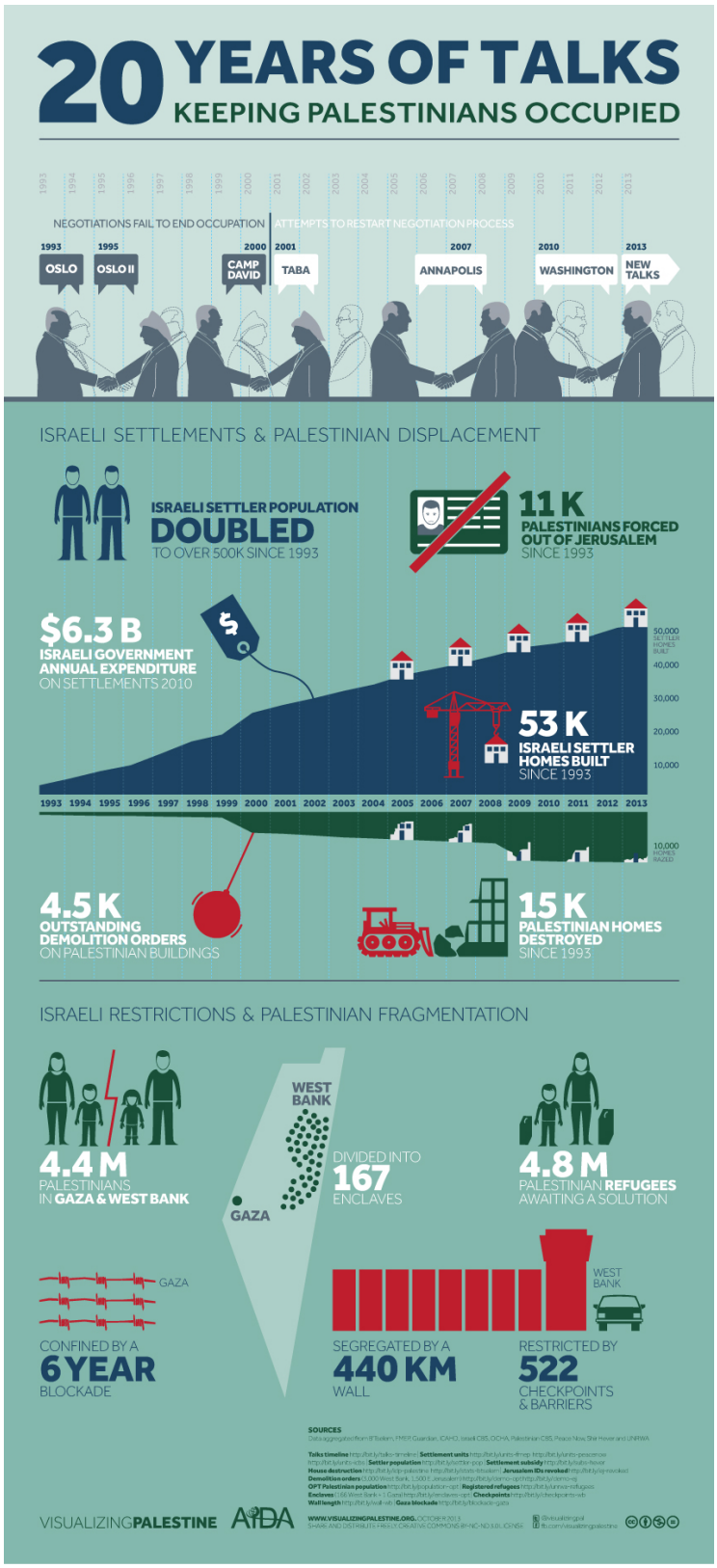


Fig. 4 - Twenty Years of Talks—Keeping Palestinians Occupied. Infographic.

Available at: www.visualizingpalestine.org [Accessed 10.12.16].

Thirdly, the perpetrators (on all levels of operation) employ language and practices, which enable them to claim 'universal moral intention towards the population that they have harmed' (Azoulay, 2012, p. 30). This is evident in Israelis politicians' seemingly peace seeking and moral rhetoric. The 'regime – made disaster' (Azoulay, 2012, p. 29) is, according to Azoulay, a continuous one and acknowledgement of the disaster can only take place if issues of complicity are tackled.

This, Azoulay argues, requires a new photographic discourse, which shows the 'expanded field of the disaster' (Azoulay, 2012, p. 40) and includes not just the victim objectified in the photo but also the perpetrator who has rendered her so. By expanding the field of vision one can begin to acknowledge the very acts of creating the disaster and reinstate the perpetrator often missing from the photographic event. This, according to Azoulay, can only happen if the spectator 'no longer looks at photographs as "showing" what is inscribed in them, but rather as a participant in the event that can be seen through them' (Azoulay, 2012, p. 40). The inclusion of both the regime that perpetrated the disaster and the spectator, renders the expanded field more dynamic and even participatory. This raises the question whether the participatory stance of the spectator of the photographic event might also be extended to artworks, which use other mediums and more specifically whose participatory approaches are playful. This suggests a potential link between the participatory approaches called for by Azoulay, and play, since play is inherently participatory and she who plays inevitably takes part.

Historically artists have depicted play as instances that have taken place at another time in another space[15]. According to play scholar and artist Mary Flanagan (2009), artistic representations of play in traditional painterly or engraved media often focused on the darker aspects of human experience for the sake of socio-political critique (Flanagan, 2009, p. 18). Contrary to such depictions of play, the contemporary artworks examined in this thesis actively engage their audiences. This represents what I regard as a shift to an

[15] One notable example is Pieter Bruegel's (1525-1569) painting *Kinderspelen* (Flemish for children's games). Painted in 1560, *Kinderspelen* (1560) depicts more than ninety games and playful pursuits by children, including universally familiar ones known in English as 'blind man's bluff', somersaults and 'tiddlywinks' to name but some. *Kinderspelen* is held and exhibited at the *Kunsthistorisches* (Fine Art) Museum in Vienna. The Rococo period (1725-1775) also offers numerous examples of play depicted in paintings and engravings. For an analytical overview of these historical tendencies, please see Flanagan (2009).

embodied and participatory mode that underlines the contemporary 'art of play in zones of conflict'[16].

In her comprehensive overview of contemporary participatory arts and the politics of spectatorship Bishop identifies a return (Bishop, 2012)[17], since the early 1990s, to practices that are informed by a shared 'set of desires to overturn the traditional relationship between the art object, the artist and the audience' (Bishop, 2012, p. 2)[18]. Bishop also observes a relationship between participatory art and political situations, whereby since the beginning of the twentieth century, participatory ambitions in art have been directly linked with socio–political upheavals. For example, she notes the historic avant-garde that included Dada manifestations in Europe around 1917 responded directly to the First World War. Similarly, the so called 'neo' avant-garde evident in the works of the Situationists International in the 1960s coincided with student unrests in France and around the world. More recently, according to Bishop (2012, p. 3), the fall of communism in 1989, along with the rise of neo-liberal regimes, prompts artists to seek their audiences' participatory engagement[19]. This suggests that historically contested political and social situations have inspired artists to extend their practice to involve audiences by means of communal participation. These participatory events are often sited beyond the gallery or the museum, as artists move into alternative public and not art-related spaces, such as town and civic centres. Additionally, these participatory practices are often driven by a desire for political change. Whilst Bishop's study does not address play specifically, the link she identifies between participatory

[16] There is no singular or uniform period when artists from different disciplines move from depicting play, to creating play instances and objects which occupy the same time and space as their viewers. Instead different practices arrive at a similar position at different historical times. So, for example, in performative fields the medieval carnival could be seen as an early example of play in which its audiences inhabited the same time and space. In visual and fine arts on the other hand, it is rather in the early 20th century, when Futurist and Dadaist artists engaged their audiences by a variety of means such as marches, games, and toys (Flanagan, 2009, p. 17). These two rather disparate epochs and types of practices nevertheless commonly represent important shifts, and in both instances artists engage their audiences to question existing paradigms, be they hegemonic hierarchies of the church and state (carnival) or bourgeois social conventions (Dada).

[17] Bishop's title *Artificial Hells* is inspired by André Breton's phrase describing Dada events that abandoned the cabaret halls in favour of the streets, to indicate 'both a positive and negative descriptor of participatory art [that] appeals for more bold [sic.], effective and troubling forms of participatory art and criticism' (Bishop, 2012, p. 6). Whereas in an earlier essay on participation in art Bishop (2006) refers to the 'social turn', implying a 'social dimension of participation, rather than activation of the individual viewer in so-called "interactive" art' (Bishop, 2006, p. 10) by 2012 she argues that these developments in artistic practices constitute a 'return' hence identifying a continuum that is 'part of an ongoing history of attempts to rethink art collectively' (Bishop, 2012, p. 3).

[18] Bishop's study (2012) relates primarily to artists who engage with large groups of people that form part of the artwork itself as part of the artistic endeavour to challenge distinction between art object or performer and its audience. In this respect, her study relates only indirectly to mine, which focuses on playful and participatory artworks that do not necessarily involve multiple people forming the artwork itself. Nevertheless, her identification of theatrical and performance related works as participatory chime well with my own practice and some of the artworks I consider in the chapters that follow.

[19] Bishop acknowledges that these historical moments have different connotations in different parts of the world, notably in cases such as South America and former Yugoslavia. For more geographically specific analysis see Bishop (2012, p. 287).

tendencies and politically contested situations indicates a potentially interesting role for play, which is fundamentally participatory, in relation to IP's volatile political state of affairs.

Why use play in relation to IP?

The violence prevalent in IP has been described as a multi-facetted force field 'simultaneously aggressive and benign. […] a form of power that not only charges forward; it surrounds, immerses and embeds' (Weizman, 2011, p. 23). This multifarious form of state violence presents artists with a challenging ecology. Artists operating in relation to IP are faced with a situation that is not easily discernable and much less clearly represented, where political practices and rhetoric consistently manipulate our perceptions. This requires anyone engaged with IP to 'constantly invent new forms of struggle that are recognisant of this paradigm of power, but which also evade and subvert its embrace, attempt to rewire its webs in order to escape its calculation' (Weizman, 2011, p. 24). This thesis argues that play as modus operandi enables artists to question political discourse and critically challenge it. They do so by means of creating intimate, social and participatory encounters that take place within the art space or event. The art space or event become safe environments where artists and their audiences can play with and enact scenarios relating to IP. In this respect even art events that take place in the public realm can be considered safe, for as the art event is framed as such, actions and discourses that might otherwise be seen as too challenging can nevertheless be tolerated. The safe space of art echoes historian Johan Huizinga's idea of the ludic 'magic circle' – a safe space where play can be enacted within its own temporal and spatial boundaries in an orderly fashion (Huizinga, 1955, p. 13). When play is deployed within the safe environment, it acquires critical capacities as it allows artists using it to acknowledge the violent power structures in operation and consequently to question audiences' engagement and position.

The use of play in relation to IP might appear paradoxical, and clearly gives rise to a conundrum. After all, play is most commonly associated with childish innocence, frivolity and fun, whereas IP is perceived as nothing of the sort. Nevertheless, we are also very familiar with the darker, at times even sinister, aspects of play as manifest in ubiquitous video gaming culture, which in turn relate to real military warfare and its increasingly pervasive technology[20]. Play is an ambivalent, even paradoxical construct since it can be both innocent fun which is imaginative and creative, as well as violent, aggressive and

[20] In chapter three I return to distinguish between the military application of play and artists' use of it, specifically in terms of simulation and abstraction (see p. 222).

destructive. Play's ambiguity in relation to conflict is further complicated by the fact that conflict itself is rarely ambiguous and often carries grave consequences, as the reality in IP clearly demonstrates. Might it be play's ambiguity which renders it a potentially powerful tool in the hands of artists practicing the 'art of play in zones of conflict'?

Sociologist Tim Sutton-Smith (2001) regards play as an explicit and highly ambiguous form, identifying three characteristics as significant. Firstly, play is unpredictable, quirky and can shift in mercurial ways from one mode to another (Sutton-Smith, 2001, p. 222)[21]. Secondly, play is redundant in the sense that it has no immediate function (Sutton-Smith, 2001, p. 222)[22]. Thirdly, play is flexible as in most cases it requires a degree of pliancy and resilience when learned, exercised or performed (Sutton-Smith, 2001, pp. 222-224). Thus, artists practicing the 'art of play' defy rigid categorisations, by appropriating and manipulating play elements to suit their purposes. As my analysis will show, it is in fact play's unpredictability, redundancy and flexibility that offer artists the required productive tactic. By linking play to tactic I refer to French intellectual Michel de Certeau's (1925-1986) idea of the tactic as countering the imposed strategies (de Certeau, 1988, p. 35-37). Unlike strategies which are imposed from above and aim to consolidate power, tactics can offer disruption and resistance to those powers. According to de Certeau, unlike strategies, tactics are more agile and responsive (de Certeau, 1988, p. 37). Moreover, since tactics, like play, are transient and at times irrational, they may go unnoticed by monolithic powers such as municipal or police authorities for example. In order to resist and challenge power structures and paradigmatic violence such as one finds in IP's zone of conflict, one must operate tactically, in agile and evanescent ways. And this is indeed what many of the practices and artworks examined throughout the thesis resolutely do. In the chapters that follow I investigate the specific means by which games, performative movement and miniature models' playful attributes, characteristics and mechanics operate in relation to the zone of conflict that is IP[23].

---

[21] In this respect artists' use of play resists cultural theorist Roger Caillois' (1913-1978) typology of ludic forms, whereby more structured and formalised styles of play are distinct from freer types of ludic interactions. Caillois (1961) distinguishes between two categories of play; *Paida*—games driven by joy and improvisation; and more formal and rule-bound play *Ludus.* To these he adds a set of four types of play to create a grid; *Agôn*—competitive play, *Alea*—play that is chance based, *Mimicry*—primarily simulation play and *Ilinx*, which is the most physical, in the sense of exhilarating, play. Although Caillois' grid means that each game can be positioned within more than one category allowing some flexibility, artists' use of play extends ludic ambiguity to further challenge distinct categorisation.

[22] Caillois echoed this observation and describes play as 'an occasion of pure waste, waste of time, energy, ingenuity, skill and often money' (Caillois, 1961, p. 6). I return to Caillois' argument in chapter one (p. 111).

[23] Although my thesis focuses on contemporary art practices I note that the links between play, culture and military violence are far from new. In his seminal study of play as a fundamental part of human culture *Homo Ludens* (1955), Dutch historian Johan Huizinga (1872-1945) traces the origins of both play and conflict, which he considered as intertwined, back to the Middle Ages, observing that 'all fighting that is bound by rules, bears

Methodology

One of the starting points of my investigation has been Huizinga's (1955) definition of play as a free activity that consciously stands outside 'ordinary' life, proceeding 'within its own proper boundaries of time and space' (Huizinga, 1955, p.13)[24]. The distinction between play and ordinary real life is instrumental to play's critical capacity, which I discuss further in the contextual review. It is also pivotal to my contention that play when part of an art event provides the safe framework within which artists and audiences can grapple with the complexities of the political situation in IP. This thesis argues that the complexity of the political situation in IP demands an equally sophisticated method, such as play, for artists who seek to challenge and meaningfully engage their audiences.

In order to achieve such an aim, this research investigates selected artworks, alongside my own participatory practice, that are positioned within the hitherto uncharted and triangulated (Gray and Malins, 2004, p. 31) intersection of art, play and IP as zones of conflict. Triangulation is a term that originates from geography and implies the 'use of two or more methods of gathering information on an issue […] triangulation was a measuring technique used by navigators and surveyors for pinpointing a location from two or more different positions' (Gray and Malins, 2004, p. 31). The triangulated approach this thesis takes is derived from my position both as an Israeli with embedded knowledge of IP, and as an artist who makes critical art work that questions the region's political situation[25]. This research also uses more than one method as it combines practice alongside both reflective and critical analysis. It investigates three different fields: (a) artworks that reference play and relate to IP's political situation, (b) theoretical writing concerning play both historically (Huizinga, 1955; Caillois, 1961) as well as digitally (Flanagan, 2009; Sicart, 2014) and design-wise (Zimmerman, 2003) and (c) studies relating to IP as a zone of conflict. To do so, it draws from a wide range of fields such as photography (Azoulay, 2012), cultural studies (Hochberg, 2009; 2015) as well as archaeology (Abu el Haj, 2001), history and political theory (Azoulay and Ophir, 2013), geography (Gregory, 2003, 2004, 2005) through

---

the formal characteristics of play' (Huizinga, 1955, p. 89). This indicates that historically play and conflicts were inextricably bound.

[24] Numerous play scholars agree that Huizinga's summary of the formal aspects of play (1955) remains relevant (Flanagan, 2009; Hammond, 2010; Sicart, 2014; Sutton Smith, 2001; Williams, 2011).

[25] I distinguish between my tacit and implied knowledge of IP, and the understanding developed through this research. For example, the 'complexity' of IP has been manipulated by Israeli politicians to imply assumed symmetry between Palestinians and Jewish Israelis – a phenomenon I inferred from my embedded experience. My research into IP's existing paradigms, that informed the artworks created as part of this project, confirmed and provided objective detailed proof that the conflict is anything but symmetrical.

architecture (Weizman 2004, 2006, 2007, 2010, 2011) to planning (Yiftachel, 2006; Yacobi, 2004; Yacobi and Cohen, 2006). In this respect, the thesis establishes a dialogue between these disparate fields through my own practice as an artist researcher.

For this practice – based research I took a constructivist approach (Gray and Malins, 2004, p.12), which means that the research was constructed around my subjective experience and practice, alongside gathered knowledge. These are both objectively articulated. This included the processes of making some of the artworks as well as reflecting on them and contextualising them. Donald Schön has described this model as 'reflection in action' (Schön, 1983). The concept of 'reflection in action' implies that each step, be it the making of artworks or the writing, is reflected upon. A reflective practitioner is the one who steps outside the process to observe and reflect on it from a distance (Schön, 1983, p. 55). The distance in the case of this thesis is both geographical as I travelled to and from IP throughout the research period, and my 'seesaw vision' noted earlier (p. 16) afforded a unique standpoint. Additionally, this way of working was chosen since it is familiar from my practice as an artist and offers a holistic approach that guarantees the co-existence of, and constant movement between, the practice and the written part of the research. This oscillation between practice and writing seeks to create connections between 'there' (IP) and 'here' (UK) in and through the research.

My artistic practice is positioned between documentary, visual and performative arts. The artworks I create record the reality in IP in order to represent it in visual (photography, multi-media installations and graphics) and at times performative ways (games, walks and participatory events). Since my background is theatrical, specifically scenographic, my work is anchored in design tradition. Additionally, it draws on a wide variety of artistic media including graphics, photography, walks, film, blogging and the creation of three-dimensional interactive objects, often in the form of games or play devices. This means it is a process-led practice that mutates depending on the project and the object or phenomenon under investigation[26]. The other artistic practices I examine are similarly itinerant, moving between different types of media. This demonstrates that when making work that relates to IP's complexity, a singular medium, such as photography, for example, may not suffice. Umberto Eco observed that

> The moment an artist realises that the system of communication at his disposal is extraneous to the historical situation [s]he wants to

[26] For an overview of my practice, prior and throughout the research period, please see my website. Available at: http://www.iditnathan.org.uk [Accessed 1.9.17].

> depict, [s]he must also understand that the only way [s]he will be able to solve this problem is through the invention of new formal structures that will embody that situation and become its model. (Eco, 1989, p. 143. Also quoted in Maffioletti, Hjelde and Bradfield, 2009, p. 50).

Eco's observation relates directly to my experience in the years preceding this research (2006-2008) when working as co-curator of the human rights organisation MachsomWatch. I struggled to find ways to engage audiences with the intricacies of the Israeli apartheid regime that I found were far too complex to convey in photographic work alone[27]. This led me to seek different constructs that draw the audience in and are participatory. This change in my practice informed the creation of *Hegemonopoly / Macshomopoly* (2009) – a board game designed for playing in the gallery, that initiated this research.

Since play is central to this research the thesis is composed of three inter/ludes that focus on my own artworks/practice, and three chapters that investigate other artists' work. All relate to IP's contested state by playful means. I have chosen the term inter/lude first and foremost in order to position play centre stage. Additionally, the term seeks to indicate linkage rather than a pause (interlude in the traditional sense) between my own artworks and those of others. Linkage assumes a more processual method whereby one part leads organically into the other. The artworks investigated here are underpinned by a distinctly participatory aspect and explicitly reference play scenarios or objects. In other words, they all seek to physically engage their audiences, be it by playing a board game (*Hegemonopoly / Macshomopoly* discussed in inter/lude one) or other games (chapter one), responding to blog posts and selecting postcards (*Seven Walks in a Holy City*, examined in inter/lude two) and other performative movements (chapter two) or taking part in a scaled-up 'colouring in' activity in the gallery (*Painting the City Golden or a Leaf from Tansy's Book*, investigated in inter/lude three) as well as miniaturisation (chapter three)[28]. Each inter/lude raised questions leading to further examination in the chapters themselves.

This process borrows some characteristics from design, specifically iterative methods. The outcome of game design is, like research, unpredictable, and a series of questions and repetitive testing underpins the process. This leads play scholar and gamer Eric

---

[27] *Machsom* is Hebrew for Checkpoint. *MachsomWatch* is an all-women organisation that monitors the Israeli army's violation of human rights at the checkpoints, the District Coordination Liaison Offices (DCL), and the Israeli military. Monitoring consists of writing reports and photographing wherever possible. Exhibitions I was involved in co-curating between 2006-2009 had consisted of primarily photographic work. Unfortunately, previously held records of the organisations' exhibitions are no longer available online.

[28] Further documentation of my own artworks and their presentations directly related to this thesis is provided in the Practice Documentation appendix.

Zimmerman to regard 'play as research' (Zimmerman, 2003) for the classic game design process, similarly to research is an iterative model, which consists of 'test, analyse; refine. And repeat' (Zimmerman, 2003, p. 176). Several characteristics and attributes of play were used as methods for this practice based research. These include miniaturisation, repetition and active physical participation, which are all typical of play deployed by the artists whose work this thesis focuses on. In the following paragraphs I draw parallels between the ways in which these characteristics relate to both the practice and the writing that formed this research.

(1) Miniaturisation, as evident in toys for example, is employed in both the creation of a game (examined in inter/lude one), mapping (considered in inter/lude two) and the wall drawing (discussed in inter/lude three). Scaling down objects or phenomenon under scrutiny enables on one hand an overview and on another attention to minute details. This correlates with both reflective and analytical writing that simultaneously contextualises that which is being studied, to offer a broader outlook; and notes significance of the smaller components that make up the whole[29]. The inter/ludes and chapters of the thesis offer both these perspectives on the artworks they investigate.

(2) Repetition in play (as evident in the act of dice throwing, which is present in games) or rehearsed performative movements, are also part of this research's methodology. Repetition also references reiteration, which is an essential component of game design (Zimmerman, 2003, p. 176). This involves a process of repeated testing of a specific design or prototype (Zimmerman, 2003, p. 176). Reiteration, in this thesis, has been used as a research method to investigate objects or phenomena. By repeatedly referencing similar frameworks or addressing comparable questions, distinctions and similarities were identified (Maffioletti, Hjelde and Bradfield, 2009, p. 49). In this respect, underlying the thesis is the repeated question—why use play in relation to IP's contested political state? Each inter/lude and chapter of the thesis addresses this same question from a different angle by focusing on a specific type of play. In other words, the research question changed from why use games (inter/lude and chapter one) to why use performative movement (inter/lude and chapter two) and finally to why use miniaturisation (inter/lude and chapter three) when making work in relation to IP?

[29] This chimes with Schön's opinion that the reflective practitioner steps outside the process to observe and reflect on it from a distance (Schön, 1983, p. 55).

(3) Active physical participation is central to the work that informs this research. While conducting this research I too engaged physically with most of the artworks I discuss, using play itself as an essential component of the research process (Zimmerman, 2003, p. 184). In some cases, examined in the thesis, I designed and tested play instances or objects, getting physically involved in the process. I also played or took part in the ludic opportunities created by the other artists whose work I examine. Physical participation is also a fundamental feature of play as a phenomenon. It is designed to propel those playing to actively engage. In the context of IP, active physical participation can clearly be problematic due to perceived violence for those within the region and geographical distance for those beyond it. However, as noted earlier, the artists examined here consistently use play to facilitate physical engagement precisely because of its participatory qualities and as a way of countering potentially difficult or inaccessible aspects of IP. Furthermore, my study will argue that for those practicing the 'art of play in zones of conflict' the participatory aspect of play serves as a tactic to position audiences' agency centre stage.

To further clarify the ways in which the practice and the writings inform and underpin each other, I have delineated the trajectory of my research in an overview of the structure of the thesis.

Thesis structure

A contextual review further charts the backdrop of the thesis in terms of the political situation in IP and its implications for artistic critical and playful practices. In the first part of the review I highlight the impossibility of politics in IP and in the second part I focus on specific issues of visibility, erasure and denial as these affect artistic practices. The third part of the review identifies changes over time in both Israeli and Palestinian arts scenes as they pertain to this research. The fourth part of the review draws on the writing of play theoreticians to further probe the critical capacity of play. Here I refer to artist and play theorist Mary Flanagan's idea of 'critical play' (2009) and focus on philosopher Giorgio Agamben's ideas pertaining to play as an 'unstable signifier' (Agamben, 1993, p. 88), as these provide an analytical frame for the research.

Inter/lude one discusses *Hegemonopoly / Macshomopoly* (2009) – a board game designed for playing in the gallery space, which depicts the geo-political reality in IP by offering

players a ‘hands on’ experience of the ways in which the Israeli apartheid regime operates. Since in this case I appropriate an existing monopoly game the inter/lude considers board games’ mechanics and the practice of ‘reskinning’ (Flanagan, 2009) and appropriation to outline the way in which *Hegemonopoloy / Macshomopoly* subversively offers the game as ‘bait’ for audiences who, lured into playing out of curiosity, find themselves in unfamiliar territory where rules are far from fair and where the chances for winning are pre-determined. The Inter/lude opens up a questioning of what other types of games might be used by other artists making work in relation to the highly controlled geo-political reality in IP. Issues highlighted by *Hegemonopoloy / Macshomopoly*, such as artists’ subversive appropriation of game mechanics and how these can be manipulated, are further examined in chapter one.

Chapter one—Artists’ games positioning agency centre stage focuses on games used by other artists, namely *Meter Square* (2009) by Palestinian artist Raouf Haj Yihya—a video game for gallery audiences where the players are required to ‘save’ Palestinian homes from destruction; and *Love Sum Game* (2006) by Jewish Israeli artist Eitan Heller—an improbable and absurd tennis match across the eight-meter Separation Wall. This chapter questions what political point these artworks make by appropriating the tennis game and the ‘shoot to kill’ type video game. I examine the ways in which these games solicit active engagement from their audience, in relation to the highly visible structure that is the Separation Wall (*Love Sum Game*) and the less well-known practices of house demolitions (*Meter Square*)? Examining *Meter Square* and *Love Sum Game* as rule bound games and considering their positioning (within the space of the gallery in *Meter Square* and beyond it in *Love Sum Game*) I argue that they invite us to partake in the less well known contested issue of house demolitions in the case of *Meter Square* and challenge the overpowering separation wall in *Love Sum Game* precisely in order to bring agency to the fore. The chapter concludes by questioning if and how relaying information from within IP might combine with more poetic and performative aspects. Can ludic walking in IP for example capture audiences’ imaginations and thereby stress some of the complexities at play within the region to audiences outside it?

Inter/lude two – *Seven Walks in a Holy City* (2011), focuses on a series of walks where game elements (cards and dice) were subversively used to add an absurd layer to the walks themselves by randomising the paths undertaken. The inter/lude discusses my movement in the streets of Jerusalem as a tactical attempt to convey some of the hidden details of the colonization of Jerusalem to a wider audience. For this I used not only blog posts but presentations and the production of a film. Positioning the walks firstly within a long tradition

of walking as part of an artistic practice, and secondly in the context of the Zionist practice of walking as a means of bonding with the land, I argue that *Seven Walks in a Holy City* subversively used walking as a means of unravelling that bond to uncover some of the hidden colonizing practices such as the creation of green spaces to mask expropriation. Although one of the prime motivations for making the work was to explore the links between the holy and the contested, what emerged as more significant was the performative aspect of the project as evidenced in the blog posts and the film.

Chapter two – Performative movements in the streets of Jerusalem focuses uniquely on performative artworks staged in the civic space of Jerusalem that simultaneously relate to less secular aspects of the IP conflict. The chapter explores what might be achieved by linking the holy and the civic explicitly through performative play. Outlining historical links between performative play and the urban setting I focus on two outdoor artworks that directly relate to Jerusalem's duality as both a civic as well as a religious centre; *Jerusalem loves me and I love Jerusalem* (2010), by Guy Briller and *Civil Fast* (2012) by PM. I argue that when read as discursive and site-specific artworks, the artists' performative movement along with their fusion of 'past and present' 'secular and religious' as well as 'Arab and Jew' in some cases and their use of 'over-identification' (Žižek's, 2004) means that the artworks question a ruling Zionist ideology and imagine a state yet to become (Azoulay, 2012b). Hence, chapter two centres on two highly intricate artworks that address primarily local audiences, thereby raising questions as to whether and how the highly complex situation of Jerusalem can be mediated to a western audience far removed from the streets of Jerusalem.

Inter/lude three – *Painting the City Golden or a Leaf from Tansy's Book* (2015). The work offered audiences a 'colouring by numbers' activity projected onto the gallery wall using an image related to one of Jerusalem's iconic landmarks (Tower of David) as a symbol of Zionist appropriation of the city. The discussion will refer to Billig's idea of 'banal nationalism' (Billig, 1995) specifically in relation to appropriative Zionist discourses and practices. For *Painting the City Golden or a Leaf from Tansy's Book* I appropriated and 'reskinned' the embroidery pattern from a Zionist book that offers designs for decorations of the 'banally' nationalistic Jewish home both in Israel and the diaspora. Highlighting the motivations behind using scale and abstraction to engage audiences in a London gallery with a touristic site so far away, the inter/lude questions whether and how the contested aspect of the site may be relayed to those without this layered local knowledge. *Painting the City Golden or a Leaf from Tansy's Book* drew my attention to the use of scale specifically in relation to the idea of the home in IP.

Chapter three – Scale models – Abstraction and Simulation – Appropriating the miniature model. The discussion here focuses on scale models as appropriated by artists to bring to light what enables miniature models to be evocative and effective play tactics, specifically in relation to IP. Here the role of architectural planning within the colonizing paradigm (Efrat, 2006; 2010) will be considered along with its military usage to argue that through miniaturisation and by harnessing the models' abilities to abstract and simulate homes in three-dimensional forms the artists create powerful statements challenging us to conceptually and physically engage. The discussion draws on what cultural theorist Roland Bathes has called 'concrete abstractions' (Barthes, 1979) whereby miniature models present as both tangible object and an abstraction that offers a unique purview encompassing, in these cases, highly significant temporal and spatial aspects of homes in IP. The chapter is divided into two parts. Firstly, it examines Hannah Fouad Farah Kufer Bir'im's *Kufer Bir'im—Reconstruction Model* (2002-5), which was part of the *Mini Israel—70 models, 45 artists, One Space* (2006) exhibition at the Israel Museum in Jerusalem. By

analysing spatial, temporal and textual aspects of this, along with its positioning in relation to a primarily Jewish Israeli audience, I argue that the work can be read as a call for acknowledgement of a disastrous past and present predicament, and as a shared responsibility for potential future reconstruction. The second half of the chapter focuses on two works that seek to further implicate their audiences, namely Wafa Hourani's *Qalandia 2067* (2008) – and Bashir Makhoul's *Occupied Garden* (2014), both discussed in terms of their presentation in galleries outside the region. Whereas *Qalandia 2067* uses the scale model to draw its London gallery audience into the work and the future reality it simulates, *Occupied Garden* goes a step further and invites its audience at the international biennale in Venice to physically intervene and alter the miniature IP landscape it depicts. Accordingly, the scale model's facility of abstraction (*Kufer Bir'im*) and at times simulation (*Qalandia 2067* and *Occupied Garden*) are tactically used to question the role citizens within and beyond IP play in the perpetuation of the colonization of Palestine.

Contextual Review – The impossibility of politics and the possibility of art[30]

> Art provides an intimate moment of reception that we need to cherish […] It is a moment of turning on the imagination and "thinking things otherwise," not as a destination but as an act in and for itself, with all the ambiguity of selfishness and triviality that it implies (Charles Esches).[31]

In their *Origin of Palestinian Art* (2013) Bashir Makhoul and Gordon Hon observe extreme difficulty in finding either Palestinian, or Israeli artists who feel optimistic about IP's future. They note that pessimism is fabricated by a militarily driven society infected by religious fundamentalism and a nihilistic mindset (Makhoul and Hon, 2013, p. xiii). Makhoul and Hon interviewed dozens of Palestinian artists, and their findings indicate that artists working in relation to IP often struggle if they seek to avoid being co-opted into a nihilistic and divisive rhetoric, especially if they choose instead to challenge audiences' perceptions regarding political dictates. This review therefore considers play's potential role within this highly contested territory.

Although mostly the projects and exhibitions examined here do not directly reference play, they nevertheless emphasise specific themes and questions that lie at the heart of the thesis. The review is divided into four parts. In the first part, I discuss the 'dead end' and impossible politics in IP and their impact on artistic practices. The second part further probes the ways in which 'dead end' politics present specific challenges to artistic practices in terms of visibility, erasure and denial. In the third part of the review I chart the field of artistic practices in IP, specifically in terms of artists' engagement with the political situation and changes that have occurred over the period of this research, notably the demise of collaborative projects and the changing Israeli scene which is increasingly controlled. I also examine the issues explored by significant projects and exhibitions which were taking place during the early stages of my research. In the fourth part I frame the research in relation to the writings of play theoreticians. Firstly, I position my research in relation to Flanagan's (2009) idea of 'critical play', since it is this which underpins my thesis. An examination of

---

[30] I owe my title to curator Charles Esche's presentation at the *Liminal Spaces* conference in Qalandiya (2009), which I review later on (p. 62). Esche notes two talks which preceded his; one from historian Ilan Pappé and one from artist and curator Khaled Hourani. Both, according to Esche, in their contrasting ways exemplified 'the impossibility of politics and the possibility of art' (Esches, 2009, p. 21).
[31] Esche, 2009, p.22.

the indexical quality of critical play (whereby play references real situations) leads to a further consideration of what renders play an effective artistic tactic in relation to IP. I focus on Agamben's ideas (2007a, 2007b) regarding play as a disruptive force, which in turn means that play, like art, facilitates what he views as a healthy – and fundamental – exchange between past and present. This view is then contrasted with Zionist rhetoric and practices that seek to do exactly the opposite, namely, to inextricably bind the biblical past with the present for the sake of highly divisive and aggressive politics. Play therefore emerges as a powerful tool that is tactically used by the artists to counter the impossible politics, as outlined within the first part of the chapter.

0.1 The political 'dead end' in IP – impossible politics

The history of conflictual existence of the Jewish and Arab populations that reside in IP stretches back to the end of the 19th century and early years of the 20th century[32]. Historically British imperial power had been instrumental in portraying the conflict between the two communities in explicitly nationalist terms (Hochberg, 2007, p. 144). A 1917 letter from the then UK foreign secretary Arthur Balfour addressed to 2nd Baron Rothschild, at the time leader of the British Jewish community (now known as the Balfour Declaration), stated 'His Majesty's government view with favour the establishment in Palestine of a national home for the Jewish people, and will use their best endeavours to facilitate the achievement of this object' (Israeli Ministry of Foreign Affairs). The letter goes on to declare 'that nothing shall be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine […]' (Israeli Ministry of Foreign Affairs)[33]. Despite recognizing the potentially problematic co-existence of Jewish people and the so-called 'non-Jewish communities', the British Government did little to redress imbalanced support for these communities, effectively supporting the Zionist cause (Khalidi, 1997, p.89). Along similar lines the United Nations resolution 181 from 1947 recommended a partition into two states; one Arab and the other Jewish, with a special international status for Jerusalem[34], and with more than fifty percent of the land allocated to the Jewish state regardless of the fact that the Jews at the time constituted less than one third of the population of Palestine[35]. The international community following Jewish leaders' pleas and the British Government's lead

[32] As noted in the introduction (p. 18, ft. 6).
[33] For full record of the declaration, currently housed at the British Library in London see http://www.mfa.gov.il/mfa/foreignpolicy/peace/guide/pages/the%20balfour%20declaration.aspx [Accessed 5.11.16]. For more on the history of the Balfour Declaration and growing interest in it, see Aderet (2016).
[34] For full wording of resolution 181 please see United Nations [online]. Available at: http://research.un.org/en/docs/ga/quick/regular/2 [Accessed 5.11.16].
[35] For critical historical accounts on UN partition plan see Pappe (1992) or Shlaim (1998).

has historically initiated separation between the Jewish and Arab populations. As I write this chapter, with the centenary of the Balfour Declaration approaching, Mahmoud Abbas, head of the Palestinian Authority (PA) has called upon Arab states to prepare a lawsuit against Britain over its 1917 Balfour Declaration on the grounds that it ultimately led to the Palestinian Nakba in 1948. It is too early to assess whether this legal suit signals the beginning of a movement towards holding the UK accountable for the historical role it has played in the political situation in IP. Nevertheless, it will undoubtedly make the UK's historical role more visible and potentially engender artistic interest in this problematic history. This relates to my work and indeed this thesis, since both are produced primarily in the UK and seek to challenge British audiences with a political situation which though seemingly far removed and readily ignored, is historically attributable to their government's policies[36].

Throughout its existence, Israel has always relied heavily on outside monetary and political support to maintain itself and its expansionist strategies. These strategies are bound with the separation between Jewish and Palestinian communities, and are increasingly acknowledged as unsustainable (Abushaqra and Bakewell, 2003; Hochberg, 2015). The unquestioning external support by the U.S as well as European states has for decades gone unchallenged. Reinforcing this situation are countless U.S vetoes in the U.N's Security Council that enable Israel to carry on its violent and colonising practices[37]. Set against this bias, since 2005 the Boycott Divestment and Sanctions (BDS) movement 'works to end international support for Israel's oppression of Palestinians, and to pressure Israel to comply with international law' (www.bdsmovement.net) [38] , thereby challenging hitherto unquestioned support by Western states. The BDS's growing impact is slowly shifting public opinion around the world in favour of the Palestinian cause on one hand whilst triggering

[36] In this respect I note artist Bisan Abu Eisheh's current (2017) research at the Liddell Hart Centre for Military Archives and the Foyle Special Collections Library in London which explicitly relates to British colonial history in the region. Although it is too early to ascertain what Abu Eisheh's research will yield in terms of artwork, I would like to think that his engagement will herald a wave of similar projects that will expose the troubled history, targeted specifically at British audiences.

[37] For a full account of of Israel's violations of U.N. Security Council resolutions, the U.N. Charter, the Geneva Conventions, international terrorism, or other violations of international law, please see http://www.foreignpolicyjournal.com/2010/01/27/rogue-state-israeli-violations-of-u-n-security-council-resolutions/ [Accessed 5.11.16]. In fact, according to a study by San Francisco University political science professor Steven Zunes, by 2002 Israel was acknowledged as holding the record for ignoring United Nations Security Council resolutions, (Shamir, 2002). In this respect the recent U.N Security council's resolution (December 2016) might be considered a 'game changer' as for the first time in decades the U.S has not exercised its veto rights. However, at time of writing much remains unknown since it is impossible to predict recently-elected President Trump's actions in future.

[38] Available at: https://bdsmovement.net/what-is-bds [Accessed 1.9.17].

calls to illegalise the campaign in several countries on the other[39]. Divided approaches in relation to the BDS have also created a significant gap between Western governments and their citizens whereby grass roots support for BDS is growing while governments persist in openly supporting Israeli policies and actions (Weizman, 2016)[40]. This suggests that artists and activists working outside Israel can assist in raising awareness of foreign governments' undisputed support for Israel. In fact, activists and artists, both from within as well as outside IP, can and do seek to challenge audiences' positions in relation to Israeli policies and actions as my study will show[41].

Although both the UK and the UN have historically been instrumental in instituting separation in IP, and although the US as well as the EU nations facilitate the perpetuation of Israel's lawlessness, it is also important to acknowledge that separation has manifested in a multitude of other ways that preceded the Israeli state, not just by means of partition plans created by Imperial powers. According to sociologist Dan Rabinowitz (2002, 2004), the Zionist discourse upholds an explicitly 'binary opposition between Jew and Arab, which stands for a series of "Us versus Them" dichotomies: European versus Other, modern versus primitive, progressive versus stagnant' (Rabinowitz, 2002, p. 220). This implies a quest for separation that in turn has engendered a very specific discourse advocating unilateral withdrawal from militarily occupied Palestinian territories beyond the Green Line on the one hand, and on the other the construction of increasingly visible and overpowering mechanisms of separation and control such as the checkpoints and the Separation wall (Rabinowitz, 2003, p. 223)[42]. The quest for concrete and absolute division of a space, which has historically been shared by Palestinians and Israelis (Said, 1999) directly relates to the 'two state solution' whereby an independent Israeli state will exist alongside an independent Palestinian one[43]. However, it is becoming increasingly apparent that complete separation

[39] For more information regarding the ongoing battle to outlaw the BDS movement see Electronic Intifada. Available at https://electronicintifada.net/content/boycotting-israel-free-speech-right/16056 [Accessed 1.4.2016].
[40] For more about the pressure being applied by Israel on both US and EU to criminalise the BDS, please see Weizman, 2016.
[41] Admittedly, the BDS' success has not gone unnoticed and in fact Israel's response to the BDS has steadily escalated into an all-out propaganda war, which I return to later on (p. 51).
[42] The Green Line denotes the agreed armistice line drawn on the map as the battles between Jewish Israeli and Arab forces ceased in 1949. The line was famously agreed by Jordanian and Israeli generals and consequently drawn using a green pencil. It is important to highlight that it is not an internationally agreed border line. Most discussions pertaining to unilateral withdrawal are not in fact related to the Green Line and have little to do with any agreed international borders. In fact, since 1967 successive Israeli governments have erased the last remaining internationally recognized armistice agreement line, known as the Green Line, from all its maps and textbooks (Weizman, 2007, p. 18)
[43] The long and torturous history of the 'two state solution' falls beyond the scope of this review. In the conclusion of 'The One State Condition' (Azoulay and Ophir, 2013) Azoulay and Ophir also propose re-conceptualisation of the modernist nation state, which they argue will facilitate three different potential resolutions (Azoulay and

in the form of the 'two state solution' is no longer viable (Benvenisti, 1996; Jamal, 2001; Makhoul and Hon, 2013, p. 138; Ali, 2016[44]). The ongoing Israeli colonization of Palestine (Weizman, 2007, 2010; Pappe, 2006; Yacobi and Yiftachel, 2003) means that by 2015 there were already more than half a million illegal Jewish settlers in the West Bank[45]. Some of the other reasons are cited by cultural and political geographer Merav Amir and include:

> the disproportionate political representation of the settlers in Israeli corridors of power, the ever-growing co-dependency of the Palestinian and Israeli economies and, in particular, the dependence of Israel on natural resources extracted from the occupied area (including water aquifers, quarries and land reserves), the internal and seemingly irreparable rifts in Palestinian politics and the rise of Islamic Palestinian fundamentalism (Amir, 2016, p. 13).

This presents an interlocked situation whereby a resolution reliant on separation into two nation states becomes improbable. A persistent Israeli refusal to consider peaceful resolutions is coupled with an inability of the international community to implement UN resolutions and international 'two state' agreements such as the Oslo Peace Accords (1993) and the Arab League Peace Initiative (2002, 2007). Consecutive Israeli governments have also failed to satisfactorily address two of the most contested issues, namely the Palestinians' 'right of return' to the homeland, and the status of Jerusalem, a city considered holy by three monotheistic religions and hence of great spiritual importance to people from all over the world.

This all indicates that much of what lies at the heart of IP's conflictual predicament is not purely geographical as often thought. Nor is it visibly manifest to all: the passage of time and a specific domineering political rhetoric has significantly exacerbated it. Mounting awareness that the two-state solution is no longer viable is coupled with increased fear of the alternative, namely the single bi-national state. Fear of a single state solution is rooted in demographic projections which terrify the Israeli state since they suggest that Jewish-Israelis will become a minority in a predominantly Palestinian state (Amir, 2016, p. 14). Whilst Israel's refusal to grant Palestinians full civic rights exposes 'the (existing) de-facto apartheid, [that] would not be accepted internationally' (Amir, 2016, p. 14) it also highlights

---

Ophir, 2013, pp. 249-271). However, since my focus is on the possibilities of art rather than the impossible politics, their projections cannot be included here.

[44] According to Tariq Ali (2016) the growing realization that a two state solution is no longer possible is also expressed in Palestinian political circles, albeit not publicly. See Ali's conversation with Weizman regarding the BDS mentioned earlier (p. 45)

[45] See B'tselem statistics based on Israel's Central Bureau of Statistics (CBS) and the Jerusalem Institute for Israel Studies. Available at: http://www.btselem.org/settlements/statistics [Accessed 13.11.16].

the ‘possibility of the Jews becoming a minority in a bi-national state [which] spells the end of the Jewish state as we know it’ (Amir, 2016, p. 14). This perceived threat has been expertly used by increasingly right wing Israeli politicians (even those considered centrist) to such an extent that any attempts by the international community to rein in or merely criticize the Israeli regime has been labelled anti-Semitic. Amir further observes that any critique of or resistance by Palestinians to Israeli moves are increasingly labelled as existential threats, and even sometimes as acts of terror. For example, the BDS campaign is often described as economic terror; appeals to the UN calling on it to recognise a Palestinian state have been referred to as diplomatic terror; and petitions to the International Court of Justice in The Hague, or the Israeli High Court of Justice, to judge on Israel’s violations of international law have also been labelled legal terror (Zarchin, 2009 quoted in Amir, 2016, p. 8).

In addition, since the early 1970s, and with renewed force since the introduction of online and social media, the Israeli state has established a propaganda machine known as Hasbara (‘explaining’ in Hebrew) that is relentlessly mobilised by IDF and government spokespersons to justify Israeli actions to international media[46]. Israeli Hasbara depends on pro-Zionist lobbies to propagate Israel as a non-aggressive state and counter any criticism of its violent and expansionist practices. It is also becoming increasingly clear that ‘pressure to discredit, intimidate or harass journalists, artists, scholars and diplomats who raise their heads above the parapet’ (Fisher, 2009, p. 800) is mounting, both within IP and beyond[47]. This highly manipulative rhetorical approach is evident in numerous websites and publications such as The Israel Project’s 2009 Global Language Dictionary, which is a document – leaked by a former member of the American Israel Public Affairs Committee (AIPAC) – that aims to tutor Israeli supporters on appropriate language in order to best

[46] For a critical overview of Israeli *Hasbara* see Sheizaf (2011).
[47] Among media-related examples cited by Fisher are the Zionist Federation’s accusation of the BBC of anti-Israeli bias for broadcasting its Middle East Editor Jeremy Bowen’s account of historical events (a criticism which the BBC acknowledged). Similarly, Fisher notes the visibly anti-Israeli bias in coverage of the Gaza massacre by both the BBC and Al Jazeera’s English reportage. In terms of academic research, Fisher notes campaigns against scholars such as the attempt to terminate the Columbia University tenure of Nadia Abu El-Haj following the publication of her *Facts on the Ground: Archaeological Practice and Self-Fashioning in Israeli Society* (2007), as well as threats against Arab political scholar Joseph Massad’s Columbia post in response to his publication of a review titled ‘Permission to Paint: Palestinian Art and the Colonial Encounter’ (Art Journal, fall 2007, pp 126–33) which focused on Israeli art historian Gannit Ankori’s alleged appropriation of research published by artist Kamal Boullata, in her book on Palestinian art. I return to discuss this particular event later on (p. 67)

represent the Israeli perspective[48]. These all amount to an all-out 'propaganda war' which in turn requires artists to expose the duplicity generated by politicians[49].

0.2 Further challenges - In/visibility, erasure and denial

The political 'dead end' effective in IP has critical implications in terms of the visual politics and therefore also the potential for critical artistic responses. In 1967, Palestinian territories hitherto held by Jordan were conquered by the Israeli military. This has enabled the Israeli state to successfully establish two entirely separate ruling apparatuses. The first is the military regime in the West Bank[50], and the second is the so-called democratic one within 'Israel proper' (Azoulay and Ophir, 2013, p. 14) within the 1967 borders[51]. This has been implemented to such an extent that many Israelis are entirely oblivious to the fact that a fierce military occupation is being conducted in their name a mere few kilometers away from Jewish Israeli towns such as Kfar Saba or Ra'anana. Most Israelis do not venture into the occupied territories. If they do, they find that in many cases the territories are conceptually and physically obscured from view, by means of appropriation, or renaming of sites, to create a pretence of continuity between Biblical and contemporary times (Benvenisti, 1997; 2000). The extent of such erasure of the Palestinian presence is evident when travelling across the West Bank, as increasingly routes can be completed without visible signs of Palestinian villages or any awareness that much of the terrain travelled has been confiscated for the sake of unchallenged settlement construction (Hass, 2013. Also quoted in Hochberg 2015, p. 18). Depopulated Palestinian villages, now lying in ruins within and beyond the Green Line, are often buried under a mass forestation enterprise that is typical of the Israeli state (Abramson, 2009, p. 280).

---

[48] According to Fisher these manifestations are evidence that Israel feels it is now losing its grip on the propaganda war against the pro-Palestinian narrative (Fisher, 2009, p. 800). As much as I would like to share that view, I am also aware that within Israel the situation in terms of right wing propaganda is escalating at an alarmingly rapid pace.

[49] I provide some examples of artists who have engaged with the all-out 'propaganda war' later on in this review (p. 58).

[50] The Green Line is in fact an armistice line agreed in 1949 and not an internationally recognised border line as such. The term West Bank is a translation of the Arabic term *ad-Diffah l-Garbiyyah*, which was the name given to the territory west of the Jordan river occupied by the Hashemite Kingdom between 1949-1967.

[51] Israeli public rhetoric surrounding the territories conquered in 1967 has shifted over the years. Whereas during the early 1970s these areas were referred to as The Occupied Territories thereby acknowledging their status as militarily occupied by Israel, by the early 1990s they became known Judea and Samaria- implying their Biblical roots. This is entirely in keeping with the Zionist 'renewal paradigm' (Zerubavel, 2007) discussed later on in this review (p. 75)

In addition to these, constructs such as bypasses, tunnels and walls (Weizman, 2006; Hochberg 2015) mask away Palestinian presence (Fig. 5)[52]. The visibility of the occupied territories is so restricted and controlled that the situation, highly engineered by the Israeli state, impacts the ways in which IP is perceived, both by people in the region and outside it. According to literary scholar Gil Hochberg (2015), the ecology of vision that underlie IP as a zone of conflict is effectively a 'vast mechanism of erasure, denial, and obstructions of sight' (Hochberg, 2015, p. 7). It is in this context of concealment and erasure that artistic practices become instrumental in contesting regimes of colonisation and invisibility[53]. However, concealment and erasure are not the only divisive mechanics in action in IP: denial is also a significant factor. In her article 'Israel Is in National Denial Regarding Its Oppression of Palestinians' sociologist Eva Illouz (2015) argues that since its formation the Israeli state has exhibited three stages of denial in its treatment of the Palestinians that allow it to stay blind to its status as an occupying power (Illouz, 2015).

The first type of denial which Illouz identifies is the claim that an event, however traumatic, never happened. This type of denial enables rulings such as the 2011 'Nakba law,' which grants the Israeli finance minister authority to sanction and impose fines on government-funded organizations that budget expenses for any Nakba-related event or activity, such as the marking of Israeli Independence Day as a day of mourning[54]. Hence the state disables its own citizens from acknowledging the traumatic event publicly.

---

[52] Prior to embarking on this research, during a sojourn in Jerusalem (2005-2008) I volunteered with human rights organisation *MachsomWatch* to familiarise myself with the roads, bypasses and tunnels that separate Palestinian and Israeli populations. A short video I made reflecting on the segregated experiences titled *Impassability* (2008) informed this research. See fig. 7 in following page for selection of stills, or visit http://www.iditnathan.org.uk/iditnathan.org.uk/Impassability_clip.html [accessed 2.6.17].

[53] One example is an event titled *1st April* (2004), staged by *Artists Without Walls* – a group formed of a loose network of approximately twenty artists, Israeli and Palestinian, who sought to challenge separation and divisions through nonviolent creative actions. *1st April* was conceived as a live art event structured around the simple premise of using a live video camera feed on either side of the Separation Wall projected on to the opposite side. This allowed audiences on both sides to observe their fellow members as if the eight-meter Separation Wall was no longer there. Choosing April fool's day for the event was designed to challenge the viability of the Separation Wall. An artwork that further challenged the Separation Wall, by means of a tennis match, *Love Sum Game,* by Israeli artist and member of *Artists Without Walls* Eitan Heller, is closely examined in chapter one (p. 100). Curator Galit Eilat refers to *Artists Without Walls* as precursors to the *Liminal Spaces* project (Eilat, 2009, p. 7), which I discuss primarily in terms of its collaborative aspects later on in this review (p. 62).

[54] For more on the 'Nakba law' see the association for Civil Rights in Israel (2011). Available at http://www.acri.org.il/en/2011/03/22/final-vote-on-nakba-law-and-acceptance-to-communities-bill/ [Accessed 1.4.15].

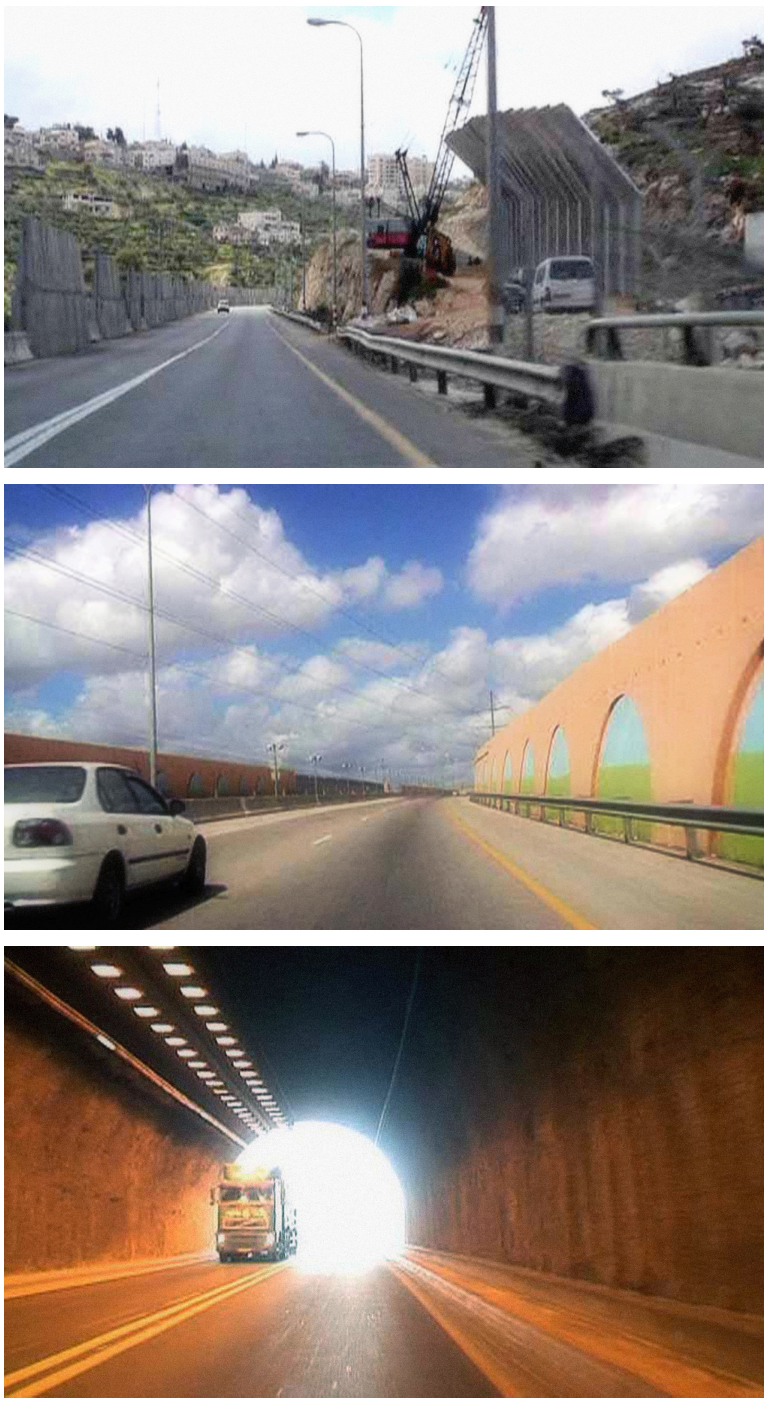


Fig. 5 - *Impassability* (2008). Stills from SD video.

The film documents the route from West Bank to Tel Aviv, where tunnels and decorated barriers mask Palestinian villages' existence. To view the video and read more about the work which informs this research please see *http://www.iditnathan.org.uk/iditnathan.org.uk/Impassability_clip.html* [Accessed 12.12.16]

The second type of denial is a hijacking of the future, specifically 'for the sake of preserving both the comfort and the ideology of certain groups in Israeli society' (Illouz, 2015). This type of denial facilitates the increasingly messianic politics of the Palestinian-occupied territories, where, for the sake of Jewish settlers, a 'spectacular gamble on the future of all Israel, with stakes as high as the collapse of the Zionist project in the space of a few short decades' (Illouz, 2015) is being played out. This is evident from hitherto ignored economic and political reports indicating Israel might find itself isolated if and when Western powers decide to abstain from supporting it[55].

The third type of denial is 'seeing, yet not seeing' (Illouz, 2015), which Illouz equates to a woman who sees her husband sexually abusing his daughter but fails to register it. Thus, according to Illouz, Israelis 'witness an astounding numbers of house demolitions, killings of children, expropriations of land, administrative detentions, torture, violations of international rights, daily crimes of theft, vandalism, attacks by settlers against Palestinians, with the deliberate denial of the army which often stands […] idly by' (Illouz, 2015). This form of denial explains why Israeli governments increasingly seek to undermine the moral authority and work of human rights organizations such as *MachsomWatch*, *Yesh Din*, *B'tselem*[56] or the Public Committee Against Torture, all of which seek to redirect the Jewish Israelis' gaze to what they mostly try to avoid (Illouz, 2015). This is nowhere more evident that in the aggressive and inciting responses by Israeli right-wing politicians to Breaking the Silence—an organization of Israeli military veteran combatants who seek to expose the Israeli public to the reality of everyday life in the Occupied Palestinian Territories (OPT)[57]. Illouz observes that 'denial is the art of "fudging" reality, of turning hard facts into vague, hazy images' (Illouz, 2015) which leads her to conclude that on a national scale 'denial is not simply a flaw of our consciousness [… but] a pact of ignorance we make with ourselves, a choice to know and not to know, and is thus a particularly disturbing moral deficiency' (Illouz, 2015). This repressive regime is clearly instrumental and effective in ensuring that

[55] The fact that consecutive Israeli governments are prepared to ignore the 'writing on the wall' is in itself due to optimism bias based on denial and messianic politics (Ben Shai and Lebovic, 2015). The subject of messianic politics in Israel falls beyond the scope of this discussion. For an in-depth historical analysis of this exceptional brand of political discourse, please see Ben-Shai, R. and Lebovic, N. (2015).

[56] *Machsom* is Hebrew for Checkpoint. *Yesh Din* translates as 'there is justice' and *B'tselem* refers to the biblical phrase relating to God's creation of man in his own image.

[57] According to the *Breaking the Silence* website, the organisation seeks to break the silence by highlighting 'the price paid for a reality in which young soldiers face a civilian population on a daily basis, and are engaged in the control of that population's everyday life'. Please see http://www.breakingthesilence.org.il [Accessed 1.12.16]. Israeli politicians' incitement against the group is escalating at such a rapid pace that it makes it difficult to keep track. In a recent meeting between Israeli and British PM's when Netanyahu demanded that May stops supporting the organisation. See https://www.theguardian.com/commentisfree/2017/feb/08/netanyahu-breaking-the-silence-israel-theresa-may [Accessed 3.3.17]. For updated news relating to the latest political storms surrounding the organisation, please see http://www.breakingthesilence.org.il [Accessed 1.12.16].

acknowledgment is disabled (Illouz, 2015, Levy, 2015). Israeli Jews who, by contrast, are willing to confront the Palestinian narrative and accept responsibility for the ongoing injustice committed in their name, are substantially more likely to be those who seek a 'peaceful resolution'[58], whatever that might be. The two communities are therefore destined to grow further and further apart from each other. Additionally, the Israeli public discourse consistently avoids acknowledging the significance of historical events or its position in relation to these events that might facilitate facing the future with critically open eyes. This suggests that artists' working in the field have an important role to play in exposing that which the regime is so eager to mask and suppress.

0.3 Artistic practices in IP—changes over time

Since my thesis focuses on artists' engagement vis à vis the contested state in IP, one of my first ports of call was historian Dana Arielli Horowitz's (2005) study of Israeli artists' responses to the assassination of Israeli Prime Minister Yitzhak Rabin (1922-1995). Rabin's assassination in 1994 by a Jewish terrorist followed two important events in IP that same year. In February a Jewish terrorist massacred twenty-nine Palestinians praying in Hebron's Cave of the Patriarchs, and in October Rabin along with Yasser Arafat and Shimon Peres, were awarded the Nobel Peace Prize primarily for their efforts to conclude and implement the Oslo Peace Accords[59]. Rabin's murder came at a time when Israeli society was undergoing a massive internal rift, which has continued to deepen, between the right-wing nationalist—and primarily religious—parties, and the liberal Zionist so-called 'peace camp', which Rabin represented. Hence, for many Israelis Rabin's assassination represents the demise of what had hitherto been regarded as a dialogic discourse with a peaceful outlook in sight. Almost all of the artists interviewed by Arielli Horowitz refer to Rabin's assassination as a pivotal, even 'catastrophic' moment of 'no return' (Arielli Horowitz, 2005, p. 21)[60]. Arielli

[58] It is important to point out that the 'peace camp' and its attempts over the years to project a peaceful resolution of IP's predicament is increasingly seen as complicit in perpetuating the disastrous condition, often by specifically refusing to acknowledge the *Nakba* and its consequences (Weis, 2016).

[59] The press release of the Nobel Peace Prize committee states that by 'concluding the Oslo Accords, and subsequently following them up, Arafat, Peres and Rabin have made substantial contributions to a historic process through which peace and cooperation can replace war and hate'. See https://www.nobelprize.org/nobel_prizes/peace/laureates/1994/press.html. [Accessed 1.1.16]. The fact that the Oslo Accords were far from concluded or indeed operative in the first place clearly raises questions about the viability, on that occasion, of the Nobel Peace Prize.

[60] Since at the time of Rabin's assassination my practice was not engaged with the politics of IP, Arielli Horowitz' analysis provided a useful starting point that introduced aspects of local practice and public discourse that I had not been aware of. Rabin was born in Jerusalem, secular, with outstanding service to the country as its Chief of Staff, Defence minister and twice Prime Minister, and therefore at the time of his death was firmly anchored at the heart of the Israeli public consciousness as a symbol of the Zionist narrative.

Horowitz' study demonstrates that artistic responses to the assassination prompted a new, more overtly critical, attitude, above all towards the hitherto largely unchallenged Zionist ideology that Rabin embodied[61]. One of the drawbacks of Arielli Horowitz' study is that her investigation is anchored in a now outdated modernist binary discourse that is not part of my practice and hence this thesis, since her study explores autonomous disengaged art as opposed to the critical and politically engaged art upon which I focus. In this respect, I agree with Esche who proposes that art has the right—and I would add that in the context of zones of conflict such as IP, an imperative—to be awkward, to facilitate a way of 'thinking things otherwise' (Esche, 2009, p.22). Hence my focus is uniquely on art that critically engages with the political situation. In fact, I often found myself failing to comprehend how contemporary Israeli artists can, as some do, create work that overlooks the political predicament, preferring to focus on fantastic and distant realities for the sake of autonomous art[62]. According to curator Galit Eilat (2009) the Israeli art field avoided explicitly challenging a consensual Zionist narrative preferring an autonomous position that is 'detached from reality, for reality is so ugly, and art is about beauty' (Eilat, 2009, p. 15)[63].

The growing tendency to shy away from critically engaging with Zionist rhetoric and avoiding reality for the sake of a so-called autonomous position was clearly manifest in the Israel Museum's exhibition *Real Time – the Sixth Decade 1998-2008* (2008)[64]. The Israeli artists included in the exhibition mostly produced highly accomplished artworks but chose to ignore

---

[61] According to Arielli Horowitz 'Amongst Israeli artists born around the State's foundation, between the 1930s and the late 1950s, it was rare to find a critical voice overtly challenging the collective Zionist position and just as at the time—they did not [politically] engage and that engagement is still absent from their work. Contrarily, in the works of those born in the 1960s and 1970s, post- and even non-Zionist attitudes are much more present' (Arielli Horowitz, 2015, p. 23). Arielli Horowitz's assessment pertains to the specific constellation in place in the early 1990s and hence largely overlooks significant artistic activity long before the 1990s, during the 1970s and 1980s, which was explicitly politically engaged.

[62] I acknowledge that in this respect my position as insider/outsider is a privileged one, as discussed in the introduction (p. 17).

[63] Eilat's observation is clearly contrary to Arielli Horowitz' assessment regarding the emergence of a more politically engaged generation of artists, which I can only assume stemmed from the latter's specific quest for responses to the momentous political event on which her study focused, namely Rabin's assassination.

[64] *Real Time—the Sixth Decade 1998-2008* was part of *Sixty Years of Art in Israel*—a series of six exhibitions in different museums in the country marking the 60th Anniversary of the State of Israel. The other five participating institutions and their exhibitions were: *The Fifties: The First Decade: Hegemony and Plurality* (curators: Gideon Ofrat & Galia Bar Or), Museum of Art, Ein Harod; *The Birth of the 'Present': the Sixties in Israeli Art* (curators: Yona Fischer & Tamar Manor-Friedman), Ashdod Art Museum, Monart Center; *My Body, My Self: The Seventies in Israeli Art* (curator: Mordechai Omer), Tel Aviv Museum of Art; *Check Post: The Eighties in Israeli art* (curator: Ilana Tenenbaum), Haifa Museum of Art; *The Nineties: Eventually We'll Die: Young Israeli Art in the Nineties* (curator: Doron Rabina), Herzeliya Museum of Contemporary Art. The exhibitions included very few Palestinian artists. This is potentially due to the fact that participation of Palestinian artists is bound to be ambivalent and is often assumed to 'open up the exclusionary concept of the series and of the art industry in Israel generally, but for many Palestinians, boycotting Israeli events is one of the few remaining possibilities of political activism they have' (Möntmann, 2009, p. 38).

some of the most politically eventful years in the region's history[65]. In her assessment of the backdrop of said decade, sociologist Vered Vinitzky-Seroussi (2008) observes that despite a fantastically hectic period in terms of local and world events including the attack on the World Trade Centre in 9/11 (2001), the Iraq war, and the end of the millennium on the global stage, coupled with what became ubiquitous terror attacks in the region, the dominant sense within Israel was of social apathy and déjà-vu (Vinitzky-Seroussi, 2008, p. 12). Outlining the possible reasons for the prevailing sense of the Israeli audiences' insensitive and apathetic gaze, Vinitzky-Seroussi cites the emergence of neo liberalism, dubbed in Israel as 'piggish capitalism', and highlights a cyclical chain whereby many of the momentous political events of the decade re-occur (Vinitzky-Seroussi, 2008, p. 14). These include the second Intifada (2000), the second Gulf War (2003) and second Lebanon War (2006). These along with the second failure of Camp David Peace Talks (2000) as well as countless terror attacks following the collapse of the peace talks, were distinctly repetitive[66]. And yet in terms of arts practice, Real Time curator Amitai Mendelsohn (2008) confirmed my suspicion and Eilat's analysis, mentioned above, that many of the works included in *Real Time* sought escapes to 'fantastic, mythological worlds; to wild, primordial, or sublime landscapes' (Mendelsohn, 2008, p. 160)[67]. Mendelson suggests that the reluctance to engage was potentially due to a sense of powerlessness in the face of extensive political upheavals.

This does not mean that all Israeli artists have shied away from political and contested issues. Far from it: and this thesis examines artworks, by both Jewish and Palestinian Israeli artists, that are highly critical of the political situation in IP. In fact, towards the end of my research period, the Israeli arts scene appears to have undergone an interesting shift back to being more critical and politicised. This may be due to increasingly heavy restrictions imposed on any artistic practices which are overtly critical of the Israeli state and/or its leaders. Recent examples include Miri Regev (the Israeli Culture Minister's) behaviour at the ceremony of Ophir Prize for performing arts: she stormed out of the event when Jewish Israeli performer Yossi Tzaberi and Palestinian singer songwriter Tamer Nafar presented

[65] For an interesting critique of the whole series of 60th Anniversary exhibitions, specifically in relation to the nation state and its narrative, which falls beyond the scope of my discussion here, please see Möntmann (2009).
[66] Other momentous regional events of the period included Israeli unilateral disengagement from Gaza (2005), which although not directly cyclical nevertheless echoed, in Israeli collective consciousness, similar scenes in the past such as the Israeli evacuation of the Jewish settlement of *Yamit* in the Sinai Peninsula in 1982, following the 1979 Peace agreement with Egypt.
[67] For more on the Israeli trend of highly estheticized art production at the time see Mendelsohn's (2006). It is worth noting that the years between 1998-2008 were also marked by an influx of Israeli artists' successes on the world stage, in cinema as well as fine arts (Mendelsohn, 2008, p.17). Similarly, Palestinian artists become more and more visible (Makhoul and Hon, 2103). However, the reasons for these developments, which are essentially related to international and primarily commercial trends of the art world, fall beyond the scope of my thesis.

Mahmud Darwish's poem 'Write it down, I am an Arab'. According to Regev, the poem was deemed reprehensible. The incident sparked lively media debate (Fig. 6)[68]. Another incident saw Israeli artist Itay Zalait erect, without official permission, *King Bibi* (2016) – a golden effigy of Israeli Prime Minister Benjamin Netanyahu outside Tel Aviv's city hall (Fig. 7). Zalait, who was ordered to remove the statue, stated that his intention was precisely to check the limits of free expression, and promised that the event merely signaled the beginning of his guerrilla art project (Eglash, 2016). Within a few days of Zalait's gesture, a student at Israel's Bezalel Academy of Art and Design in Jerusalem was questioned by police officers following an incident at the academy. The student, who remains anonymous, hung a poster graphically reminiscent of a 2008 Barack Obama poster with the word 'hope'[69], but in this case depicting Prime Minister Netanyahu with a noose and the word 'rope'. The poster, which was displayed on one of the academy's walls, was accompanied by a note 'this is called incitement,' alluding to incitements instigated by right wing politicians against the then prime minister Yitzhak Rabin before his assassination in 1995[70].

Beyond the specific messages which these artworks seek to convey, what is significant is the repeatedly disproportionate reaction to these challenges by the Israeli establishment. In an article published in response to these events, artist Larry Abramson (2016) argues that Israeli ministers' increasing demands on artists for loyalty to the Zionist cause, along with the growing restrictions, amount to a war on freedom of artistic and academic expression[71].

---

[68] The song features in Udi Aloni's film Junction 48, which won several Ophir as well as other awards and received popular and critical acclaim. For more on the event see http://www.haaretz.com/israel-news/culture/.premium-1.744014 [Accessed 2.10.16]. Following the event, Israeli Minister of Education Miri Regev announced the convening of a professional panel to investigate Israeli non-profit foundations and funders that support Israel's film industry.For more on these developments please read more: http://www.haaretz.com/israel-news/culture/.premium-1.744014 [accessed 20.7.17].

[69] The original Barack Obama "Hope" poster was designed by New York artist Shepard Fairey and has been described as iconic. Consisting of a stylized portrait of Obama in solid beige, red and blue, along with alternating words including "progress", "hope" or "change". For more on the story see https://www.theguardian.com/artanddesign/2008/nov/10/barackobama-usa (Accessed 18.12.16)

[70] Following these events and Abramson's (2016) comments, Barbur gallery in Jerusalem found itself in confrontation with the municipal authorities who have announced their intention to shut down the gallery after its directors refused to cancel hosting a *Breaking the Silence* event. The gallery remains defiantly open. See statement on gallery website. Available at: http://barbur.org [Accessed 1.3.17].

[71] Abramson also refers to calls made by Israeli ministers such as Naftali Benet, who in November 2016 appointed Professor of Philosophy Asa Kasher to investigate Israeli universities and to recommend ways of restricting academic expression to prevent critical political discourse within Israeli educational establishments. The guidelines have since been published provoking protest and further debate. At the time of concluding my research it is difficult to predict if and how restrictions outlined in Kasher's report will be implemented.



Fig. 6 - Yossi Tzaberi and Tamer Nafar at Ophir prize ceremony in 2016.

Photo: Ilan Assayag. Available at: http://www.haaretz.com/israel-news/culture/.premium-1.744014

[Accessed 1.7.17].



Fig. 7- Itay Zalait, *King Bibi* (2016).

Photo: Itay Zalait. Available at:

https://www.itayzalait.com/single-post/King-Bibi-Blog-Post [Accessed 1.1.7.17].

According to Abramson these recent developments within Israel counter the long-held assumption that artistic practices have lost their critical edge. In fact, Abramson concludes, this 'all-out war' waged against scholars and artists reminds us that images are able to alter perceptions and offer much-needed critiques of current paradigms (Abramson, 2016). It is too early to say whether the Israeli arts scene will be suppressed to such a degree that artists will have to seek new ways to express themselves, as was the case in more overtly oppressive regimes such as those behind the Iron Curtain during the cold war years, or in apartheid-era South Africa. What is nevertheless clearly happening is a critical artistic shift in response to increasing restrictions and control. The events noted above would have seemed highly improbable at the time I began my research. Back then (2009), a different yet equally relevant shift was taking place, namely the demise of collaborative projects, the consequences of which are still with us today.

0.3.1 Collaborative arts projects and their demise

The project *Liminal Spaces* (2006-2009) – a series of presentations intended to culminate in exhibitions in Ramallah, Holon (near Tel Aviv), and Leipzig (Germany)—was almost diametrically opposed to the panoramic and somewhat glossy *Real Time*[72]. This ambitious project brought together more than eighty participants, Jewish Israeli, Palestinians and Europeans, precisely in order to address the increasingly desperate situation on the ground. The project was curated by Eyal Danon, Galit Eilat, Reem Fadda and Philipp Misselwitz with artist and curator Khaled Hourani in an advisory role[73] (Fig. 8). In March 2006, a three-day conference was held in East Jerusalem, featuring morning tours to Qalandiya refugee camp, El-Bireh and Ramallah, guided by scholars, professionals and activists from different disciplines such as urban planning and architecture, and followed by discussions, lectures, and presentations.

[72] *Liminal Spaces* was not exhibited in Ramallah and Holon as initially planned due to escalation in violence as well as internal struggles both within and between Israeli and Palestinian societies. Curators opted instead to invest in developing individual artists' artworks, many of which have since been exhibited around the world (Eilat, 2009, p. 17).

[73] For full list of participants see Fig. 8 and project website. Available at: http://liminalspaces.org/-participants.html#.WDLLanecbNQ [Accessed 25.11.16].

// Participants

+ Participants

Sameh Abboushi • Senan Abdelqader • Lida Abdul • Tal Adler • Azra Aksamija • Ayreen Anastas and Rene Gabri • Yossi Attia and Itamar Rose • Yochai Avrahami • Brother Banoit • Yael Bartana • Nabih Bashir • Hans Bernhard • Eva Birkenstock • Rana Bishara • Michael Blum • Khaldun Bshara • Boris Buden • Sami Bukhari • Hicham Chabaita • Hillel Cohen • Scandar Copti • Buthayna Dabit • Ronen Eidelman • Muhamad El Hatib • Jumana Emil Abboud • Charles Esche • Orhan Esen • Kodwo Eshun • Peter Friedl • David Garcia • Hagar Goren • Mauricio Guillen • Jeff Halper • Sandi Hilal and Alessandro Petti • Sabine Horlitz and Oliver Clemens • Khaled Hourani • Sanja Ivekovic • Yazan Khlili • Wolfgang Knapp • Erden Kosova • Ligna • Suleiman Mansour • Francis McKee • Anna Meyer • Salwa Mikdadi • Daniel Monterescu • Nina Möntmann • Nat Muller • Joanna Mytkowska • Simona Nastac • Olaf Nicolai • Khalil Nijem • Ilan Pappé • Parhesia Group • Lia Perjovschi • Khalil Rabah • Anjalika Sagar • Oren Sagiv • Sala-Manca • Miri Segal • Erinç Seymen • Solmaz Shahbazi • Nurit Sharett • Fadi Shbeita • Erzen Shkololi • Sean Snyder • Barbara Steiner • Hito Steyerl • Superflex • Aneta Szylak • Salim Tamari • Simon Wachsmuth • Adel Yahya • Inass Hamad Yassin • Yossi Yonah • Artur Zmijewski • Manar Zuabi





Liminal Spaces

// The Project

// Seminars

// Participants

// Partners

18



// The Project

The Liminal Spaces project began long before its official launching, in fact long before it had ever been conceived or named. Its beginnings may be traced to early 2004, to another project – April 1st. Created by the Artists Without Walls group, the latter included Palestinian and Israeli artists who sought ways in which to voice their criticism of the construction of the Separation Wall which splits and cuts the Palestinian villages located along the Green Line.

April 1st was selected as the project's title and date as a type of hoax intended to make the Separation Wall transparent. To this end, two video cameras were positioned on either side, each with its back to the Wall and its lens directed at the view facing it. Each camera was cable connected to a video projector located on the other side of the wall, which projected the occurrences captured by the camera on the opposite side in real time, thus creating a virtual window in the wall via closed-circuit video. The video window was set in the village of Abu Dis which is cut in two by the Wall. For several hours the village residents could observe the other side of their village and its inhabitants through the window. The event, declared an art event, was initiated to raise awareness of the damage brought about by the Separation Wall, by inviting an Israeli public which, albeit conscious of the Wall's construction, had never physically experienced the presence of this concrete monument, nor its detrimental implications.

The joint work on April 1st, as well as the resulting conversations and friendships, formed the basis for **Liminal Spaces**. One of the major questions which accompanied the initial phases of the project was whether artistic projects created by Israeli, Palestinian, and international artists are capable of challenging the separation systems physically and mentally constructed by the State of Israel over many years between Israelis and Palestinians, both within Israel and between Israel and the Palestinian Authority. Liminal Spaces aspired primarily to establish the absent platform everso necessary for joint work and action and for dialogue between the Israeli and Palestinian art communities, a platform which would be able to exist despite the growing difficulties experienced by Palestinians under Israeli occupation, such as denial of freedom of movement and other basic human rights.



+ Curators:
Eyal Danon, Galit Eilat, Reem Fadda, Philipp Misselwitz

+ Advisor:
Khaled Hourani

PDF **Download Project Catalogue**

Fig. 8 - *Liminal Spaces* project (2006- 2010).

Photo: Liminal Spaces [website]. Available at: www.liminalspaces.org [Accessed 15.4.17].

Liminal Spaces artists developed work in IP throughout the summer, and in October 2006 the second conference was held at GfZK – the Museum of Contemporary Arts Leipzig. In this instance curators sought ways to bridge the geographical and mental leap from the harsh reality encountered in IP to Europe, and identified themes that would be relevant for the host institution, only to find that considerable gaps emerged. According to curator Eilat, project partners (GfZK) were unable to publicly promote a project, which called for the end of Israeli occupation, refusing to include the word 'occupation' in any of their marketing materials. This meant that the project participants – both Israeli and Palestinian – found themselves united in an effort to avoid 'beautification, indirectness, and the use of political terminology such as "the Israeli-Palestinian conflict," [that] only hinder discussion on the "situation," adding layers of ambiguity where clarity is needed' (Eilat, 2009, p. 8). European project partners were politically bound, quite possibly by Israeli lobbying efforts akin to those discussed earlier (p. 49), to avoid the reality on the ground, and instead preferring to 'launder' terminology. Their embedded understanding of the situation and a sense of frustration on the other hand united Jewish Israeli and Palestinian practitioners. This behind-the-scenes story of *Liminal Spaces* thus highlights an interconnectedness of clarity and ambiguity in the context of IP, which echoes this thesis' concerns: how might artists from within IP relay the complexities of the political situation? Is it possible to counter any attempts to normalise the unacceptable Israeli colonization, often aided by European well-wishers, without becoming complicit in the perpetuation of the existing paradigm?

The Liminal Spaces project should also be considered in terms of its collaborative approach and ethos. Charting the history of joint Israeli and Palestinian artistic endeavours, Eilat outlines a distinct deterioration since the early 1990s. If during the 1st Intifada (1987), known as the Stone or People's Uprising, artists on both sides, including Palestinian artists living and working in Palestinian territories, were compelled to join protestations against the Israeli government and its military, then by the second Intifada (2000) these collaborative initiatives were virtually nonexistent (Eilat, 2009, p. 13). Eilat surmises that one of the main reasons for this deterioration is a prevailing sense of betrayal following Israeli artists and curators' failure to satisfactorily contest the Palestinians' plight under Israeli occupation. Since then, and to date, only exhibitions featuring Jewish Israeli alongside Palestinian artists living within the Green Line and not those living in Palestinian areas or in the diaspora, are still held.

Consequently, these exhibitions are often met with scepticism, not necessarily in relation to the quality of the artworks presented, but in response to the motivations behind them. Although projects engaging directly with the contested situation, or those with explicit

political messages, can still find artistic collaborations within the Green Line, they are becoming increasingly rare. Furthermore, as highlighted by Eilat, collaborative exhibitions are perceived as providing illusionary normalization that masks the harsh reality of occupation, and hence serve as a fig leaf for politicians from within and beyond IP (Eilat, 2009, p. 13).

Even in 2009, creative shows of solidarity were considered unacceptable and even treacherous in relation to the Palestinian struggle for freedom and self-determination (Eilat, 2009, p. 14). Minimal Spaces, like several artistic collaborations in IP around the time I began my research (2009) was funded and promoted by foreign governments[74]. Eilat notes that collaborative projects were mostly supported by well-intentioned, if naïve, European partners, who, inspired by their own experiences of the collapse of the Berlin wall and the transformation of political realities, sought to celebrate possibilities that art, as opposed to life itself, can engender (Eilat, 2009, p. 13). This admittedly naïve assumption that art can inspire change and open up new possibilities in relation to collaborative projects initiated and produced by Europeans is problematic. Projects initiated by European curators and funded by foreign governments are not central to this thesis, which focuses first and foremost on artists operating from within IP. In fact, many of the artworks discussed in the following chapters operate on an opposite trajectory: even though some of them have been exhibited beyond the region, they have been created within or in relation to IP, and seek to challenge audiences in terms of their own position to the political situation. The political reality has been instrumental in precipitating the demise of collaborative arts projects. The waning of appetite for these projects ran alongside this research[75]. As indicated in the introduction (p. 16) neither my practice, nor this thesis, imply or promote collaboration[76].

---

[74] A prime example is the work of the Museum on the Seam in Jerusalem. The Museum is situated in a building constructed in 1932 as a private home. Between 1949 - 1967, the building served as an army outpost on the border between Israel and Jordan. Between 1970 - 1997, the museum featured a permanent exhibition about the reunification of the city, and between 1999 - 2005 an interactive exhibition on tolerance, understanding, and coexistence was on display, initiated by Israeli designer and curator Raphie Etgar. Since 2005, the building has been serving as a socio-political contemporary art museum curated primarily by Etgar and funded by the German von Holtzbrinck family. For details please visit the Museum's website at: http://www.mots.org.il/Eng/Index.asp [Accessed 10.12.16].

[75] In this respect I should point out that my own project, which was originally titled *Jerusalem Syndrome,* suffered a similar fate, during the early stages of this research (2010). *Jerusalem Syndrome* sought to exhibit artwork online relating to Jerusalem by a variety of artists from the UK as well as Israel Palestine. The online aspect of the exhibition was designed to offer a shared virtual space at a time when Israeli and Palestinian artists could no longer share a physical one. Despite considerable support and enthusiasm from all involved, including Arts Council funding, the project as intended could not be realised, and hence both title and content changed to become the *Seven Walks in a Holy City* (2011) project, discussed in inter/lude two (p. 132).

[76] Regrettably, this also means that collaborative projects which were in existence when I began my research, such as Oreet Ashery and Larissa Sansour's *The Novel of Nonel and Vovel* (2009) and the ensuing *Falafel Road Residency* (2010) are not included in my thesis. Both projects were inspirational, and in the case of the *Falafel Road* project even provided productive encounters that contributed to this research. Not least of which

Instead this thesis examines artworks made by artists from both communities, who explicitly engage in order to expose and question the political situation. Eilat pointed out that 'artists are also civilians, and […] the majority of Israeli civilians, artists included, object to the occupation neither actively nor passively for the most part, and do not fight for the Palestinians' rights' (Eilat, 2009, p. 13). Thus, whether or not curators and artists can seek a different perspective on a reality in which they are complicit is an interesting question, which I cannot answer here, and which should, I believe, be addressed within IP[77]. Nevertheless, it echoes my conviction that for artists working in IP, it is imperative to engage with the political situation, clarify their own position in relation to it and seek to challenge their audiences. That is precisely what the artworks examined in the chapters that follow, resolutely do.

0.3.2 Notes on researching the Palestinian art scene

In terms of Palestinian artistic practices, several significant art historical studies were published just before and during the period of this research, testifying to a growing interest in this field. These included Jewish Israeli art historian Galit Ankori's *Palestinian Art* (2006) followed by Palestinian artist Kamal Boullata's *Palestinian Art: 1850 – 2005* (2009) and more recently Bashir Makhoul and writer Gordon Hon (2013) *The Origins of Palestinian Art* (2013). Ankori and Boullata's studies were the cause of great acrimony between the two writers, which ended up with a now famous legal dispute whereby Palestinian Boullata claimed Jewish Israeli Ankori had plagiarised his work, and further equating alleged appropriation of the work with Israeli appropriation of land (Makhoul and Hon, 2013, p. 1). When Arab political scholar Joseph Massad carried forth the accusation in his review of

an opportunity to present *Hegemonopoly/Machsomopoly* (2009) at Mr. Falafel in Shepard's Bush Market on 22nd February 2010. Although *The Novel of Nonel and Vovel* as well as *Falafel Road* can be regarded as playful they proved less relevant to my practice and therefore were not included in this thesis. I believe they merit their own dedicated study. For more information on these projects please see documentation available at: http://www.larissasansour.com/nonel_vovel.html [Accessed 11.11.16].

[77] I have already referred to my privileged position as an Israeli who is also a British citizen and therefore able to produce and exhibit work aboard without relying on Israeli support in the introduction (p. 17). It is for this reason that also I feel reluctant to offer commentary on this issue. Nevertheless, the artworks discussed in chapter two do tackle these issues of citizenship and civil engagement, and I return to further discuss these in the chapter itself.

Ankori's book in *Art Journal* (Fall 2007)[78] Ankori threatened a libel suit[79]. The American publishers went on to withdraw Massad's review rather than risk the legal costs, despite the fact that in question were a few minor errors which 'did not fundamentally affect Massad's argument' (Fisher, 2010, p. 800). This is part of a much broader picture whereby pro-Israeli lobbying, already discussed earlier (p. 49), and specifically libel suits, are used as a weapon in the hands of those wishing to sway critical media. Examples relating to Israeli and Palestinians' arts abound[80]. The reason I chose to highlight the issue relates directly to my research since I too am a Jewish Israeli researching and writing about Palestinian artists' work. I am therefore required to exercise extreme sensitivity alongside my critical stance. As indicated in the introduction, wherever possible I have conferred with artists whose work I discuss, clearly articulating my personal political position and affiliation. I did so not just to avoid acrimony or criticism but, more importantly, to ensure that the artworks in question are presented as accurately and yet as critically as possible[81].

In their The Origins of Palestinian Art (2013) Makhoul and Hon provide a comprehensive overview of the field of contemporary Palestinian art, which in its preoccupations with the political situation, specifically nationalism, is more closely related to my research than the two previously-mentioned studies of art history. Makhoul and Hon's assertion that 'history is complicit in the continued production of a wretched present' (Makhoul and Hon, 2013, p. xiii) echoes many of the artworks I examine that specifically acknowledge, highlight and draw on the past, in order to position and challenge their audiences about present conditions and future possibilities. Their study is structured around dozens of interviews with Palestinian artists regarding their art production as well as the political situation. The authors argue that 'contemporary Palestinian art has emerged out of the creation of the

---

[78] Massad's review 'Permission to Paint: Palestinian Art and the Colonial Encounter' was published in *Art Journal*. Fall 2007 (pp. 126–33) but is no longer available online. In fact, the journal publishers went as far as to request readers with hard copies physically tear out said pages, undoubtedly a pretty extreme and not commonly used measure.

[79] Although addressed to a U.S. publisher, the legal suit, as pointed out by Fisher, was intended to be conducted in the pro-plaintiff English court system (Fisher, 2010, p. 800) indicating the malicious intent to make life as difficult as possible.

[80] As an example of the litigious mind-set I consider the case of film maker Eyal Sivan who in 2006 was forced to file a libel suit against French philosopher Alain Finkielkraut who is notorious for conflating criticism of Israel with anti-Semitism. Finkielkraut claimed that Sivan's film *Route 181: Fragments of a Journey in Palestine-Israeli*, (co-produced with Palestinian film-maker Michel Khleifi in 2004) plagiarised Claude Lanzmann's film *Shoah*. An extensive media and public opinion storm ensued, resulting in commissions and screenings of Sivan's work being cancelled. For an overview of the affair and full transcript of the the trial itself, please see Keenan and Weizman, 2007. A re-enactment of the trial directed by David Levine was also presented as part of *Documenta 12 Magazines* in 2007. For more on this project, please see http://archiv.documenta.de/index.php?id=1249&L=1 [Accessed 12.1.17].

[81] In that sense I seek to respond to Jean Fisher's observation that in the case of IP 'the intellectual has a special significance because he or she presents Palestine's modern sophisticated face in contrast to the 'victimised subject' or 'irrationally violent Islamist' favoured by the media' (Fisher, 2010, p. 800).

idea of Palestine […] if not as a state, then at least as an idea of a nation'[82] (Makhoul and Hon, 2013, p. xi). Although their emphasis on the notions of nationhood and art as discourses preoccupied with the idea of 'origin'[83], fall beyond the scope of my thesis, their study, with its strong references to the idea of imagined states, is undoubtedly linked to several of the artworks I examine which seek ways to playfully engage their audiences in communal acts of questioning and re-imagining.

In terms of Palestinian artists' work, specifically as presented in the UK, I note two large scale events I attended the year I began this research. Although these focused on a much broader territory, namely the Middle East, rather than IP, they nevertheless raised some issues and questions that proved pertinent to my research. The first was *Infrastructure and Ideas: Contemporary Art in the Middle East* – a symposium held at the Tate (Britain and Modern) on 22nd and 23rd January, 2009. The symposium, which brought together artists, curators and writers from across the Middle East and its diaspora, was the first symposium of its kind to take place outside the region[84]. In the symposium's opening address geographer Derek Gregory highlighted a troubled history of Western political and orientalist engagement with the Middle East. This set the tone for the symposium as a whole. As noted by curator Gemma Tully, the deconstruction of the term Middle East, although enlightening, overshadowed the symposium, and contributors hesitated to pronounce it 'creating an ambiguity and invisibility that the symposium was supposedly trying to break down' (Tully, 2009, p. 68). This ambiguity seemed to epitomise the problematic position of practitioners, who were primarily from outside the Middle East, vis-à-vis the whole region's tradition and highly complex and volatile political situation. This was exacerbated by the fact that the symposium seemed to present the Middle East as monolithic: a static entity, with a uniform identity, that was both foreign and distant to Western arts practitioners[85]. This problematic

[82] Makhoul and Hon also note that Zionism and its successful implementation – the Israeli state – epitomize a Nationalist ideology. In terms of their interest in nationhood and imagined states, Makhoul and Hon refer to oft-cited works such as Ernest Gellner's *Nations and Nationhood* (1983), Eric Hobsbawm's *The Invention of Tradition* (1983) and Benedict Anderson's *Imagined Communities* (1983). While the relationship of each of the two communities to 'nationhood' is interesting I cannot elaborate on it here.

[83] For more on the discourse of 'origin' as bound with modernist and nationalist discourses and its problematisation in relation to Palestinian art, see Makhoul and Hon (2015, p. 32-70).

[84] The two-day event was produced in partnership with the International Curators' Forum in association with NAFAS online magazine, the Arts Council, and the World Collections Programme. Previously however, much smaller events were held by *Canvas* at Art Basel, Miami (2007) as well as *Art Dubai: Thinking Cloud*, held at the Photographers' Gallery, London (2008) and *With a Small p...* (2009) held at the Delfina Foundation, also in London. For further details on *Infrastructure and Ideas: Contemporary Art in the Middle East* symposium see http://www.tate.org.uk/about/projects/contemporary-art-middle-east [Accessed 11.11.16].

[85] Several speakers throughout the symposium raised their concerns regarding these problematical positions, notably in the symposium's fifth panel which focused on the politics of space. See http://static.tate.org.uk/1/onlineevents/podcast/mp3/2009_01_23_Infrastructures_and_Ideas_3.mp3 [Accessed 1.11.16].

attitude was, to my mind, nowhere more apparent than in the reception of *3rd Riwaq' Biennale* (2009) by Palestinian artist and architect Khalil Rabah[86]. Rabah conceived the 3rd Riwaq Biennale as an ambulatory project between fifty villages, offering a series of curated trails, conversations and interactions with the audiences who would attend the event in Palestine later that year. However, in his presentation at the Tate symposium, Rabah began by listing all fifty villages in a rather monotone voice while white dots appeared on the map of the Occupied Palestinian Territories projected behind him. For me, seated in the audience, it was clear where those villages were, thus turning Rabah's presentation into a bitterly ironic, even absurd performative act that sought to highlight the impossibility of movement between the villages. It rendered the biennale an almost impossible feat to view in its entirety, and instead projected it as taking place within a fragmented national entity. By viewing Rabah's presentation as a performative act, I read it as questioning the existence of a biennale held by and in a state that is not a state. It was therefore with some surprise that I read Tully's account of the same presentation, in which the overriding reaction was to the lack of visual aids. According to Tully, presenting the project without images either of the villages or of the artworks, caused it to lack context or constituted a significant failing for many in the audience (Tully, 2009, p. 68). Tully overlooks, and assumes that many others would have done the same, the fact that Rabah's laconic delivery and minimal visuals, in the form of white dots on the map, were explicitly designed to present a fragmented, not to say impossible, political situation. In relation to my own practice and this thesis, the incident sharply brought to the fore the challenge of representing intricate geopolitical complexities to audiences outside IP.

The second exhibition that took place as I began this research was *Unveiled: New Art from the Middle East* (2009) at the Saatchi Gallery in London[87]. The exhibition included eighty artworks in a broad range of media (painting, sculpture, textile, photography, print and various types of installations) by a total of twenty-one artists[88]. The only IP-associated

---

[86] *The 3rd Riwaq' Biennale* was devised by Khalil Rabah and curated by Charles Esche and Reem Fadda. It was first presented as a lecture for a prospective project at the Tate's *Contemporary Art in the Middle East* symposium in January 2009. Later that year it was part of the 53rd Venice Biennale, under the auspices of *Palestine c/o Venice*, this time titled *50 Local Pavilions*. The biennale itself took place between 12th-16th October 2009, in Palestine. See http://www.biennialfoundation.org/2009/10/3rd-riwaq-biennale-2009-in-palestine-a-geography-50-villages-12-16-october-2009/ [Accessed 11.11.16]. For a critical examination of the project as presented in Venice see Fisher (2009) and for a review please see Stryker (2009) http://bidoun.org/articles/3rd-riwaq-biennale [Accessed 12.11.16].

[87] For a list of exhibiting artists see http://www.saatchigallery.com/artists/unveiled/ [Accessed 1.11.16]. For an online archive of reviews see http://www.saatchigallery.com/current/unveiled_reviews.htm [Accessed 1.11.16]. According to Makhoul and Hon, the exhibition title was 'excruciatingly orientalist' (Makhoul and Hon, 2013, p. 227), echoing some of the concerns raised in relation to the Tate's symposium *Infrastructure and Ideas: Contemporary Art in the Middle East* as discussed earlier.

[88] The artists who were selected for *Unveiled: New Art from the Middle East* were primarily young, often (in more than half of the cases) residing in Europe or the USA, and seemed well versed in Western art traditions and vocabulary. Nevertheless, all artists related critically to the political issues specific to their country of origin.

artwork in the exhibition was Wafa Hourani's *Qalandia 2067* (2008), comprising of seven plinths laden with miniature models, depicting the Qalandia refugee camp and checkpoint north of Jerusalem in the year 2067—a hundred years after its military occupation by Israel. Although most artworks included in Unveiled were on a considerably larger scale, several occupying whole rooms, Hourani's work stood out as the only immersive and interactive installation, which with its miniature models also had an explicitly playful aspect and feel. I was most interested in *Qalandia 2067* since it correlated with my preoccupations with presenting IP-related work outside the region while simultaneously seeking ways to challenge audiences' positions, specifically by means of altered scales. Hence, *Qalandia 2067* formed a significant part of my research and is discussed in greater detail in chapter three (p. 241)[89]. Hourani's work was also the only one taking part in *Unveiled* to relate to the Israeli state, which was similarly ignored at the Tate's *Contemporary Art in the Middle East*. This absence clearly indicates a reluctance to engage with the Israeli state. Considering that Israel is such a significant part of the region's political landscape, and that moreover it is such a provocative entity in relation to its neighbours, it was nevertheless surprising[90]. This absence led me to search for projects and artworks that were more embedded in the reality I recognised. It also focused my attention on artworks that tactically reference play such as games, performances or miniatures, and which, like my own practice, employ these precisely in order to engage with the disastrous conditions and dead-end politics affecting both communities.

0.4 The critical capacity of play – a note on the history of conflict related play in art and an analytical framework

Artists have often referenced and employed play in their work and comprehensive studies of these instances have already been provided by Flanagan (2009) and Murray (1952). These include accounts of numerous play related artworks that reflect specifically on conflict created by modern and contemporary artists' spanning from Dadaist and Surrealist artists,

---

[89] The fact that compared to his fellow exhibitors at *Unveiled,* Hourani was the only one who created an immersive environment explicitly designed to challenge his audiences, is interesting but I cannot speculate on the reasons for it here.

[90] Israeli artists' absence proved awkward when during the fifth panel focusing the politics of space, Israeli and British artist Oreet Ashery was the only one on the panel who was a practicing artist rather than a curator in charge of an arts organisation in the region. Additionally, aside from very few passing remarks no reference was made to Israel. One could not help but wonder why Ashery was invited to speak, if any links she might have had with her fellow panellists, or indeed the region, were wilfully ignored. See http://static.tate.org.uk/1/onlineevents/podcast/mp3/2009_01_23_Infrastructures_and_Ideas_3.mp3 [Accessed 1.11.16].

including Marcel Duchamp (1887 –1968), André Breton (1896 –1966) and Max Ernst (1891 –1976) [91] to groups such as Gutai, Fluxus and Situationist International (SI) and contemporary artists, Francis Alÿs (1959-), Yoko Ono (1933-) and Gabriel Orozco (1962 -). In the following paragraphs I note some of the significant milestones of this rich genealogy as they pertain to this study.

Dadaist and Surrealist artists' appropriation of play was directly linked to their concerns with the workings of the mind, at times specifically the minds' responses to the machinations and horrors of war (Flanagan, 2009, p. 156). Adapting parlour games, automatic writing, spiritual practices and board games the Surrealist artists sought to access what they viewed as the seat of imagination – that is the subconscious. These newly developed practices and modes of operations also highlighted 'the social and intellectual role of the artistic community' (Flanagan, 2009, p. 157) in questioning and challenging existing paradigms. By creating art events that were structured around social interaction and using play elements such as surprise, rules and at times violence they investigated the sub conscious Importantly, they also put forward a new performative role for art as agent of criticality, specifically by playful means.

In the years that followed the second world war artists continued experimenting with interventions and play in their practices, often venturing out of the gallery and onto the streets. The Gutai movement, which formed in post Hiroshima Japan comprised of conceptual artists that used play and performative interventions in public spaces, specifically to question the role art might play in a world that emerged from trauma and launched into accelerated technological change. As suggested by the group's name, which means body and tool, Gutai artists deployed their own bodies along with everyday materials and objects as devices for multimedia large scale events which were often playfully combined with more traditional artistic media. For example, as part of one of the earliest events staged by the group in a pine forest on the outskirts of Osaka in 1955, Saburo Murakami (1925–1996) used a distinctly playful ball dipped in ink tossed against a wall to invent a new form of painting that used chance operations and random play (Flanagan, 2009, p. 165). These artistic groups (Dada, Surrealists and Gutai) share playful and absurd qualities that were deployed in order to question tradition, culture and the role of art in relation to historical and political upheavals, in explicitly sociable ways.

[91] For comprehensive overview of Surrealist games and play instances see Alastair and Gooding (1995).

The history of play instances and games that specifically reference war and conflict such as Go, Chess and Checkers has been studied in detail by Flanagan (2009)[92]. Examples include appropriated chess games produced by Fluxus artists Takako Saito (1929-) and Yoko Ono (1933-). Siato created several chess modifications such as *Sound Chess* and *Smell Chess* (1964-65) where the play pieces made as glass vials were identifiable respectively by their sound or smell when shaken, whereas in 1966 Ono created *All White Chess* in which both sides pieces were in pacifist white rather than binary colours, thereby annulling the all-important combative aspect of the game (Flanagan, 2009, p. 112)[93]. More recently artist Ruth Catlow created *Rethinking Wargames: A Chance to Re-Master Conflict* (2003) - a digital chess inspired game for three players, in which 'black royalty' fight 'white royalty' with pawns belonging to the 'united force of pawns' acting as protestors designed to slow down aggression and force warring royalties to negotiate[94]. The pace when playing *Rethinking Wargames* is considerably faster than ordinary chess and the game as a whole less strategic. Crucially the 'united force of pawns' interventions stave off victory or defeat so that a period of nonviolence is declared, at which point graphics of grass patches take over a section of the virtual battle field. After five turns of nonviolence the grass take-over is complete and the winners declared (Flanagan, 2009, p. 115). *Rethinking Wargame: A Chance to Re-Master Conflict* therefore proposes that conflict resolution takes 'slowing down, that peace can only come with negotiation, not reaction and rhetoric' (Flanagan, 2009, p. 115). The work opens up the battlefield to solicit 'rethinking' (as suggested by the title) of a possible resolution of conflict, whereby players occupy a reflective and critical 'meta state' and are 'empowered to make metaphorically large decisions through play' (Flanagan, 2009, p. 115).

Another notable example of a strategic war related board game, that is not chess, is the *Game of War* (1987) originally created by Guy Debord (1931-1994) and Alice Becker –Ho (1941-)[95]. The Game of War is best described as 'a Clausewitz simulator a Napoleonic-era military strategy game where armies must maintain their communications structure to survive – and where victory is achieved by smashing your opponent's supply network rather

[92] An historical study of board games as reflective of a given culture's values and beliefs, as well as many ways in which artists have modified and subverted these board games is provided by Flanagan (2009, p. 63-116). I return to examine other aspects of board games in inter/lude one (p. 71)

[93] More recently artists such as Damien Hirst (1965-) as well as Jake (1966-) and Dinos (1962-) Chapman have produced chess related artworks. Both Hirst's *Mental Escapalogy* (2003) and the Chapman brothers' *Chess Set* (2003) appropriate the chess board and pawns to create sculptural pieces that are not participatory and therefore less relevant to this thesis.

[94] The process of adapting an existing game has been described as 'reskinning' (Flanagan, 2009, p. 33) and I discuss this method in more detail in relation to my own work, specifically *Hegemonopoly/Machsomopoly* (2009) in Inter/lude one.

[95] I return to another aspect of Debord's practice, namely the *dérive*, in the discussion on walking in Inter/lude two (p. 120)

than by taking their pieces' (www.classwargames.net). Debord and Becker –Ho did not see the *The Game of War* as simply a board game designed to entertain but rather as a guide to how people should live their lives within capitalist society, whereby through playing, 'revolutionary activists could learn how to fight and win against the oppressors of spectacular society' (www.classwargames.net). The work therefore deploys play as a subversive tactic to critique an entire political paradigm. In their questioning of existing political systems, *The Game of War*, like *Rethinking Wargame: A Chance to Re-Master Conflict* are akin to the Surrealists, Dadaists and Gutai groups discussed earlier, and of interest to my study which examines artworks that seek to challenge the complex political situation of Israel Palestine.

Another artist who uses play in ways which relate to this research is Gabriel Orozco who in 1996, for example, created *Empty Club*, a series of site specific installations commissioned by Artangel and staged at a disused gentlemen's club in central London. *Empty Club* sought to critique the leisurely pursuits of the wealthy and upper classes in sports and games. In a work titled *Ping Pond Table*, which clearly relates to table tennis, Orozco's aim was to manipulate the traditional table by doubling its surface area and creating a lily pond in the middle of the four segments. This transformation enables four people to play and, according to Orozco, opens up a liminal space which the audience is invited to activate (Orozco, no date). By appropriating and manipulating the traditional space of the ping pong table Orozco created a more complex and ambiguous arena for interaction where players are required to re-invent the rules rather than engage in traditional competition and conflict between two sides. This means that *Ping Pond Table* expands players' agency. Can playing games relating to real conflicts rather than abstract or manufactured ones also offer this creative 'in between' space that players can activate according to newly established rules? And how do artists relate to existing and real conflicts to critically engage their audience by means of play? How is it that play become critical?

In order to begin answering these questions and outline an analytical framework for my research, I refer firstly to Flanagan's (2009) idea of 'critical play', which is the practice of creating or occupying

> play environments and activities that represent one or more questions about aspects of human life. […] Criticality can provide an essential viewpoint or an analytical framework. Those using critical play as an approach might create a platform of rules by which to examine specific issues—rules that would be somehow relevant to the issue itself. Critical play is characterized by a careful examination

> of social, cultural, political, or even personal themes that function as alternates to popular play spaces (Flanagan, 2009, p. 6).

Hence the art events or artworks that I examine create play objects, environments and events in which the audience is invited to participate in order to question and reflect on aspects of IP, specifically its contested state. The artists whose work I investigate also employ play mechanics or apply game rules that are relevant to the issue their work reflects on. For example, in chapter one, I explore how artists appropriate tennis and video games, where action is central in order to win, in order to question agency itself. In chapter two, performative movement in Jerusalem's civic space questions a paradigmatically divisive regime that governs IP, where access is not equal to all. Similarly, miniature houses in chapter three challenge audiences in relation to the loss of a homeland. By extending 'critical play' to IP, my thesis defines the 'art of play in zones of conflict' as the practice of tactically harnessing play characteristics, attributes and mechanics in order to create artworks or art events which seek to critically engage audiences with aspects of the highly contested situation in IP, and set within the same time and space as the artworks themselves. This in turn means that participatory aspects are in many cases, and certainly in my own artworks, essential to the 'art of play'. Although Flanagan's concept of critical play is essential for my research, I was compelled to further query the duality of play and reality, particularly in the context of the specific political situation in IP.

In his seminal *Homo Ludens* (1955), which play scholars agree remains relevant many decades after it was first published (Flanagan, 2009; Hammond, 2010; Sutton Smith, 2001; Williams, 2001) Dutch historian Johan Huizinga (1872-1945) notes that 'in play there is something "at play" which transcends the immediate needs of life and imparts meaning to the action. All play means something' (Huizinga, 1955, p. 1). By referring to 'meaning' I do not wish to take a semiotic approach to play, but rather to focus on play's ability to offer an experience and reflect on, or even challenge, existing conditions and paradigms akin to Flanagan's idea of 'critical play' (Flanagan, 2009, p. 6). The tension between play and reality is particularly crucial in light of IP's troubled conditions and the issues it raises in terms of artists' ability to challenge these.

The relationship between reality and play has been studied by anthropologist Mihaly Csikzentmihalyi (1979) who points out that play, which is supposed to be set apart from reality, is, nevertheless, directly linked to it. According to Csikzentmihalyi, many areas of life – including warfare and economics – are often couched in gaming terms. Hence, we talk about 'playing the stock market' or 'winning the war' and yet these markets, and indeed wars, are rife with real life consequences, as recent world events such as the economic

collapse of 2008 or the ongoing civil war in Syria, clearly illustrate. Questioning whether this means that play becomes a 'useless conceptual category, too inclusive to allow distinctions' (Csikzentmihalyi, 1979, p. 19), Csikzentmihalyi argues that play and reality are instead entirely distinguishable, since players are fully aware that the aims and actions they follow are principally ludic and not real life. This leads him to conclude that

> Play ultimately is a state of subjective experience. Play can only exist when there is *awareness* of alternatives: of two sets of goals and rules, one operating here and now, one that applies outside the given activity […] we play because we know we are playing. Play is made possible by the concept of play itself (Csikzentmihalyi, 1979, p. 19-20. My emphasis).

The idea that play operates on these two planes whereby two sets of rules exist at the same time, and that it is one's awareness of being a player that distinguishes between them, is central to my discussion of artworks that offer essentially subjective experiences. Moreover, if these artworks are to reflect critically on the reality around them then these subjective experiences require the audiences' awareness of the referential quality of play. In order to further examine this latter point, I refer to philosopher Giorgio Agamben's (1942-) writings, and retrace his arguments step by step in order then to delve into how his ideas pertain to my thesis.

Agamben's overall oeuvre investigates binary discourses and the gaps between and within the 'realms of the *homo ferus* (between animal and human), *homo sacer* (between *zoe* and *bios*), and the concentration camp (outside yet inside the law)' (Lewis, 2007, p. 13). His writings relating to play emerge out of his earlier work in the 1970s, which were concerned with the sacred and the profane. These themes become central to later works such as 'In Playland: Reflections on History and Play' in *Infancy and History* (2007a) and more recently his 'In Praise of Profanation' (2007b) in *Profanations*. Agamben (2007a) considers temporal aspects of play and toys, selecting as his starting point *Playland*, which is the setting of Italian author Carlo Collodi's (1826-1890) The Adventures of Pinocchio (1881-1883). In *Playland*, according to Agamben, play takes over, making it a place where time is accelerated, and where rhythm, alternation and repetition are disrupted. The calendar collapses and only a perpetual present exists. Consequently, *Playland* is no ordinary place: it is not the real world as we know it where time is cumulative and linear. In *Playland*, linear time is obstructed by calendrical repetitions and alterations such as holiday and festival times marked by rituals (Agamben, 2007a, p. 76). Drawing on anthropologist Claude Lévi Strauss' (1908-2009) distinction between ritual and play, Agamben notes that whereas rituals 'transform events into structures, play transforms structures into events' (Agamben,

2007a, p. 82)[96]. Agamben distinguishes between these two types of cultural practices by means of their respective relationships with time. Rituals, according to Agamben, are designed to reconcile mythic past with the present by means of cancelling the distance between them. This means that according to Agamben a ritual such as the Christian Mass for example can be referred to as 'synchronic' (Agamben, 2007a, p. 83). In other words, rites are events that combine a mythic past with their presence at a specific point in current time.

The 'synchronic' impulse Agamben identifies resonates with the Zionist regime that governs IP, as evinced by memory scholar Yael Zerubavel. In her *Antiquity and the Renewal Paradigm: strategies of Representation and Mnemonic Practices in Israeli Culture* (2007), Zerubavel identifies the ways in which Zionism as a nationalist and essentially secular movement was faced with the challenge of reconciling a seemingly contradictory desire for change, and the need to preserve continuity to create a bond with the newly found homeland. In other words, how to maintain its revolutionary ideology that sought rupture with the past (moving away from the image of the European Jew), while simultaneously enshrining a deeper past. Zerubavel considers that this tension 'became a powerful organising principle of Zionist memory and emphasised the links between the building of a modern Jewish society in the land of Israel and Jews' national life during antiquity' (Zerubavel, 2007, p. 332). The renewal paradigm, according to Zerubavel, operates on three levels; indexical, iconic and symbolic. Firstly, in indexical terms, Zerubavel outlines the way in which physical archaeological sites and artefacts such as the Dead Sea scrolls serve as important commemorative objects that enable Israeli society to experience the past in the most direct way (Zerubavel, 2007, p. 333)[97]. Similarly, commemorative ceremonies with ritualistic overtones, such as Israeli military rites of passage at Masada[98] in the Judean desert or at the Western Wall, provide young Israelis with the illusion of

[96] Agamben's text also references Lévi Strauss' use of terminology which is viewed as no longer appropriate, such as 'cold' and 'hot' societies, which in turn have replaced even more inappropriate references to societies 'with' or 'without history' (Agamben, 2007a, p. 83). Agamben further clarifies that these transformations are never complete and that play always exists alongside ritual and rites (Agamben, 2007a, p. 83). In fact, in all societies ritual and play figure with varying degrees of significance (Agamben, 2007a, p. 85). According to Agamben's overview, Lévi Strauss considers ritual to be more significant than play in a 'cold' society whereas, he argues, in 'hot' ones the sphere of play is more significant than ritual (Agamben, 2007a, p. 85). However, as indicated above, I follow Agamben's reserved use of Lévi Strauss' terminology.

[97] In terms of the way in which archaeology has been harnessed by the Zionist establishment, see Nadia Abu El Haj's *Facts on the Ground: Archaeological Practice and Territorial Self-Fashioning in Israeli Society* (2001). El Haj's study has also been the focus of Israeli criticism and bullying of the sort discussed earlier (p. 67).

[98] According to UNESCO, who in 2001 awarded Masada the status of world heritage site, despite its position in occupied Palestinian territories, 'Masada is a rugged natural fortress, of majestic beauty, in the Judean Desert overlooking the Dead Sea. It is a symbol of the ancient kingdom of Israel, its violent destruction, and the last stand of Jewish patriots in the face of the Roman army in 73 A.D. It was built as a palace complex, in the classic style of the early Roman Empire, by Herod the Great, King of Judaea, (reigned 37 – 4 B.C.) (UNESCO) See http://whc.unesco.org/en/list/1040 [Accessed 5.12.16].

continuity, creating a bond with sites illegally occupied by Israel. Secondly, Zerubavel points to the creation of icons by means of replicas, generic representations that introduce the past into the present. Thus, for example, we find the re-institution of the Biblical coinage, the Shekel, as the contemporary national currency; or zoos and wildlife parks that reconstruct landscapes and biological species based on Biblical texts (Zerubavel, 2007, p. 340). Thirdly, according to Zerubavel, the most extensively and surreptitiously used is the symbolic principle, where Israeli culture appropriates forms conventionally associated with antiquity to create a sense of continuity with the past. This is the case when personal names are changed upon immigration to Israel, or when place names revert to Biblical times to create 'a born again landscape', which distances and erases Jewish exile (Zerubavel, 2007, p. 342). Returning to Agamben with this in mind, we can say that the Zionist regime is principally synchronic, as it seeks to combine the mythic past with the present by means of cancelling the distance between them.

0.4.1 Play as a productively disruptive force – the unstable signifier

Contrary to the Zionist synchronic paradigm, play, according to Agamben, disrupts the ritualistic connection between past and present by breaking up structures and turning them into 'diachronic' events that develop and evolve through time. As an example of play's diachronic aspect Agamben references the quintessential play object—the child's plaything or toy. Children, according to Agamben (2007a), are akin to scrap dealers and appropriate all manner of junk objects to create play things in a processual and transformative manner. Therefore, according to Agamben, play things signify absolute diachrony – something that is transformed through time by means of active engagement – by playing. This appropriative and transformative aspect of play also implies imagination, pretence and illusion, whereby a cardboard box can become a cooker and a stick a pistol. This transformative quality of play objects is central to the way artists examined in the thesis use play as they negotiate IP's reality and the imaginary realm. Play as a transformative function depend on analogous or indexical behaviour (Agamben, 2007a, p. 88) in which audiences cum players are fully aware that they are playing and the objects they are handling or the events they are taking part in are not real life (Csikzentmihalyi, 1979, p. 19-20) but a reflection of it. At the end of play, the cardboard box no longer signifies a cooker or a house and returns to being simply a box, which leads Agamben to regard play as an 'unstable signifier' (Agamben, 2007a, p. 88). Unstable signifiers can, at any moment, be transformed into their own opposite. Such unpredictability can be perceived as a threat, but also means that an unstable signifier can simultaneously enable a passage from one state to another and can do so without

abolishing its signifying function (Agamben, 2007a, p. 88). for as highlighted earlier 'we play because we know we are playing' (Csikzentmihalyi, 1979, p. 19-20). Agamben draws parallels between play, as an unstable signifier, and art practices and events, which 'do not properly belong either to synchrony or to diachrony' (Agamben, 2007a, p. 88) since they too blur distinctions between these two categories. For just as a child is aware of the pretence involved in play, artists and audiences alike willingly accept that a game, or an instance of play in the gallery are both artwork and game – two constructs that have temporal and spatial aspects.

0.4.2 The unstable signifier in relation to IP

Artists practicing the 'art of play' can tactically exploit a gap of consciousness or an ambiguous relationship between reality and the imaginary when seeking to challenge a given situation. I have already discussed the situation in IP, which is underpinned by a lack of clarity and ruled by manipulated rhetoric (pp. 44-61). In order to discern the way artists link these different types of ambiguity to each other, I explore Agamben's idea of the role of unstable signifiers within a politically viable society (Agamben, 2007a, p.94). Agamben posits as binaries worthy of close examination the ghost and the child who both exist in a liminal zone between death and the political life of the adult citizen (Lewis, 2007, p. 13). According to Agamben the ghost is the unstable signifier par excellence as it appears threateningly in the world of the living. Its state of perpetual wandering symbolises the impossibility of attaining a state of fixity (Agamben, 2007a, p.91). Ghosts therefore fulfil an important function since they signify a crucial liminal state and create a bridge between the living and the dead in a way that does not confuse these two states[99]. Agamben goes on to paint a picture of a complex social mechanism in which an exchange between stable and unstable signifiers is essential for any social system to function. No society, according to Agamben, can exist without this exchange and society 'must take care that [this] signifying exchange is not interrupted, so that phantoms can become dead' (Agamben, 2007a, p. 94). In our own, primarily conservative cultures, countless signifiers of the past appear as oppressive ghosts kept alive by a society that treats them as threatening phantoms rather than burying them, or better still playing with them (Agamben, 2007a, p. 94). Signifiers of

[99] In this respect Agamben references several tribal societies and their funeral and death rites, and at times games that 'do not entirely fit into either the schema of ritual nor that of play, but seem to partake of both' (Agamben, 2007a, p.91). Hence they in themselves are liminal. Since my discussion is focused on play I do not reference these examples in detail as they detract from my argument. Similarly, according to Agamben, birth negotiates the binary state between life and death whilst equally bringing unstable signifiers into play for 'just as death does not immediately produce ancestors, but ghosts, so birth does not immediately produce men and women but babies, which in all societies have differential status' (Agamben, 2007a, p.92).

the past that haunt the present instead of being buried recall the renewal paradigm, discussed earlier (p. 75) whereby mythical icons and symbols are perpetuated for the sake of a nationalist ideology. Furthermore, Agamben claims that

> the basic rule of the play of history is that signifiers of continuity accept and exchange with those of discontinuity […] True historical continuity cannot pretend to discard signifiers of discontinuity by confining them to a Playland and a museum of ghosts […], but by 'playing' with them, accept[ing] them so as to restore them to the past and transmit them to the future (Agamben, 2007a, p. 95).

In order to ensure the functioning of a society signifiers of continuity must be negotiated with those of discontinuity rather than being denied, supressed or confined to static display. Agamben's idea of 'playing' with these signifiers links directly to many of the artworks discussed in the following chapters which, by acknowledging a traumatic past, negotiate between signifiers of continuity and discontinuity via explicitly ludic means.

Returning to IP as a zone of conflict with Agamben's ideas in mind, we can see why play might wield a productively disruptive but critical role. For the artists examined from hereinafter use play to contest the oppressive political rhetoric, and in particular the problematized and manipulated history whose ghostly presence Israeli governments and society as a whole deny and repress. Play as an unstable signifier, specifically in relation to IP, facilitates this all-important exchange in which past events are acknowledged, denial is contested, and existing regimes are challenged. It is precisely the act of acknowledgment, facilitated by ludic interaction, which transforms the artworks into instances of 'critical play' (Flanagan, 2009, p. 6). The specific ways in which artists relating to IP use play's status as an unstable signifier, by means of active and critical participation, is the focus of the inter/ludes and chapters that follow.

Inter/lude one – *Hegemonopoly / Machsomopoly* (2009)

Board game for gallery interaction (Fig. 9)[100].
Game board 60x60cm, 6 coloured pawns, 65 assorted cards, currency notes, 2 dice.

Hegemonopoly/Machsomopoly is a board game designed to be played in a gallery space. The game references the contemporary territory of IP, in which an intricate system of segregation comprised of checkpoints and legal obstacles operates. The game's mechanics expose the way freedom of movement is highly restricted for some players but not others.

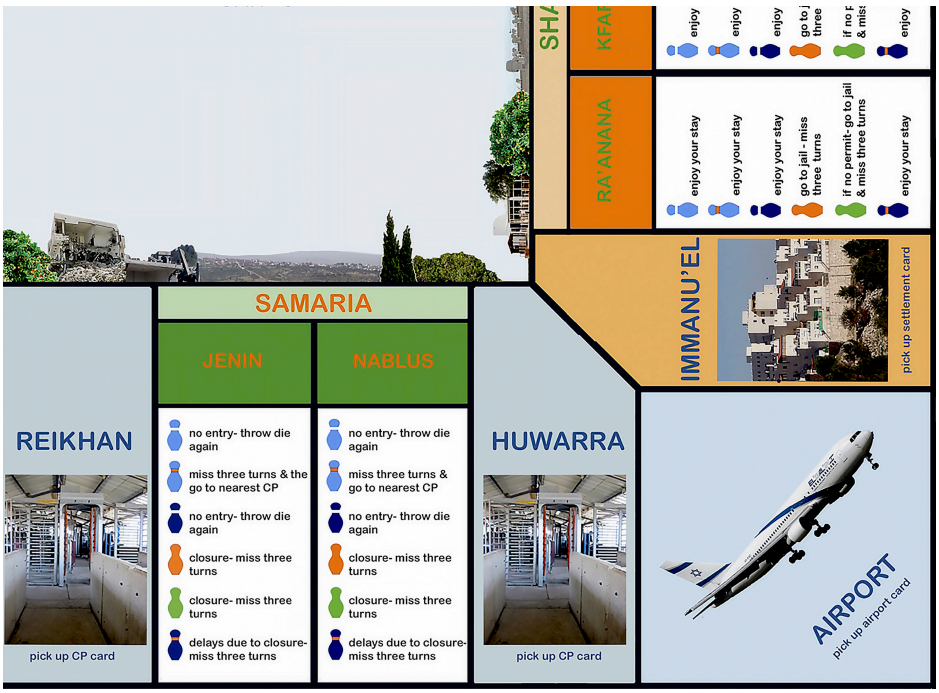


Fig. 9 - *Hegemonopoly/Machsomopoly* (2009)

[100] *Hegemonopoly/Machsomopoly* has been exhibited at *No Ladders to the Stars* at The Social Gallery at Musrara School for Photography and New Media in Jerusalem between 5th September- 22nd October 2009, *Uncharted Stories* exhibition at triangle space, Chelsea College of Art and Design in London between 28th Oct-5th Nov 2009 and more recently at *Footnotes Playing Dead* at Standpoint Gallery in London between 15th Jan-14th Feb 2015. For additional presentations, related publications and audience feedback see Practice Documentation appendix.

Description of work

The board depicts IP's territory, complete with town names, settlements and checkpoints as well as an airport and jail. At the start of the game a coloured dice defines which player has which coloured pawn. Each player receives a sum of fake Israeli currency, and together the players appoint a 'bank manager' for further administration of the game. Upon arrival at a given square, depending on their pawn's colour and reflecting real life situations, each figure receives instructions which are written on the board. Command and Surprise cards inflict further difficulties or allocate benefits, which are also colour dependent. The sole aim of the game is for the players to move around the board. The player who manages to complete three rounds is declared the winner. The pawns' colours correspond to the colour of ID cards which people likely to move around IP carry. The relationship of the pieces' colour to the real life situation is not spelled out as part of the game. Some participants, such as those with knowledge of IP, immediately identify the colours' relevance, while others only find out as the game progresses, how unequal the access is. The inequality directly affects players' ability to win. For example, an orange pawn is unable to stay or even move through a primarily Jewish Israeli city such as Tel Aviv without being arrested. Hence, the instructions for the orange pawn on a vast majority of the board's squares, which mainly represent towns under Israeli jurisdiction, state that the player must go to jail and miss three turns (Fig. 10). The blue and white game pieces on the other hand move much more freely and are almost invariably the winners of the game. The pawns' colours in relation to the ID cards are further contextualised in the next section.



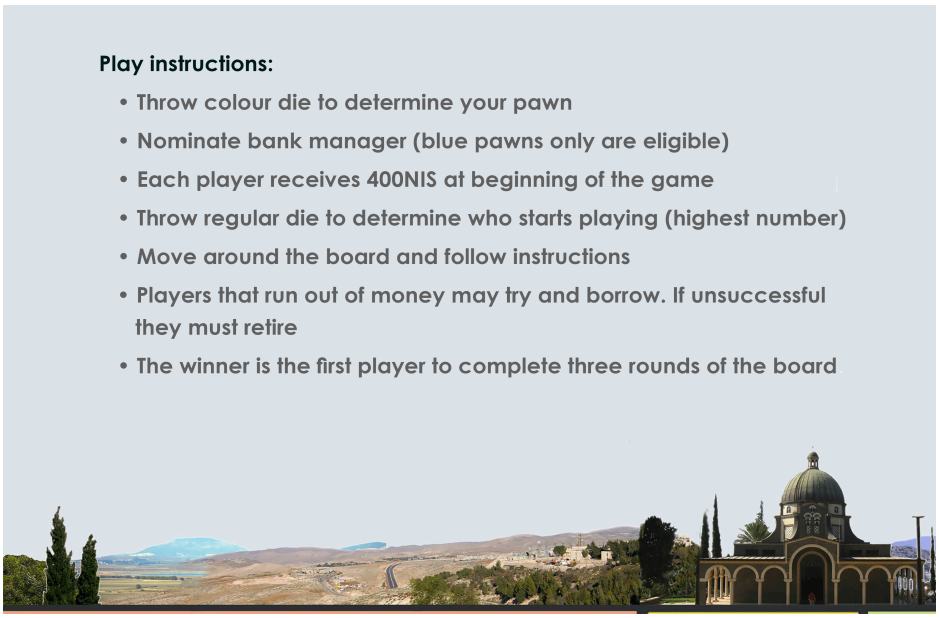


Fig. 10 - *Hegemonopoly/Machsomopoly* (2009). Game sections.

Context of the work

The most contested parts of IP are the West Bank and Gaza, conquered in 1967. Since the early 1970s Israel has engaged in a prolific enterprise of illegal colonization of the West Bank, which is first and foremost also home to more than 2.5 million Palestinians[101]. To date there are approximately 515,000 illegal Jewish settlers living in more than 200 illegal settlements (B'tselem, 2015)[102]. Since the Oslo Accords in 1993, different parts of the West Bank have been carved into areas A, B, and C[103]. Area A is under the Palestinian Authority's rule. Area B is under Palestinian civil control and joint Israeli – Palestinian security control, whereas area C is under full Israeli civil and military control (Fig. 11). It is important to recall that as discussed in the contextual review, central to Israel's colonization of the West Bank is a separatist paradigm. This means that Jewish settlers are under civilian Israeli law – identical to the one operating in Israel proper – whereas Palestinian residents live under a harsh and arbitrary military rule. Moreover, the illegal settlers enjoy a high standard of living whilst the Palestinian residents of the West Bank live in much poorer villages, small towns or refugee camps and tents or caves in some cases. Crucially, the Israeli army administers every aspect of their lives from cradle to grave[104].

[101] These statistics are highly politicized and contested by right wing Jewish groups. For more on the debate see Hasson (2013).
[102] These figures exclude East Jerusalem and include illegal 'outpost' settlements. For more on the differences between the types of settlements and related statistics see *B'tselem* website. Available at http://www.btselem.org/settlements/statistics [Accessed 12.4.15].
[103] There are further areas such as H1 and H2 for example which divide the city of Hebron. However, in order to make the game more playable in the gallery, that level of detail is not included in *Hegemonopoly/Machsomopoly.*
[104] The Occupation is administered by the Israeli army by means of a so-called 'Civil Administration' which includes District Coordination and Liaison Offices (DCL) throughout the West Bank. See http://www.cogat.idf.il/1279-en/Cogat.aspx [Accessed 1.4.15].



Fig. 11 - Map indicating zone distinctions in IP following the Oslo Accords (1993).

Access to basic human needs such fresh water, sanitation, hospitals, education and work is subject to oppressive martial law, which includes severe restrictions and curfews that are often arbitrarily imposed[105]. Since 1967 the ID cards carried by people living in Israel Palestine, which are all administered by the Israeli State, have coloured covers depending on where their carriers reside[106]. The colour of ID cards in Hegemonopoly/Machsomopoly reflects this segregation. It works in the following way. A person living in areas A or B holds an orange ID card and is forbidden from entering other areas such as area C and Israeli areas beyond the Green Line such as all major Israeli cities, including Tel Aviv, Haifa and Be'er Sheba. A person living in area C will have a green ID card and sometimes be able to obtain a permit to enter Israeli territories, albeit under strict restrictions. People living within Israeli territories will carry a blue ID card, regardless of whether they are Palestinian or Jewish, although their access to the Palestinian authority's areas is subject to military dictates and can be denied from one moment to the next. Hence, Palestinians living in Israeli cities such as Haifa might be able to visit relatives in Jenin one day of the week and then barred entrance with no notice given the next. As noted in the contextual review the politics of vision in IP (Hochberg, 2015) are such that many Jewish Israelis live comfortable lives without being required to encounter or even to have any knowledge of this divisive regime, whereas Palestinians, especially (though not uniquely) those living in areas A, B and C, are at the mercy of the Israeli military, both in terms of obtaining permits and passing through checkpoints[107].

Key questions

I encountered this separatist regime while volunteering for *MachsomWatch*, an all-women organisation that monitors the Israeli army's violation of human rights at the checkpoints, the District Coordination Liaison Offices (DCL) as well as the Israeli military courts (Fig. 12).

[105] For more on the arbitrary nature of Israeli military rule in the West Bank please see detailed reports by *MachsomWatch* members where close to five hundred reports are tagged as related to 'arbitrariness, e.g. arbitrary decision' (MachsomWatch.org). Available at: https://machsomwatch.org/en/daily-reports [Accessed 6.6.17].

[106] In this respect, and often ignored, is the fact that the actual registration of the population and the issuing of ID cards throughout IP is entirely controlled and administered by the Israeli state.

[107] For more information about the bureaucratic aspect of the Israeli Military rule in the West Bank please visit see MachsomWatch's website's dedicated page. Available at: https://machsomwatch.org/en/content/bureaucracy-occupation (Accessed 14.1.17).





Fig. 12 - Qalandia checkpoint.

Top: *Autumn Morning* (2006). Above: Photo: Tamar Fleishman (2016)

Parallel to volunteering with *MachsomWatch* I produced *Hand Made Memory Game* (2006) the first of a series of three memory games for gallery interaction, first shown in an exhibition titled *Global Fusion* in Vienna[108]. One of the key questions underlying my practice at the time rose out of a tension, discussed in the introduction (p. 29) between these contradictory approaches, namely the documentary and the playful, and informed the creation of *Hegemonopoly/Machsomopoly*. Can play, specifically in the form of a board game, be used to engage audiences with the sophisticated and mostly ignored apartheid regime operating in IP? Would a game be able to expose and relay the intricate and interconnected mechanisms at play? And if so, what type of game would best suit these aims?

Board games

Following the production of the aforementioned *Hand Made Memory Games* designed to be played in a gallery space, I was keen to produce another board game specifically relating to the restriction of movements and the apartheid regime in IP that would also be suitable for a gallery environment. I regard board games as a format that is played on more or less flat surfaces, in small groups and mostly indoor. Some of the most commonly used components of board games are cards, dice and pawns. I found board games appropriate to gallery settings for several reasons. Firstly, board games' temporality can be adapted to accommodate the gallery visit experience since they can be designed to not be too lengthy. Secondly, board games offer opportunities for interaction on a small and intimate scale, which interested me in terms of the conversations this could generate.

Another point to note about *Hegemonopoly/Machsomopoly* is its approach to conflict. In other words, it aims not only to educate the player about the real-life situation in IP, but to expose them to the frustratingly unequal situation in IP. There are countless examples of board games, from a diverse range of cultures and epochs, which are based on the idea of conflict – relayed, interpreted and strategized. Chess, Checkers and the game Go are but three examples of long-surviving board games that relate directly to conflict and strategy, where metaphors of captured territories as well as military vocabulary play a central role

[108] *Hand Made Memory Game* has since become a triptych whereby the original 2006 game depicting the rubble created by aerial bombs has been supplemented by a memory game representing checkpoints as well as another game focusing on refugees. All three games include black and white images of sites across the world and throughout the 20th and early 21st centuries. *Hand Made Memory Game – A Triptych* (2006-2010) has since been exhibited in my solo exhibition *Footnotes Playing Dead* (2015) and *One Place After Another* (2016) as well as *Make No Small Plans* (2016) at the Royal Institute of British Architects. For images of the work as exhibited in *Footnotes Playing Dead* see Practice Documentation appendix.

(Flanagan, 2009, p. 105). Such strategy games are considered to feature 'perfect information' – that is 'all the information constituting the system of the game is visible on the game board at all times' (Flanagan, 2009, p. 63). It is through moving parts on the board that players confront each other as they battle out who wins and who loses. Board games also have historical links with moral education, and a long history of troubled relationships with regimes, be they military or religious (Flanagan, 2009, p. 72). Notably Victorian and nineteenth century American board games, often designed specifically for children, were 'expected to have some instructional value and preferably moral value as well' (Flanagan, 2009, p. 78)[109]. These characteristics of board games, namely the combination of an intimate experience with 'perfect information' and didactic potential, suggested the suitability of a board game for my purposes, and I asked myself if creating a graphically attractive one could invite gallery audiences to play in order to find out more about the intricacies of the Israeli apartheid regime.

Development of the work

The work on *Hegemonopoly/Machsomopoly* began while attending a series of workshops at Jerusalem's Musrara School for Photography and New Media in 2008[110], which centred on environmental issues and was attended by a mixed group of Israelis both Jewish and Palestinian, activists and artists from a variety of artistic backgrounds (writing, photography, fine art and performance)[111]. The work is based on the Israeli version of the original *Monopoly* – a real estate game invented in the United States in the early years of the 20th century and which gained popularity in the lead up to the Great Depression. As suggested by its title, *Monopoly*'s aim is the domination of a market by a single entity.

The game was initially called the *Landlord's Game* and created by an American left-wing progressive woman called Lizzie Magie in 1903, only to be appropriated by a fellow American: an unemployed engineer called Charles Darrow, to whom the game is still attributed. Magie's 'Landlord Game' sought to engage wider audiences in thorny issues of land ownership and what she felt was rampaging capitalism (Pilon, 2015) whereas Darrow's

[109] As noted in footnote 91 – for an overview of the rich history of board games see Flanagan (2009, p. 63-116).
[110] *Hegemonopoly/Machsomopoly* was born when in response to my interest in producing a board game that would relate to IP, artist and curator Eyal Peri recalled the old fashioned local version of Monopoly. This immediately struck a chord, for I remembered playing the very same game as a child growing up in Jerusalem between the mid 1960s and late 1970s.
[111] I believe that this cross-cultural mix was one of the final joint forums in the region, since, as highlighted in the contextual review (p. 62), these were becoming increasingly rare.

iteration is designed to celebrate capitalist ideology in which the way to gain monopoly is primarily through property dealing [112]. The localized version of *Monopoly*, which was developed following the years of the British Mandate over Palestine, is akin to Darrow's version, with property accumulation being the main goal. The Israeli version of *Monopoly,* still in use today, was first produced during the early 50s but included areas not yet officially taken by the young Israeli state such as Gaza, Nablus and Jenin, which were conquered in the 1967 war[113] (Fig. 13).

In their book *Where We Were and What We Did - An Israeli Lexicon of the Fifties and the Sixties* (Dankner and Tartakover, 1996) written in typical 'nationalistic' and nostalgic tone, the authors document the mundane and often overlooked paraphernalia from the period between the wars of 1948 and 1967, since when things have changed beyond recognition (Dankner and Tartakover, 1996, p. 181). According to Dankner and Tartakover, the original Israeli game's somewhat visionary geographical layout meant that it felt

> [...] a bit strange to trade in properties located in Gaza, Jenin and Nablus in the days these were not within our territories. But no matter—as we proved when we (my emphasis) conquered them later. Inevitably those at the helm of the conquest were once children and remembered the game (Dankner and Tartakover,1996, p. 181. My translation)[114].

[112] Monopoly became known as 'The Fast-Dealing Property Trading Game' or the 'World's most favourite board game' (Pilon, 2015). Flanagan suggests that due to the game's original intention to critique the capitalist paradigm, monopoly 'seems to breed a sense of subversion' (Flanagan, 2009, p. 87). A more detailed account of the development of Monopoly is provided by Flanagan (2009, p. 87).

[113] The localized version was called *Rikuz* in Hebrew and 'Concern' in English. The name 'Concern' refers to the economic and capitalist taxonomy to which the original game of monopoly refers. The Hebrew name, *Rikuz*, means concentration, and might refer to the practice of accumulating assets as a means of winning the game. However, when playing the games as children we assumed that the game's name indicated the level of concentration required to play the game, which is notoriously lengthy.

[114] I emphasise the use of the word *we* to highlight the nationalistic tone as well as the sense of ownership, which are visible throughout the book and indeed are indicative of an all-too-familiar Israeli 'nation building' mindset. I return to this nationalist mindset later on in the thesis in relation to *Painting the City Golden or a Leaf from Tansy's Book* in Inter/lude three (p. 215).



Fig. 13 - IP version of Monopoly game (circa early 1950s).

Photo: Dankner and Tartakover, 1996, p. 182.

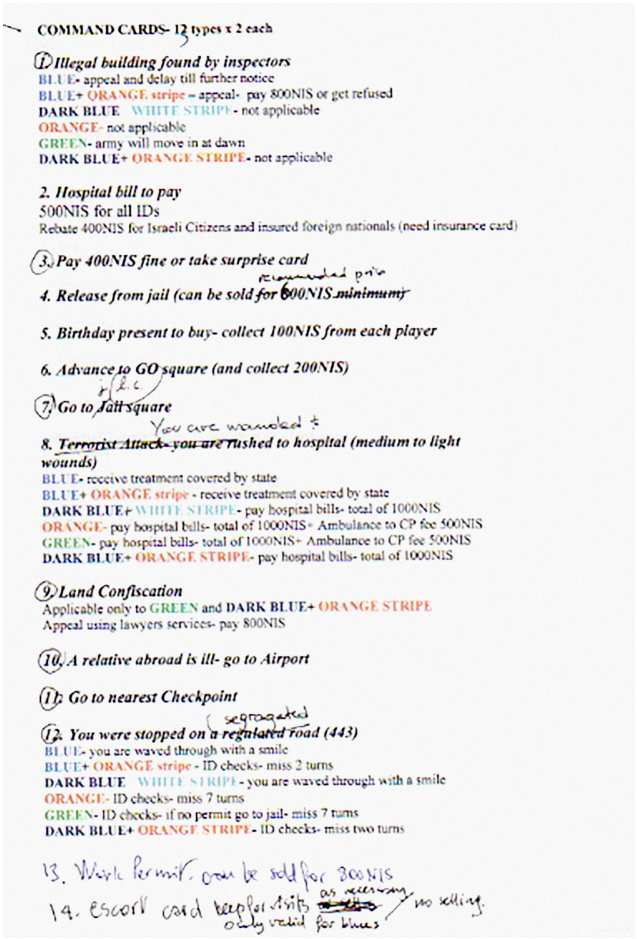
The fact that the Israeli version of the game was expansive and colonialist in its outlook further stimulated my interest and prompted me to retain the geographical arrangement, with only a few modifications. However, whilst I reserved the layout of the original Israeli version of the game, I opted to discard the property dealing altogether, following testing that revealed that it not only complicated and prolonged the game but, crucially, distracted from the main issue I wanted the game to draw attention to, that is the Israeli apartheid regime.

Having appropriated the game's locational arrangement, I chose to update the board: the Israeli state was significantly smaller when the original game was launched, and I wanted my game to reflect some of those changes. Thus, in order to highlight the issue of freedom of movement I opted to replace the squares traditionally relating to utilities in the original, such as the electricity or the rail company, and in their stead exchange them for checkpoints and settlements.

These did not exist when the original game was designed, but have since proliferated. I also chose to alter the pawns: instead of the generic pawns of the Israeli original, I replaced them with specific colours to reflect the colours of ID cards carried across IP. Following these changes, all that remained to do was to dictate where each pawn could or could not move. Using personal knowledge of the restrictions imposed by the Israeli military, and repeatedly checking this information with Tamer Massalha (a writer and human rights lawyer, who also took part in the series of workshop) I ensured accuracy (Fig. 14).

Although the graphical style of the game was updated I retained some features such as the decorative illustrations around the inner frame of the board. However, these too were contemporised: I replaced orientalist palm trees and camel scenes with images of bombarded buildings in Gaza, high rise hotels in Tel Aviv and recently-planted pine trees in the Galilee[115]. Seeking a title for the work I chose to preserve part of the original, namely the monopole in the sense of exclusive control and added the prefix familiar from the word hegemony to imply that the strongest player wins.

[115] I chose to depict trees of the *Cuperessaceae sempervirens* variety which are associated with mass forestation by *Keren Kayemeth Le'Israel* (KKL) or the Jewish National Fund (JNF). Since its foundation in 1901, the JNF has been instrumental in the establishment of the Israeli state and its colonisation of Palestinian lands. As stated on the fund's website, it has 'served as trustee in the name of the Jewish people over the Jewish lands of Israel. The activities of KKL-JNF in the first decades of Israel's existence have set the borders of the Israeli state' (*Jewish National Fund*). Available at: http://www.kkl-jnf.org/about-kkl-jnf/our-history/) [Accessed 3.3.17].



COMMAND CARDS- 12 types x 2 each

1. *Illegal building found by inspectors*
BLUE- appeal and delay till further notice
BLUE+ ORANGE stripe – appeal- pay 800NIS or get refused
DARK BLUE WHITE STRIPE - not applicable
ORANGE- not applicable
GREEN- army will move in at dawn
DARK BLUE+ ORANGE STRIPE- not applicable

2. *Hospital bill to pay*
500NIS for all IDs
Rebate 400NIS for Israeli Citizens and insured foreign nationals (need insurance card)

3. *Pay 400NIS fine or take surprise card*

4. *Release from jail (can be sold for 600NIS minimum)*

5. *Birthday present to buy- collect 100NIS from each player*

6. *Advance to GO square (and collect 200NIS)*

7. *Go to Jail square*

8. *Terrorist Attack- you are rushed to hospital (medium to light wounds)*
BLUE- receive treatment covered by state
BLUE+ ORANGE stripe - receive treatment covered by state
DARK BLUE+ WHITE STRIPE - pay hospital bills- total of 1000NIS
ORANGE- pay hospital bills- total of 1000NIS+ Ambulance to CP fee 500NIS
GREEN- pay hospital bills- total of 1000NIS+ Ambulance to CP fee 500NIS
DARK BLUE+ ORANGE STRIPE- pay hospital bills- total of 1000NIS

9. *Land Confiscation*
Applicable only to GREEN and DARK BLUE+ ORANGE STRIPE
Appeal using lawyers services- pay 800NIS

10. *A relative abroad is ill- go to Airport*

11. *Go to nearest Checkpoint*

12. *You were stopped on a regulated road (443)*
BLUE- you are waved through with a smile
BLUE+ ORANGE stripe - ID checks- miss 2 turns
DARK BLUE WHITE STRIPE - you are waved through with a smile
ORANGE- ID checks- miss 7 turns
GREEN- ID checks- if no permit go to jail- miss 7 turns
DARK BLUE+ ORANGE STRIPE- ID checks- miss two turns

13. Work Permit can be sold for 300NIS

14. escort card

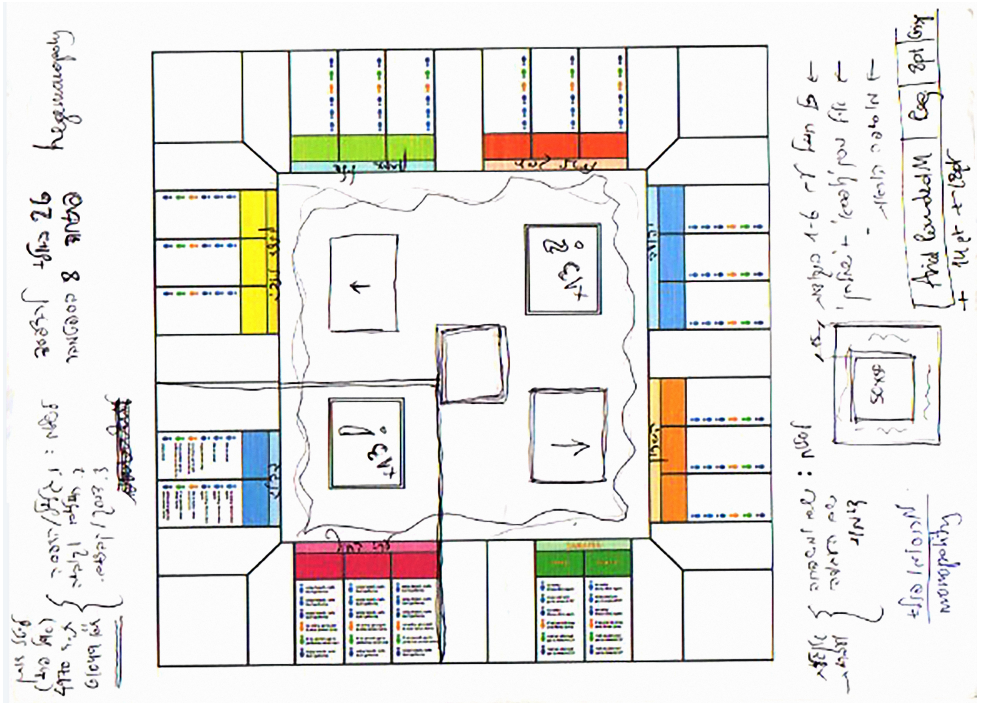


Fig. 14 - *Hegemonopoly/Machsomopoly* (2009). Work in progress sketches.

As the work was first exhibited in Jerusalem I searched for a title that would resonate locally and was guided by my then eleven-year-old daughter who suggested the word *machsom* (checkpoint in Hebrew and a word familiar to Arab speakers) to imply the rule of extreme separation.

Re- skinning and appropriation

The process I undertook in developing *Hegemonopoly/Machsomopoly* can be described as either the re-dressing, re-thinking or the 'reskinning' (Flanagan, 2009, p. 33) of game components, in order to highlight specific aspects of the reality they represent. The term 'reskinning' implies that while some external aspects of the reskinned object, in this case the details and instructions indicated on the board, are changed, the internal workings or the mechanics of the game itself are retained. 'Reskinning' is described as the practice of re-arranging or disguising a game or an object specifically to facilitate subversion (Flanagan, 2009, p. 33). 'Reskinning' can also be seen as a subversive form of appropriation. In the context of play as used by artists, appropriation implies a subjective manipulation of aspects of a game for a particular purpose, which in *Hegemonopoly/Machsomopoly* is to actively engage audiences with the Israeli apartheid regime.

Appropriation as a form of repossession without authority is integral to colonialism (Evans, 2009, p. 19). In the context of IP, appropriation is a potent and familiar strategy that is often linked to political agendas, as noted in the contextual review (p. 75) whereby place names and ancient iconography are harnessed by the Zionist renewal discourse (Zerubavel, 2007). Whereas Zionist appropriation seeks to bind the past with the present by blurring the distinction between the two, in *Hegemonopoly/Machsomopoly* I sought to do the opposite. That is, the aim was to highlight discrepancies such as the existence of territories under martial law within a so-called democracy, in order to provoke a questioning of the existing regime. Whilst the original game was decoratively – I might almost say naïvely – adorned with palm trees and willfully ignored the contested aspect of the political situation, *Hegemonopoly/Machsomopoly*'s graphic style was distinctly modern, and designed to remind gallery players that currently in IP violence is prevalent, human rights are not equal for all, and that even trees are political beings. By relating to trees as political beings I refer to the inner frame of the game where the indigenous and distinctly stereotypical palm trees from the 1950s were replaced by trees associated with Israeli afforestation. In *Hegemonopoly/Machsomopoly* appropriative practices past and present, both in real life

and imaginary play, are bound together. By getting audiences to play in the gallery where discussion and questioning are encouraged, the work operates as a productively disruptive force akin to Agamben's (2007a, p. 95) aforementioned ideas. In other words, the activity facilitates an all-important exchange between an acknowledged colonialist past and the present, while simultaneously contesting prevalent denial, and challenging existing paradigms.

Subverting games of 'perfect information'

In *Hegemonopoly/Machsomopoly* play is focused on the board itself where minute details are relayed to the audience-cum-players. Participants are often unaware of the political forces at play such as the degree of separation and the intricate matrix of the oppressive Israeli occupation. Earlier I discussed the idea of games of 'perfect information [in which] all the information constituting the system of the game is visible on the game board at all times' (Flanagan, 2009, p. 63). *Hegemonopoly/Machsomopoly* is a typical game of 'perfect information', in which by moving the pawns, players immerse themselves in an appropriated landscape and discover the extent of the apartheid regime in IP. Since the chances of winning are predicated on the colour of the pawn, the winner is the one who is the strongest and for whom checkpoints are not an obstacle, in this case the Jewish Israeli pawn[116]. *Hegemonopoly/Machsomopoly* operates as a didactic game. Its aims is to engage its audience in questioning agency vis à vis the restrictions of movement that operate in IP. Records of the exhibitions and presentations of *Hegemonopoly/Machsomopoly*, along with substantial audience feedback (provided in Practice Documentation appendix) demonstrate that the experience of playing *Hegemonopoly/Machsomopoly* was mostly instructive, thought-provoking, and at times powerful. My aim to provoke a questioning of Israel's separatist regime has, judging from the feedback, largely been successful because the game, particularly when played outside IP, elicited questioning of the segregating paradigm while providing a focal point for discussions. *Hegemonopoly / Machsomopoly* is subversively appropriative, combining chance and arbitrariness, and works effectively as a 'reskinned' game that operates as 'bait' for audiences who, out of curiosity, might choose to play only to find themselves in unfamiliar territory where, although 'perfect information' is provided, the rules are far from fair and winning chances are pre-determined.

[116] In reality and therefore on the board game itself there are some differences between Jewish and Palestinian Israelis, such as the access to the airport for example, where Palestinian Israelis are routinely checked and often delayed.

Chance is often present in games and in the case of *Hegemonopoly / Machsomopoly* the dice thrown at the outset determines the colour of the pawn held by each player. This mirrors the arbitrariness – in the sense of 'lack of restraint in the use of authority' (en.oxforddictionaries.com) – which is the result of the Israeli apartheid regime and prevalent in the territories that the work relates to. Thus, in *Hegemonopoly / Machsomopoly* chance provides players with 'hands on' insight into the arbitrary nature of Israeli apartheid rule in Palestine (Fig. 15 & Fig. 16)[117]

Further questions

The element of chance combined with the arbitrary reality depicted by the game further raised my interest in other game components such as the game instructions and rules. Since audiences seemed happy to follow the rules of *Hegemonopoly / Machsomopoly* I asked myself whether there are artworks that subvert the very notion of strategically imposed rules. In Hegemonopoly / Machsomopoly the competitive aspect of game playing was corrupted since some pawns, those representing the most privileged ID card holders, were foretold winners. Could a game be created that exposed the arbitrary nature of IP's governance while offering equal opportunities to affect the given situation? Moreover, the ways in which audiences interacted among themselves as well as with *Hegemonopoly / Machsomopoly* itself created an additional performative facet of game playing in the gallery. These questions led me to investigate what other games relating specifically to the highly controlled geo-political reality in IP have been created by artists, and to ask how their appropriation of different game mechanics and components functions to expose and challenge their audiences? Can the games artists make also be played outside the gallery space that is in IP itself? These questions are further investigated in the following chapter.

.

[117] For additional audience feedback see Practice Documentation appendix.





Fig. 15 & 16 - *Hegemonopoly/Machsomopoly* (2009). Audiences playing.

Top- view from No Ladders to the Stars (2009)- Group exhibition, Social Gallery at the Naggar School of Photography and New Media, Jerusalem, Israel. Above – view from Uncharted Stories (2009). Group exhibition, Triangle Space, Chelsea College of Art & Design, University of the Arts, London.

Chapter one – Artists' games positioning agency centre stage

> When artists and designers set about to create an environment for play, the rhetoric surrounding the role of play, and the rhetoric of power, are consistently inter-twined. Players have abilities. In games players are agents of action and change (Mary Flanagan).[118]

Drawing on *Hegemonopoly / Machsomopoly*, a game in which documentary details and the ludic element of chance were combined to expose audiences to the harsh reality of the Israeli apartheid regime, this chapter focuses on other artists' games that relate to the contested terrain of IP. The chapter considers Jewish Israeli Eitan Heller's performative tennis match titled *Love Sum Game* (2006), which took place in the Abu Dis neighbourhood of Jerusalem by the Separation Wall; and *Meter Square* (2009) a video game by Palestinian artist Raouf Haj Yihya modeled on the village of Silwan and designed to be played in a gallery space. Both artworks relate to neighbourhoods in the Eastern part of Jerusalem that are beyond the Green Line and which have been occupied by Israel since 1967. The artworks this chapter focuses on occupy an interesting position between the more or less rule-bound category of games, and the less structured free play, all while subtly manipulating the games they appropriate to offer instances of 'critical play' (Flanagan, 2009).

The discussion seeks to examine the way in which the artworks use the mechanics of specific games, namely tennis (*Love Sum Game*) and video game (*Meter Square*) to bring to the fore ideas and practices of agency. Action and playing imply agency by definition: and this is further confirmed by the etymology of the word 'agency' itself, which is the medieval Latin word agentia, from agere 'do' (en.oxforddictionaries.com). Games in which action and doing are central are therefore inherently linked with agency. Within the context of IP, agency is significantly problematic as civic equality is non-existent. The relationship between agency and impotence is therefore brought to the fore. Might games created by artists offer an alternative interface that facilitates 'thinking things otherwise' (Esches, 2009, p. 21)?

[118] Flanagan, 2009, p. 206.

In an attempt to distinguish between games and other types of play I refer to game designers and theorists Katie Salen and Eric Zimmerman (2003). They define games as a 'system in which players engage in an artificial conflict, defined by rules, that results in quantifiable outcomes' (Salen and Zimmerman, 2003, p. 80). This means that games explicitly construct conflicting situations, requiring players to make choices while adhering to specific rules. Additionally, games' 'quantifiable outcomes' though not necessarily always aligned with winning or losing, do imply a specific goal to be achieved, such as completing a round of the board in *Hegemonopoly/Machsomopoly* (2009), or getting the ball over an eight-meter Separation Wall. In other words, action is at the heart of playing games, either at decision level when players choose tactics and make choices, or when they achieve the goals set out by the rules.

Charting the historical trajectory of games specifically in terms of agency, Flanagan observes that 'throughout history [players] have struggled to gain agency and understand uncertainty through game play' (Flanagan, 2009, p. 73). Games are a useful tool for conveying ideas and posing dilemmas to players who in turn grapple with these through actively engaging, by 'doing' something. According to Flanagan artists have often found 'the space of games and the game metaphor not only something accessible to audiences but also a disciplined frame for creation' (Flanagan, 2009, p. 96). Historically, games designed by artists have attracted audiences as they offered a productive framework for their creators to challenge agency itself, as evident in the work of the Fluxus artists such as George Brecht (1926-2008) or Alison Knowles (1933-) to name but two. Brecht's *Water Yam* (1963-1969) box, for example, prescribed open ended tasks the outcome of which were entirely up to players' actions and chance interventions (Flanagan, 2009, p. 97). Media theorist Janet Murray defines agency as 'the satisfying power to take meaningful action and see the results of our decisions and choices' (Murray, 1997, p. 126. Cited in Flanagan, 2009, p. 116). Whilst I agree that action is central to game playing, both artworks discussed here, taking place in relation to IP, problematise the very idea of agency and the assumed satisfaction derived from it. Furthermore, they highlight the laden relationship between agency and impotence and their consequences.

In first part of the chapter I briefly discuss an event titled *1st April* by Artists Without Walls before focusing on Love Sum Game by Eitan Heller. Both artworks refer to the Separation Wall that slices through the neighbourhood of Abu Dis in East Jerusalem. I begin with a brief overview both of the Separation Wall itself, and some of artworks that relate to it. I discuss the Separation Wall as an object of despair that attracts local and international

artists to contest its existence and question its viability. I refer to art historian W.J.T Mitchell's (2002) ideas of the way in which landscape obtains a sacred status. The Separation Wall is considered as an object of 'critical idolatry' – a term coined by Mitchell (2002, p. 270) to suggest a radical way of calling into question its sanctified status. Focusing on *Love Sum Game*'s performative aspects I argue Heller takes 'critical idolatry' a step further to question the very viability of the Separation Wall in a way that is akin to Agamben's idea of profanation (2007b). In the second part of the chapter I examine Haj Yihya's *Meter Square*. By positioning it in relation to a commercial combat games and games used by military forces, I discern the ways in which the work further questions the idea and practice of agency. The discussion of *Meter Square* leads to an investigation of the relationships the work creates between reality and imaginary space, or the documentary and play. Referencing artist Alan Kaprow's (1927-2006) work *Ice Happening* (1980) and his ideas of 'experienced insights' (Kaprow, 1992, p. 25) and linking it to artists' games, the chapter concludes by highlighting that it is through embodied engagement that the audiences negotiate for themselves a complex and liminal space between the reality the artworks relate to and the imaginary space of play.

1.1 The Separation Wall and artists' responses to it

Construction of the Separation Wall in the West Bank started in 2002[119] and is still ongoing. According to *B'tselem* the Separation Wall gravely violates the rights of Palestinians in the areas affected, restricting access to their lands, crucial services and relatives on the other side of the Separation Wall. The Separation Wall also prevents any possibility of economic development. It has been noted that, contrary to its perception as following the Green Line or an internationally agreed border, the Separation Wall is first and foremost an excuse for land grab on a monumental scale with detrimental effects on Palestinian communities torn apart by it (Hochberg, 2015; Weizman, 2007).

In her study of violence and visual politics in IP, Hochberg (2015) questions whether an Israeli Jew looking at the Separation Wall sees the same image as the Palestinian located on the other side, and argues that since 'a radically different ethnic/national episteme governs and encloses most individuals on each side of the Wall […] it is safe to say that for the majority of Israelis and Palestinians the answer to this question is an unequivocal "no"'

[119] According to human rights organisation *B'tselem*; 'By July 2012, construction of the barrier was 62% complete' (*B'tselem*). Available at: See http://www.btselem.org/topic/separation_barrier [Accessed 1.2.16].

(Hochberg, 2015, p. 8). Like its fellow military constructs such as checkpoints and segregated road systems[120], the Separation Wall is embedded within a 'psychic of fear, [whereby] the Israeli dominant field of vision superimposes a fantasy of radical separation between Israeli and Palestinians' (Hochberg, 2015, p. 9).

Over the years, the Separation Wall has in fact become one of the pilgrimage points for people wishing to see it, generating a 'tourist' industry. Activists, artists and tourists interested in this edifice of segregation regularly frequent the Separation Wall. And, while it would be impossible to name all the artworks that relate to the Separation Wall, it is nevertheless worth pointing to some of these in order to establish what effects they aim to offer, and to distinguish between them and *Love Sum Game* (2006). One of the earliest artistic responses by an international artist was by British artist Catherine Yass whose film *Wall* (2004) was exhibited as part of the *Bare Life* (2007) exhibition[121] at the Museum on the Seam in Jerusalem. Yass' silent film offers a claustrophobic view of the immense architectural structure which in its bare concrete recalls a limitless modernist sculpture (Museum on the Seam, 2007). In *Wall*, Yass abstracts the Separation Barrier, in essentially traditional video form, to convey a sense of fear and helplessness in relation to it. The Separation Wall has also attracted countless graffiti artists from all over the world, most famously American artist Ron English as well as British artist Banksy, whose artworks adorn the wall alongside mainly anonymous local artists and activists, all using the Separation Wall as a vast canvas to protest its very existence, in an attempt to resist the oppression and segregation it represents (Fig. 17) [122].

[120] For an illustrated overview of Israel's apartheid roads system- see infographic by Visualising Palestine. Available at: http://visualizingpalestine.org/visuals/segregated-roads-west-bank [Accessed 1.5.17].
[121] For an overview and documentation of the *Bare Life* exhibition, which sought to address an increasingly militarised society governed by emergency state rule, see Museum on the Seam's website. Available at http://www.mots.org.il/eng/exhibitions/barelife.asp [Accessed 6.6.17].
[122] Since Yass' *Wall* is less relevant to my research and under restricted copyright I have not included images of the work here, choosing to focus on graffiti work that I or colleagues have photographed instead. For more about Yass' work in relation to the Separation Wall see Christies online. Available at https://onlineonly.christies.com/s/absobloodylutely-celebrating-20-years-londons-art-scene-1991-2011/wall-abudis-14/33732 [Accessed, 16.6.17]. For a comprehensive photographic survey of streets and graffiti art in relation to the Separation Wall see Parry (2010).





Fig. 17 - Graffiti on Separation Wall.

Photos: Tamar Flaishman

In addition to protestation, the graffiti work often aims, and at times succeeds, in attracting media attention to the Separation Wall especially abroad[123]. Another artwork that relates to the Separation Wall, worth mentioning as a far-reaching example, is Palestinian artist Khaled Jarrar's film *Infiltrators* (2012)[124], which documents the perilous journeys of Palestinians as they attempt to cross the Separation Wall. The film, which won numerous international awards[125], has been widely screened, reaching significant audiences all over the world. Clearly then the Separation Wall offers an expansive canvas for varied artistic expressions and protests which render it visible well beyond IP.

1.1.2 Playing tennis by the Separation Wall

In 2006 I attended Jewish Israeli artist Eitan Heller's performance of *Love Sum Game* in the Abu Dis neighbourhood in Eastern Jerusalem, south of the Old City. At the time of staging *Love Sum Game*, Heller was part of *Artists Without Walls* – a group formed of a loose network of approximately twenty artists, Israeli and Palestinian, who sought to challenge separation and divisions through nonviolent creative actions[126]. For example, in 2004, *1st April* (Fig. 18) was produced by *Artists Without Walls* and took place in Abu Dis. Conceived as a live art event *1st April* was structured around the simple premise that by using a live video camera feed on either side of the Separation Wall, audiences on both sides were able to observe their fellow members as if the eight-meter Separation Wall were no longer there. Choosing April Fool's Day for the event was designed to challenge the viability of the Separation Wall and create at least a momentary effect of subversively wishing the wall away.

---

[123] In December 2007 for example, Banksy (with London-based organization *Pictures on Walls*) opened *Santa's Ghetto* (Parry, 2010, p. 9) in Bethlehem, to which they invited fourteen international artists as well as several local Palestinian artists to make work and auction it. The auction resulted in over one million dollars' worth of proceeds to local charities, and crucially succeeded in bringing the Separation Wall to worldwide media attention 'in a way that transcended language and engaged millions who would not ordinarily take an interest in Israel's illegal occupation of Palestine' (Parry, 2010, p. 9). More recently (2017) Banksy returned to Bethlehem to ceremoniously inaugurate his *Walled Off* hotel—an elaborate artistic enterprise that functions as a hotel offering its visitors the 'worst view in the world': that of the Separation Wall up close. For a photographic account see https://www.theguardian.com/travel/gallery/2017/mar/03/the-walled-off-hotel-by-banksy-in-pictures [Accessed 6.3.17]. Although Banksy's most recent intervention in IP received considerable international coverage raising awareness of IP's political situation following a period of low media interest, it is also attracting some criticism. See Nassar (2017).

[124] For a trailer of the film please see https://vimeo.com/54181305 [Accessed 2.2.16].

[125] To date *Infiltrators* has won the Muhr Arab Documentary prize, the Special Jury Prize and the International Critics Prize at the Dubai Film Festival (all during 2013).

[126] There is very little documentation of the group which operated when the internet was still in its infancy and prior to the rise of social networks. For what is available see http://w3.osaarchivum.org/galeria/the_divide/chapter19.html. [Accessed 14.1.15]. Curator Eilat refers to 'Artists Without Walls' as precursors to the *Liminal Spaces* project (Eilat, 2009, p. 7) discussed primarily in terms of its collaborative aspects in the contextual review (p. 62).

Not much else is known about Heller's artistic practice, but two years after *1st April* took place he, along with fellow member of Artists Without Walls' Josef Sprinzak, returned to the same site, dressed as two tennis players in blue and white tennis outfits to further challenge the idea of the Separation Wall in *Love Sum Game* (Fig. 19) [127]. Since 2002 when construction began, Abu Dis has been sliced in half by the Separation Wall, so that anyone travelling from Jerusalem towards the Judean desert is brought to an abrupt halt at Abu Dis where the road comes to a sharp stop. The sight of the eight-meter-high concrete structure is overwhelming, and according to architecture scholar Wendy Pullan has turned Abu Dis into a frontier territory, where 'shops that had been convenient to passers−by now struggle to stay in business; a petrol station is deserted. And ahead, the wall looms' (Pullan, 2007, p.1). For *Love Sum Game* the artists positioned themselves at either side of the towering Separation Wall (Fig. 20).

A mixed audience comprised of Jewish Israelis and Palestinians, some of whom had heard of the match through word of mouth or by personal invitation, and others who happened to be in the area, gathered to watch the match that took place in and amongst the daily routines with people and cars passing by. During the match itself, which lasted just over an hour, the ball went to and fro and a few times the players managed to get it across the Separation Wall itself. The occasional border police jeep patrolled the area making their presence felt. As evening fell the police patrol announced that it was time to stop playing. One could not help but question why the police did not stop the game earlier, only to realise that the game was of no consequence or threat to them and that their visits were merely designed to deter and intimidate the audience and exercise their control.

[127] In a telephone conversation I held with Heller on 14.12.15 he told me he no longer worked as an artist nor was he forthcoming about his practice before or since *Love Sum Game* was produced. Nevertheless, a video documenting the match was subsequently part of the *See Not / Fear Not* exhibition at the Palestinian *Umm El Fahem* Gallery in the North of Israel between 24.2.07—10.5.07. According to Heller, the video toured further afield but so far I have not been able to locate information relating to any of these exhibitions. Irrespective of the lack of contextual documentation, this discussion focuses on the live event, which I have attended and documented myself.



Fig. 18- Artists Without Walls, *1st April* (2004).

Photo: www.w3.osaarchivum.org/galeria/the_divide/chapter19.html. [Accessed 12.12.16]



Fig. 19- Eitan Heller, *Love Sum Game* (2006). Abu Dis, Jerusalem.



Fig. 20 - Abu Dis. Top: *The Road's End* (2006). Above: Photo: Judith Schpitzer (2009).

Some of the most striking moments of *Love Sum Game* were those in which the tennis ball managed to surpass the Separation Wall despite its monumentality. This trespassing caused much excitement for the audience on both sides as well as cars passing by who joined in the commotion by beeping their horns. As with 'real' live or broadcast tennis matches, the audience's responses were often highly vocalized. This lent the game a strong communal aspect and a buoyant atmosphere that was tangibly at odds with the Separation Wall as a military apparatus designed first and foremost to create extreme and allegedly insurmountable division. The choice of a tennis match is interesting since with its refined set up, white outfits, and elegant scoring system it represents a civilized and amicable tactical game. In IP itself, the game was introduced by British Mandate officers and was associated with the multi-ethnic middle classes' pastoral and cultural life of the period (Radai, 2007, p. 963). In light of this, tennis as a game appears to have been appropriated as an antithesis to a brutal and divisive military rule, which the wall so clearly represents. In the case of *Love Sum Game*, the Separation Wall replaced the insubstantial net of the traditional game to create an absurd and surreal experience. Recalling players Heller and Sprinzak were part of a group called *Artists Without Walls*, their aim to defy the Separation Wall by means of a small and ordinary tennis ball seemed incongruous. It was absurd in the sense of 'out of tune' (en.oxforddictionaries.com) or in other words ludicrous in the sense of a ludic 'staging [of] a play' (en.oxforddictionaries.com). This performative aspect of *Love Sum Game* defied the gravitas of the situation by a surreal juxtaposition of a seemingly insignificant tennis ball and the oppressive Separation Wall.

1.1.3 Harnessing the absurdity and futility of play

Audiences converged by the Separation Barrier at Abu Dis to witness and take part in a highly unusual event while being clearly aware of the absurdity, even senselessness, of the game. By regarding the game as futile I refer to Roger Caillois' (1961) ideas *à propos* the inherent futility and unproductivity of play as one of its significant aspects. Caillois (1961) argues that one of the prime characteristics of play is the fact 'that it creates no wealth or goods, thus differing from the work of art [since] nothing has been harvested or manufactured, no masterpiece has been created, no capital has accrued' (Caillois, 1961, p. 5). Caillois' argument regards material art objects. Counter to the art as object, *Love Sum Game*'s performative, conceptual and temporal aspects allow Heller to provide his audience with a communal and embodied experience that aimed to challenge the Separation Walls'

imposing stature. During Heller's performance, bystanders and members of the audience also managed to get over the lower Separation Wall to watch the match (Fig. 21)[128]. This meant that an opportunity was presented to observe the tennis match from both sides. This was significant, as during the period of construction (from 2002 onwards) the Separation Wall and neighbourhoods such as Abu Dis became less and less frequented by Jewish Israelis deterred by media portrayal of these areas as dangerous.

In *Love Sum Game* however, audience members from either side of the Separation Wall and from different communities were able to change sides under the guise of watching the game, while mingling with people who crossed sides daily on their way back from work or school. Hence, for Jewish Israelis *Love Sum Game* provided an opportunity to bypass the Separation Wall and at the same time observe and mix with Palestinians on both sides. This in itself was significant given the tangible aim of the Separation Wall to radically separate Israelis from Palestinians (Hochberg, 2015, p. 9). However, *Love Sum Game* proffered a more radical proposition than merely momentary glimpses of the other side and intermingling. This proposition is directly related to the work's playful disposition, and specifically to its title.

'Zero sum game' is a term often used in connection with game theory, a mathematical theory that relates to situations of conflicts of interest between two or more individuals or groups[129]. A 'zero sum game' is one in which the gains from the behaviour of one player are the same as the losses of the other. Hence in a 'zero sum game' the sides have opposing interests. In the game of tennis too, what side A wins, side B loses, so in principle tennis is a 'zero sum game'. However, in tennis the word 'love' represents no advantage to either side and is equivalent to 0. With that in mind and using basic mathematical signage whereby 'sum' is represented by the sign =, we can say that if 0 = game (or 'zero sum game') and 0 = love, then love (also) = game (or 'love sum game').

[128] At the time, an earlier and lower version of the Separation Wall was still in place. This meant that passing over the barrier was still possible, albeit only for able-bodied people.
[129] In a telephone conversation I held with Heller on 14.12.15 he confirmed his choice of title was indeed related to the mathematical theory. For further discussion of zero sum games see online Encyclopaedia of Management. Available at: http://www.encyclopedia.com/topic/Zero-Sum_Game.aspx [Accessed 12.12.15].



Fig. 21 - Abu Dis, Jerusalem (2006). Temporary concrete blocks and the eight-meter Separation Wall alongside it. Above: People crossing over the lower section of the Separation Wall during *Love Sum Game*.

Considering that tennis is a typical 'zero sum game', the only way for love or zero (i.e. when there are no winners and no losers) to be the sum of the game would be if both sides did not play, which in turn is a cooperative behaviour. It is in the nature of the game that an outcome devoid of loss or harm can occur only if players break the rules or do not take part. In light of its title Love Sum Game proposes a game in which crucially both sides have common interest, either to not partake in play, or to break the rules. If the Separation Wall is strategically instituted by the Israeli state in order to segregate and divide beyond repair then *Love Sum Game*, in keeping with its type of play (tennis) and title, offers a far-reaching proposition, namely that both sides share a common interest, which is to oppose the Separation Wall and with it the instituted political separation that it epitomizes. In this sense, by harnessing play's supposed futility and appropriating tennis' vocabulary *Love Sum Game* subversively called into question the idea and practice of separation, which in turns means it operated as 'critical play' (Flanagan, 2009). In order to further clarify the critical aspect of the work, specifically by playful means, I discuss the symbolic stature of the Separation Wall.

1.1.4 The Separation Wall as symbol

According to Larry Abramson, who is a founder member of 'Artists Without Walls', the Separation Wall has become a place where artists 'from around the world, have worked to turn the Wall into a shared totem of despair' (Abramson, 2009, p. 285, my emphasis) [130]. Considering the Separation Wall as a totem accords the wall a sacred position, uncannily reminiscent of the ancient Jewish tradition of adoration of the Western Wall not far away (Abramson, 2009, p. 285) [131]. However, in sharp contrast to the Western Wall, the Separation Wall is not sacred in the religious sense but is instead emblematic of political segregation, and Abramson notes that the totemic stature of the Separation Wall is seemingly at odds with its position as a highly contested political structure. Nevertheless, a link between political segregation and sacred symbolic stature is also noted by sociologist and anthropologist Adriana Kemp (2000) who examines Israeli public discourses around borderlines as divisive markers of national and cultural identity. Kemp demonstrates that

[130] My own experiences of Abu Dis at the time were in keeping with Abramson's. It was not unusual to see several tourist groups visiting the Separation Wall in Abu Dis at any one time and on various occasions I too brought visitors and international artists / activists to this spot.

[131] The Western Wall (in Hebrew as *Hakotel Hama'aravi*) was erected as part of the expansion of the second Jewish Temple (between 516 BCE and 70 CE). In modern times, as one of the only remaining fragments of the Jewish Temple, which lies in close proximity to the Muslim sacred site of *Haram el-Sharif,* it is the focal point of significant political strife.

the border has historically been regarded simultaneously as a fortified barrier, a permeable liminal zone, and equally as an exotic and 'out of reach' space (Kemp, 2000, p. 18)[132]. According to Kemp this discourse has informed generations of young Israelis for whom the 'border territory became an idolized totem and the borderline itself a taboo to be broken' (Kemp, 2000, p. 24. My emphasis). In terms of the border as a fortified barrier, the borderline in Israeli public consciousness is indeed still today seen as porous and prone to infiltration, and hence in need of protection[133]. In fact, many Israelis view the Separation Wall as 'a legitimate and protective border against terrorism and suicide bombers' (Hochberg, 2015, p. 7). Increasingly then the fortified barrier is idolized acquiring a totemic stature, albeit a secular one. Within IP, over and above the segregation markers and borderlines that politically define it, landscape is sanctified by the governing Zionist ideology that seeks to create a secularized yet idolized bond between Jews from all over the world to the terrain itself. According to art critic W. J. T. Mitchell, this heightened status of the landscape in IP means that in the hands of Jewish settlers the landscape becomes a 'magical object…an idol that demands human sacrifices, a place where symbolic, imaginary, and real violence implode on an actual social space' (Mitchell, 2002, p. 270; also quoted in Abramson, 2009, p. 284). Both Abramson and Mitchell seek a way for artists to critically challenge and contest this 'idolatry' of the landscape by way of maintaining a conversation about it (Abramson, 2009, p. 284, and Mitchell, 2002, p. 270)[134]. According to Mitchell 'critical idolatry' is not 'just an act of 'disenchantment' – the 'dethroning' of the idol or a wish to smash them – but […] an act that attempts to challenge the idol to such a degree that it is rendered obsolete' (Mitchell, 2005, pp. 26–27). Rather than smashing the idol, Mitchell regards 'critical idolatry' as a means of rendering it obsolete, devoid of use.

---

[132] Although Kemp's study pertains primarily to the earlier days of the Israeli state, that is the 1950s and 1960s – her observations regarding historically-instituted markers of extreme separation remain relevant at the time of her writing (2000) and even today.

[133] This has recently been all too clearly stated by Israeli prime minister Benjamin Netanyahu, who announced his plan to fortify Israel by means of fences and barriers to protect the country from infiltration 'by both Palestinians and the citizens of surrounding Arab states, whom he described as "wild beasts" (Beaumont, 2016).

[134] Abramson further notes that the IP landscape should 'be filled by the dreams and memories of its beholders, to be an inclusive space of 'totemic' multiplicity, a shared space in which brothers, sisters, cousins, neighbours and even critical tourists can walk together side by side, and talk about the landscape' (Abramson, 2009, p. 287). The practice of walking side by side while holding a conversation has first been put forward by Jewish Israeli anthropologist and poet Zali Gurevitz who also coined the term 'besideness' (*leyadiyut* in Hebrew) to form a discourse of walking alongside (Gurevitz, 2007), by which walking and talking collude. Gurveitz (2007) takes inspiration for the idea of walking alongside while conversing, from a specific Hebrew word *sicha* which means both stroll and conversation. I return to some of these ideas in inter/lude two where I discuss walking as a relational and discursive practice (p. 139). Whilst it can be assumed that the practice of walking together implies a 'normalising' dialogue or even equality, this is something which, as mentioned in the introduction (p. 13 – 42) my research does not wish to engage in. However, I accept Abramson's cautious reference to the discursive element, especially in relation to *Love Sum Game,* which operated as 'critical play' (Flanagan, 2009, p. 6), engaging with the Separation Wall specifically to question it.

To be clear, I am not arguing that *Love Sum Game* rendered the Separation Wall obsolete, for no tennis match nor indeed any art event could do that. Instead I argue that the work harnesses the futility and innocence of play to attract its audience in order to momentarily disenchant the Separation Wall or challenge its sacred status as a totem of security and extreme division. Moreover, in *Love Sum Game* Heller takes the idea of 'critical idolatry' a step further to profane (Agamben, 2007b) the wall by offering its audience a poetic gesture that surmounts it, however fleetingly.

1.1.5 Profaning the Separation Wall

Traditionally, to profane is defined as treating something that is sacred 'with irreverence or disrespect' (en.oxforddictionaries.com). Agamben however sees profanation as significantly productive and not merely blasphemous. According to Agamben, the sacred is that which has been removed from the use of men, and placed in a separate sphere, that of the gods (Agamben, 2007b, p. 73). This indicates that the sacred is separated from use, or is reliant on being separated from the common use of men and therefore, he argues, to profane actually 'means to return things to the free use of men' (Agamben, 2007b, p. 73). Play according to Agamben is a profaning praxis (Agamben, 2007b, p. 76) *par excellence*. In the contextual review (p. 72) I have noted Agamben's interest in binary forms, whereby play engenders a productive cogency that negotiates the gap between seemingly opposing forces. The praxis of profanation, according to Agamben, intends to neutralize that which has been profaned (Agamben, 2007b, p. 74) and 'once profaned that which was unavailable and separated loses its [sacred] aura and is returned to use…[profanation] deactivates the apparatus of power and returns to common use the spaces that power has seized' (Agamben, 2007b, p. 77). In respect of the establishment of separation, Agamben questions whether a society that abolishes separation is in fact possible, and proposes that instead of abolishing separation, society must learn to put it to new use, specifically by playing with it (Agamben, 2007b, p. 87). In *Love Sum Game* Heller plays with the very serious structure that is the Separation Wall, thereby turning a sanctified or totemic edifice into play object, the tennis net and according it a special, non-utilitarian function. Returning to the idea and practice of separation, which the Separation Wall is emblematic of, Agamben argues that 'to profane means not simply to abolish and erase separations but to learn to put them to a new use, to play with them' (Agamben, 2007b, p. 87). This is precisely what Heller does in Love Sum Game. For in *Love Sum Game* Heller acknowledges the impossibility of abolishing or erasing the Separation Wall and indeed the paradigmatic division it

epitomises, and offers a ‘profaning’ moment by means of an intentionally absurd tennis match experienced by an incidental audience.

Returning to other artworks relating to the Separation Wall discussed earlier with the praxis of profanation in mind, we can see that whilst films and graffiti works protest against the Separation Wall by treating it as a canvas and ‘totem of despair’ (Abramson, 2009, p. 285), *Love Sum Game* offered a distinctly different proposition of profaning the Separation Wall by means of a performative and subversively appropriated tennis game.

1.1.6 Who is playing?

The performative and temporary aspect of *Love Sum Game* also challenged the idea that an action or intervention might produce a particular effect. As the evening drew to a close and the police officers instructed the game to end, the wall returned to be exactly what it was and still is – an oppressive structure. In game terms, the rules, such as aiming to bat the ball over the Separation Wall in the case of the players, or ceasing to cross over when instructed in the case of the audience, were observed. As members of the audience, the officers’ instructions made us acutely aware of art’s inability to engender change in the desperate political situation. Examining *Love Sum Game* in game terms we can see that in some respects it operated like a real tennis match, which is a typical spectator sport whereby only the official players engage in the act of playing proper, while the majority are spectators. Considering *Love Sum Game* in terms of agency we can see that the tennis players batting the ball over the wall are the main protagonists of the match, whereas the audience members, though able to cross to the other side of the Separation Wall, are the supporting cast. Notably, considerable skill was required to effectively get the ball over the overbearing Separation Wall. The rare successes achieved by the players elicited raised levels of excitement and louder cheering from the audience members. This in turn created drama and suspense, thereby enhancing the sense of communal engagement through the act of profaning the Separation Wall. However, the match as a profaning moment in time, and especially the way it was terminated by the border police order, also served as a stark reminder that within IP, agency itself is at stake since it is highly compromised by being subject to military occupation.

The experience of *Love Sum Game*, especially its absurdist disposition and abrupt ending, raised my interest in games where the audience themselves potentially have more agency. Could there be a game, like my own *Hegemonopoly/Machsomopoly* discussed in inter/lude one, in which audience members, rather than artists preforming play, do something, or make a choice, in relation to a move within the game, and observe the consequences of that choice?

1.2 Playing a video game in the gallery

To further examine the ways in which audience members themselves actively engage in artists' games relating to IP, I consider *Meter Square* (2009) by Palestinian artist and photographer Raouf Haj Yihya. His practice includes videos, websites and photographs all concerned with the troubled conditions of Palestinian communities[135]. *Meter Square* (2009) was commissioned by the *Arts School Palestine* and presented at *Future Movements* Jerusalem, curated by Samar Martha at the Liverpool Biennale, as well as in the *El Hoash* gallery in Jerusalem the same year. The work focuses on the densely populated village of Silwan south of the Old City of Jerusalem, where continuous and relentless destruction as part of ethnic cleansing of the city has been ongoing since the occupation of East Jerusalem in 1967. This demographic policy, driven by well-funded Jewish settlers and supported by draconian planning authorities of the Jerusalem municipality, has been described as the 'Judaization' of Jerusalem (Hercbergs, 2014).

To date in East Jerusalem over five hundred homes have been demolished leaving more than two thousand people and over one thousand and one hundred children homeless (*B'tselem*, n.d.) [136]. Silwan is at the very forefront of this escalating move by Israeli Jewish settlers seeking demographic and spatial dominance in the city[137]. The village hosts the highly contested 'City of David': an archaeological national park which revives the Zionist

---

[135] To date it has not been possible to gather significant information on Haj Yihya's practice. The artist confirmed in a telephone conversation (5.1.16) that his practice is not well documented online and his main focus at the time was a Master's degree in photography, rather than the creation of artworks.

[136] In this respect I note Yael Bartana's video *Summer Camp* (2007) which depicts the re-construction of a Palestinian home following its demolition by the Israeli military. However, the work is less relevant to my discussion here as it does not reference or employ games. For more about the work see Bartana's website. Available at: http://yaelbartana.com/project/summer-camp-awodah-2007 [Accessed 6.6.17]. For more on the practice of house demolitions and its extent, as well as a list of relevant publications, see the Israeli Committee Against House Demolitions website. Available at: http://www.icahd.org/publications [Accessed 12.4.14] or the website's FAQ section, available at: http://icahd.org/faqs-home-demolitions/ [Accessed 6.6.17].

[137] I return to the idea and practice of 'Judaization of Jerusalem' in inter/lude three, in relation to *Painting the City Golden* (p. 208 – 222)

construct of a Jewish ethno-national past that ignores the factual presence of Palestinian communities (Fig. 22). As a result, Silwan's Palestinian residents live under constant threat with every meter of their lands constantly targeted[138]. These threats are reflected in the poetically inclined introductory text to *Meter Square*. Jerusalem is described as a city whose 'flesh' is desired, whilst Silwan is a village missing from tourist brochures and whose residents, along with their homes, are outside the law. The residents find themselves 'running between municipality and court to save their buildings…[sic.] only to find the detested demolition order pinned to their door' (*Meter Square*). The living conditions worsen daily as people struggle to negotiate the obstacles on a daily basis within the 'few square meters' (*Meter Square*) that remain free of violation.

The work itself consists of a TV monitor placed on a plinth and displaying a video game with a computer mouse linked to it. The image on the monitor's screen is of the densely populated village, and is accompanied by a soundscape evoking traffic and people moving around the village, while the text instructs players to identify the houses under demolition threat and save them within the fifteen seconds allocated for the task by clicking the computer mouse (Fig. 23)[139]

[138] For a detailed summary of Jewish settlers' expropriation of Palestinian homes, specifically in Silwan, see Mizrachi, 2014. For a comprehensive statistical breakdown of house demolitions in different neighbourhoods within East Jerusalem please see *B'tselem* website. Available at: http://www.btselem.org/planning_and_building/east_jerusalem_statistics [Accessed 1.2.16].

[139] For an additional account of playing *Meter Square* see Guy Mannes-Abbott's review of the work in his blog post *The Great Game—Raouf Haj Yihya in Liverpool*. Available at http://notesfromafruitstore.net/2010/09/18/the-great-game-raouf-haj-yihya-in-liverpool/#more-3857 [Accessed 12.12.15].



Fig. 22 - Hoardings masking Ir David construction in Silwan (2011).

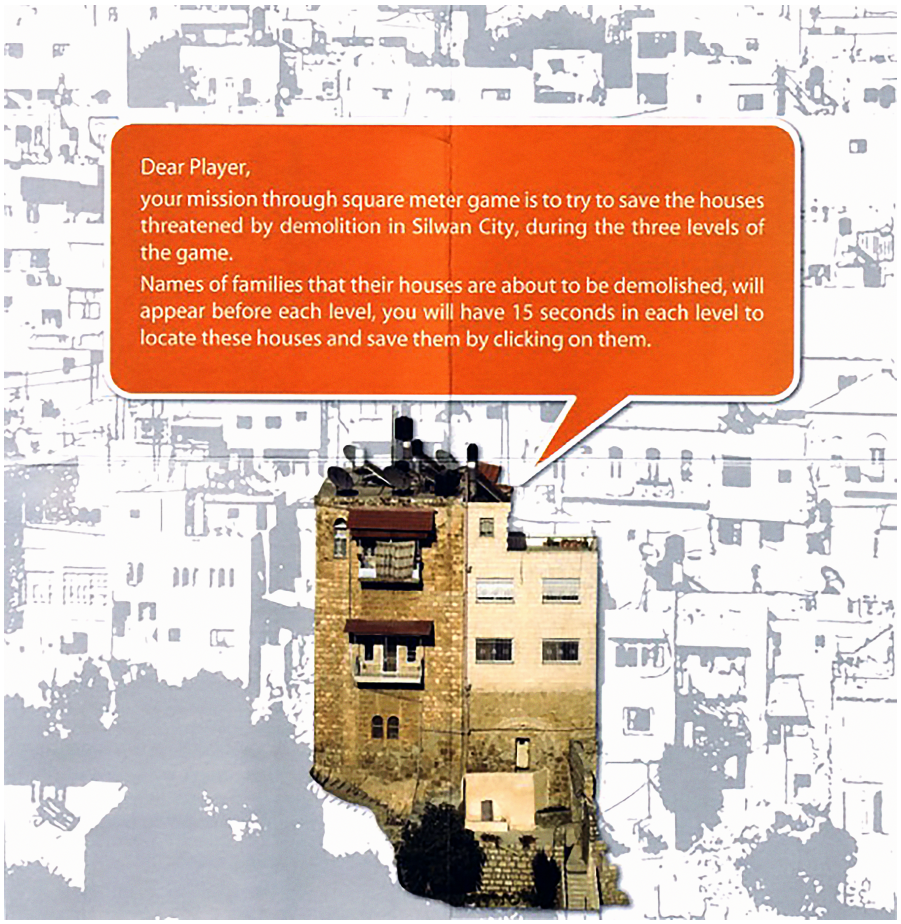


Fig. 23- Raouf Haj Yihya, *Meter Square* (2009). Detail (Game instruction). Photo: ©GM-A

The assignment is extremely difficult to accomplish and requires considerable dedication and practice for several reasons. Firstly, because the demolitions occur at an increasingly rapid speed. Secondly, players have no way of knowing which house will be targeted next. Players are notified on screen about which family will be targeted, and the notification—in the form of the family name on the blank screen—is immediately followed by an image of the crowded village landscape.

Crucially, players have no way of predicting which house is referred to as names are not attached to houses unless one hovers with the mouse over them, in itself a time consuming task. This means that players have to search with the mouse as quickly as possible to identify the location of the next house destined for demolition. As a result, speed and chance are essential components of *Meter Squ*are and the game is designed to induce an escalating sense of anxiety. The tension is created by combining the image depicting the village, a digital counter on the top left side of the screen, and an accompanying sound of a clock ticking (Fig. 24).

Roaming with the computer mouse over the densely-built village it is near impossible to be able to click on the correct family home in time, and numerous attempts with high level concentration are required to memorise the names for subsequent 'turns'. Lack of geographical knowledge of the village adds the element of chance, rendering the aim harder still to achieve. The overall effect results in players feeling physically tense. According to Haj Yihya (2016)[140], audience members who played *Meter Square* in the gallery became extremely frustrated at their inability to save the families of Silwan from imminent disaster strikes[141]. The work intentionally references commercial video games where the aim is to shoot opponents and targets, with escalating difficulty and emotional involvement of the player. However, in *Meter Square* the action players are required to take is the opposite of the ubiquitous shooting one

.

[140] Skype conversation with Raouf Haj Yihya 5.1.16
[141] I played the game on my own computer and can confirm this is indeed the case. Even younger players, more accustomed to the speed and anxiety components of similar video games, attest to its frustrating difficulty.

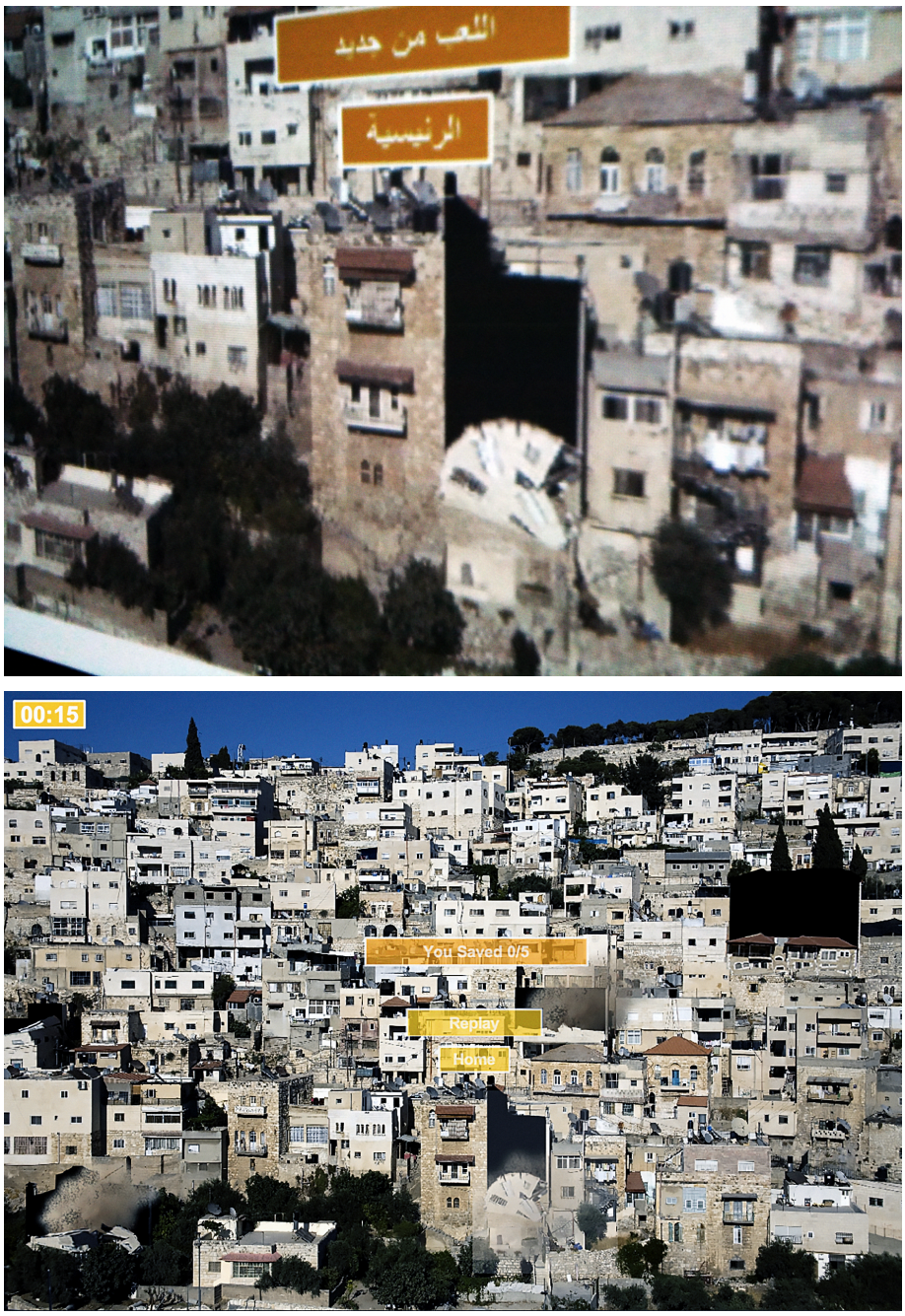


Fig. 24 - Raouf Haj Yihya, *Meter Square* (2009). Details (Game interface).

For here the audience is required to spare the houses from the threat they face, and action in *Meter Square* is a decidedly positive one, to prevent the house demolition. In respect of the players' urge to win a game sited within the specific context of the village of Silwan, they are reminded that the consequences of inaction not only equate to losing, but are twofold. Firstly, the houses get demolished. It is worth noting that when that is the case, loud sound effects and the crumbling image of the demolished house are both impossible to ignore. The exact details of each demolished home appear on screen, informing the players about its demographic make-up, while the area it occupied on the screen becomes ominously blacked out. Secondly, players' inaction renders them helpless and even complicit in one of the most abusive and brutal practices of the Israeli state. On the rare occasion that a player manages to 'spare' a house from demolition a momentary sense of satisfaction might occur, only to be squashed seconds later when other houses are demolished. Far from advancing the idea that agency operates as a 'satisfying power' (Murray, 1997, p. 126), *Meter Square* is designed to provide a highly frustrating experience, which is further problematized when considered in relation to the military applications of games.

Military forces around the world rely on digital sound and image to recruit, train and at time treat their soldiers' trauma when they return from the battle fields. Distinctions between games technology and military warfare are blurred, as are the clear-cut differences between reality and imagination. The Israeli army uses video game technology in similar fashion (Berger, 2008; Weizman, 2006, 2007). The blurring works both ways: video game simulations are used for training purposes, but reality in turn is transformed into the sensation of a dehumanised video game when launching aerial and drone warfare to erase whole neighbourhoods to the ground as seen in countless Gaza attacks[142]. Hence the parallels between military demolitions of houses and the devastation played out in *Meter Square* are striking despite being minimal. Both use similar visual technology but there the similarities end, for as discussed earlier, in *Meter Square* the action which players are required to take is saving the homes, which is the opposite of military destruction. According to Haj Yihya (2016) *Meter Square* intentionally offers a rudimentary gaming experience[143]

---

[142] In this respect, albeit not related to play, it is worth noting Eyal Weizman's *Forensic Architecture* project: a research agency, based at Goldsmiths, University of London, that 'undertakes advanced architectural and media research on behalf of international prosecutors, human rights organisations, as well as political and environmental justice groups' (*Forensic—Architecture*). Specifically, the investigation into the events of the so-called 'Rafah Black Friday' events whereby between 1-4 August 2014 an intensive use of Israeli firepower killed scores of civilians (reports vary from 135 to 200), injured many more and destroyed hundreds of homes and other civilian structures. See joint Amnesty Forensic Architecture blog dedicated to the project. Available at: https://blackfriday.amnesty.org [Accessed 27.12.16]. Also worth noting is Forensic Architecture's *The Gaza Book of Destruc*tion (2009) exhibited as part of *Burden of Proof* at the Photographers Gallery London (2014). The work consisted of a photographic inventory of buildings destroyed by the Israeli attacks on Gaza in 2009. See http://thephotographersgallery.org.uk/burden-of-proof-2 [Accessed 27.12.16].

[143] Skype conversation with Raouf Haj Yihya 5.1.16

far removed from the display of 'force, mass and motions' (Ehman and Eshun, 2010, p. 208) of the commercial games it references.

In military and commercial games alike, action is geared towards destruction, and players are made to feel all-powerful. In *Meter Square* on the other hand players are more likely to feel helpless. Haj Yihya chose to retain the video game's participatory ambitions, forsaking the shock and awe associated with commercial and military games to focus on the starkly contrasted possibility of either 'saving' the family homes or failing altogether. Visually, the game confronts its players with the realistic imagery of Silwan, drawing them into a highly difficult process only to make them realise what is at stake when houses are demolished. The consequences of a loss are literally spelled out on the screen as players are presented with a list of inhabitants' gender and ages.

In *Meter Square* Haj Yihya 'reskins' the video game in order to make his audience-cum-players question their ability to 'save' homes from demolitions, only to face the fact that their failure effectively results in alignment with the Israeli state's strategies. In *Love Sum Game* the tennis players profane the constructed Separation Wall, however briefly, offering a stark reminder that agency itself is at stake and in fact incompetent in face of the military occupation. In both these artworks, albeit in different ways, agency – an action or intervention that produces a particular effect (en.oxforddictionaries.com) – is therefore brought to the fore.

1.3 Actions and 'experienced insights'

In the artworks discussed so far the artists seek not just to bring agency to the fore, but also to involve and even implicate audiences by means of game play. In this respect they recall some of Kaprow's ideas and specifically his interest in, and practice of, what he called 'activities'[144]. In 1980 artist Allan Kaprow visited Jerusalem to take part in the Israel Festival for which he created several 'activities' in public spaces. One of these was an often-overlooked work titled *Ice Happening* that involved the construction of a large ice wall in direct relationship to Temple Mount, which includes both the Western Wall adored by the Jews and the Haram al Sharif, sacred to Islam. In 2015 curators of the Under the Mountain

[144] It is worth noting that there is considerable debate around when Kaprow first used the term 'activity' as distinct from 'happenings'. However, this historical study is irrelevant to my argument here. For further discussion, see Cull (2011b).

festival, Udi Edelman and Omer Krieger, restaged the activity not far from the site used by Kaprow thirty years earlier[145] (Fig. 25).

A wall constructed only to melt and disappear from view is clearly a powerful statement, particularly when positioned within the Old City in Jerusalem in close proximity to its most sacred sites. The recreation of *Ice Happening 1980/2015*[146], at a time when tensions in Jerusalem – now divided by the Separation Wall, also nearby – were at an all-time high, was equally striking. Since my argument concerns primarily games that negotiate the relationship between the 'reality' and the 'imaginary' space of play, I consider Kaprow's 'activities' first and foremost as actions that engage their audiences with 'real' materials in 'real' sites and in an embodied way. On both occasions when *Ice Happening* was staged in Jerusalem, participants joined forces to erect the ice blocks to form a wall and then watched as it (rather rapidly in the Middle Eastern heat) melted away[147]. The fact that in both cases the ice walls were constructed only to melt away and vanish brings to mind the *1st April* discussed in the introduction (p. 107) as both artworks simulated, albeit conceptually and only fleetingly, the Wall's demise.

The ice wall activity in its more recent iteration (2015) clearly recalls the profanation of the Separation Wall by Heller in *Love Sum Game*, since here too the viability of the Wall as a symbol was played with and called into question. In her study of Kaprow's activities as effective sensory encounters, performance scholar Laura Cull recalls a similar activity by Kaprow, *Sweet Wall* (1970), which saw the construction of a wall made out of bread and jam in close proximity to the Berlin wall, and notes Kaprow's preference for artworks that offer 'experienced insight' (Kaprow, 1992, p. 25) rather than 'an illustration of a thought' (Cull, 2011, p. 85). Acknowledging that all modes of perception are creative rather than merely reflective, Cull suggests that Kaprow advocated what she calls 'attention in action' (Cull, 2011, p. 86).

---

[145] Currently in its fourth year, *Under the Mountain* is a public arts festival funded and produced by the Jerusalem municipality. A lively debate around the events produced during the summer of 2015 has taken place principally online and relates mostly to performative artworks that fall beyond the scope of my discussion of games here.

[146] Since the late 1950s Kaprow has initiated several 'reinventions' of older works. According to Kaprow the choice of 'reinventions, rather than reconstructions' implies that the works 'differ markedly from their originals. Intentionally so […] they were planned to change each time they were remade. This decision […] was the polar opposite of the traditional belief that the physical art object—the painting, photo, music composition, etc.—should be fixed in a permanent form' (Kaprow, 1991, p. 23).

[147] Kaprow first engaged with ice in *Fluids*, a series of wall construction events organized in 1967 in Los Angeles. For a comprehensive account of these events in the context of Kaprow's entire practice see Kelley (2004, p. 120). Kaprow continued to work with water and ice all over the world in a series of 'reinventions' also titled *Fluids.* See http://allankaprow.com/about_reinvetion.html-[Accessed 2.2.16]. For the most recent and posthumous example, in Berlin during 2015, please see http://www.kaprowinberlin.smb.museum/en/ [Accessed 5.2.16].



Fig. 25 - Udi Edelman and Omer Krieger, *Ice Happening 1980/2015* (2015)

.

In other words, according to Kaprow, an activity explicitly solicits embodied thinking by its participants. Kaprow observes that 'watching and listening in the midst of doing is very distinct from the specialized observations of a physically passive audience' (Kaprow, 1986, np) thereby distinguishing between an observant, albeit primarily passive, audience on the one hand, and a potentially more responsive audience on the other. He advocates audiences' active participation as a means of creating 'attention in action' (Cull, 2011, p. 86). This in turn leads to the idea and practice of 'experienced insight' (Kaprow, 1992, p. 25) whereby 'doing is knowing' (Kelley, 1993, p. xxiv). In other words, by experiencing something, by actively engaging with it, insight is achieved. In game play, where action is essential, audiences-cum-players can absorb new knowledge about a given situation. In this respect Kaprow's activities operate like the games in the artworks discussed so far, albeit with minor differences. In *Love Sum Game* the audience become spectators of an exciting tennis match. Since crossing over to the other side of the Separation Wall was still possible at the time that the work was staged (2006), *Love Sum Game* offered a rare and experiential insight into life on the other side. In this case audiences as spectators also took part in profaning, albeit fleetingly, the divisive structure that is the Separation Wall. In *Meter Square t*he audience are players themselves as they encounter and engage with the brutal practice of house demolitions through a game reminiscent of military 'shoot to kill' fantasy. In *Hegemonopoly/Machsomopoly* the audience are players who grapple with the Israeli apartheid regime by moving pawns across the game board. In all these artworks, it is through embodied engagement that the audiences confront agency as they negotiate for themselves a complex and liminal space between the reality the artworks relate to, and an imaginary space of play. Considering the relationship between reality and a game that relates to that reality, we can see that the games in these artworks are used to reflect on and document situations. While the works convey information, they also evoke emotional responses such as frustration and helplessness in relation to a desperately unequal situation, specifically by offering experienced insights. The dissonance between the harsh reality and the imaginary space of play enables the artists to use the games to highlight the problematic nature of agency in relation to IP. In other words, these experiential insights and dissonances are created by the artists' tactical (de Certeau, 1988, p. xix) manipulation of the different types of game and their attributes.

Moving on from games per se this discussion raised questions as to if and how artworks might combine documentary information from within IP with more poetic and performative aspects. Can playing while engaging actively in an embodied way within IP capture audiences' imagination and thereby transmit some of the complexities involved to audiences outside the region? These questions are further investigated in inter/lude two.

Inter/lude two – *Seven Walks in a Holy City* (2011-2012)

A series of seven walks.

Assorted dice, assorted cards, booklets, pencil, map, SLR digital camera.

Seven Walks in a Holy City took the form of a series of seven walks in Jerusalem, in which play devices such as cards, dice and a timer were used. The walks explored some of the tensions and hidden facets of the contested city in which I lived (1964-1985), and were documented in an online blog by the same name, as well as in a film titled *7 walks in 28 minutes* (Fig. 26). Additionally, the project produced a series of forty-nine postcards titled *Postcards from a Holy City*, which was exhibited as an interactive sculptural installation.



Fig. 26 - *Seven Walks in a Holy City* (2011). Detail (Seven Hour Walk: Forms).

Description of the work

The walks that formed *Seven Walks in a Holy City* were all similarly structured, each starting at one of the gates of Jerusalem's Old City (Lions, Zion, Nablus, Herod's, Dung, New and Jaffa). During the walks I used dice, cards and a timer as well as a map, a pencil, a note book and a digital SLR camera[148]. The pattern for the walks had a set format. Prior to setting off, I picked a card to determine the gate from which the walk was to start and another to indicate the 'theme' or 'focus' for the photographs taken that day (Fig. 27). Upon reaching each gate I threw a die that indicated how often a photo should be taken ('time' die). Another die determined the direction I would walk ('directions die'). I set the timer and started walking, stopping to take a photo whenever the timer rang. After a photo had been taken I threw the 'directions' dice again and repeated this routine until I reached the end of the walk, also marked by a ringing of the timer. The themes I chose to focus on were: colours, still life, landscape, lines, portraits, untitled, and forms[149]. The selection of themes was designed to create a prism through which I would view the city as I walked. The dice (both 'time' and 'directions') each had a 'joker' option, in the form of a star. The 'joker' enabled me to choose a time and specific direction thereby adding an additional level of variety to the game.

The photos I collected from each walk were used in two ways. Firstly, at the end of each walk I posted a selection of them alongside a reflective text on the project's online blog (Fig. 28). Secondly, from each walk I selected the most powerful seven images, so that I ended up with forty-nine images in total. These formed *Postcards from a Holy City* – a postcard series, which subsequently became the basis for an interactive mixed media installation (Fig. 29). In addition to the images and the blog, artist Ada Rimon filmed the walks and footage was edited to create *7 walks in 28 minutes* (Fig. 30). The film documents each of the walks, mentioning starting points, direction, and time. My own 'voice over' recounts significant moments during the walks in terms of childhood memories set against the contemporary sites I walked through.

---

[148] The map I used during the walks has been edited to depict the routes undertaken. Since it was not integral to the project it is not included here but is provided in the Practice Documentation appendix.

[149] These are traditional, specifically Modernist themes, often absent from contemporary art discourse. Nevertheless, they were chosen for what I perceived might be their relevance to my photographic work. The themes proved instructive as limiting devices and in many cases pertinent to the views and instances I encountered on the walks. See review of insights gained in relation to specific themes in the Practice Documentation appendix.

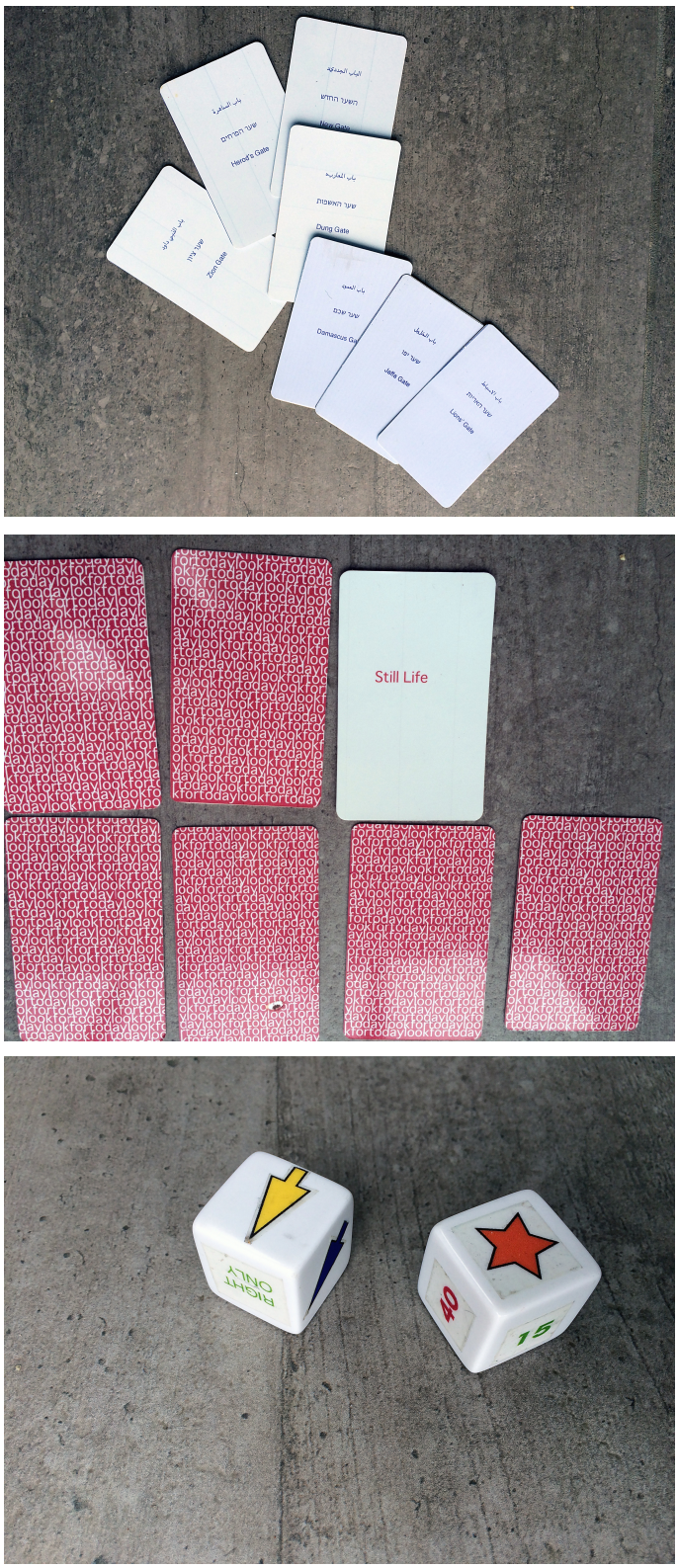


Fig. 27 - *Seven Walks in a Holy City* (2011). Details of cards and dice. Dimensions variable.

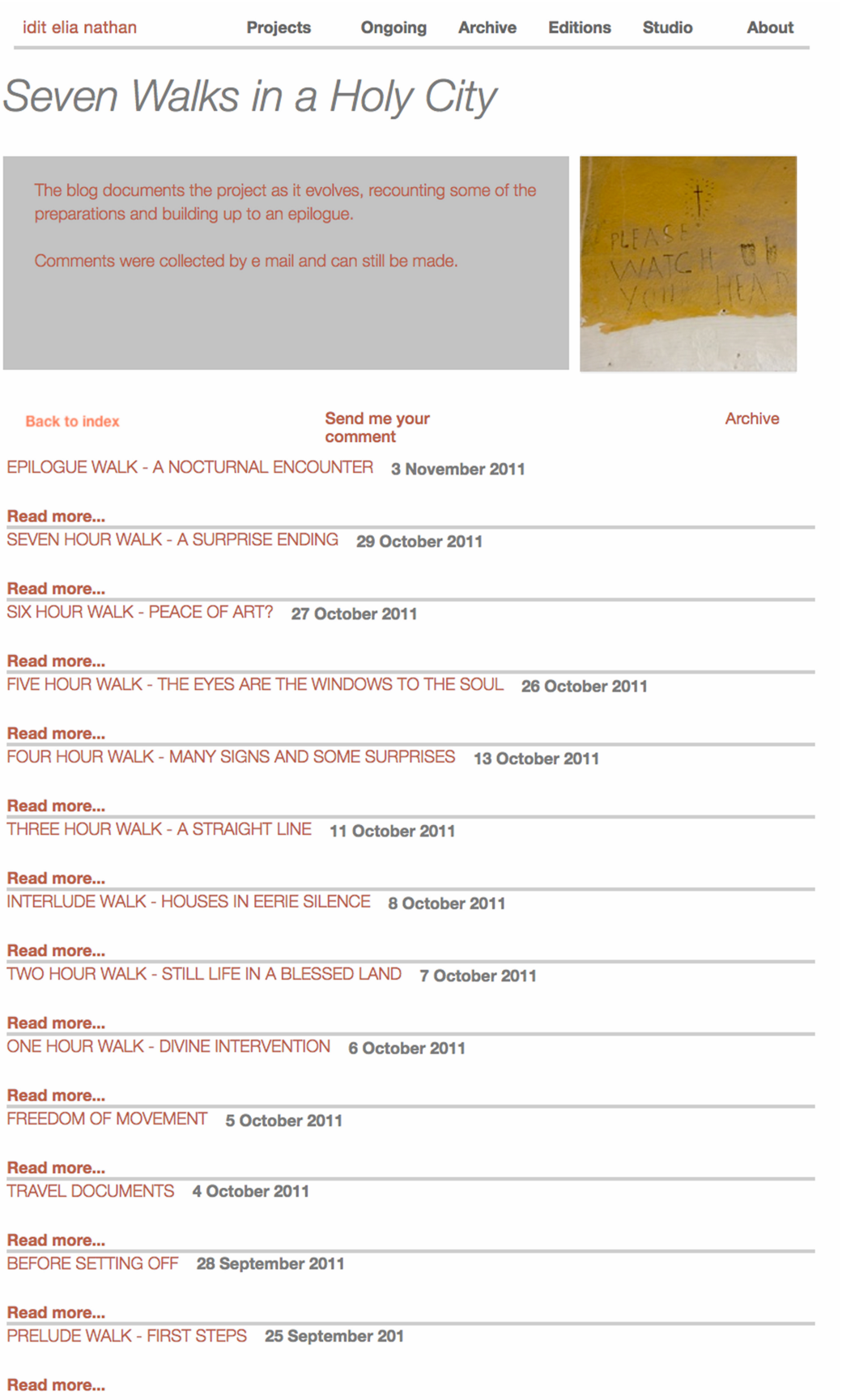


Fig. 28 - *Seven Walks in a Holy City* (2011). Blog home screen.

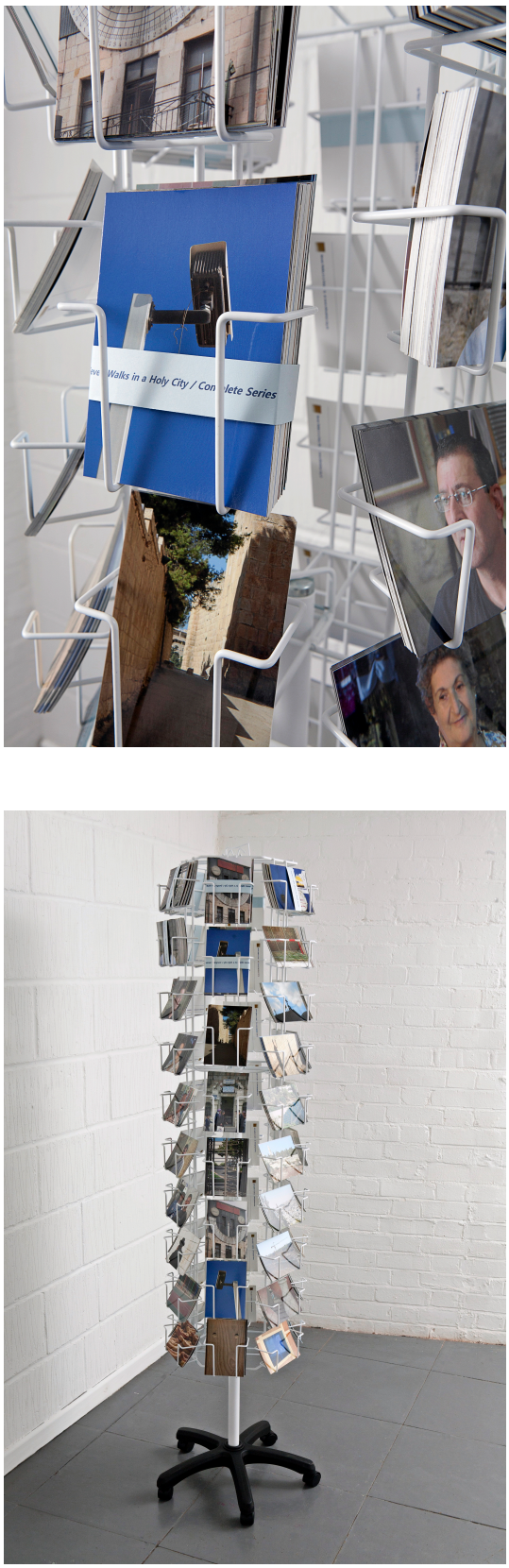


Fig. 29– *Postcards from a Holy City* (2011). Interactive installation.



Fig. 30 - *7 Walks in 28 Minutes* (2013). 28 minutes SD video. Assorted film stills.

Key questions

If in *Hegemonopoly/Machsomopoly* gallery audiences-cum-participants 'walked' their pawns across a miniaturised map of IP in the form of a game board, then in *Seven Walks in a Holy City* I walk through significant parts of that territory – Jerusalem. I was particularly keen to investigate how visible Jerusalem's non spectacular or mundane violence (Hochberg, 2015, p.13) is and whether its extreme form of colonisation (Yiftachel 2009a; 2009b) could be conveyed to an audience further afield[150]. Furthermore, I questioned whether prior knowledge of Jerusalem might mean that I would inevitably find evidence to that effect, especially if I followed the familiar routes which I anticipated would display the oppression I knew existed?

For *Seven Walks in a Holy City* I returned to using the dice and cards used in *Hegemonopoly/Machsomopoly* (2009). This time however, I used them as a means of disrupting and de-familiarising habitual focus, adding the element of luck or fate. The introduction of these ludic devices also allowed me to further problematise the potentially paradoxical and subversive combination of play and conflict. I asked myself what new knowledge might be gained if I used chance to guide my walks through one of the most contested cities in the world (Khalidi, 2011a)?

Walking

In *Seven Walks in a Holy City* I drew on a convergence of theoretical and methodological sources. These relate to the Zionist education I was brought up on[151]. This promoted a specific type of sociable walking, intended to create a bond with the land. I also drew on a tradition of urban walking as part of artistic practice, especially where it refers to politically contested sites.

The Zionist practice of 'walking the land' is part of the renewal paradigm (Zerubavel, 2007) discussed in the contextual review (p. 78) and which was instilled in us as Israeli school children, as a way of creating a bond with the land of the newly founded state (Abramson,

[150] According to geographer Oren Yiftachel, Jerusalem constitutes a 'grey zone', where the expansion of one ethnic group into areas previously controlled by another ethnic group is often supported by the state. The expansion creates 'urban frontiers, where sovereignty and group territorialities are contested typically through development projects, land allocation, militarized control or disinvestment' (Yiftachel 2009b). Although I refer to Jerusalem as a 'grey zone' in several presentations (see Practice Documentation appendix), I chose to only note it here in order to focus on play rather than the better documented contested aspect of Jerusalem.
[151] As indicated earlier (Fig 1. p. 14) I spent my childhood and some early adulthood years (1964 – 1990) in IP.

2009, p. 27). Although this type of indoctrination through walking followed in the footsteps of the primarily European tradition of walking as a deliberate leisure pastime (e.g. hill-walking, pre- or post-prandial strolls, or sightseeing), there are nevertheless important differences. Distinguishing between the acts of walking as part of a European cultural practice, and its Zionist counterpart, cultural historian Ben Amos observes that:

> The Europeans' [walks] were, at least in part, acts of walking about, whereas those of the Zionists were acts of walking [that are] decisive, practical and target minded [...] As opposed to the European hikers who travelled familiar land, the Zionist strollers had to create a physical space for themselves which they could call their own, by identifying the geographic sites, the archaeological vestiges, and the indigenous flora and fauna, and drawing affinity between these and the Biblical Jewish past (Ben Amos, 2011, p. 102-3).

Zionist walking thus takes place over unfamiliar territories in order to draw affinities between the present and the past. In this sense the *Seven Walks in a Holy City* can be regarded as somewhat reminiscent of Zionist walking, for my expeditions evoked childhood memories in relation to the present situations that I encountered. However, since my approach was a critical one, I sought to disrupt and contest—via playful means—this indoctrinated and assumed affinity between a mythologized past and the present. If Zionist education sought to bind us as young Israelis to the landscape through walking, my purpose was to unravel and question those ties.

In this respect *Seven Walks in a Holy City* draws on Walter Benjamin's (1892 – 1940) reflective writing about his urban walks, notably *Moscow* (1926), *Marseilles* (1929) and *Naples*, written with Asja Lacis (1925), as well as his Arcades Project (1927–1940). Benjamin's essays reveal a near obsession with walking in cities as a way of deciphering them, particularly in critical and experiential ways. Benjamin's accounts of pedestrian experiences in urban sites often focus on the effects of streets, buildings and sites encountered rather than on human meetings, since for him cities are architectural theatres and of prime importance as political arenas in an industrialized age. His *Marseilles* essay, which was prefaced by André Breton's (1896 – 1966) statement that 'the street [… is] the only valid field of experience', summarises Benjamin's astute topographical approach to the urban environment as he 'breaks up the city into its constituent components […] mobilizing striking and precise metaphors, show[ing] himself an absolute master of reading the hidden meaning of the sparse detail' (Demetz, 1978, p. xx). Benjamin's reflections operate as palimpsests, deciphering the city streets' histories, with their alterations and visible traces of their past, and using those as symbolic relics and icons to enable critical response to the

streets in the present. In *Seven Walks in a Holy City* I too aimed to bring past experiences and memories of Jerusalem into dialogue with observations of its current state, and to critically chart the socio-political changes. In this respect, and since I chose play devices, the walks drew on Agamben's notion that play can productively disrupt the potentially oppressive continuity between past and present (Agamben, 2007, p. 88).

Walking as part of a contemporary artistic practice has a long and rich lineage extending back to Romanic and Symbolist poetry (Car and Robinson, 2015; Solint, 2001) as well as contemporary 'nature writing' (MacDonald, 2014; Macfarlane, 2012) that has been extensively surveyed. Although it is less pertinent to *Seven Walks in a Holy City*, since this lineage is rarely associated with play, it nevertheless forms the backdrop for my own walks[152]. However, in an attempt to restrict my discussion, I focus on twentieth century visual and performative art walking that has taken place in and relates to urban environments. As writer, historian, and activist Rebecca Solnit points out, contemporary walking as a first-world, consciously-chosen cultural practice has both temporal and spatial aspects. These relate to a postmodern condition typified by 'loss of space, time and embodiment' (Solnit, 2001, p. 266). Moreover, walking as a contemporary practice responds to socio-political dictates and paradigms.

In terms of urban walks within contemporary art history, I refer to Kaprow's idea that art is a practice in which 'our bodies, clothes, rooms, or, if need be, the vastness of […] the street' (Kaprow, 1993, p. 7) become the medium and '[we will] ultimately utilize the specific substances of sight, sound, movements, people, odours, touch' in arts practices (Kaprow, 1993, p. 7)[153]. This implies a move away from the traditional art object towards more embodied everyday practices and activities, particularly walking, that are appropriated by artists. The discourse of 'everyday practices' has been theorized by de Certeau in his seminal *The Practice of Everyday Life* (1984)[154]. De Certeau considers everyday practices including reading, talking, dwelling, cooking and walking as means of countering the all-pervasive forces of commodification and imposed political strategies in explicitly subversive

[152] For the sake of brevity my discussion does not relate to many famous examples of walking artists whose work concerns primarily rural landscapes, notably British artists such as Andy Goldsworthy (1956-), Hamish Fulton (1946-), Richard Long (1945-) or European examples such as Abramović & Ulay's *The Great Wall Walk* (1988), to name but some.

[153] Solnit identifies the modernist abstract expressionist painter Jackson Pollock (1912-1956) and specifically Kaprow's observations of him, as significantly relevant to the emerging practice of walking (Solnit, 2001, p. 268). Kaprow (1958) himself refers to Pollock's performative, even ritualistic gestures, which he suggests have opened up the arts to practices of everyday life.

[154] De Certeau's work in turn relates to the work of philosophers such as Immanuel Kant (1724-1804), Ludwig Wittgenstein (1889-1951) and Michel Foucault (1926-1984) as well as sociologists such as Henri Lefevbre (1901-1991).

and appropriative ways. Throughout *The Practice of Everyday Life* de Certeau investigates and questions the complex relationships between producers such as artists or city planners, their products – the artwork or the street – and the consumers of these products, whether they be readers or pedestrians. One of de Certeau's prime objectives is to empower individuals to tactically reclaim and re-establish their relationships with discourses and structures that controlling authorities have seized. These two developments, namely the way artists have moved from object-based work to include the urban environment as part of their practice, alongside de Certeau's ideas of the 'everyday', have been instrumental in inspiring countless visual artists to use walking as an artistic practice. In an attempt to restrict my discussion to art walking practices that relate specifically to urban and contested political situations I note only the most significant stepping-stones that inform *Seven Walks in a Holy City*.

The Situationists International (SI) and especially Guy Debord (1931-1994) shared many of de Certeau's concerns. In relation to *Seven Walks in a Holy City* it is their ideas of psychogeography and the practices of the dérive which are of particular relevance. Psychogeography sought to encourage people to explore their cities in subversive, playful, and non-prescriptive ways. In his introduction to the *Critique of Urban Geography* (1955) Debord stated that

> Psychogeography sets for itself the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behaviour of individuals. The charmingly vague adjective psychogeographical [sic.] can be applied to the findings arrived at by this type of investigation, to their influence on human feelings, and more generally to any situation or conduct that seems to reflect the same spirit of discovery (Debord, 1955, n.p.).

Psychogeography is thus concerned with exploring subjective experiences and their relationships with a given geographical territory. Prioritizing play before work as well as play and chance before routines, Debord and his fellow Situationists and Psychogeographers put forward a technique of temporary situations called *dérives*, or drifts. The *dérive* was conceived as a way to interact with the urban environment, which was more active, embodied and politically engaged than the leisurely and aristocratic practice of the flâneur that preceded it (Flanagan, 2009, p. 195). According to Debord the *dérive* is a primarily pedestrian

> technique of rapid passage through varied ambiences. *Dérives* involve playful constructive behaviour and awareness of

> psychogeographical effects and are thus quite different from the classic notions of journey or stroll […] The lessons drawn from *dérives* enable us to draft the first surveys of the psychogeographical articulations of a modern city (Debord, 1958, n.p.).

The main purpose of the *dérive* is to chart new knowledge pertaining to dynamic urban architecture in order to produce subversive propositions. For example, this could entail the re-appropriation of religious buildings or the removal of any religious signage. Although the Situationists ceased to create artistic interventions in 1962, their work has nevertheless 'set the stage for "mapping" as an activity that was "performed" through the individual human body in action in public spaces …[as artists] were taking on the roles of the surveyor, the photogrammetrist [sic.], and the data collectors, albeit in iconoclastic, idiosyncratic ways' (D'Ignazio, 2009, p. 196). While *Seven Walks in a Holy City* were not *dérives* as such, the psychogeographical idea of subjectively mapping Jerusalem by pedestrian performative and playful means clearly informed the project.

Walking as artwork in Israel Palestine

Regarding performative art walking specifically within IP, a wealth of examples was provided by the *Lines Made by Walking* (2011-12) exhibition held at Israel's Haifa Museum of Art. The display included local examples from the 1970s alongside walking projects by contemporary artists from all over the world[155]. According to curator Ruti Direktor such local performances remain fixed in the collective memory of Israeli arts (Direktor, 2011) and they are certainly imprinted in my memory as examples of conceptual and explicitly politicized artistic practices. In 1973 Jewish Israeli and disabled artist Moti Mizrahi walked along the path Jesus trod towards his crucifixion, stopping at the stations along the way, while being burdened by his own image mounted on his back, in a work titled *Via Dolorosa* (Fig. 31).

Considering that Via Dolorosa took place only six years after the Old City of Jerusalem was conquered by the Israeli State during the Six Days War in 1967, the use of Christian references takes on a political dimension and the work combined to highlight Mizrahi's struggles as a disabled artist, and to question the burdensome aspect of the relatively recent

[155] I note writer and lawyer Raja Shehadeh's *Palestinian Walks—Notes on a Vanishing Landscape* (2008) as less relevant to this thesis. Although Shehadeh's writings are highly insightful and memorable, they are firmly anchored in literary tradition and do not relate to play, which is my focus here.

military occupation of East Jerusalem. Over thirty years later my own blog posts accompanying the *Seven Walks in a Holy City* recalled the same period, to question current political domination and military occupation. Also in 1971, in the midst of the Yom Kippur War, Sharon Keren and Gabi Klezmer, both Jewish Israeli artists destined for military draft, marched through the streets of West Jerusalem in a work titled *Civilian March* (Fig. 32). The work explicitly protested the war and a highly publicized military march scheduled later that year. The artists chose to include women and children in order to emphasize the civic aspect of the march, and highlighted this in the work's title. They also created placards referencing military iconography, such as shooting targets, to recall wars' inherent violence.

More recently Belgian artist Francis Alÿs created *The Green Line – sometimes doing something poetic can become political and sometimes doing something political can become poetic* (2004) – a two-day walk along the Green Line in Jerusalem. The work comprises the walk itself, a video, and a series of recorded conversations offered to viewers either as part of an interactive installation when the work is presented in the gallery or online (francisalys.com/greenline)[156]. The video opens with a scrolling text recounting the story of the armistice lines drawn by Moshe Dayan and Abdullah al – Tal at the end of the battles of 1948 (Benvenisti, 1996, p. 5).

The artist is then filmed walking a path stretching from the southern outskirts of Jerusalem, through its eastern side to its northern parts, all the while dribbling green paint from a can. Surtitles relay the dates, times and locations of the walk, which lasted two days (4th and 5th June 2004) from dawn to dusk (Fig. 33). The work followed on from Alÿs' earlier work in which he walked the streets of other cities the artist has visited such as São Paulo, Istanbul and London (1995). In the case of The Green Line the video documentation of the walk was presented to eleven activists, artists and academics with connections to the Green Line who were 'invited to react spontaneously to the action and the circumstances within which [the walk] was performed' (francisalys.com/greenline). The series of recorded conversations offer interesting insights into the work and crucially to one of the most contentious aspects of Jerusalem, the Green Line itself.

[156] Available at: http://francisalys.com/greenline/ [Accessed 1.9.17].



Fig. 31 - Moti Mizrahi, *Via Dolorosa* (1971).

Photo: Moti Mizrahi [website].

Available at: http://mottimizrachi.com/sites/default/files/works/Via%20Dolorosa-2_0.jpg [Accessed 1.8.17].



Fig. 15 - Sharon Keren and Gabi Klezmer, *Civilian March* (1971).

Photo: Daphna Ben Shaul.

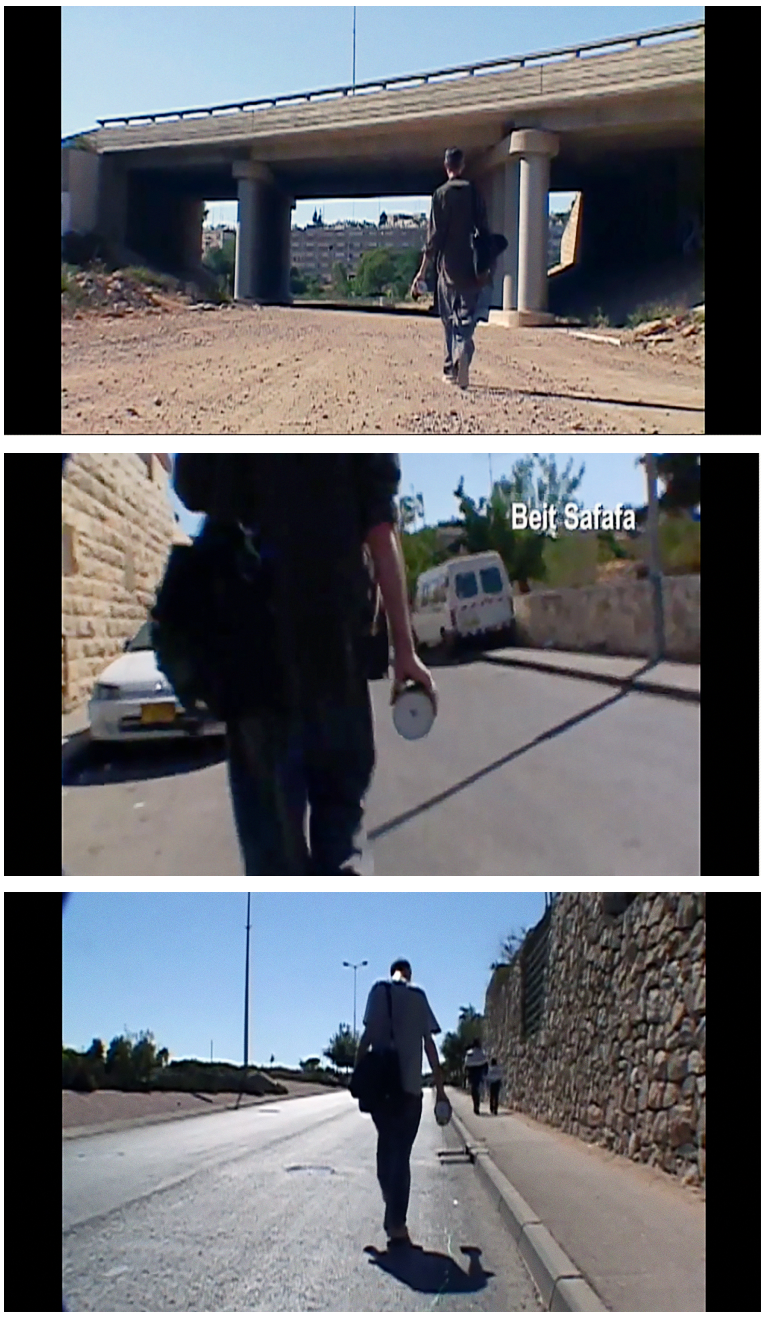


Fig. 33 - Francis Alÿs, *The Green Line—Sometimes doing something poetic can become political and sometimes doing something political can become poetic* (2004). Screen grabs [website]. Available at: www.francisalys.com/the-green-line/ [Accessed 12.4.17]

At the *Francis Alÿs* exhibition at Tate Modern (2010) gallery visitors were able to choose which conversation to listen to as they watched the video, by selecting from a range of sound tracks. In a catalogue essay accompanying the exhibition, curator Mark Godfrey (2010) singles out as unusual Alÿs' choice to include critical reflections within the work itself (Godfrey, 2010, p. 24). Alÿs describes the commentaries as conversations, implying his active participation. The conversational aspect of the work also extends to the gallery presentations, as these shows offered their audiences the opportunity to select and share the commentary of their choice, thereby empowering them to make their own interpretations and critiques (Godfrey, 2010, p. 24). The work therefore has a discursive aspect and can be regarded as an 'allegorical model for the potential forum where people from opposing communities can discuss the city [of Jerusalem]' (Godfrey, 2010, p. 24). This in turn implies a critical construction that opens the work up to multiple possibilities of interpretation.

Alÿs' *The Green Line* also bridges a gap between solitary and sociable walking. In *Seven Walks in a Holy City* the solitary walks were transformed into interactive artworks. With the artworks discussed above in mind, I regard *Seven Walks in a Holy City* as both performative and discursive. Crucially, the project makes explicit use of play devices such as cards and dice and their implied characteristic, namely chance.

Using chance elements

The use of play devices such as dice, cards and specifically chance in *Seven Walks in a Holy City* follows in footsteps of a long line of arts practitioners that include Marcel Duchamps (1887-1968), John Cage (1912-1992), Fluxus artists such as George Brecht (1926-2008) as well as more recently Francis Alÿs (1959), Gabriel Orozco (1962), Chantal Akerman (1950-2015) and Sophie Calle (1953). In her historical consideration of the aesthetics of chance, art scholar Margaret Iversen identifies a gap between intention and outcome as crucial to the import of chance in art (Iversen, 2010, p. 12). According to her, the introduction of chance involves setting up 'quite formal procedural or mechanical apparatus for capturing chance occurrence […] once the apparatus of instruction is determined the artist then adopts a posture of waiting to see what will happen' (Iversen, 2010, p. 12). This focus relates directly to my walks. Since *Seven Walks in a Holy City* was structured around formal and mechanical game devices as its starting points, the outcomes – the routes undertaken and the images captured – remained unpredictable (Fig. 34).



Fig. 34 – *Seven Walks in a Holy City* (2011). Details- dice.

By seeking unpredictable paths and images I did not intend to evade authorial or artistic agency (Iversen, 2010, p. 12) but to limit it or rather, to subject the walks to arbitrariness that, as noted in Inter/lude one, are crucial within the IP terrain where restrictions imposed are arbitrary (p. 84) [157].

The use of chance as a game mechanic in *Seven Walks in a Holy City* followed on from *Hegemonopoly/Machsomopoly* where movement within the contested landscape of IP is routinely challenged, albeit less so for those who, like me, are privileged as Jewish Israeli citizens. Extending movement from the board to the actual territory added a performative if unplanned dimension to the work, and enabled me to question, through such interaction, the prevailing assumed affinity between a mythologized past and the present. Few readers of the blog commented on the chance procedures that structured the walks. This might have been due to lack of clarity on my part in documenting that aspect of the project. Nevertheless, one comment, by literature and walking scholar Jeffrey Robinson, reflected directly on the way in which chance 'seems to have powerfully entered your own mental and emotional space in a way that allows you to observe and express everything that falls within your purview including your own emotional responses and associations to what you see. You give the word "disinterestedness" new meaning (Robinson, 2011). The idea that chance entered my psyche highlights the reflective qualities of the texts both in blog posts and the voice over. At the time (2011) blogging and making this sort of writing public was new to my practice[158]. Nevertheless, the process of relaying, by primarily textual means, my encounters and discoveries made while walking enabled a deeper investigation of the territory and the issues at stake. These recalled Solnit's view that 'exploring the world is one of the best ways of exploring the mind, and walking travels both terrains' (Solnit, 2001, p. 13). As suggested by Robinson, it was the deployment of chance that offered a disinterested – and therefore impartial – non-prescriptive reading of Jerusalem. Commenting on *7 Walks in 28 minutes*, Robinson further observes that in *Seven Walks in a Holy City*

> Chance is only a metaphor, as well as an instrumentality, of this dispersed critical consciousness. […] There is no hierarchy of truth even though there are identifiable, grossly illegal acts of flagrant

[157] In her discussion Iversen refers to works such as Marcel Duchamp's *3 Standard Stoppages* (1913-14) that use instructions to dictate conditions that she defines as a 'mock experiment' and suggests that in this case 'the instruction is a device for evading authorial and artistic agency' (Iversen, 2010, p. 12). On some occasions, when presenting *Seven Walks in a Holy City,* I chose to refer to it in terms of a 'mock experiment', although never for the purpose of evading authorial or artistic agency. Instead the use of pseudo-scientific language was intended to bring to the fore the use of play in relation to the contested.

[158] Following the experience of blog posting during *Seven Walks in a Holy City* I blogged on links between childhood memories of play and the IP conflict in *Play I Saw Today* (2012) as well as *Play&Conflict* (2013). The first is available at: http://www.iditnathan.org.uk/iditnathan.org.uk/PIST_Blog/PIST_Blog.html [Accessed 28.7.17]. *Play&Conflict* is available at: https://playandconflict.wordpress.com [Accessed 28.7.17].

> human destruction, designed erasures of human communities. This pervasive consciousness of the truth of history is revealed in traces, glances, perimeters, tangents, flashes-only notable to the attentive eye: the film teaches that necessary observational sensitivity (Robinson 2015).

By allowing chance to dictate paths and themes, *Seven Walks in a Holy City* offered its audiences insights into the complexities of Jerusalem in layered ways. This was further developed in *7 Walks in 28 minutes*, as well as in talks and presentations made upon my return to the UK. Moreover, I was also able to use the material produced to offer observations regarding Jerusalem in relation to a broad range of fields, such as archaeology, green spaces, housing, and language amongst others[159]. Theatre scholar Ben-Shaul (2016) regards the narration in *7 Walks in 28 minutes* as an alternative tourist guide[160]. She argues that the randomised paths, which combine with my personalised narration that focused on a wounded and conflict-ridden Jerusalem, presented the city as highly divided – a place subjected to cyclical and unpredicted violence (Ben-Shaul, 2016, n.p.). She also references de Certeau's ideas regarding the indeterminate and the accidental (de Certeau, 1988, p. 199-202) associated with everyday practices and their urban setting[161]. According to de Certeau accidental time is a random and unpredictable part of the fabric of a city, which in itself is stratified (de Certeau, 1988, p. 199-202). The eruptions of violence remarked upon by Ben-Shaul above, have resulted in many sites which have undergone an accident or will again in future (Ben-Shaul, 2016). Hence arbitrary measures, which are conflict-related, combine with ludic chance operations to further problematise the relationships between play and Jerusalem's contested condition.

Moving from subjective and solitary mode to a discursive and social one

One of the prevailing feelings that emerges from the blog posts as well as the film's commentary is the sense of grief and sorrow over the way IP's predicament has worsened over time. The blog posts as well as the film's commentary weave together memories of Jerusalem's sites. It was these recollections which personalised the walks and offered viewers a sense of the place and its transformations over time. One reader recalled French

---

[159] For list of presentations of the *Seven Walks in a Holy City* project as well as sample text relating to the insights gathered during the walks, see Practice Documentation appendix.
[160] To view *7 Walks in 28 minutes* please refer to USB memory accompanying this thesis.
[161] Unfortunately, the English translator of de Certeau's (1984) *The Practice of Everyday Life* (Steven F. Rendall) chose to translate '*le temps accidenté'* to 'casual time' thereby compromising the urgency of de Certeau's ideas, and their obvious application to my thesis.

philosopher Gaston Bachelard's observation that 'each one of us... should speak of his roads, his cross-roads, his roadside benches; each one of us should make a surveyor's map of his lost fields and meadows […to create] a map sieved through the personal' (Bachelard, 1997, p. 11). Admittedly, despite randomizing the routes and restricting myself to specific themes, I found that IP's map was riddled with personal memories. For over the years I have come to recognize the signs and symbols of Israel's colonization. As I highlighted throughout the blog posts these clues are everywhere one looks; in countless abandoned spaces, erased sites, street signs and public buildings as well as trees (Fig. 35).

As noted earlier, rather than draw affinities between past and present following in the footsteps of the Zionist walkers, I explicitly sought to question the changes in relation to the political situation. Hence, I observe movements of settlers into areas I recall being distinctly Palestinian or the obliteration of native vegetation and at times Palestinian homes for the purpose of creating green spaces or building the Supreme Court of Justice. This means that the walks had discursive aspects to them. According to de Certeau, walking is comparable to a space of enunciations (de Certeau, 1988, p. 98)

> The act of urban walking is to the urban system what the speech act is to language or to the statements uttered. At the most elementary level, it has a triple "enunciative" function: it is a process of appropriation [sic.] of the topographical system on the part of the pedestrian […]; it is a spatial acting out of the place […] and it implies relations [sic.] among differentiated positions, that is, among pragmatic "contracts" in the form of movements […]' (de Certeau, 1988, p. 98).

De Certeau considers the walker to be appropriative as she reclaims the topographical terrain, acting out spatial positions as she positions herself within the urban space. Walking is also distinctly relational, as the walker negotiates her positions in relation to that which she encounters. Hence 'walking affirms, suspects, tries out, transgresses, respects, etc., the trajectories it "speaks"' (de Certeau, 1988, p. 99)[162]. In the closing remarks of *Walking in the City* de Certeau states that walking is a way 'to practice space […which] repeat[s] the joyful and silent experience of childhood; it is, in a place, to be other and to move towards the other' (sic) (de Certeau, 1988, p. 110).

---

[162] As noted earlier (p. 133, ft. 140) throughout *Seven Walks in a Holy City* I resisted the use of a graphic map to represent the walks, insisting instead on opening the project up to diverse ways of communicating with audiences through subjective, sensory and discursive means. A map was nevertheless produced later and is presented in Practice Documentation appendix. In contrast with the graphic representation of the walks, please see my document outlining insights gathered from each of the walks in Practice Documentation appendix.

idit elia nathan Projects Ongoing Archive Editions Studio About

FOUR HOUR WALK - MANY SIGNS AND SOME SURPRISES 13 October 2011

The fourth walk starts at Herod's Gate. As it is the first of the longer walks, the 'directions' dice gets thrown every time a photo is taken in order to avoid repeating trails and allowing more opportunities for 'chance' encounters. The 'time' dice falls on the 'joker' so I decide on 15 minutes and the direction dice says 'left only'. The 'subject' card says 'lines'. Its hard to believe yesterday was so hot. Now the 'hamsin' has broken and a cool breeze and grey skies are upon us.



Left of the gate is the climb towards the New Gate and the western part of the city towards what used to be the border line between 1949-1967- the famous green line, which I soon realise will figure highly on this walk, and not just because its subject matter for photographs is lines.

The path along the old city walls is lined with very green grass, which seems somewhat out of place here. It is part of a massive redevelopment and landscaping program that has been taking place for many years now in preparation for the municipal light railway. There are also an overbearing number of palm trees, which have been uprooted (or grown elsewhere) and transplanted here. The second time I throw it the dice points to going back towards the gate so I retrace my steps and realise I have now got to know in much more detail this stretch of path, usually observed only through the window of a passing car.



A taxi driver calls us over to tell us that there are problems at the Checkpoints north of here. 'Its because of the prisoner swaps they announced last night' he says and adds 'you should go and take pictures of it.' I realise he thinks we are news reporters and Ada who is filming me on all my walks is surprised he thought us foreign and did not realise we are Israelis.

The next throw of the dice points towards the busy Salakh E - Din street, which I last visited in 2006 when searching for an Arabic map, for my Promised Land A Common Archive project. Its as busy as ever, though mainly with Palestinians. In the past Jews did come but now much less so. At the start of the street- just opposite the gate and very visibly present is the Israeli post office and Israeli national telephone company. The street itself is lined with shops and small businesses.



Half way down the street I spot an unmarked police car swerve into the opposite lane to face some of the mini buses that ferry people to and from the Northern neighbourhoods and checkpoints. Two policemen in uniform stop three vans and a large bus and demand the IDs of all passengers on board, which the drivers duly collect. I wonder if a traffic jam of people prevented from reaching their destination can escalate into a violent incident but people seem so accustomed to it - no passer by stops nor do any of the passengers protest loudly.

I turn to Ada to make sure she is comfortable. 'The camera protects me and makes me feel totally safe' she says and we carry on unable to make any difference to what we see before us. At the end of the street the timer rings and I find myself between the Ministry of Justice offices and the District Court of Jerusalem, both clad with barbed wire and surveillance devises galore.



Fig. 35 – *Seven Walks in a Holy City* (2011).

Details- Blog entry; *Four Hour Walk - Many Signs And Some Surprises*.

This implies that walking has sociable aspects associated with childhood, as indeed they do in my own personal history, a time in which walks were undertaken in groups as a way of evading adult authority, being free to play. The inspiration for the idea of walking alongside whilst conversing comes from the Hebrew word '*sicha*', which means both stroll and conversation. Anthropologist and poet Zali Gurevitz coined the term 'Besideness' (*Leyadiyut* in Hebrew) to describe the act of walking alongside (Gurevitz, 2007a, p. 86) each other whist holding a conversation. In light of this, and along de Certeau's idea that walking is an act of walking towards the other, *Seven Walks in a Holy City* can be read as building a dialogue that took place between the terrain I trod and the sites I encountered according to the card and die's prescriptions. Moreover, by using ludic devices and through the different iterations of *Seven Walks in a Holy City*, namely the blog, postcards, and film in their respective presentations, I developed a conversation with audiences further afield and over an extended period of time (Fig.36)[163].

Further Questions

Although at the outset of *Seven Walks in a Holy City* I was interested in Jerusalem's status as simultaneously sacred and contested, the holy aspect of the city did not emerge as significant. Instead, game attributes such as chance, and the more performative facets of play, became more prominent in relation to my research. This gap between my initial intention and the actual outcome of *Seven Walks in a Holy City* raised questions as to if and how performative actions in Jerusalem might relate more explicitly to the city's sacred aspects. Furthermore, what might emerge when linking the holy and the civic aspects of Jerusalem explicitly through performative movement? These questions are addressed in chapter two, which focuses uniquely on artworks that are explicitly performative, relate directly to religious aspects of IP, and have taken place in selected civic spaces of Jerusalem to critically engage their audiences.

[163] For further comments by blog readers as well as ensuing presentations of the project to new and diverse audiences, see Practice Documentation appendix.





Fig. 36 – *7 Walks in 28 Mins* (2013).

Details- Film still and screening at Resonant Terrains Symposium, B-Side Festival, Portland, October 2013. Available at: *http://b-side.org.uk/events/symposium-resonant-terrains* [Accessed 1.8.17].

Chapter two – Performative movements in the streets of Jerusalem.

> […] performativity, and the process of making performance politically, is today one of the sites where people make [a] difference, take responsibility for, value and find agency in the face of large scale political power that attempts to circumscribe what we know, how we know and what we can do (Lynette Hunter)[164].

This chapter examines tactically-targeted performative movement in Jerusalem in two artworks by Israeli artists[165]. By performative movement I refer to itinerant artworks that have an explicitly performative aspect to them. The pieces I examine here follow a tradition of site-specific performance practices with more explicitly theatrical and choreographed elements than manifested in my own practice. My discussion centres firstly on Guy Briller's *Jerusalem loves me and I love Jerusalem* (2010) – a series of encounters, actions and rituals that took place in Israel's administrative and political centre in Jerusalem (Fig. 32). Secondly I examine *Civil Fast* (2012) a twenty-four-hour public fast including a variety of ceremonies, rituals and entertainments in and around one of the city's busiest public squares by Public Movement (Fig. 37)[166].

---

[164] Hunter, 2013, p. 3.

[165] Jewish Israeli artists produce both artworks I focus on here. This is partly due to my choice to focus on artworks that rely on the ability to freely move in the civic spaces of West Jerusalem. I address the artists' privileged status in the discussion itself. A wealth of Palestinian artists' works that relate primarily to East Jerusalem, which falls beyond my scope here, can be found in numerous iterations of the *The Jerusalem Show*. Presented yearly since 2007, *The Jerusalem Show* 'takes the entire Old City both as a contextual starting point and as a venue to engage with, producing works and events that reflect on the importance of Jerusalem as an artistic, cultural, political, and social urban space' (http://almamalfoundation.org/the-jerusalem-show/the-jerusalem-show-1-) [Accessed 20.6.17].

[166] Both artworks were partly supported by the *HaZira Performance Arts* Arena—a West Jerusalem-based art organization working across several disciplines of performaning arts. It prides itself on 'providing a stage for the nurturing of young Jerusalem artists' (*Hazira.org.il*) that is part funded by the Israeli Education Ministry, Jerusalem Municipality, The Jerusalem Fund and private donors. For more information see http://en.hazira.org.il [Accessed 11.3.16].





Fig. 37 - Guy Briller, *Jerusalem loves me and I love Jerusalem* (2010). Public Movement, *Civil Fast* (2012).

Top: *Jerusalem loves me and I love Jerusalem*. Detail (Marriage ceremony). Photo: Guy Briller.

Above: *Civil Fast*. Detail (Opening ceremony). Photo: Public Movement.

I regard performative movement as play for two reasons. Firstly, according to performance scholar Richard Schechner, playing is at the heart of performance, which is defined as 'ritualised behaviour conditioned / permeated by play' (Schechner, 2003, p. 89). As underlined in the contextual review (p. 73), one of play's fundamental qualities is its liminal position as both 'serious' and yet not entirely 'real'. In other words, a certain degree of 'as if' creates pretence or an illusion. Indeed, we find that the etymological root of 'illusion' comes 'from *illudere* 'to mock', from in- 'against' + *ludere* 'play' (en.oxforddictionaries.com)[167]. Hence, illusion is play combined with a scornful, critical stance.

In his essay *What is Performance* (2003) Schechner distinguishes between 'make belief and make believe' and argues that while 'make believe performances maintain clearly marked boundary between the world of performance and everyday reality […] make belief performances intentionally blur or sabotage that boundary' (Schechner, 2003, p.42). Schechner goes on to assert that politicians often engage in 'make belief' performances, as they intentionally create narratives that attempt to convince their electorates about a reality they view as ideal (Schechner, 2003, p.42). This distinction is productive for my discussion. I regard the artworks I examine as play since they have a pretence aspect to them and they operate as 'make believe'. Crucially they also relate to 'make belief' discourses and practices. Since both artworks intentionally manipulate Zionist symbols, icons and practices, I view them as critically engaging with the Israeli regime's political rhetoric and practices. Thus they also challenge 'make belief' (Schechner, 2003, p.42). I regard as 'make belief' the Israeli political rhetoric such as the Zionist renewal paradigm (Zerubavel, 2007, p. 331) in which discourse and practices combine to form a symbolic continuity between antiquity and modern Israeli society (Zerubavel, 2007, p. 331), as discussed in the contextual review (p. 75). The second reason I regard the artworks' performative movement discussed here as play also relates to the 'make believe' aspect, and specifically with regards to their explicit use of theatrical components such as texts, movement and props. The artists whose work I focus on harness these diverse facets of the performative palette. It is that tailoring to context which makes them site specific.

In her study of contemporary site-specific art, art historian Miwon Kwon argues that artists develop a discursive relationship with the sites they choose to position their work in (Kwon, 2004, p. 30). According to Kwon, in contemporary artworks the site is 'structured (inter) textually rather than spatially, and its model is not a map but an itinerary, a fragmentary

[167] Available at: https://en.oxforddictionaries.com/definition/illusion [Accessed 11.9.17].

sequence of events and actions through spaces, that is, a nomadic narrative whose passage is articulated by the passage of the artist' (Kwon, 2004, p. 29). Hence, by the phrase 'discursive relationship' above, I mean that it is the movements themselves – their form, their nature, their intent – which work together with the location to create the desired point.[168]. Both *Jerusalem loves me and I love Jerusalem* and *Civil Fast* are site-specific in this respect: they each in their own way operate discursively in relation to Jerusalem similarly to *Seven walks in a Holy City*. However, their itinerant and performative dialogue with the city explicitly references the religious aspects of Jerusalem.

Jerusalem has historically been both the catalyst and the fertile ground of conflict. This is primarily due to the fact that the three monotheistic religions, which consider it sacred have disputed each other's historical and cultural narratives[169]. In an interview with Jewish Israeli video artist Nira Pereg, whose work investigates sacred practices and sites in IP, cultural theorist Boris Groys points to a feature commonly shared by the three biblical and regional religions.

> What are their texts? A documentation of real events (in the pragmatic, positivist sense for the word) or a symbolic story […] Somehow it is a mixture—and duplicity − of both, and this duplicity is an actual ground for all the conflicts in which these religions are involved. In fact, there is only one conflict − between documentary and symbolic meaning. All the other conflicts, including military ones, are projections of this conflict on the outside world (Groys, 2011, p. 33)

This implies that the religious discourses of all three monotheistic religions rely on symbolic narratives, all purporting to be factually based. According to Groys, the divergent interpretative approaches to the biblical narratives are projected onto a conflict between the religions, each interpreting their symbolic narratives in different ways. Groys further argues that IP's conflicted situation is rooted in the contradictory existence of documentary and interpretative approaches. This mutual existence, albeit not contradictory, echoes my own

---

[168] In her study *One Place After Another* (2004) Kwon schematizes three types of relationships which artworks have to the sites they occupy; phenomenological, social/institutional and discursive. According to Kwon, these different ways of working can also compete and overlap with each other (Kwon, 2004, p. 30). My discussion however focuses solely on the third, essentially discursive, type. The discursive relationship between artists and the sites they move within and their itinerant nature that Kwon identifies recalls the artworks discussed in inter/lude two such as Alÿs' *The Green Line* or my own *Seven Walks in a Holy City*. In both cases a dialogue between the artworks and the sites they move within is central. However, the artworks I focus on in this chapter are more explicitly performative.

[169] As noted in inter/lude two (p. 132), my interest in the way religion affects IP specifically in relation to its on-going political divisions was one of the starting points of *Seven Walks in a Holy City.*

practice's preoccupation with the intersection of documentary or harsh reality, and the imaginary narration or interpretation of that reality.

This chapter is divided into three parts. In the first I discuss the ways in which performative play negotiates complex relationships that exist in civic centres. The second part of the chapter focuses on the artworks themselves. When considering *Jerusalem loves me and I Love Jerusalem* (2010) I regard the ways in which Briller overlays temporal and spatial aspects of national and cultural discourses and practices (as well as over-identification tactics) in order to challenge by performative means the ethnocratic Israeli state. My examination of *Civil Fast* (2012) by PM highlights the ways the group takes over-identification a step further, by using specific performative vocabulary and cross-cultural references to propose a common state which is yet to be. The third part of the chapter draws from both artworks' reflections and actions to question the possibilities that performative movement within such a contested space as Jerusalem can offer.

2.1 Performative play in civic centres

Cities have long been acknowledged as crucibles of performances and performative movement (Harvie, 2009, p. 11; Hopkins, Orr and Solga, 2009, p. 2) especially, though not uniquely, in the Western world[170]. Performative movement across urban centres, from everyday practices such as walking, to civic processions such as political marches or carnival pageants, are 'deeply implicated in the structure and interplay of civic meaning' (Garner, 2002, p. 95). The philosopher and sociologist Henri Lefebvre (1901-1991) views the urban space as congenial to framing interactions and experiences (Stevens, 2007, p. 6). Lefebvre further links such encounters and interactions typical of the urban space, specifically to play. He suggests that

> as place of encounters, focus of communication and information, the urban becomes what it always was: [a] place of desire, permanent disequilibrium, seat of the dissolution of normalities and constraint, the moment of play and of the unpredictable' (Lefebvre, 1996, p. 129. Also cited in Stevens 2007, p. 9).

[170] Historically, performative play that seeks to challenge political powers echoes literary critic Mikail Bakhtin's (1895-1975) idea of the 'carnivalesque' as a cultural and playful form, where a 'temporary suspension of the entire official system with all its prohibitions and hierarchic barriers' (Bakhtin, 1984, p. 89. Also quoted in Sicart, 2014, p. 111). Carnivalesque artworks temporarily mock and criticise institutions both religious and civic and are quintessentially performative and politically engaged (Bakhtin, 1984, p. 223; Sicart, 2014, p. 4).

The city, then, is a hub of sentiments and forces that are in constant change, a space where play occupies a central role. In his study *The Ludic City* (2007), sociologist Quentin Stevens follows Benjamin in suggesting that the modern city, which includes both old and contemporary sites, is a space of social transformations and interactions, making it 'a space for the play of possibility' (Stevens 2007, p. 16). According to Stevens, these possibilities arise from the 'constant flux of [the] urban experience, the complexity of conceptual relations awakened by the urban labyrinth, [which] shocks expectations' (Stevens 2007, p. 15). The 'Benjaminian' notion of shocking expectations infers surprising encounters in a space where past and present interlink. The flâneur explores the city as a hybrid, multi-layered theatrical space that is a live scenographic archive of cultural memory. Since this is an embodied activity, it can be read performatively (van den Berg, 2009, p. 223)[171]. Similarly, the performative artworks I examine here create a discursive relationship with Jerusalem as they move within it and they do so by means of an intricately woven set of temporal and spatial references.

2.1.1 Jerusalem – epicentre of Israel Palestine as zone of conflict

Jerusalem is also the capital of the Israeli state, which means it is the governance and control centre of IP[172]. Lefebvre notes that within an urban environment, social relations 'multiply and intensify through the most painful contradictions' (Lefebvre, 1996, p. 129) and that this contradictory aspect is at its most intense in 'the centres of decision making and information' (Lefebvre, 1996, p. 129)[173]. This is certainly true in Jerusalem where conflict and unrest are daily occurrences. The site-specific artworks examined here explicitly refer to Jerusalem as the governance centre of IP.

---

[171] I have already noted some performative aspects in Benjamin's walks in inter/lude two (pp. 139)

[172] In 1950, Israel proclaimed Jerusalem its capital while refraining from explicitly including East Jerusalem, which at the time was governed by Jordan. In 1980 however, Israel adopted the "Jerusalem Law'—a basic law declaring a united Jerusalem (including East Jerusalem, which was conquered in 1967) the capital of Israel. This move prompted the UN Security Council's unanimous Resolution 478 that declared the law "null and void" and in violation of international law. To date most states, including the US, have avoided positioning their embassies in Jerusalem, thereby manifestly contesting the legality of the annexation of East Jerusalem. Recently-elected U.S president Donald Trump has renewed the debate over Jerusalem's status as capital, by stating that the U.S will re-open its embassy in Jerusalem at an unspecified date.

[173] During the period of this research, protests have erupted in civic centres and city squares around the world. Of particular note in the Middle East have been the protests in Tahrir Square in Cairo (2011), Taksim Square in Istanbul (2013), Athens' Syntagma Square (2010-2012), Puerta del Sol in Madrid (2011), and Occupy London (2011-2012) in Europe. According to performance scholar Yair Lipshitz (2015), these political uprisings have 'stirred renewed attention to city squares [while the] branding of some of the protest movements under the name "Occupy" […] alludes to an assertive (perhaps even aggressive) act of infiltration, of claiming access and use of spaces that were hitherto perceived as removed or taken away from public sociopolitical use' (Lipshitz, 2015, p. 59). The distinction between the different types of protest is interesting, albeit beyond the scope here, since the focus of my discussion is artworks rather than protest.

Historically, a significant shift occurred during the twentieth century. From a city based on a paradigm of co-existence (Misselwitz and Rieniets, 2006, p. 34) in Ottoman times, Jerusalem has become a highly segregated and conflicted city (Benvenisti 1996; Cheshin et al, 1999; Fenster and Shlomo, 2011). This shift is crucial to my reading both of *Jerusalem loves me and I love Jerusalem* and of *Civil Fast*. The chapter will question whether performative play in Jerusalem can indeed operate, as suggested by Lefebvre, as a crucial tactic to assert one's 'right' to a city, as a way of resisting the restrictions and limitations imposed by existing realities (Lefebvre, 1996, p. 195). Since performative play is seen as having the potential to dialectically respond to Western cities' instrumentality and their paradigmatic political states (Stevens, 2007, p. 12; Harvie, 2009, p. 52) the question is whether performative movements are able to question the political paradigm in Jerusalem and if so, how?

2.2 Challenging an Ethnocractic State

The practice of Jewish Israeli artist Guy Briller is performative and relational. His artworks, which are often developed through collaborations with other artists, take a variety of forms including performative interventions, film, photography and sculptural installations. Jerusalem itself has featured prominently in Briller's work[174]. In a catalogue essay accompanying Briller's solo show *Dear Jerusalem – Works 1998-2015* (2015)[175], curator Yonatan Amir outlines the numerous types of engagements with Jerusalem that Briller has undertaken over the years, providing an overview of his eclectic practice:

> He walked in it with his eyes closed (*Jerusalem Alley*), tried to awaken its attention (*Shema*), sneaked into its heart (*A Breach in the Fence of the Israel Museum*), tattooed its marks on his body (*incompleteness* [sic.]), infiltrated its centre, created a holy ark for it and carried it on his shoulders (*I Love Jerusalem and Jerusalem Loves Me*), left it to bring back love (*9 Days in Av*), danced [in] circles […] with it (*Roundabout*), tried to liberate it (*6 Days in June*), made a

[174] Briller left Jerusalem in 2015. The full extent of his Jerusalem-related work falls beyond the scope of this thesis.
[175] *Dear Jerusalem—Works 1998-2015* was staged at *Beit Hagefen*—an Arab Jewish cultural centre in Haifa between 14th March and 26th April, 2015. For more information, please see Briller's website. Available at: http://guybriller.com/blog/dear-jerusalem/ [Accessed 20.4.16].

> pilgrimage to it with an international delegation (*Going Up to Jerusalem*) [and] examined the forsaken nooks and crannies in its heart (*Visit No- Man's Land trilogy*) (Amir, 2015).

In all these works, Briller engages with Jerusalem in a physical and explicitly performative way that is often rich in metaphorical layering. However, his fascination with Jerusalem is not romantic or sentimental, and although his actions often seem trivial, at times eccentric, they are always critical (Amir, 2015).

These performative actions typically offer theatricalized or 'make believe' situations. For example, in *6 Days in June* (2011) Briller, along with colleagues Ronen Eidelman and Yonatan Amir, retraced the steps of the generals who during six days in June of 1967 led the Israeli army's conquest of East Jerusalem (Fig. 38). One of the starting points of *6 Days in June* was the paradox which the three (Amir, Eidelman and Briller) felt existed between the so-called 'liberated' Jerusalem and their experience of it as a deeply divided and highly contested city. Since in Israeli public discourse Jerusalem is often referred to as 'liberated' to imply Israeli ownership of the city, the masquerading of Briller and his colleagues as 'liberators' was designed to question whether indeed Jerusalem was liberated, and, if not, 'how to liberate' (Amir, Eidelman and Briller, 2011) the city of its predicament.

What interests me about *6 Days in June* is the pose struck by the three men as they recreate the entrance into the Old City of Jerusalem, clad in civilian clothes and armed with the recorder and web transmitter, clearly designed to distinguish the contemporary civilian performative gesture from the historic and military one. Given that successive Israeli politicians have sought to convince their public of the fictional idea of the city as 'liberated' I consider Israeli state rhetoric about Jerusalem to be wishful thinking or 'make belief' (Schechner, 2003, p.42). In this respect *6 Days in June* is typical of Briller's work as he explicitly plays off the performative 'make believe' (Schechner, 2003, p.42) against the political 'make belief' (Schechner, 2003, p.42).



Fig. 38 - Entering Jerusalem.

Left: Ronen Eidelman, Guy Briller and Yonatan Amir, *Victory 1967-2011* from *6 Days in June* (2011).

Photo: Guy Briller. Right: Israeli army general Uzi Narkis, defence minister Moshe Dayan and chief of staff Yitzhak Rabin in Jerusalem's old city shortly after its conquest, June 1967.

Photo: https://en.wikipedia.org/wiki/Uzi_Narkiss [Accessed 17.4.17]

Between 2010-2012 Briller extensively researched the city of Jerusalem as part of his *B-project* (Fig. 39), which comprised ten performative 'actions', such as marches, walks, dances, rituals, interviews and interventions in different public spaces in the city[176]. *B-project* actions were presented through social media, primarily Twitter, using video, which was live at the time the actions took place, with edited versions remaining online following the event, along with other documents such as calendars, photos and maps. Briller's use of social media during those years was decidedly performative and his posts appear under the pseudonym of the *B-project* (Fig. 40)[177].

Jerusalem Loves Me and I Love Jerusalem (2010), which lasted seven weeks between 30th March - 18th May was also part of the *B-project*. It included an extensive series of more than thirty meetings, with invited guests as well as spontaneous encounters with members of the public, and incorporated numerous actions such as a wedding ceremony, water purification procedures, flag making, camp-fire lighting, sun-generated projections, and a B-movie shoot. *Jerusalem Loves Me and I Love Jerusalem* took place around the 'Hill of Governance' (*Giva'at Ha-Mimshal*) where many of the Israeli state's governing and cultural institutions – including the Israeli parliament, Israel's national Bank and many government offices as well as the Israel Museum, National Library, Hebrew University Campus and the Bible Lands Museum[178] – are concentrated.

[176] Jerusalem itself featured prominently in Briller's work until 2015 when he left the city. The full extent of Briller's work relating to Jerusalem falls beyond the scope of this thesis. For more details, please visit the artist's website. Available at: http://guybriller.com/c/ [Accessed 28.12.16].

[177] In Skype conversation (conducted 5.10.13) Briller noted his work as primarily performative and addresses three types of audiences; (1) those that he encounters while creating the actions as he moves through public space (2) those that experience the actions online through tweets when they take place and (3) those who access both aspects of the project (tangible public space and virtual one) through the documentation available online.

[178] My own penultimate walk, *Seven Walks in a Holy City*, also concluded at the 'Hill of Governance', albeit by chance as discussed in inter/lude two. For an abridged account of the walk please see Practice Documentation appendix or visit project blog. Available at: http://www.iditnathan.org.uk/iditnathan.org.uk/SW_Blog/Entries/2011/10/27_Six_hour_walk_-_peace_of_art.html [Accessed 1.7.17].



Fig. 39 - Guy Briller, B - Project (2010-2012). Details (Website homepage). Actions in Jerusalem [screen grab]. Available at: www.guybriller.com/c/ [Accessed 14.4.17]



Fig. 40 - Guy Briller, *I Love Jerusalem and Jerusalem Loves Me* (2010).Details (Website homepage). Video and Twitter feeds [Screen grab]. Available at: www.guybriller.com/lovejlm/ [Accessed 17.4.17]

The ‘Hill of Governance’ is built on the ruins of the Palestinian village Sheikh Bader, depopulated in 1948, which had, in the early days of the Israeli state, served as the hub of military headquarters[179]. Throughout *Jerusalem Loves Me and I Love Jerusale*m, Briller lived and worked in his mobile home, a 1980s Ford pickup truck, which also functioned as a self-sufficient art studio complete with independent energy production systems and armed with mobile geolocation devices (Fig. 41). This enabled Briller to track his movements on Google maps, transmit live video footage to the web, and use social media, thereby operating effectively as a self-sustained broadcaster and assuming a news anchor like presence. The ‘Self Broadcasting Authority’ he adopts as a working title is indicated by a logo he created that clearly resembles the Israeli Broadcasting Authority icon (Fig. 42).

Since the van moved around Israel’s seat of power (‘Hill of Governance’) it became a vehicle for Briller to assert independent authority in relation to the Israeli state. The van also facilitated an itinerant contrast to the monumental buildings Briller moves around as he ‘infiltrates the heart of a large, ailing, state-controlled organism’ (Amir, 2010) that occupies the site. For the duration of *Jerusalem Loves Me and I Love Jerusalem*, social media operated as a performative tactic and was the primary means by which Briller communicated his work to his broader audiences, since many of his actions and rituals did not involve audiences’ presence on site[180].

Jerusalem Loves Me and I Love Jerusalem openly references Joseph Beuys’ (1921-1986) canonical *I Like America and America Likes Me* (1974) and as the project’s curator Yonatan Amir observes, ‘acts like [its] photographic negative.’ (Amir, 2010). In other words, rather than retreating from any contact with American soil as did Beuys, Briller immersed himself within the chosen site, meeting with at least thirty artists, musicians, curators and scholars to discuss and exchange ideas about Jerusalem and Israeli governance.

A carefully annotated timetable for the whole project is prominently displayed on the project website (Fig. 43). These encounters, some sedentary that take place in the van itself, and others more active, in which Briller and his colleague move around the ‘Hill of Governance,’ are reflected upon in Twitter posts which are also presented on the website. Many of Briller’s tweets relate to negotiations with security and other personnel of the various institutions in the area.

---

[179] The area is also known locally and less formally as *Giva’at Ram.* The word *Ram* is the Hebrew acronym for Military Commanders’ Hub.

[180] The project website includes to date all the tweets, videos and blog posts that were posted in 2010 and provide an on-going archive as well as a point of encounter with the work for new audiences.



Fig. 16 - Guy Briller, The B-project. Detail (Van). Photo: Guy Briller.





Fig. 42- Israeli broadcasting authority logo and B-project logo.

Top: Israeli broadcasting authority logo.

Photo: http://logos.wikia.com/wiki/Israel_Broadcasting_Authority/ [Accessed 17.4.17].

Above: Briller's self-broadcasting logo. Photo: www.guybriller.com/lovejlm/ [Accessed 17.4.17]

	חסד, יום ג' החל משקיעת החמה	גבורה, יום ד', החל משקיעת החמה	תיפארת, יום ה' החל משקיעת החמה	נצח, יום ו' החל משקיעת החמה	הוד, יום שבת, החל משקיעת החמה	יסוד, יום ראשון, החל משקיעת החמה	מלכות, יום שני, החל משקיעת החמה
חסד	30/3 חסד שבחסד חול המועד	31/3 (חסד שבחסד) גבורה שבחסד מוריאל +יורם אמיר	01/04/10 (גבורה שבחסד) תיפארת שבחסד ע"לם,22:00 גיא בירן	02/04/10 תיפארת(שבחסד) נצח שבחסד משפחה	03/04/10 (נצח שבחסד) הוד שבחסד אדי אמיגה	04/04/10 (הוד שבחסד) יסוד שבחסד עדד קלייו יניב יזר (הדרכה)	05/04/10 (יסוד שבחסד) מלכות שבחסד טוני חול המועד רוקי בו
גבורה	06/04/10 (מלכות שבחסד) חסד שבגבורה צוות עלים (ערב) מיכל הררי (הדרכה)	07/04/10 (חסד שבגבורה) גבורה שבגבורה יום הבריאות חביל יונתן אמיר	08/04/10 (גבורה שבגבורה) תיפארת שבגבורה ע"לם,22:00 מגדלנה דפנר 11:30 שיעור מוזיאון	09/04/10 (תיפארת שבגבורה) נצח שבגבורה משפחה	10/04/10 (נצח שבגבורה) הוד שבגבורה שלמה סרי נועם	11/04/10 (הוד שבגבורה) יסוד שבגבורה אריק פוטרמן איא מוס	12/04/10 (יסוד שבגבורה) מלכות שבגבורה יום הזכרון לשואה ולגבורה איתי בן נון



Fig. 43 - Guy Briller, *I Love Jerusalem and Jerusalem Loves Me* (2010). Detail (Meetings).

Top: Meetings' calendar section. Photo: www.guybriller.com/lovejlm/ [Accessed 17.4.17]

Above: Meeting with Palestinian artist Hannan Abu Hussein, marking Sheik Bader in the B-project.

Photo: Guy Briller.

At the outset of *Jerusalem Loves Me and I Love Jerusalem*, Briller tweeted that the project seeks to investigate 'sanctity and its role within governance today' (Briller, 2010). The reference to sacredness is important and reoccurs throughout Briller's actions and tweets. Briller also imposed a map of the ancient Jewish temple compound situated within the Old City onto the current 'Hill of Governance' (Fig. 44), restricting his movements to the confines of the governance / holy zone 'as if playing the game of don't cross the lines' (Briller, 2013) [181].

The map that defined Briller's area of inclusion also references, albeit disjunctively, Jerusalem's historical status as sacred, spatially binding the city's ancient and holy past with its contemporary and secular present. Hence, by overlaying the maps and using its symbols of governance, Briller elevated Israel to the status of an object of adoration—akin to the ancient temple. In doing so Briller, subtly critiques a growing interest amongst Jewish settlers, and increasingly politicians as well, in re-establishing the ancient temple mount. In one instance, Briller's Twitter post, regarding a heliport adjacent to the Israeli parliament, stated that the place appears to be a 'strange re-incarnation of the ancient altar. For me at least, it is clear that He who ascends and descends there, holds the mandate over the well-being and future of my/our children' (Briller, 2010) [182]. This tweet, like many others by Briller, demonstrates a subtly subversive streak that plays with the references in order to draw out absurdities.

Briller also overlays the religious and civic calendars. *Jerusalem Loves Me and I Love Jerusalem* took place on carefully-chosen dates during a period in the Jewish calendar known as the days of 'Counting of The Omer', which is a Jewish practice of counting forty-nine days between the two pilgrimage festivals of Passover and Pentecost. The period of 'Counting of the Omer' is laden with commemorative days both secular and religious. These include ancient ones such as the biblical exodus from Egypt (Passover) along with the modern Holocaust memorial day, and the day commemorating all soldiers who died in Israel's wars, thereby adding significant temporal poignancy[183].

---

[181] In this game, which has many variations and which both Briller and I remembered playing as children, transgressing over lines marked (with chalk on the ground or pens on a page) implies loss of points or worse still, total exclusion. For several line-related play examples, see *Play I Saw Today* - http://www.iditnathan.org.uk/iditnathan.org.uk/PIST_Blog/PIST_Blog.html [Accessed 4.5.16].

[182] All Briller's tweets are in Hebrew – my translation.

[183] For a documentary overview of the way in which the specific period is saturated with commemoration that deliberately links the past and the present for the sake of a political agenda, see Eyal Sivan's film, *IZKOR, slaves of memory* (1990). For a discussion of the film in relation to memory and political violence, see Sivan, 2013, pp. 67-80.

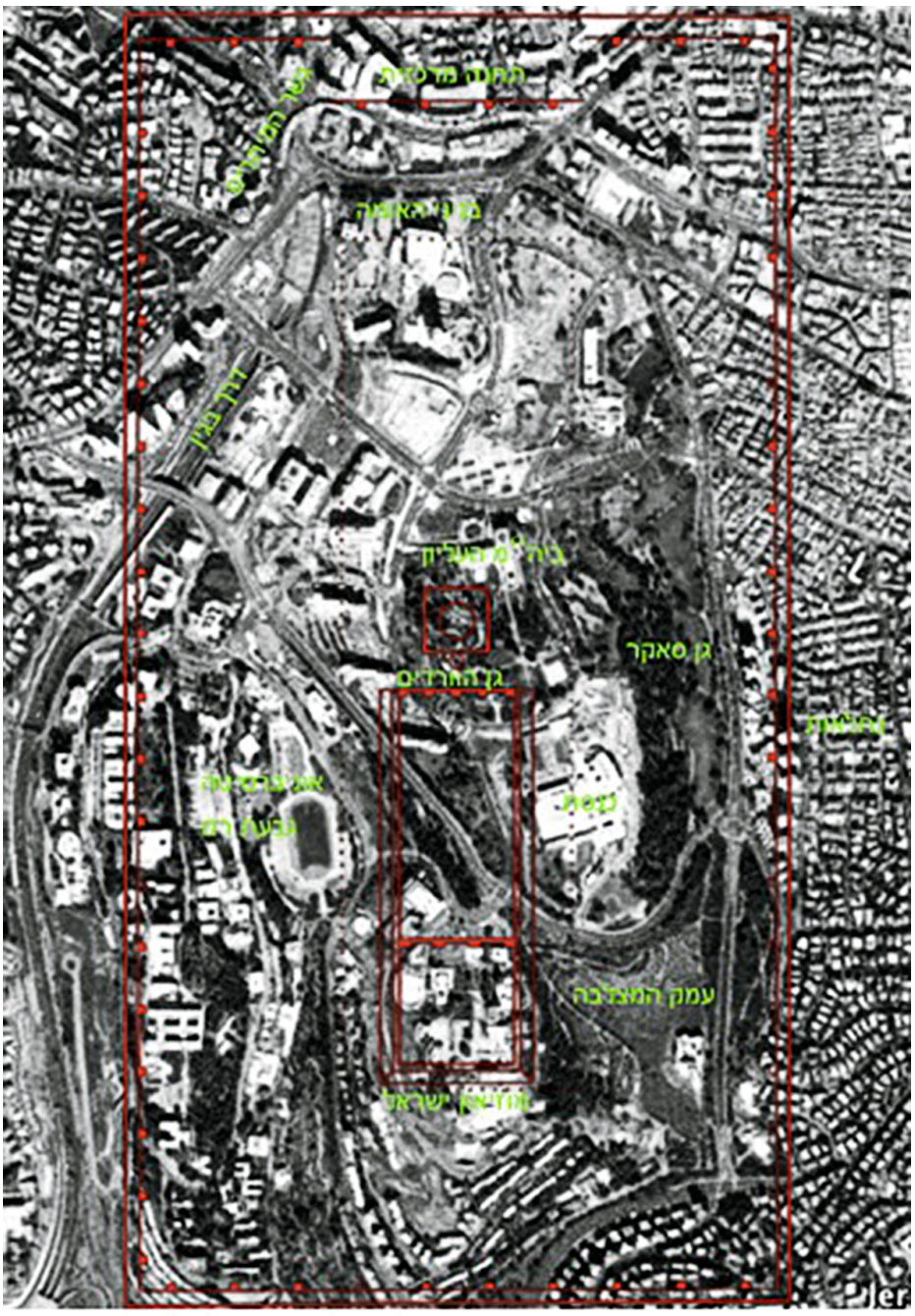


Fig. 44 - Guy Briller, *I Love Jerusalem and Jerusalem Loves Me* (2010). Detail (Map).

The map combines 'Hill of Governance' with diagram of ancient Jewish Temple.

Photo: Guy Briller.

Notably, both the day which Israelis see as 'independence day,' and the day which the Palestinians refer to as '*Nakba* day'[184] also fall within this period, heightening political tensions. According to the *Halacha* (Jewish law), this is a period of semi-mourning, whereas according to the *Kabbala* (Jewish mysticism), it is a time of personal reflection. The calendar prominently displayed on the project website (Fig. 45) uses the Jewish Google calendar marking each day in accordance to its Kabbalistic names[185]. Many of Briller's tweets also relate the Kabbalistic connotations of the days to the encounters and actions that take place that day, whilst simultaneously alluding to the secular commemorative days. This enables Briller to fuse the calendars, enrich his twitter texts, and incorporate critical reflection within the work. For example, the Kabbalistic terms 'eternity' and 'heroism' appear in Briller's tweets relating to his movement around the ruins of Sheik Bader – the Palestinian village depopulated in 1948[186].

Briller tweets from the village's cemetery (Fig. 46); 'the presence of the Cemetery is challenging. It rests there quietly – an island of eternity with heroism all around, a symbol commemorating times past' (Briller, 2010). Considering that the area Briller is surveying is crammed with monuments glorifying the Israeli state and its martyrs, during a period burdened with numerous commemoration ceremonies, his combination of heroism and the Palestinian past in the context of eternity is thought-provoking for many Jewish Israelis who in many cases would be antagonised by it. Briller's Twitter text proposes an extensive temporality (eternity) linked with ambiguous heroism as he questions heroism in relative terms. The heroic and eternal are directly linked to the Palestinian presence that has been effectively erased from the topography[187].

---

[184] Israeli independence was declared on 14th May 1948, which that year was on the 5th *Iyar* in the lunar Jewish calendar. Consequently, 'independence day' is celebrated according to the Hebrew calendar, or on one of the preceding or following days, depending on which day of the week this date falls on. *Nakba* Day on the other hand is generally commemorated on 15 May, the day after establishment of the State of Israel according to the Gregorian calendar.

[185] The Kabbalistic calendar is a complex construct in which each month is attributed to specific spheres and each day specifically annotated. This means that each day of the *Kabbalistic* calendar relates to two different domains.

[186] Not much evidence of the Palestinian village remains in the area. Since 1948, due to restricted access to the Jewish cemetery on the Mount of Olives in the Eastern part of Jerusalem (under Jordanian rule till 1967), a temporary Jewish Cemetery was established on one of the hillsides. The cemetery, with several hundred graves still remaining from that time, retains the Palestinian name but is not intended for Palestinian use.

[187] The fact that the Jewish cemetery references the Palestinian village is most unusual. As noted earlier in relation to the renewal paradigm (p. 75) in most cases Arabic names are changed to Hebrew.

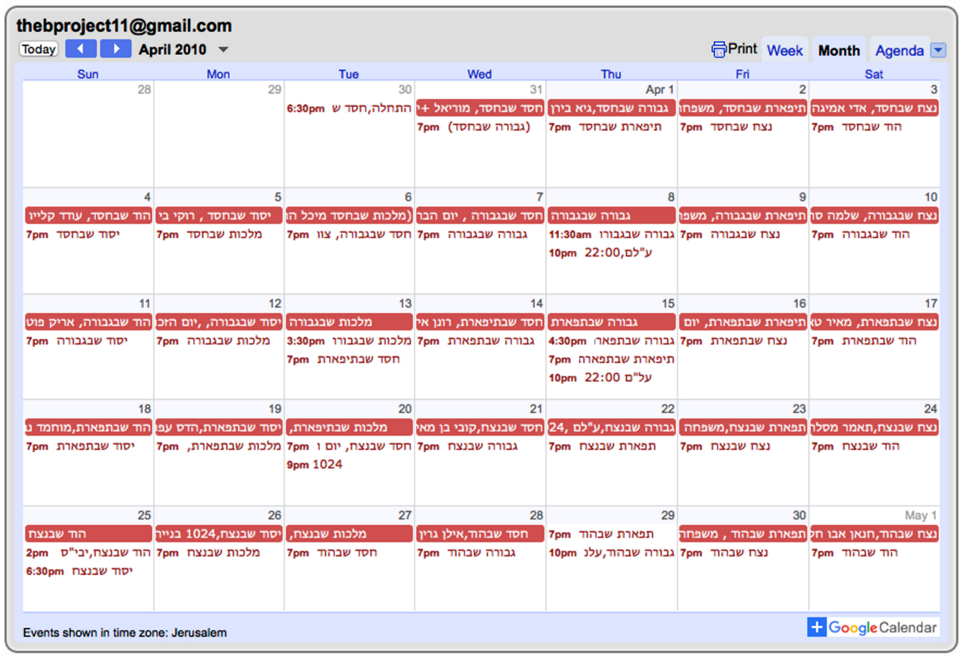


Fig. 45 - Guy Briller, *I Love Jerusalem and Jerusalem Loves Me* (2010). Detail (Calendar).

Project google calendar with *Kabala* references [screen grab].

Available at: www.guybriller.com/lovejlm [Accessed 17.4.17]



Fig. 46 - Sheik Bader Cemetery, Jerusalem (2017).

Since one of the aims of *Jerusalem Loves Me and I Love Jerusalem* was to enter into dialogue with the institutions housed in the area (Briller, 2009) in order to challenge present Israeli governance, it raises questions as to why Briller chose to conflate the ancient and sacred with the contemporary and secular in both temporal and spatial terms. The wealth of effective symbols and references are in many ways familiar to his audience. Does he rely on his texts and action to introduce questioning in nuanced ways? Since much of *Jerusalem Loves Me and I Love Jerusalem* appears perplexing and ambiguous even for local audiences, there are subtler reasons that explain why Briller chooses to play with these seemingly divergent references.

Focusing on the final part of *Jerusalem Loves Me and I Love Jerusalem*, namely a procession titled *The Holy Ark*, exposes the ways in which (and the potential reasons why) Briller plays with and combines seemingly opposing references. *The Holy Ark* procession took place on the eighteenth of May 2010 – the final day of *Jerusalem Loves Me and I Love Jerusalem* (Fig. 47)[188]. In a video documenting the procession the screen is divided into four viewpoints offering the audience a mixture of still and moving images from different camera angles, including an aerial view from a zeppelin-like object. The video shows Briller with a group of all-male pole-bearers carrying a metal frame on which is an unidentified rectangle object resembling a coffin, which constitutes the ark of the title. The procession itself starts from the car park of the Israel Museum.

The men's walk creates a scene that appears ritualistic due to the group's pacing being measured and uniform (Direktor, 2013, n.p.)[189]. The video offers a view of the inner sanctum of the Israeli state's cultural centre, since the Israel Museum houses artworks by many local and world famous artists and sculptors, notably in the Billy Rose Sculpture Garden, which the men walk past. The men proceed towards the road leading to the Israeli parliament known as the *Knesset* – a Hebrew word which means congregation and which has Biblical and Talmudic connotations. In conversation, Briller noted that temples and holy places interest and fascinate him, as do museums 'as places where culture is sanctified' (Briller, 2013).

[188] The video documenting the procession is still available online and has been exhibited as part of *Lines Made by Walking* (2011-12) at the Haifa Museum of Art, to which I refer briefly in inter/lude two (p. 144). For the video itself see https://vimeo.com/26280576 (Accessed 1.5.16).

[189] Rather surprisingly, despite the Israel Museum undergoing major re-development, Briller's procession was allowed to enter the site, which is strewn with incomplete structures and is clearly in upheaval. At times the video captures guards and builders at work, barely distinguishable from Briller and the men accompanying him.



Fig. 47- Guy Briller, *Holy Ark* (2010).

Procession staged at the end of *I Love Jerusalem and Jerusalem Loves Me*. Photos: Guy Briller.

In light of this and recalling the superimposed map which Briller created for *Jerusalem Loves Me and I Love Jerusalem, The Holy Ark* presents both the Israel Museum and the Israeli *Knesset* as symbolic of the ancient Jewish notion of 'Holy of Holies'—an area traditionally reserved for the priests of the temple and not accessible to all visitors. The video follows the little group's processional route to the *Knesse*t. Here, Briller's access is challenged by a security patrol who is clearly anxious about the presence of ordinarily-dressed men carrying an unidentified object as they make their way towards the Israeli state's seat of power. All the more so, give the zeppelin-like structure hovering above them. Briller's Twitter post refers to the incident; 'The zeppelin nearly got us arrested. The guards all jumped at us (without drawing weapons) and our intentions thoroughly questioned. Why, how come and what for [they asked]? That's how it is' (My translation). Briller's tweets and blog posts often use the very common expression 'that is how it is' (*Kacha Ze* in Hebrew), which seemingly undermines his critical approach. However, although the expression *Kacha Ze* implies passive acceptance of the situation, for a native Hebrew speaker it is also such a cliché that when overused, as is the case in Briller's tweets, it helps focus attention on passivity itself. The incident occurs on the day, which the *Kabbalah* calls the day of Kingship (Malchut)[190]. Since Briller often links Kabbalistic terms with the day's events in question, it is interesting that the term *Malchut* is associated with the celebratory power of self-expression[191]. Hence, *The Holy Ark* procession can be read as Briller's self-declared right to speak to authority and his ambition to influence reality.

I am not suggesting that Briller's tweets change reality, for clearly they cannot. Nor is Briller laying claim to that effect: far from it. I chose this incident as an example of the way Briller textually plays with the multiplicity of terms, drawing on references ranging from the sacred and obscure to the ludicrous and the mundane, and wilfully adding ambiguity to an already multi-layered reality. Briller's immersive knowledge of Israeli society and its culture as expressed in his reflective and insightful texts thereby offer a powerful way to negotiate and come to terms with the problematic situations he encounters and relays.

---

[190] As noted earlier (p.174) the Kabbalistic calendar is in fact annotated in table form whereby each day of the week is individually labelled, as is each week. This means that each day has two titles. This particular day in question is named Kingship twice. Hence the specific day is titled Kingship in Kingship, whereas the previous day was titled Foundation in Kingship. However, for the sake of brevity I refer to it solely as Kingship.

[191] According to Kabbalah scholar Rabbi Yitzchak Ginsburgh, *Malchut* is 'often referred to as "the world of speech" insofar as the spoken word represents the essential medium of self-expression, allowing one to not only reveal himself to outer reality but to guide and influence that reality as well. Hence, speech allows one to exercise authority' (Ginsburg, n.d.).

Another element of *The Holy Ark* I consider significant is the way Briller combined divergent references within the construct of the ark itself[192]. Constructed out of metal rods, it is reminiscent of a minimalist sculpture. It recalls an ark as well as a coffin – both resonant structures that are normally carried by several bearers, as indeed is the case here. However, contrary to most arks and coffins, Briller's object is hollow, and at its core lies a large video camera filming the procession (Fig. 48). For most Israelis, and many Jews who are familiar with Israeli state iconography, the structure recalls the symbol of the Israeli ministry of tourism, which in turn is inspired by a Biblical story that appears in the book of Numbers in the Old Testament (Fig. 49). According to the biblical narrative, while the Israelite tribes were on their way across the desert to Canaan, the prophet Moses sent spies on a reconnaissance mission. When the spies reached the Valley of Eschol, they cut off a branch bearing a single cluster of grapes, which was so enormous that two of them carried it on a pole between them, along with some pomegranates and figs. These they brought back to Moses, as evidence of the fruitfulness of the land (Numbers 13:23)[193].

In Briller's work the ark operates like a theatrical prop: it is a seemingly minimalist object constructed to evoke a layered set of references that are subversively used. Rather than evoke fruitfulness, Briller's ark only contains his spying device: the camera that records his movements and unnerves security staff at the Israeli seat of power (Fig. 50).

Briller's practice, as evidenced in *Jerusalem Loves Me and I Love Jerusalem*, appropriates and fuses icons and symbols in a way that parallels the Zionist 'renewal paradigm' (Zerubavel, 2007). In other words, Briller takes his cue from his primarily Zionist educators, and subversively appropriates Israeli cultural iconography. His Twitter texts and objects not only bind the personal with the political, the sacred and the secular, ancient and contemporary, all the while drawing on *Kabbalistic* as well as civic languages and discourses, but they also critically play with these references to provoke a questioning of the current state of affairs. In this respect Briller's Zionist-inspired methodologies are indicative of philosopher Slavoj Žižek's concept of 'over-identification' (Amir, 2015).

[192] The ark itself might also be considered in performative terms in ways which are beyond my scope here. For an in-depth analysis of the Ark as a performative, religious and cultural construct in Jewish thought see Lipshitz, 2015.
[193] My searches to identify the original design of the Ministry of Tourism's logo have been hampered by its recent re-branding.

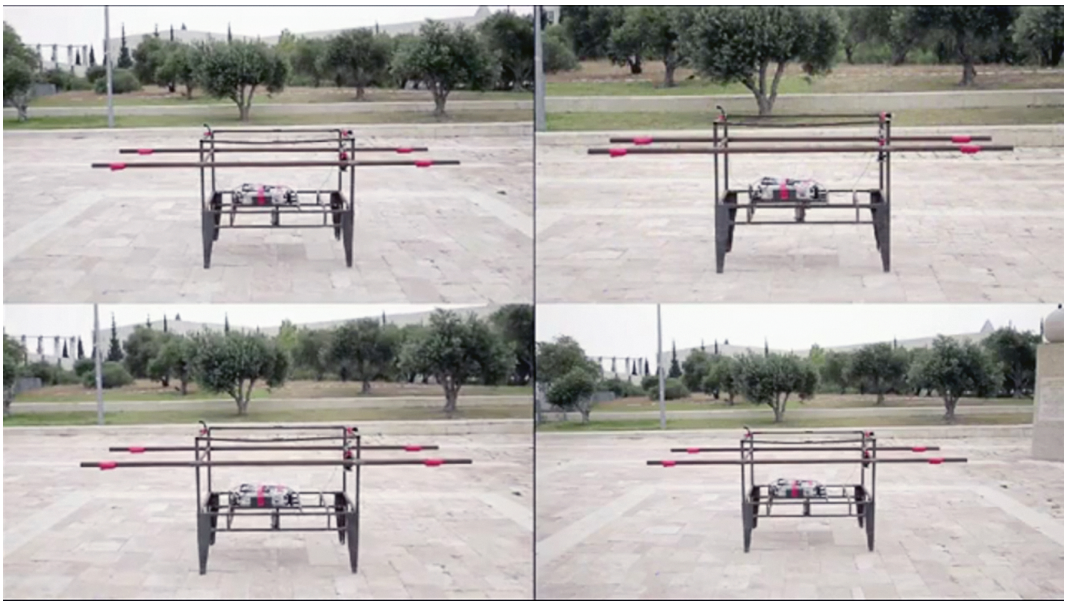


Fig. 48- Guy Briller, *Holy Ark* (201). Still from split screen video [Screen grab].

Available at: https://vimeo.com/26280576 [Accessed 17.4.17].



Fig. 49 - Logo of Israeli ministry of tourism based on Biblical iconography [Screen grab].

Available at: *www.israeltour.com/home/israel-ministry-of-tourism-logo [Accessed* 14.7.17]



Fig. 50- Guy Briller, *Holy Ark*. Stills from split screen video [Screen grab].

Video still showing views from within the ark as well as aerial views from camera strapped onto the Zeppelin-like object which accompanied the procession. Available at: https://vimeo.com/26280576/ [Accessed 17.4.17]

Žižek uses the term 'over-identification' to describe a radical form of cultural practice that emerged in Slovenia in the early 1980s[194] as both a tactic of resistance and subversion that is targeted

> […] against rational and irrational faces of authority [...] refusal of any distance, the taking of dominant symbolic forms at face value and, through repetition and reflexive considerations of their tactical impact, taking the response of the state to breaking point. Over-identification offered a way of breaking from the deadlock between apologists for the regime and the unwittingly loyal opposition, shattering the strategies of 'dissidence' that seemed simply to serve as another alibi for the regime (Parker, 2004, p. 32).

In Slovenia during the 1980s, artists responded to a politically-charged cultural scene that faced an unusual mix of repression and tolerance (Parker, 2007) by appropriating symbols of the ruling ideology to challenge its viability. 'Over-identification' in Slovenia offered a way out of an impasse, whereby a political regime tolerated cultural dissent and resistance in order to undermine their impact altogether. Hence, in some respects the situation to which *Jerusalem Loves Me and I Love Jerusalem* relates is not dissimilar to 1980s Slovenia, especially for Jewish Israeli male citizens like Briller, who are able to freely move around Israel's 'Hill of Governance'. In fact, at the time of staging *Jerusalem Loves Me and I Love Jerusalem* (2010), protest and dissent were not only tolerated by Israeli cultural bodies but also in many cases even supported by it[195].

In light of this tolerance, which saw the state harness protests to glorify and proclaim its "openness" and democracy, I suggest that Briller, rather than fuelling such boasts, instead chooses to subversively and tactically use dominant cultural constructs, such as broadcasting or the ceremonious time of the year, to challenge some of the assumptions about the Israeli state's culture and its self-declared democracy[196]. He does so by using different aspects of the theatrical palette; performative movement, reflective texts and

---

[194] 'Over-identification' emerges from the punk movement in Ljubljana, where a politically-charged punk scene faced an unusual mix of repression and tolerance in the final years of the Tito regime (Parker, 2007)

[195] Briller's work was largely self-funded with minimal support from *HaZira Performance Arts Arena*, which in turn receives a mixture of private trusts and local authority support.

[196] Like many Israeli artists, Briller had been actively involved in social protest during the summer of 2011. However, the social protests during the summer of 2011 had decisively and persistently avoided any reference to the political Israeli Palestinian issues, mainly for fear of 'losing' popularity. Hence I consider it irrelevant to this discussion.

evocative objects. Through their apparent 'alignment' or 'over-identification' with established Zionist practices, his work questions the political rhetoric that underpins them.

It is important to recall that Israel's particular brand of democracy, which Briller questions, is ethnically determined. This means that for citizens like Briller, protest is permitted and tolerated. However, many Palestinian Jerusalemites who live under its rule are not equal citizens[197]. Indeed, many living only a short distance away, beyond the Green Line are subjects of fierce military rule, as highlighted in the contextual review (p. 44) and therefore prohibited from expressing any dissent. Whilst the Israeli state considers itself to be both Jewish and democratic, it operates in inherently ambiguous ways, since its 'dividing/binding conjunction […] seeks to negate the exclusive "either-or" in order to conceal the constative neither-nor: neither democratic nor Jewish, because it is only half democratic and half-Jewish' (Azoulay and Ophir, 2013, p. 259). Briller's project, by means of its varied performative aspects (movement, props, texts) therefore challenges the Israeli state's assumed democratic discourse. The subversive tactic of 'over-identification,' designed to challenge assumptions and beliefs about the state's democracy, is evident in numerous tweets that explicitly question some of the Israeli state's practices in relation to its non-citizen Palestinians subjects. For example, when Briller notices the ubiquitous queue of Palestinian labourers outside the Museum's construction site, he tweets that 'the illusions of authority shatter as quickly as they are constructed. My grandfather also stood in line with his identity papers. Decades ago in much darker regions […] I am fed up with this spectacle' (Briller, 14th April, 2010). Briller's reference to the Holocaust in connection with the harsh treatment of Palestinian labourers underscores his resentment towards the Israeli state's oppressive regime.

In his movements, rituals, actions and Twitter posts Briller playfully manipulates 'make belief' practices (national broadcasting, ceremonies and processions) in performative – that is, 'make believe' – ways to challenge one of the best-hidden aspects of IP: Israel's ethnocratic, as opposed to democratic, regime. He achieves that by appropriating religious and therefore familiar iconography that already has a powerful hold on local audiences' imaginations (Harel, 2013) thus facilitating the work's appeal to a shared humanity. In these respects, Briller's work is affiliated to Agamben's idea of play as a disruptively productive

[197] Since its annexation in 1967, Palestinians living in East Jerusalem are considered to be 'permanent residents' of the State of Israel. This status is similar to the one granted to foreign citizens who have freely chosen to live in Israel. This means that Israel treats Palestinian residents of East Jerusalem as immigrants who live in their homes thanks to the benevolence of the authorities rather than by right. Palestinians living in areas not annexed in 1967 are military subjects. For more please see *B'tselem* website. Available at: http://www.btselem.org/jerusalem/legal_status [Accessed 28.3.17]

force (Agamben, 2007). Briller appropriates Zionist synchronic practices and blurs the boundaries between ancient religious rites and a secular civil present. His work explicitly plays with these divergent references. He represents an Agambian ghostly figure that wanders around the Israeli seat of power, bridging the living and the dead in a way that does not confuse these two states (Agamben, 2007a, p.91). Briller uses his status as a privileged citizen with the freedom to move around 'Governance Hill' in Jerusalem, to challenge the city's centrality in this instituted 'ethnocracy.' He thereby questions if and how healing of the current predicament is possible. Such an exploitation of privileged citizenship to question Israeli politics also figures in the next artwork I examine. This one however takes matters further, to explicitly propose a possible future.

2.2.1 Proposing a Common State

Civil Fast (2012) by the artists' collective Public Movement (PM) also questions the Israeli brand of citizenship by performative means. PM is comprised primarily of Jewish Israeli performers although in *Civil Fast* at least one performer was Palestinian[198]. Active since 2006, PM has been commissioned by cultural institutions in Israel and in numerous cities internationally[199] (Fig. 50).

The group describes itself as 'a performative research body that investigates and stages political actions in public spaces' (Public Movement, n.d.). PM's name relates to the vibrant culture of Zionist youth movements, which originated in Europe during the late 19th century and are still active today both abroad and in Israel[200]. PM's website confirms this connection, and the group's visual vocabulary strongly references Israeli iconography and symbols at large (Fig 51).

---

[198] *Civil Fast* was devised and led by Saar Szekely and Hagar Ophir, with the participation of PM members: Meshi Olinky, Ma'ayan Choresh, and Jad Jamal Kaadan. The artists participating in PM"s events vary from performance to performance.

[199] For details, please see the comprehensive list of events on their website: http://www.publicmovement.org/new/ [Accessed 15.5.16].

[200] Israeli youth movements have been active in Palestine since the first waves of Jewish immigration from European countries in the late nineteenth and early twentieth centuries. They are directly affiliated with the Zionist ideals of settling on and working the land. Each of the youth movements operating in Israel have historically been, and are still today, affiliated with specific political parties. Many Israeli artists reference the nation's youth movement clubs and culture. For recent and prominently exhibited examples see Yael Bartana's work such as *And Europe Will Be Stunned* (2013), where performers' dress code, their actions and other ceremonial aspects all evoke the youth movement which harks back to the early days of the Zionist colonization of Palestine.

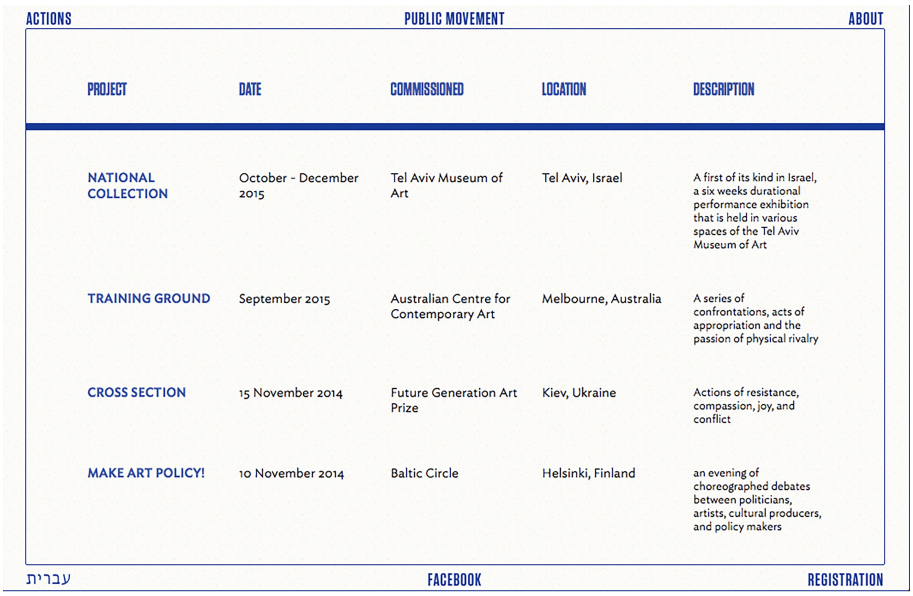


Fig. 17 - Public Movement. Actions list on website [Screen grab].

Available at: www.publicmovement.org [Accessed 14.4.17]

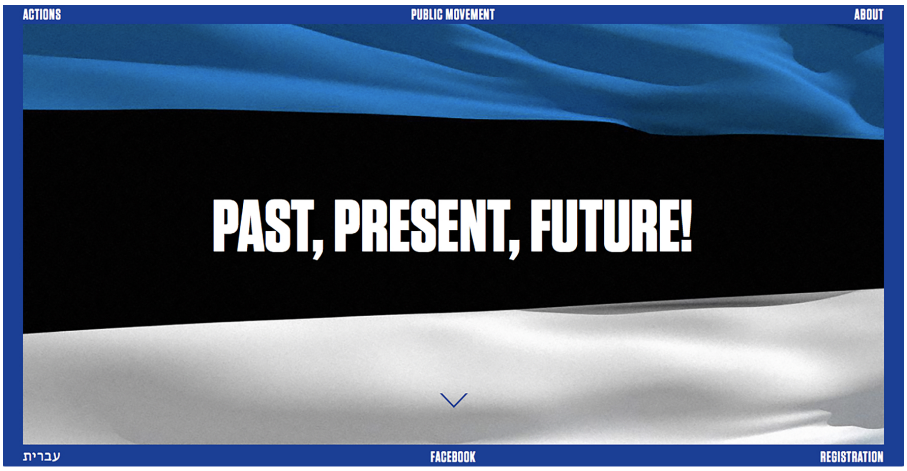


Fig. 51 - Public Movement. Home page [Screen grab].

Available at: www.publicmovement.org [Accessed 14.4.17]

The home screen comprises of blue, white and black, suggestive of the Israeli flag; and the members' group photograph is reminiscent of early 20th century Zionist pioneers. This hints at the group's performative vocabulary and their use of appropriation and subversion in relation to these symbols. PM explores the political and aesthetic possibilities of communal public action using iconic performative language which is unequivocally associated with Zionist practices and rituals.

PM's actions have previously included 'manifestations of presence, fictional acts of hatred, new folk dances, synchronised procedures of movement, spectacles, marches, inventing and re-enacting moments in the life of individuals, communities, social institutions, peoples, states, and of humanity' (PM, 2015). Ben Shaul describes PM's practice as 'reconstructions and deconstructions […] performances of performances […] creative variations of restored behaviours, tightly connected to changing circumstances and research about places, such as the Ghetto in Warsaw, University Campuses, or areas of governmental institutions' (Ben Shaul, 2014, p.118). By 'restored behaviours' Ben Shaul refers to Schechner's idea that theatrical performance is essentially twice behaved, whereby a series of actions is repeated and rehearsed (Schechner, 2003, p. 28)

Ben Shaul's observation highlights the meta layer of PM's practice as they creatively reflect on existing performative practices and a canon of ceremonies, rituals and other types of formal procedures that form a pivotal part of Israeli culture. PM's choreographed events crucially link to crises and civic participation. This modus operando is exemplified in works such as *Cross Section* (2015), a series of choreographed instances (Fig. 52) that took place along a significant route in Kiev connecting buildings occupied during the Ukrainian uprising in 2013-2014 and those representing governmental power such as the Ministry of Foreign Affairs. The public was invited to join *Cross Section* to evaluate their positions in relation to a given political crisis (Public Movement, n.d.)[201]. PM often performs civic acts that address a political crisis. Since PM aims to find ways 'to implement a critical overview which includes different perspectives, reversible roles and sides, or interwoven time layers in its actions' (Ben-Shaul, 2014, p.119) their choreographies are akin to Briller's idea of an inclusive and self-elective citizenry.

[201] See http://www.publicmovement.org/new/cross-section/ [Accessed 5.5.16].

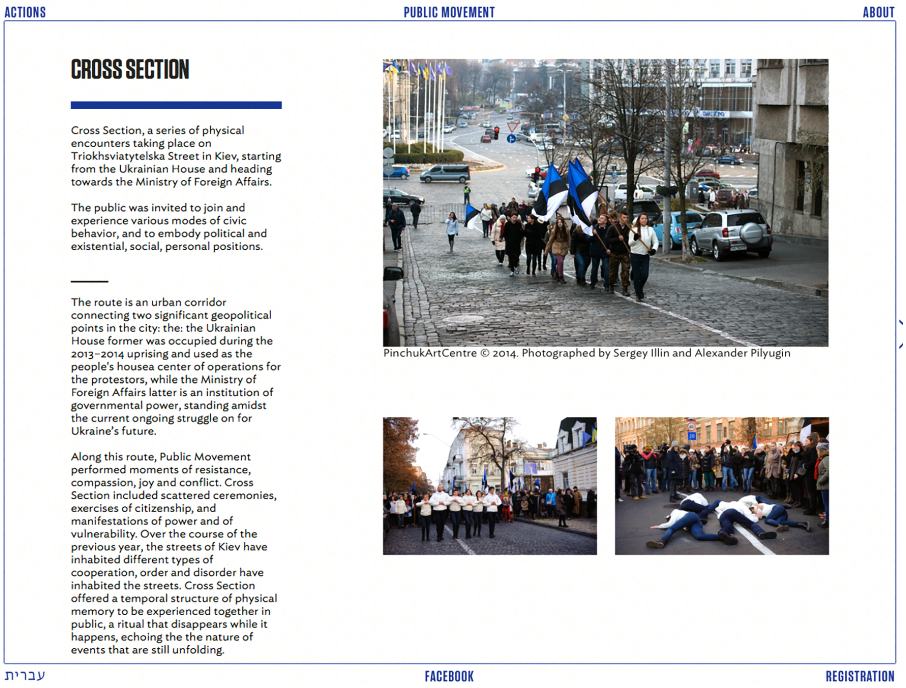




Fig. 52- Public Movement, *Cross Section* (2015). Action in Kiev's civic centre.

Photos: Pinchuk Art Centre by Sergey Illin and Alexander Pilyugin [Screen grab].

Available at: http://www.publicmovement.org/archive [Accessed14.4.17]

The group's manipulation of intricate cultural references, both temporal and spatial, explicitly appeal to civic sentiments by means of a rehearsed spectacle. I distinguish between the civic and the civil following Ben-Shaul (2016) who in turn refers to French philosopher Étienne Balibar's (1942-) essay 'On Civic Disobedience' (1988)[202]. Balibar refers to 'civic disobedience' as a way of describing a group of 'citizens who in a serious situation are recreating their citizenship through a "public" act of disobedience to the state' (Balibar, 1998)[203].According to Balibar, in emergency situations where the rule of law deteriorates and non-citizens are routinely discriminated against, an urgent need exists to communally respond by 'a coming together of the citizenry in all its grandeur' (Balibar, 1998). This implies communal civic engagement, where those with full human rights act to defy imposed restrictions on behalf of those under martial law or restricted residency status. The condition identified by Balibar, whereby the rule of law has deteriorated to such an extent that non-citizens are excluded from the body politic, is the de facto situation within which PM operate.

Civil Fast is a prime example of the PM's practice and the only one, so far, to have been staged in Jerusalem. Designed as a twenty-four-hour event, it was comprised of 'fasting, feasting, celebrations and abstinence in the City Square' (Fig. 53). The daylong ceremonial actions included 'congregating at the city square, press party, performance, prayer, dance, breaking-fast dinner, fast, fire lighting and medical care' (Public Movement, 2012)[204]. PM's intentions for *Civil Fast* were to 'celebrate and mourn the new-old political options that burst from the citizens' bodies and stir the world [...] praise the self-violence hidden in jails and synagogues and [...] celebrate hunger and solidarity in a choreography of punishment and treatment, self-starvation and ideological passion' (Public Movement, 2012). *Civil Fast* was timed to start on the second anniversary of street vendor Mohamed Bouazizi's self-immolation in Tunis.

---

[202] I refer to the text reprinted in the *Home Less Home* (2010) exhibition catalogue, translated by Jacques Toubon. The essay was based on an article titled 'Democratic state of emergency' (translated by Alan Clayman) which appeared in *Le Monde* on 19th February, 1997 and reprinted in Balibar, 1998. The essay relates to a petition defying French legislation (known as the 'Debré Bill') which required anyone housing a foreign national to declare their movements to the police. Similar incidents of defiance of laws deemed by those opposing them to be illegal, have also occurred in IP. For example, since 2010 Israeli author and translator Illana Hammerman has been actively and illegally ferrying Palestinian women and children across Israeli military checkpoints to visit Israeli seaside and towns. Hammerman then advertised her actions and was followed by other women to form a growing movement seeking to raise awareness of the illegality of Israeli occupation by means of acts of disobedience. For more on Hammerman's endeavours, please see Hass, 2011.

[203] Balibar's starting point is the commonly used, and according to him hastily translated, expression 'civil disobedience'. The call for acts of civil disobedience as a way of resisting overpowering paradigms has a long history that is beyond my scope here. For example, please see Arendt, 1970.

[204] PM's intention for *Civil Fast* was for it to be repeated in subsequent years in city centres all over the world. However, to the best of my knowledge this has not yet materialised. The idea of repeating the event is nevertheless evident from the textual score—*The Siddur*—discussed later on.



Fig. 53 - Public Movement, *Civil Fast* (2012). Detail (Invitation flier).

Photo: Public Movement.

In January 2011 Bouazizi set himself alight following harassment by municipal officials. His extreme act is acknowledged to have catalysed the Tunisian Jasmine revolution, which in turn inspired a wider pro-democracy protest movement in North Africa and the Middle East (www.britannica.com)[205], and according to PM, 'changed the world's political map' (Public Movement, 2012)[206].

In Hebrew *Civil Fast* is called *Ta'ani*t – a word synonymous with abstinence and mourning. Etymologically the word *Ta'anit* is associated with suffering, specifically in self-inflicted ways. In the Jewish tradition, fasts can be either individual or communal events, mostly associated with memorial practices, and staged especially at times of acute crisis or disaster such as droughts or war (Lipshitz, 2015, p. 60)[207]. This means that by calling for such a *Civil Fast,* PM explicitly references a time of rupture and emergency.

Since fasting is also practiced by Muslims, notably during the month of Ramadan, it is a potent symbol that resonates for people of all faiths in IP[208]. At the time *Civil Fast* was staged, a Palestinian prisoner called Samer Issawi was on life-threatening hunger strike in an Israeli jail. Issawi was protesting the illegal practice of administrative detention, and the inhumane treatment he was subjected to by the Israeli prison system. Issawi's was a purely political self-inflicted and long-term fast for which he used his own body as his sole remaining means of protest[209]. This added a sense of critical urgency and is evident in the texts performed[210]. It is important to note that the Israeli public is generally unaware of hunger strikes such as Issawi's, and in many case oblivious to Palestinian suffering at the hand of military legal system. Contrary to that, *Civil Fast*'s call for an urgent communal fast

---

[205] See Jasmine Revolution in Tunisian History, in Encyclopaedia Britannica online. Available at: https://www.britannica.com/event/Jasmine-Revolution [Accessed 1.9.17].
[206] *Civil Fast* flier.
[207] There are six fasts in the Jewish calendar. Five of them commemorate events pertaining to the whole population during biblical times: these include sieges on Jerusalem, the destruction of the first and second temple, announcement of the exile from the land of Biblical Israel; and one fast—the Day of Atonement—which is less public though still linked to recollection as it is the day that Jews are required to atone for their sins over the past year.
[208] The Muslim practice of fasting during Ramadan celebrates the revelation of the Quran to the prophet Muhammad and therefore is not necessarily associated with crisis and rupture. Nevertheless, it is undoubtedly familiar to Israeli audiences.
[209] At the time *Civil Fast* was staged, Issawi's hunger strike had reached critical condition. The practice of hunger strikes by Palestinian prisoners continues to this day, at times intensifying yet nevertheless still largely hidden from Israeli as well as international public discourse due to alleged lack of media interest. For more on the practice of hunger strikes by Palestinian prisoners in Israeli military jails see Palestinian Prisoner Support and Human Rights Association. Available at: http://www.addameer.org [accessed 13.3.17].
[210] A public letter by Issawi addressed to the Israeli public, which was published in April that year, shared many of the themes that are central to *Civil Fast*. The letter is available at: http://mondoweiss.net/2013/04/issawis-speech-israelis/ [Accessed 19.5.16]. According to Ben Shaul, PM members were searching for such texts when compiling *Civil Fast*'s *Siddur* (Ben Shaul, 2015, p. 45).

relates to the political state of imprisoned Palestinians. This appeal was made explicit in several ways. For example, a commemoration (*Izkor* in Hebrew) prayer, written for the occasion, reflects on the commonality of human suffering, pain and protest, and highlights the ultimate sacrifice of the body. *Izkor* commemoration services form a significant part of the Israeli canon. These ceremonies, which either commemorate victims of the Holocaust or soldiers who have died in the line of duty, are conducted in Israeli public institutions, schools and the military on a yearly basis. They demonstrate Israeli society's compulsive fascination with death and mourning, particularly in relation to sacrifice on a national scale[211]. *Civil Fast*'s *Izkor* prayer calls for communal civic fasting as a way of combating despair, and explicitly links Bouazizi's self-immolation in Tunis with Issawi's hunger strike;

> […] We remember the despair and the hope
> We remember the body rising in flames, ignited by he himself
> We remember the mouth that refused to open, the tongue that refused to swallow and the knees trembling from weakness.
> We remember the caring hand, the beating heart
> We remember those paralyzed by fear
> We remember that the body passes
> We remember that passion burns [212].

References to bodies igniting and starving specifically in self-inflicted circumstances are combined with sentiments of fear as well as caring gestures to call for remembrance in the name of shared humanity. A similar appeal was manifest in a 'hunger poll' conducted amongst passers-by questioning their relationship with their bodies, their experience of disasters, and their willingness to fast for a higher cause, as well as their knowledge of Israelis who have sacrificed themselves as acts of protest. Both the questionnaire and the *Izkor* prayer intentionally blurred distinctions between communities, to evoke an imagined joined-up one. But they also challenged those who took part in the survey to become aware of the potentially disastrous consequences of such commitment for the sake of protest, and the loss associated with it. *Civil Fast* thereby called for civilians across IP and the Middle East to join each other, creating a broader appeal for such an extensive application of civic engagement.

---

[211] The ways in which the Israeli state nationalist agenda binds the memory of the Holocaust with military commemoration ceremonies is explored in Sivan's film *IZKOR – Slaves of Memory,* mentioned earlier.

[212] My translation from Hebrew text. Some of the references in the text intentionally mix caring with violent action, and relate to the real threat to force-feed Palestinian hunger strikers. Since the staging of *Civil Fast*, in July 2015 the so-called 'force-feeding bill', already planned when *Civil Fast* was staged, was approved by the Israeli Parliament. The bill legalizes force-feeding in the form of medical procedures in life threatening cases or when irreversible damage is immanent. The practice of force feeding is deemed torture by international law. For further and updated information see Adameer- Prisoner Support and Human Rights Association http://www.addameer.org [Accessed 3.4.16].

In *Civil Fast*, PM also addressed Israeli governing bodies, calling on them to engage with the uniting citizenship evoked by the work. The performance began at sunset when performers met at *Kikar Ha'Cherut* (in English – The Square of Liberty) in the centre of Jerusalem and then immediately proceeded to tour some of the city's civic buildings clustered nearby, such as the Ministry of Education, Police Headquarters, the building of the Israel Medical Association, and the City Hall, the American Consulate, the Prime Minister's residence, and the Great Synagogue. This part of the performance ended at the site of the former Israeli *Knesset* (Parliament), which is associated with the social protests staged in the summer of 2011 (Ben-Shaul, 2016, p. 46).

Just as *Cross Section* (2015) did, the route therefore included buildings of civic governance along with sites associated with protest and reclamation. At each of these stops, using a megaphone, PM performers read out an invitation to join the fast. The invitation was addressed to those working in the institutions visited, as well as to passers-by. The text stated; 'Responsibility for the citizens' bodies lies in your hands. We want you to take care of us, so touch us, help us realize our bodies as part of society' (Ben-Shaul, 2016, p. 46). The text was then either handed to a night guard or taped to the wall of the institutions, many of which were already shut as evening fell. Enacting their proclamation-cum-invitation in front of largely empty civic institutions endowed them with a discursive function. As observed by Ben-Shaul; 'a group facing an empty institution was part of a performance in which one empty body, the fasting body, confronted another, the institutional one' (Ben-Shaul, 2016, p. 46). However, *Civil Fast* did not assume symmetrical relationships between individuals and institutions, focusing instead on 'dialogic collaboration that is asymmetrical and explicitly evokes institutional responsibility' (Ben-Shaul, 2016, p. 46).

Asymmetrical relations are also evoked through the site which was chosen as the base for *Civil Fast*, namely *Kikar Ha'Cherut* (Hebrew for 'The Square of Liberty') which is much better known as *Kikar Ha'Davidka* (Hebrew for 'The Square of the 'Davidka', which is literally a diminutive of David). *Davidka* was a home-made Israeli mortar launcher, named after its creator David Leibowitch and used by Israeli combat units during the fighting in the city in 1948. This means that the site is specifically associated with a crucial moment of the city's history, when one national and ethnic group, namely the Jewish Israeli segment, assumed statehood, whilst the Palestinian residents of the city were either exiled or colonized[213].

[213] For historical accounts of the battles of 1948 specifically in relation to Jerusalem please see Benvenisti (1996), Morris (1988), and Tamari (2002).

According to Lipshitz the site evokes the myth of the battle of David against Goliath and is considered in Israeli cultural 'memory as the weapon that enabled the victory of "the weak and the few" (Jews) against "the powerful and the many" (Arabs)' (Lipshitz, 2015, p. 75).

The site chosen for the work is instantly associated with the shifting and asymmetrically conflicting claims regarding the historical narrative. The square also epitomizes the powerful hold that 'make belief' discourses have on the public's imagination, for the current balance of power has significantly shifted, reversing the David and Goliath myth, since Israel is now undisputedly the more powerful of the two communities. Hence, the dual identity of the square – liberty and the fight of the weak against the powerful, versus the moment when Jewish forces expelled Palestinians – adds ambiguity, calling into question political narratives and the audiences' positions in relation to it.

The 'Davidka' square is a very busy urban thoroughfare that connects secular and ultra-orthodox neighbourhoods as well as West Jerusalem's popular market with the Eastern side and the Old City. It has a very rich demographic mixture (Lipshitz, 2015, p. 75). This means that the call for civic participation was further amplified, as *Civil Fast* occupied an otherwise rather humdrum square, charging it with 'political-theological meaning while also utilizing its openness' (Lipshitz, 2015, p. 77). It was in this busy and charged space that *Civil Fast*'s opening ceremony was staged following the proclamation walk. The military – style ceremony included rituals familiar to Israelis such as the raising of the flag and lighting of a ceremonial fire, along with a choreographed sequence of emergency – rescue, caretaking and purification gestures (Fig. 54).

These were followed by a ceremonial meal, traditionally the last meal before the beginning of a fast (in Hebrew *Se'uda Mafseket*). This featured reading and singing along to texts devised by the group. The performance score, which was titled *Siddur* referencing the Jewish order of prayers and liturgy (Fig. 55), was a compilation of these texts. In Jewish tradition the meal before fasting is highly ritualised, and *Civil Fast*'s *Siddur* specified both actions (purification and praying) and the culinary components (egg, sage and a vegetarian stew[214]), which are typical fare in times of crisis, avoiding flourishes or excesses.

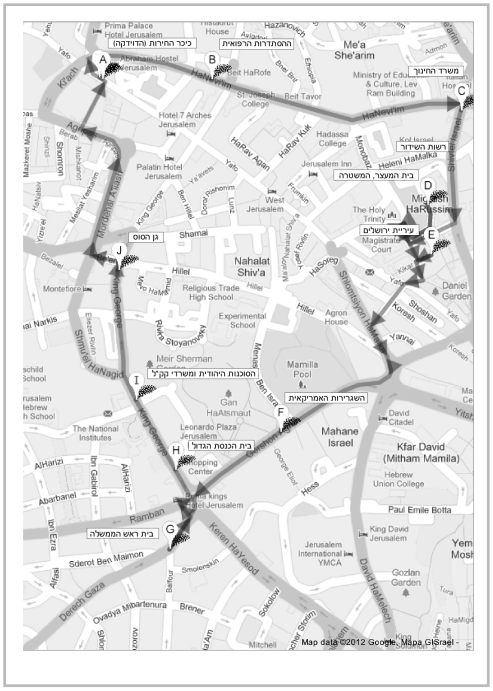
[214] *Civil Fast*'s *Siddur* specifies that sage has purifying properties whereas egg represents a 'life that is no more. A body that shall not be' (*Civil Fast* score, 2011).



Fig. 54 - Public Movement, *Civil Fast* (2012).

Views of actions performed at ‘Davidka’ Square. Photos: Public Movement.





סדר יום תענית:

הפעולה תענית ערוכת 24 שעות משקיעה ועד שקיעה.
התענית הראשונה נערכת בין ה 26 וה 27 לדצמבר.
הצום מתחיל מיד לאחר הסעודה המפסקת ומימשיך עד שקיעת החמה ביום שלמחרת.

היום הראשון

עם השקיעה	הגעה לכיכר, פריקת ציוד והצבת דגלים בכיכר
17:00-19:00	יציאה לסיור: הזמנת מוסדות שונים לקחת חלק ביום. מוסדות אפשריים
19:00-19:30	הכנה של כיכר העיר לטקס המרכזי ולקראת הסעודה: הצבת תאורה, פריסת שולחנות ועריכתם.
19:30-20:00	טקס היטהרות והתכנסות של המשתתפים בצום.
20:00-20:30	טקס פתיחה רשמי והדלקת האש.
20:30-21:30	סעודה מפסקת ושירה בציבור. לסידור מצורפים מספר שירים, אך הם אינם מחייבים.
-21:30	(תלוי בחוקי עזר עירוני של העיריה המארחת) **יציאה להילולה,** ריקודי הורה ודבקה עד התשת הגוף.
23:00	ניקיון
24:30	שמירה על האש במהלך הלילה מפני דעיכה

במידה והאש אינה נשמרת כראוי ודועכת באישון לילה יש להדליקה מחדש

היום השני

06:30	השכמה
07:00	תפילה עם הזריחה, יש לפנות לעבר הפרלמנט
07:00-07:30	צעידה לעבר הפרלמנט המקומי

במידה והתענית נערכת במרחק גדול מ 10 קילומטרים ממיקומו של הפרלמנט, ניתן לצעוד אל עבר משרדי השלטון הקרובים ביותר לכיכר

07:30-08:00	טקס מחילה על חטאי העבר של הפרלמנט ושל הצמים כנתיניו
08:30-09:00	זמן שתיקה, התכנסות וחזימום בוקר
09:00 -12:00	טיפולים רפואיים, תירגול מעצרים ועריכת סקר לקהל הרחב.
12:00-13:00	מסיבת עיתונאים.
14:00-13:00	(השעות תלויות בחוקי עזר עירוני של העיריה המארחת) הופעה ומסיבת התפרקות

עם השקיעה הורדת הדגל, שבירת הצום והתפנות

Fig. 55- Public Movement, *Civil Fast* (2012). Detail (Ceremony score).

Photos: Public Movement.

Viewed as a food-related, potentially annual and decidedly communal, celebration with religious overtones, *Civil Fast*'s meal recalls Bakhtin's idea of the feast (Bakhtin, 1981, p. 198)[215]. The sense of rupture and crisis with civic implication was further highlighted when in the early morning of the second day, the group walked towards the current parliament building, the *Knesset* and performed a short prayer of forgiveness for 'sinning against us' (Ben-Shaul, 2016, p. 48) [216]. The text of the prayer refers to 'We have sinned against you, have mercy on us' – an old liturgical poem sung and addressed to God in the weeks prior to Jewish Atonement day (Yom Kippur) (Ben-Shaul, 2016, p. 48). Reversing the format, PM's prayer therefore demanded apologies from the state for the sins committed against a 'joined-up' citizenship that includes all communities evoked by the work.

The final part of *Civil Fast* consisted of a press conference. The questions posed included 'why is it necessary to add a day of fasting to the calendar? What do you mean by "civil"? Is this a political event? What is real here, if this isn't, in fact, a self-sacrifice? What do you expect the press to do?' (Ben-Shaul, 2016, p. 47)[217]. Issues of agency and 'response-ability' (Lehman, 2006, p. 185) that reverberate throughout the *Siddur*'s texts and the performance itself were hence echoed in the press questions[218]. The questions the press posed to PM members further enriched audiences' engagement with *Civil Fast* and the matters it raised. As a 'make believe' device, the press conference brought to the fore civic engagement that is central to the work as a whole. It reminded the eclectic audiences and passers-by in the 'Davidka' Square that they too can play their part in questioning existing paradigms.

[215] According to Bakhtin the feast is a ritual spectacle that is 'essentially related to time, either to the re-occurrence of an event in the natural (cosmic) cycle, or to the biological or historic timeliness […] feasts were linked to moments of crisis, of breaking points in the cycle of nature or in the life of society' (Bakhtin, 1984, p. 198).

[216] This is the same place Briller's *The Holy Ark* proceeded to. See p 180.

[217] According to Ben-Shaul the journalists present were more or less familiar with PM's work and were briefed ahead regarding the questions, but were not prevented from adding their own (Ben-Shaul, 2016, p. 47).

[218] The term 'response-ability' was coined by theatre scholar Hans-Thies Lehmann in his *Post Dramatic Theatre* (2006) – a study of theatre forms that have been developed since the late 1960s. Lehman's study refers to theatre after drama: these are theatrical practices that are no longer focused on the dramatic text. Although Lehmann's thesis is anchored in the theatrical field, his observations – specifically those in relation to theatre and performance *vis à vis* politics – have proved instructive to my thesis.

2.3 Imagined states–New Routes or 'Be realistic, demand the impossible.'[219]

The site-specific and discursive aspects of Civil Fast recall *Jerusalem Loves Me and I Love Jerusalem*. However, whereas Briller reflected and questioned aspects of the Israeli state's political practices, *Civil Fast* questioned their audiences' agency more explicitly, by addressing them directly within the public realm. Civil Fast and *Jerusalem Loves Me and I Love Jerusalem* both use 'over-identification' and tactically appropriate Zionist iconography and practices along with religious references, to call Israeli nationalist agenda and politics into question. In their questioning approach that overtly addresses a political dead end which is explicitly related to governance and citizenship, they are both instances of 'critical play' (Flanagan, 2009). For an important aspect of 'critical play' is that it creates an instance of play which uses play characteristics that are 'somehow relevant to the issue itself' (Flanagan, 2009, p. 6). It is by performing familiar state-related actions, such as surveillance and broadcasting in *Jerusalem Loves Me and I Love Jerusalem*, or commemorative ceremonies, surveys and press conferences in *Civil Fast*, that the works draw in their audiences and amplify their appeal.

Some differences between these two artworks are nevertheless instructive. Regarding PM's practice, Azoulay (2012b) refers to Balibar's notion of 'Equaliberty', whereby freedom is dependent on equality and vice versa[220]. This means that in a country where not everyone has the right to vote nor protest against the illegal practices of the state operating against half of the population under its charge, it is the duty of those that can—here namely Jewish Israelis—to speak to power (Azoulay, 2012 b). Although in *Jerusalem Loves Me and I Love Jerusalem* Briller does indeed 'speak to power' by taking advantage of his privileged status as a Jewish Israeli who can move freely around 'Governance Hill' to highlight the undemocratic state, *Civil Fast* goes a step further, to speak to power specifically for the 'common state that is yet to become' (Azoulay, 2012 b). By challenging assumed nationalist affinities and existing paradigms, members of PM operate as 'state artists' (Azoulay, 2012b), using their liberty to speak to a ruling power, in the name of all those subjected to its rule. Azoulay maintains that since PM, and I add Briller too, enjoy civil freedom, which their Palestinian colleagues do not, they are embedded within and even symptomatic of the existing paradigm, for they epitomise advantageous and segregated circumstances. According to Azoulay, groups such as PM, consisting primarily of Jewish Israeli artists,

[219] 'Be realistic, demand the impossible' is a slogan that came out of the French student uprising of May 1968 that led to a general strike (O'Brien, 2002, p. 67).
[220] Balibar's proposition presents as a doubly bound negation implying that equality is impossible without liberty and liberty impossible without equality.

therefore have a duty to speak to and for a 'common state that is yet to become'' (Azoulay, 2012 b). The 'common state' refers to a state that is common to all those who are its citizens thereby recalling Balibar's elective and inclusive citizenship in states of emergency by means of civic disobedience. In such a posited 'common state,' Jerusalem would assume the status of capital of one state, which rules over the whole geographical area of Israel Palestine, and is therefore a state that is common to, and shared between, all its citizens who are equally free rather than segregated ('Equaliberty'). Whether this is a realistic prospect or not is a matter of considerable debate in IP, which this discussion cannot address here. The proposition relating to what 'is yet to become' is, nevertheless, pertinent in terms of artists' ability to harness play in order to propose a re-imagined future.

In *The Year of Dreaming Dangerously*, Žižek (2012) discusses ways of facing a catastrophic future in the aftermath of the political protests of 2010-2011 (such as the events of the Arab Spring). In his concluding remarks, he reminds his readers that in French there are two words for 'future', namely *futur* and *avenir*. Žižek notes that while futur denotes the continuation of the present, or 'the full actualisation of tendencies already in existence' (Žižek, 2012, p. 134), '*avenir* points […] towards a radical break, a discontinuity with the present—*avenir* is what is to come (*à venir*) not just what will be (Žižek, 2012, p. 134). According to Žižek, in order to disrupt a potential 'drifting towards the catastrophic "fixed point"' (Žižek, 2012, p. 134), society should 'take upon themselves the risk of giving birth to some radical Otherness (sic) 'to come' [...] to break the hold of the catastrophic 'future' and thereby open up a space for something New [sic.] 'to come' (Žižek, 2012, p. 134). Hence, instead of perpetuating the catastrophic condition, artists must seek ways to create new forms that enable a more open horizon, which in turn offers potential for something new. In relation to IP's predicament, this would entail a profound break from dead-end politics with no resolution in sight, in favour of radical otherness – a common state – that aims to break the hold of the catastrophic future that lies ahead. Both Civil Fast and *Jerusalem Loves Me and I Love Jerusalem*, with various degrees of explicitness, offer possible new ways of seeing Jerusalem, because their performative movement and the ambiguity they create means that they 'catch [their] participants – often by surprise – [engaging them] in a contract with possibility; with imagining what might be, could be, should be' (Pollock, 2005, p. 2. Also cited in Haddon, 2008, p. 5).

The challenge of imagining radically different possibilities within and in relation to Jerusalem is immense. As noted by PM co-founder Dana Yahalomi

> so many artists that are dealing with politics today talk about political imagination. The claim is that as long as we encourage or provide

> possibilities for political imagination to grow then somehow the role of art is justified. I identify with that, but there is also this question of how to enter into reality (Yahalomi, 2013).

In *Civil Fast* and *Jerusalem Loves Me and I Love Jerusalem* the artists use itinerant, imaginative and performative – hence playful – means to invite their audiences to 'enter' that complex reality. The future of Jerusalem looks increasingly bleak as reports of violent clashes accompanied by human rights abuses and further destruction by the Israeli state in and around the area come in daily[221]. The artworks' itinerant nature catalyses Mitchell's (2000) observation regarding Israel and its epicentre Jerusalem, as he notes that 'a double temporality governs the mythic image of the holy landscape. It is both the place of origin and the utopian prospect of the future, always fleeting beyond the present. This doubleness then defines a third space – the space between, of wandering, errancy, diaspora, and trial' (Mitchell, 2000, p. 213). Briller and PM invite their audiences to wander through Jerusalem and its civic spaces. By using the performative palette that includes texts, movement and props in 'make believe' (Schechner, 2003, p.42) ways, they question 'make belief' '(Schechner, 2003, p.42) practices and rhetoric, thereby operating as critical play. In their references to religious practices and temporalities they create an ambiguous environment through which, like many of the artworks examined so far, they negotiate the conflicted co-existence between a harsh reality (documentary) and the imaginary space of play. Prefacing this discussion was Hunter's assertion that making politically motived performance is a means of challenging audiences to take 'responsibility for, value and find agency in the face of large scale political power that attempts to circumscribe what we know, how we know and what we can do' (Hunter, 2013, p. 3). I believe Briller and PM's works have, in the face of overwhelming political paradigms, imparted new knowledge and invited their audiences to question the situation.

Potentially, Briller and PM's works can be regarded as typical of 'carnival disorder' (Morris, 1984, p. 22), where culture itself operates as an authorised safety valve that perpetuates existing regime. In this respect there is a danger that the artworks discussed indeed offer a 'make believe' challenge that upholds the current paradigm. However, my reading of Briller and PM's works suggests they also offer their audiences the possibility of an all-important 'horizontal historical understanding of potential for change' (Morris, 1994, p. 21).

---

[221] See for example '*Palestinians are losing their right to Jerusalem*' by Matt Surrusco, at http://972mag.com/palestinians-are-losing-their-right-to-jerusalem/78914 [Accessed 7.2.14] or a review by Architectural journalist Esther Zandberg, '*Whose city is it anyway?*' Available at http://www.haaretz.com/culture/books/whose-city-is-it-anyway-1.413316 [Accessed 4.2.14].

Acknowledging the difficulty in assessing the success or 'productivity' of any art project, Yahalomi observes that artistic interventions in public spaces create

> arenas in which the public can perform as a political body, engage and debate social trauma and political ambition, and embody ideological conflict on the level of their individual experiences, [which] is productive because it creates an intimacy with issues that are normally kept at a distance. […This facilitates] a confrontation between different publics, each of which could accommodate certain elements and could not accommodate others. But feeling them shift and move produced, at least for me, a sense of hope. Movement is possible. (Yahalomi, 2013)[222].

I agree with Yahalomi's aspiration to employ art's intimacy to create forums that permit encounters between people of opposing views. However, while I would like to wholly share Yahalomi's optimism, I feel that her outlook is nevertheless offset by the growing sense of change as Jerusalem's colonization of the city further infiltrates public consciousness. Perhaps in light of Jerusalem's current predicament the Parisian students' slogan from their uprising in May 1968—namely 'Be realistic, demand the impossible' (O'Brien, 2002, p. 67)—is a way to negotiate reality and the imaginary space of play to critically engage?

In the next inter/lude I investigate through my own work the ways in which Jerusalem, and specifically its iconic landmarks, are often hijacked by nationalist sentiments, as I attempt to engage distant and uninvested audiences with the city's complexity.

[222] Yahalomi expressed this view in relation to another artwork, namely *Re-Branding European Muslims* (2012). Nevertheless, her statement is pertinent to my argument.

Inter/lude three – Painting the City Golden or a Leaf from Tansy's Book (2015)

Mixed media interactive installation.
Overhead projector, acetate, paper, coloured markers, glass jar, wooden plinth.

An image of the Tower of David in the Old City of Jerusalem, which is emblematic of Zionist appropriation and expropriation practices, is projected onto a large sheet of paper on the gallery wall. Crayons corresponding to the required colours, as outlined in a diagram to one side of the drawing, are available for the audience to 'colour in' and create their own version of the contested site (Fig. 56).



Fig. 56 - *Painting the City Golden or a Leaf from Tansy's Book* (2015).

Description of work

Painting the City Golden or a Leaf from Tansy's Book was presented at Standpoint Gallery in London as part of the *Footnotes Playing Dead* (2015) exhibition. The work consisted of an old-fashioned overhead projector positioned on a raised 'stage-like' platform. Opposite the overhead projector hung a large sheet of drawing paper (180x120 cm) onto which an image was projected. The image was taken from an embroidery pattern book titled *Jerusalem in Needlepoint and Embroidery* (Roth, 1973), which includes numerous embroidery patterns depicting sites and tourist attractions in Jerusalem, many of them conquered in 1967 (Fig. 57)[223]. The image I chose for projection depicted a landmark known as the 'Tower of David' in Jerusalem's Old City. For *Painting the City Golden or a Leaf from Tansy's Book* the embroidery pattern was converted into a 'colouring by numbers' drawing, including a colour index that was projected onto the gallery wall. A set of coloured markers was available for the audience to pick and use at will.

Key questions

Inspired by artworks that incorporated performative movement around the streets of Jerusalem as discussed in chapter two, I sought ways to create work that would physically and playfully engage London gallery audiences with Jerusalem's intricately layered yet highly contested situation. In particular, I wanted the work to relate to the Zionist 'renewal paradigm' (Zerubavel, 2007) that had informed my growing up in Jerusalem. Even more pertinently, I wanted to question that paradigm from my current vantage point, as someone no longer living in the city, and who therefore produces and exhibits work primarily outside IP. I asked myself whether and how it would be possible to critically engage an audience far removed from Jerusalem with what I knew to be an intricate and complex history of myth-making and appropriation.

[223] The book was a gift from artist and fellow researcher Tansy Spink, who found it in a second-hand bookstall in London. It was our preliminary discussion of the book that informed the decision to work with the overhead projector in order to amplify the images.

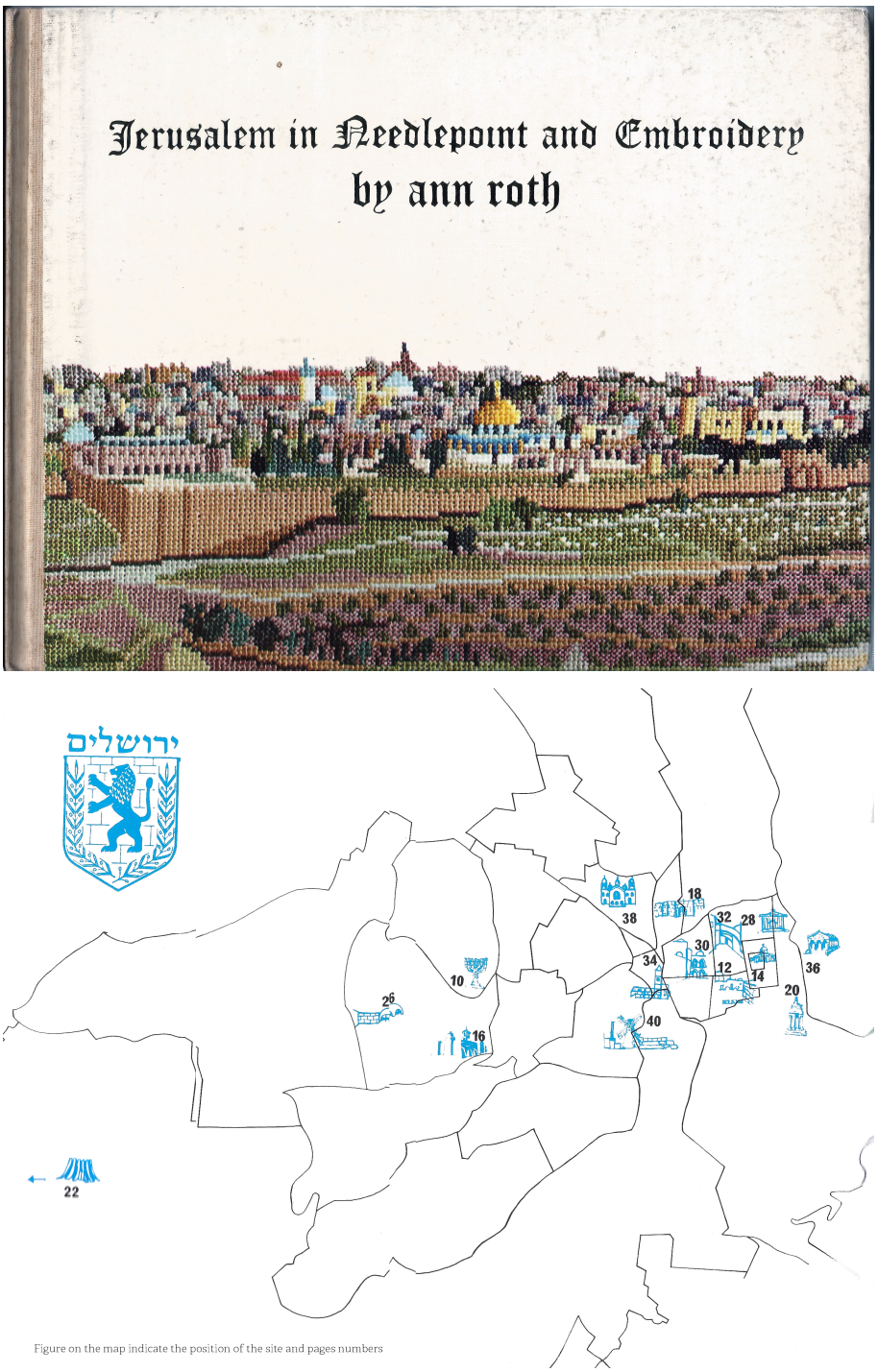


Fig. 57 - *Jerusalem in Needlepoint and Embroidery* by Ann Roth (1973).

Top: Book cover. Above: inner cover depicting map of sites referenced.

Appropriation and 'Davidisation'

Since the conquest of the Eastern side of the city by Israeli forces in 1967, Jerusalem has been referred to by the Israeli state as a 'mosaic city' that is 'unified' or 'liberated', whilst in Israeli popular culture it is often referred to as 'golden'. These figures of speech all imply the creation of a mythic and harmonious status for Jerusalem, which is far removed from its reality on the ground, as noted in chapter two. Growing up in Jerusalem I questioned how a city might become 'golden'. Was it the iconic golden Dome of the Rock (Haram el Sharif in Arabic and Temple Mount for the Jews) or rather the gilded spires of the Christian Churches that have given the city its golden halo? It became increasingly clear, particularly when considered in relation to IP as a zone of conflict, that the golden glow associated with Jerusalem is a romanticised construct of an appropriative Zionist cultural discourse. This is exemplified in a now world-famous hymn by Israeli singer songwriter, Naomi Shemer (1930-2004) *Jerusalem of Gold*, written just before the Six-Day War in 1967. The song marked my own childhood and that of many other Jewish Israelis, as well as Jewish communities in the diaspora. Shemer's song loosely links Talmudic allusions to Jerusalem as a jewel, and focuses on two thousand years' longing of the Jewish people to return to the city, a feat accomplished when Israel entered the Old City on the 7th June 1967 (Fig. 58)[224]. It is this weaving of references to biblical times, and the two millennia of yearning for the city and its contemporary so-called 'liberation', which renders the song so archetypal of the Zionist renewal paradigm (Zerubavel, 2007), as discussed in the contextual review (p. 77).

[224] Naomi Shemer famously added the final lines of the song following the Six-Day War, and the song was selected as the "Song of the Jubilee" on Israel's 50th Independence Day in 1998, as well as voted the most popular Israeli song in the years leading up to that date. For a comprehensive account of the song's centrality in popular cultural life and its history please visit Jerusalem of Gold website dedicated to the son. Available at: http://www.jerusalemofgold.co.il/thesong.html [Accessed 11.7.16.]

YERUSHALAYIM SHEL ZAHAV

Avir harim tzalul kayayin
Vereiach oranim,
Nisa beru'ach ha'arbayim
Im kol pa'amonim.

Uvetardemat ilan va'even
Shvuyah bachalomah,
Ha'ir asher badad yoshevet /nitzevet
Uvelibah chomah.

Chorus:
Yerushalayim shel zahav
Veshel nechoshet veshel or
Halo lechol shirayich ani kinor.
x2

Eicha yavshu borot hamayim
Kikar hashuk reikah,
Ve'ein poked et har habayit
Ba'ir ha'atikah.

Uvame'arot asher basela
Meyalelot ruchot,
Ve'ein yored el yam hamelach
Bederech Yericho.

Chorus:

Ach bevo'i hayom lashir lach
Velach lik'shor k'tarim,
Katonti mitze'ir bana'ich
Ume'acharon ham'shorerim.

Ki shmech tzorev et hasfatayim
Keneshikat saraf ,
Im eshkachech Yerushalayim
Asher kulah zahav...

Ki shmech tzorev et hasfatayim
Keneshikat saraf ,
Im eshkachech Yerushalayim
Asher kulah zahav...

Chorus:

Chazarnu el borot hamayim
Lashuk velakikar,
Shofar kore behar habayit
ba'ir ha'atikah.

Uvame'arot asher baselah
Alfei shmashot zorchot,
Nashuv nered el yam hamelach
Bederech Yericho!

Chorus...

JERUSALEM OF GOLD

The mountain air is clear as wine
And the scent of pines
Is carried on the breeze of twilight
With the sound of bells.

And in the slumber of tree and stone
Captured in her dream
The city that sits solitary
And in its midst is a wall.

Chorus:
Jerusalem of gold
And of bronze, and of light
Behold I am a violin for all your songs.
x2

How the cisterns have dried
The market-place is empty
And no one frequents the Temple Mount
In the Old City.

And in the caves in the mountain
Winds are howling
And no one descends to the Dead Sea
By way of Jericho.

Chorus:

But as I come to sing to you today,
And to adorn crowns to you (i.e. to tell your praise)
I am the smallest of the youngest of your children (i.e. the least worthy of doing so)
And of the last poet (i.e. of all the poets born).

For your name scorches the lips
Like the kiss of a seraph
If I forget thee, Jerusalem,

For your name scorches the lips
Like the kiss of a seraph
If I forget thee, Jerusalem,
Which is all gold...

Chorus:

We have returned to the cisterns
To the market and to the market-place
A ram's horn calls out on the Temple Mount
In the Old City.

And in the caves in the mountain
Thousands of suns shine -
We will once again descend to the Dead Se
By way of Jericho!

Chorus...

Fig. 58 - Naomi Shemer, *Jerusalem of Gold* (1967). Song lyrics.

Available at: http://hebrewsongs.com/?song=yerushalayimshelzahav-/[Accessed 19.1.17]

Jerusalem in Needlepoint and Embroidery similarly glorifies Jerusalem. Yael Dayan – then president of the Israeli Craft Emporium (Maskit) – noted that 'the embroidered sites in this book should be considered a direct continuation of the handicraft tradition from Biblical times' (Dayan, 1973). The book, first printed in Jerusalem in 1972, was reprinted in the UK the following year, prompting Dayan to add 'it is with pride that I recommend this book to the women of the world' (Dayan, 1973). The book's author then goes on to provide an overview of Jerusalem's history, and concludes by saying that following nineteen years of division and strife, in 1967 the city was 're-united by the same nation that had made it great. Today it is a dynamic and exciting city, all its holy places accessible to pilgrims, once more aspiring to be Jerusalem – City of Peace' (Roth, 1973, p. 6). The claim to have reunited the city and the so-called peace rhetoric, along with the appropriation and mythologizing of the sites of Jerusalem, all struck a chord and recalled the patriotic period following the Six-Day War in 1967. It typifies the way the Israeli state presented itself to the world. Therefore, the book may be read as a cultural ambassador, harnessing the victory of the Six-Day War to enhance patriotic nationalism, as is evident in each and every one of its pages. This is particularly striking if we consider that the book was intended for British readers, and is indicative of the way Israeli visual culture has been used to mobilize diaspora Jews much like Shemer's *Jerusalem of Gold*.

The appropriation and mobilization of landmarks and symbols of the city is not however merely historical, far from it. Appropriation continues to play a crucial part in the way Jerusalem is presented to its tourists, residents, and the world at large. Hence the Tower of David is emblematic of the Zionist appropriation of the city's ancient monuments for political gains. 'Appropriation' is not merely a loaded term describing its incorporation and use as a tourism attraction. It extends to fictionalising its actual history for the tower has no evident connection to King David (Hercbergs, 2014)[225]. The structure itself appears actually to have been a Herodian Tower, later converted into a Turkish minaret that was erroneously called the 'Tower of David' by residents and historians of Jerusalem during the nineteenth century

[225] 'The Tower of David' also known as 'the Citadel' is home to the Museum of the History of Jerusalem. According to the Museum's website 'Jerusalem's Citadel, known as the 'Tower of David', is a historical and archaeological asset of international significance. The Citadel is a medieval fortress with architectural additions from later periods. It is located near the Jaffa Gate, the historical entrance to the city and the point where the East meets the West. It bears cultural and architectural values and has been the symbol of the city of Jerusalem for generations' (Tower of David, n.d.). Available at: http://www.tod.org.il/en/citadel/ [Accessed 13.4.15].

(Tower of David Museum of the History of Jerusalem)[226]. In recent years have witnessed a proliferation of images and branding specifically associated with King David, which include the use of his name as well as symbols associated with him such as the harp. These are used in many parts of Jerusalem, especially around the Old City and often in relation to an influx of thematic cultural events and the construction of luxury properties (Fig. 59)[227]. The seemingly innocent embroidery pattern of the 'Tower of David' thus appears as an emblem of divisive Jewish dominance over the city, in this case set within a book which in itself is symptomatic of Zionist myth creation and appropriation. The patterns in *Jerusalem in Needlepoint and Embroidery* are all designed to become ornamental pieces for domestic settings as some of its illustrations clearly indicate (Fig. 60). The fact that the book was produced by Maskit – the Israeli craft council – raises questions as to what lies behind the attitude of a book such as *Jerusalem in Needlepoint and Embroidery*. Does the domestic craft of embroidery, positioned firmly within the home setting, relate to nationalism and 'nation building' discourses and practices?

Banal nationalism at home

Discussing nationalism as an effective mobilizing technique, albeit in relation to Western countries, sociologist Michael Billig (1995) considers mundane, less visible habits, forms and practices associated with nationalism, that operate as forcefully as the more visible ones. These range from objects such as flags and coins produced by the nation state as well as turns of phrases and expressions constructed by popular media and made evident in public discourses. Drawing from Hannah Arendt's *Eichmann in Jerusalem: Notes on the Banality of Evil* (1963), Billig proposes the term 'banal nationalism' to describe habits, cultural forms and practices which are neither innocent, nor harmless (Billig, 1995, p. 7). According to Billig 'the metonymic image of banal nationalism is not the flag which is being consciously waved with fervent passion; it is the flag hanging unnoticed on the public building' (Billig, 1995, p. 8).

---

[226] According to the Museum's website 'The roots of this mistake date back to the Byzantine period, when early Church fathers misinterpreted Josephus Flavius' writings and attributed a tower from the time of Herod (the Tower of Phasael) to King David. The Muslims also associated the Herodian tower with King David and called it Mihrab Nabi Daud (the prayer niche of the prophet David). In the 19th century, when Westerners arrived in the city looking for physical evidence of the scriptures, the Turkish minaret added to the Mamluk mosque was mistakenly identified as the Tower of David. It was then that the misnomer for the Herodian Phasael Tower was transferred to the Turkish minaret and it received the name the Tower of David' (Tower of David, n.d.) http://www.tod.org.il/en/citadel/ [Accessed 13.4.15]. Recently the Tower of David is being marketed as a child friendly tourist attraction that blatantly appropriates a medley of historical references. See video clip available at: https://www.youtube.com/watch?v=JGpad5h4v5M [Accessed 1.8.17].

[227] To these should also be added *Ir David* – the archaeological theme park, already noted in relation to *Meter Square* in chapter one.





Fig. 59 - Advertising signage in Jerusalem (2011).

Top: Archaeological theme park and evening events in Ir David.

Above: Luxury housing development David's Village.

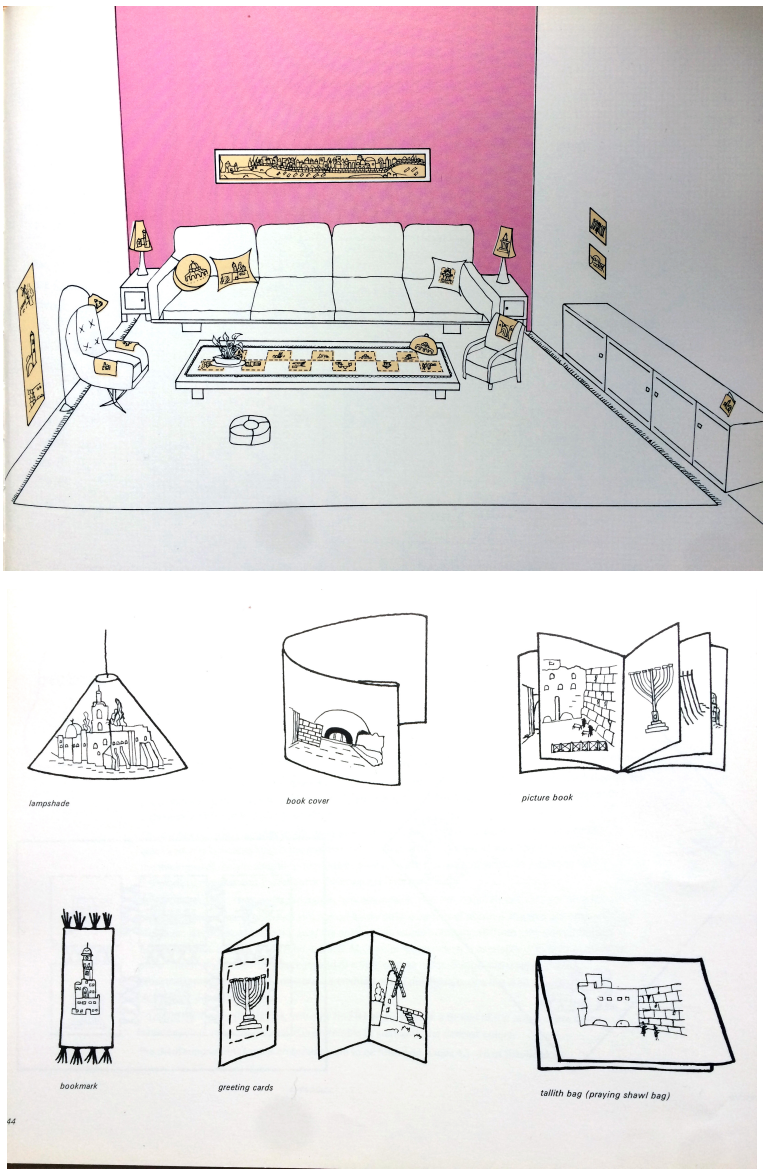


Fig. 60 - *Jerusalem in Needlepoint and Embroidery* by Ann Roth (1973). Details. Pages 44&45 offering ideas for using embroidery as decoration of the home.

In the same way, *Jerusalem in Needlepoint and Embroidery* can be regarded as indicative of a practice of 'banal nationalism' that is crucially positioned within the domestic sphere rather than the public one. The book instructs how to adorn one's home with images of recently conquered sites within Jerusalem, thereby endorsing the myth of the so-called 'liberated' and 'unified' city.

If monuments like the 'Tower of David' or indeed any of the landmarks the book so eloquently celebrates become a feature of one's daily life, an attachment, even intimacy, might be easier to forge as the sites become familiar and visible within one's home. When 'banal nationalism' infiltrates the private home and a personal connection is formed, be it through the act of embroidery or simply by being exposed to the finished lampshade or ornament, criticality is stifled. Can such created myths and images be challenged and if so how?

From embroidery to projection

Jerusalem in Needlepoint and Embroidery prompted recollections of school lessons spent learning to cross-stitch, a craft which I still associate with my German art and craft teacher at the time[228]. This in turn raised my curiosity in relation to the history of embroidery as a craft within IP, for in retrospect (and childhood memories aside), the cross-stitch is highly typical of Palestinian embroidery. The cross-stitch as a Palestinian popular form of embroidery, although evident in ancient regional embroidery such as Egyptian samples, has evolved over many decades and is considered to have been influenced by European instruction (Weir, 1970, p. 13). The tradition also builds on Ottoman links (Amir, 1977, p. 7) dating back to the eighteenth and nineteenth centuries, long before Zionism arrived on the scene. This rich history sheds a more critical light on the Zionist pronouncement that the embroideries in the book are a 'direct continuation of the handicraft tradition from Biblical times' (Dayan, 1973) as noted earlier. Hence, a closer examination of the book's images, and the embroidery practice it celebrates, exposes another layer of cultural appropriation, which just as with the 'Davidisation' of Jerusalem, lays claims to practices for the sake of the Zionist enterprise. Since the book was published in the UK (and possibly

intended for distribution in other English-speaking countries) we can see that it aims to create a bond between Jerusalem as a 'city of peace' (Roth, 1973, p. 6) and audiences far

[228] I note my art and craft teacher's origin since it re-iterates a prevailing childhood association of cross-stitch with European crafts as opposed to Middle Eastern traditions, as discussed later.

beyond the region itself. I asked myself if and how I might reverse the book's celebratory appeal to European audiences? Would a similar appropriative tactic, such as the 'reskinning' employed in relation to *Hegemonopoly/Machsomopoly* (2009) enable me to critically engage audiences with the practices of myth making? [229] Could I re-vision (Sivan, 2012) one of Jerusalem's symbols of divisive domination, namely the 'Tower of David' and subversively 're-appropriate' (Sivan, 2012) it for a public space far removed? [230] Searching for a way to engage London gallery audiences with Jerusalem, I replaced the embroidery with a 'colouring in' activity. Transferring the embroidery pattern in the hand-held book to the gallery wall required significant scaling up of the drawing and minor colour adjustments. The expanded image projected onto the large sheet of paper transformed the solitary practice of embroidery, often associated with the feminine and domestic sphere[231], to a sociable drawing that all audience members could engage in. This in turn meant that the public site (Tower of David) depicted in the book and intended for the home, was expanded and projected in the gallery, thereby returning it by appropriative means to the public realm. Would an appropriative 're-vision' (Sivan, 2012) of the site facilitate a more critical stance than the one advanced by the original embroidery pattern?

Drawing close up

At the opening of the exhibition the work attracted some people who 'coloured in' while many others observed the activity from the sidelines. The work further evolved when, following the opening night, the 'colouring in' increased, adding some annotation as well as flourishes (Fig. 61).

---

[229] I have noted 'reskinning' (Flanagan, 2009, p. 33) as a method of re-dressing, re-thinking of game components in inter/lude one. 'Reskinning' is described as the practice of re-arranging or disguising a game or an object specifically to subversively appropriate (Flanagan, 2009, p. 33).

[230] Eyal Sivan's idea of 're-visioning' by means of 're-appropriation' was put forward in a keynote speech addressing *Contested Sites/Sights*—a multidisciplinary Research Conference held at Chelsea College of Art & Design in March 2012, which I co-organised.

[231] In this respect I note the subversive use of embroidery by feminist artists surrounding the publication of Rozsika Parker's pioneering publication *The Subversive Stitch: embroidery and the making of the feminine* (The Women's Press, London, 1984). The book's significant imprint on contemporary practices continues to define a politics of cloth for the 21st century. However, since *Painting the City Golden or a Leaf from Tansy's Book* departed from embroidery as such I regard these practices as peripheral to my thesis. For a comprehensive overview and list of relevant publications and projects see *The Subversive Stitch Revisited: The Politics of Cloth*, which is part of Goldsmith's University of London's Women's Library. Available at: http://www.gold.ac.uk/subversivestitchrevisited/ [Accessed 13.7.16].

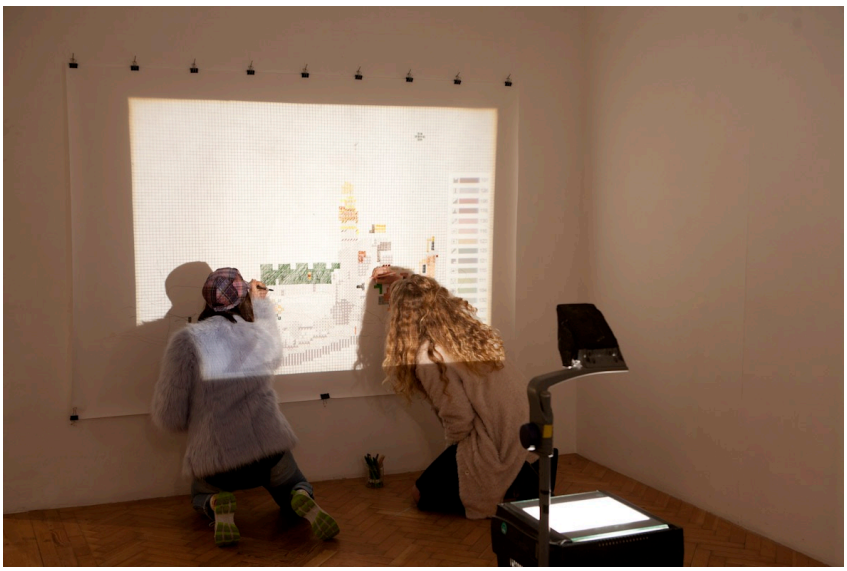




Fig. 61 - *Painting the City Golden or a Leaf from Tansy's Book* (2015). Details. Views of audience interactions during *Footnotes Playing Dead* (2015)

Some of those who took part in drawing noted an association with childhood and ludic engagement that is slowly paced and often dreamlike [232]. Writer Becky Shaw noted that she was 'paralyzed with the fear of doing it wrong, or going over the lines' (Shaw, 2015). Her comment highlighted the adult's fear of erroneously crossing the lines. This contrasts with the spirit of free play and the potential for mischievous transgression that children more readily engage with in their drawings. By free play I am referring to less structured play that is minimally rule bound. The rules in *Painting the City Golden or a Leaf from Tansy's Book* were not spelled out. Instead the colour index on the side and the coloured markers available suggested possibilities when taking part. This meant that the work offered an open-ended playful engagement, which invited audiences to work up close on small details of a scaled-up drawing (Fig. 62). The anxieties aroused in relation to straying over the lines suggest that paradoxically the scaled-up drawing offered too close a look, thereby losing sight of the overall picture, its context and hence also what, in my view, the image exemplified. The feedback indicates that not many of those who took part were aware of the fact that the drawing related to Jerusalem, let alone that it referenced the 'Tower of David'.

Undoubtedly the work would have benefitted from a more explicit reference to the site, the embroidery book and what both represent[233]. Further reflection on this work questions whether this lack of context hampered its potential to engage, or was it perhaps sufficient to raise audiences' curiosity in order for them to further question what painting a city golden suggests?

[232] These comments were made verbally in conversations in the gallery during the *Footnotes Playing Dead* exhibition. Some written feedback was gathered following an educational session with the SOAS Centre for Jewish Studies, held at the gallery on 22nd January 2016 – please see Practice Documentation appendix.
[233] I was better able to contextualise the work during the aforementioned educational session with the SOAS Centre for Jewish Studies, and during the ludic tours of *Footnotes Playing Dead* which I led on four Saturdays during the exhibition period. For feedback, highlights of the exhibition, and outline of ludic tours, please see Practice Documentation appendix.

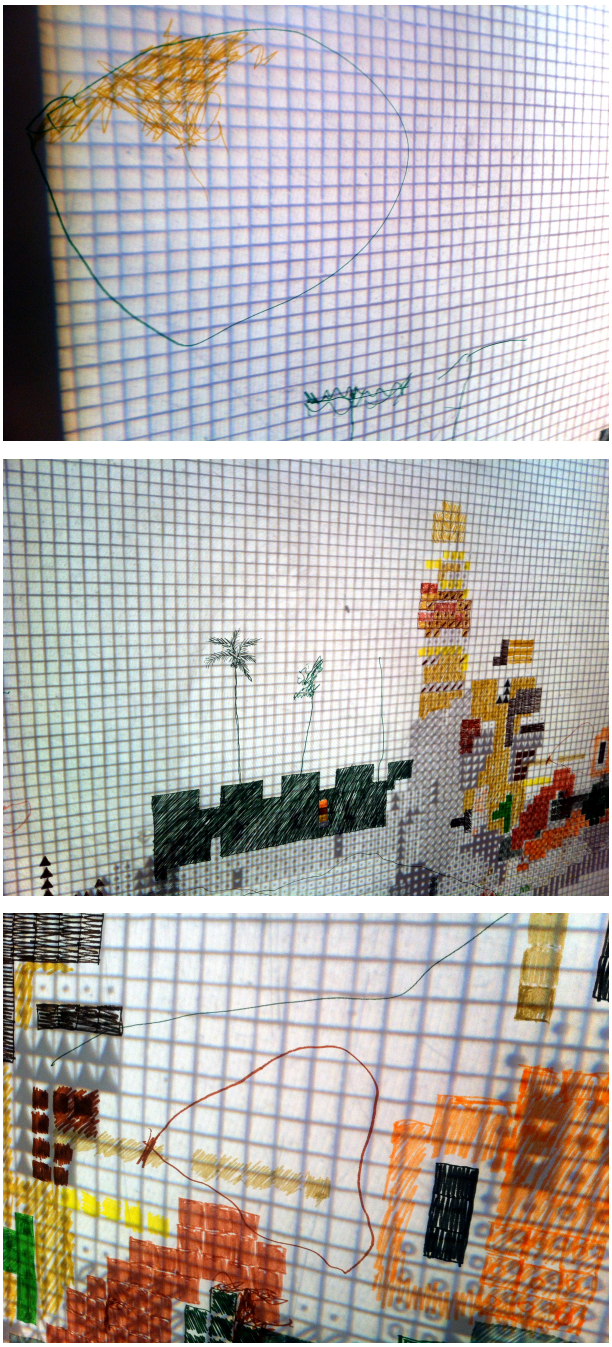


Fig. 62 - *Painting the City Golden or a Leaf from Tansy's Book* (2015). Details.

Assorted views of embellishments added during *Footnotes Playing Dead* (2015)

Further questions

Painting the City Golden or a Leaf from Tansy's Book sparked two new considerations. Firstly, I was keen to further investigate the positioning of audiences in relation to artworks, specifically in terms of altered scale and re-appropriation. If *Painting the City Golden or a Leaf from Tansy's Boo*k offered an all-too-close-up purview, thereby potentially diverting criticality, how might other artworks that alter scale succeed in providing a broader viewpoint? Secondly, the encounter with *Jerusalem in Needlepoint and Embroidery* drew my attention to the ways in which 'banal nationalism' entered the domestic sphere by means of appropriation. This in turn prompted my questioning of the home as an icon that is central to IP as a zone of conflict, where the historical as well as ongoing construction of a Jewish 'national home' implies the destruction of the 'homeland'. I was particularly interested in the ways in which Palestinian artists might relate to the home as a symbol associated with these oppositional forces of construction and destruction.

Chapter three – Abstraction and Simulation – appropriating the miniature model

> One must go beyond logic in order to experience what is large in what is small (Gaston Bachelard)[234].

This chapter extends the discussion developed in previous chapters by examining practices of re-appropriation. Specifically, it explores miniature models of homes in IP. By "miniature models" I refer to three-dimensional objects that represent existing edifices, retaining relative, typically smaller, proportions than the original.

In his study of the miniature form in relation to imagination in art, Bachelard observes that faced with miniatures, even as adults we are transported back to our childhood, 'to familiarity with toys and the reality of toys.' (Bachelard, 1994, p. 149). Like toys, miniature models simultaneously evoke an imaginary space while depicting a tangibly concrete one. This duality of the miniature model has been observed by Roland Barthes, who in his essay *The Eiffel Tower* (1979) proposes that the overview provided from the vantage point of the tower offers an 'incomparable power of intellection […giving] us the world to read and not only to perceive' (Barthes, 1979, p. 175). According to Barthes, the panoramic view, which the miniature model also facilitates, relies on the viewers' ability to decipher what they observe and to complete missing elements, using their own knowledge or experience. The panoramic view engages the viewer through co-construction, where knowledge and experience that can be external to the object itself enable the deciphering of the scene. Barthes regards this as the power of intellection, which implies an ability to abstract. Importantly, however, the abstracted object does not lose its materiality, and retains its physical properties. Barthes identifies this as a new and dual category that is 'concrete abstraction' (Barthes, 1979, p. 175). Hence, like a child playing with a toy, the viewer of the miniature model 'reads' an object, relying on its referential qualities. This means that audiences harness their own creative agency and imagination.

According to Abramson, the artistically appropriated miniature model induces both a sense of control as well as empathy (Abramson, 2006, p. 154). Abramson suggests that the miniature is able to produce empathy 'not just with the model itself but, by extension, with

[234] Bachelard, 1994, p. 150.

the reality represented by it' (Abramson, 2006, p. 155). Due to its size and evocative power the model appears uncanny as well as enchanted, even magical. It is at once 'an innocent toy and a powerful fetish, a voodoo doll with control of the reality it images [sic.]' (Abramson, 2006, p. 155). This capacity to be at once unthreatening, evocative of children's playthings as well as offering a sense of control over the reality represented, renders the miniature model a potentially powerful tool in the hands of artists.

My discussion in this chapter will focus on the ways artists appropriate the miniature model in order to challenge audiences' positions. By analysing the temporal and spatial qualities of miniature models, I focus on the ways in which the artworks offer critical experiences that solicit reflection, questioning and, at times, physical engagement. I am particularly interested in what has been described as the models' ability to touch upon contested political and social problems in an unthreatening playful manner (Padan, 2017, p. 84). Following cultural historian Tamar Berger, I regard the model as an object, which like the toy 'benefit[s] from the creative interpretative gap that characterizes all representation rather than tyrannical reproduction' (Berger, 2008, p. 19). I agree with Berger that the model's charm is derived from its duality, that is, its commitment to what it represents and, at the same time, its ability to retain its own identity. It is this duality which, as Berger points out, invites interpretation and new uses (Berger, 2008, p. 18). These referential qualities of the miniature model link with ideas by play theorist Csikzentmihalyi, (1979, p. 19-20) and philosopher Giorgio Agamben (2007a) as discussed in the contextual review (pp. 71- 80). The miniature model, by means of its charm and its association with childhood play, engages its audiences in a process that is questioning, hence evaluative. So how do the artists' harnessing of the playful characteristics of miniature models enable them to interpret the violent reality they represent? How does miniaturisation render the specific artworks in question effective as 'critical play' (Flanagan 2009, p. 6) objects?

Since this chapter is concerned first and foremost with artworks that relate to homes within IP, the events of 1948 in which more than six hundred thousand Palestinians were exiled from their homeland are central to my discussion. Cultural researcher Zahiye Kundus considers the events of the Nakba to be ongoing, and coins the expression *hala el Nakbiya* [Arabic for 'condition of the disaster'] (Kundus, 2012). This implies a perpetual state facilitated by endemic denial, as highlighted in the contextual review (p. 52)[235]. In terms of

[235] Kundus commented on Israeli art critic Galia Yahav's review of Palestinian artists' works, observing a prevailing Jewish Israeli blindness to the centrality of the *Nakba*. According to Kundus, by ignoring the fact that

exile from a homeland, English scholar Jacqueline Rose approaches the issue from a different angle, by considering it in temporal terms, and referring to psychoanalyst Jacques Lacan's (1901-1981) concept of the 'future perfect' as the tense of psychoanalysis[236]. Although my research does not draw directly on psychoanalysis, the idea of the 'future perfect' informs this discussion. It enables me to focus on artworks that relate to the Nakba as a past event with implications relating to both the present and the future. Rose regards the 'future perfect' tense as useful when exploring future possibilities, as it articulates 'not what I was and am no more (repression), nor what I still am in what I was (repetition), but what I will have been in the process of what I am becoming; […] neither simply backward-looking nor forward-looking, that gathers the shards of the past as it moves forward in time' (Rose, 2011, p. 145)[237]. The miniature models examined in this chapter operate in similar ways, as they relate to traumatic pasts in order to move forward into the future. This movement forward is achieved through the playful appropriation of the miniaturised model, oscillating between the creation of an imaginary space akin to childhood play, and the exploration of a simulated, concrete yet abstracted experience.

This chapter comprises of three parts. Firstly, I frame the discussion within the theoretical framework regarding miniaturisation. This permits me to further discuss some of the specific characteristics that lend themselves to artistic appropriation, in order to explain why I consider them playful. Secondly, I examine Hannah Fouad Farah Kufer Bir'im's *Kufer Bir'im – Reconstruction Model* (2002-5), which proposes a shared future specifically in terms of homes' and communities' potential reconstruction. Since Farah Kufer Bir'im's work relates to the architectural model prior to the discussion on the work itself I consider the important role that this type of miniature has played within IP. By analysing some of *Kufer Bir'im*'s semantic aspects, I highlight the work's engagement with shared responsibility and agency. The third part of the chapter probes the potential of miniature model artworks to further challenge agency in relation to IP's political situation. Since this part of the discussion is concerned with models that relate to military simulation models, I briefly discuss Yaron Leshem's *Village* (2004), which depicts a model of a Palestinian village. This investigation

---

the *Nakba* is extensive and ongoing, critics like Yahav perpetuate the situation and replicate the colonialist paradigm. Yahav's review is available at: http://erev-rav.com/archives/21360 [Hebrew].[last accessed 6.5.14].

[236] Rose reflects on Yael Bartana's *And Europe Will Be Stunned* (2011/12). This trilogy of films relates to issues of exile and return to a homeland through a theatricalised performance of a series of events. In the films, Jews are invited back to Poland, arrive and construct their settlements, taking part in various ceremonies including the funeral of founder of the fictitious Jewish Renaissance Movement in Poland. However, since *And Europe Will be Stunned* is essentially theatrical and Bartana does not use a scale model, her work falls beyond the scope of this discussion. Another work by Bartana, the film *Summer Camp* (2007), which I have referred to in footnote 132, p. 120, does depict the construction of a Palestinian home demolished by the Israeli military, but is equally irrelevant to my discussion here as it does not alter scale nor use the miniature model.

[237] The idea of the 'future perfect' tense echoes Agamben's (2007a) ideas about the necessary exchange between past, present and future. I discuss these ideas later on in the chapter (p. 254).

then progresses to Wafa Hourani's *Qalandia 2067* (2008), and Bashir Makhoul's *Occupied Garden* (2014). Both of these last two works were designed to be presented primarily to a Western audience. However, whereas *Qalandia 2067* used the miniature model to draw its London gallery audience into the work and the future reality it simulates, *Occupied Garden* goes a step further and invites its audience to physically alter the miniaturised IP landscape it depicts. These artworks therefore suggest a tactical use of the miniature model in questioning viewers' positions. By means of miniaturisation, they aim to involve Western audiences in simulated acts of colonization querying their complicity with the situation.

3.1 The miniature model and critical play

I have already noted that the miniature model shares some of its characteristics with toys, which are also miniaturised representations of 'real' objects. In *The Philosophy of Toys* (1853), poet Charles Baudelaire (1821-1867) observes that a Parisian toy shop is offering the entirety of life in miniature form, ranging from gardens and theatres, through beautiful costumes to 'carriages, stables […] kitchens and of course entire armies, in perfect discipline, complete with cavalry and artillery' (Baudelaire, 1853, reprinted in Gros, 2012, p. 13). Since, according to Baudelaire, 'all children talk to their toys; [and] toys become actors in the great drama of life' (Baudelaire, 1853, reprinted in Gros, 2012, p. 13), play objects solicit poetic abstraction and imaginative engagement.

According to literary scholar Susan Stewart, a toy is 'a device for fantasy, a point of beginning for narrative. To toy with something is to manipulate it, to try it out within sets of contexts […] in which the relationship between materiality and meaning are tested' (Stewart, 1984, p. 58). The combination of touch and conceptual process becomes all important. Positioning this tactile and imaginative engagement centre stage, I refer to Bachelard who argues that the better one is able to miniaturise the world, the better the grasp we might gain over it, thereby obtaining a sense of control that activates and is directly linked to our imagination (Bachelard, 1994, p. 150). Miniaturisation also implies a condensing of details that equates to the experience of observing small things through a magnifying glass, which in turn recalls the gaze of the child (Bachelard, 1994, p. 155). The miniature object transports its viewer to the imaginary world where the larger referent is contained within the minute reference and its intricate details (Bachelard, 1994, p. 157)[238].

[238] This referential quality of toys along with their capacity to solicit imaginative engagement has been harnessed by Melanie Klein (1882-1960) who introduced play into child analysis. Klein viewed toys, namely wooden

These tactile, imaginative and referential qualities of toys and miniaturised objects require what Agamben describes as 'analogous behaviour' (Agamben, 2007a, p. 80), whereby the player is highly aware of the miniature object's status as a plaything. As Agamben points out, once play terminates, the toys (or other miniature objects) are put away, at times even hidden, since they constitute 'the tangible denial of what they have nonetheless helped to make possible' (Agamben, 2007a, p. 88). This constitutes the time-bound and imaginary engagement associated with play. Play things operate as 'unstable signifiers' (Agamben, 2007a, p. 88) since they oscillate between one sphere and another, between what Agamben sees as synchrony (static) and diachrony (temporal) (Agamben, 2007a, p. 85). This awareness implies a critical capacity for miniature play, for once the miniature object reverts to being static, it nevertheless retains, in the player's mind, its temporal aspect, which in turn allows a questioning approach: 'what is it I saw and did'?

The critical aspect of play has been noted in the contextual review (p. 72) as a method of creating play objects or instances that question different aspects of the reality around us. Specifically, 'those using critical play as an approach might create a platform of rules by which to examine specific issues—rules that would be somehow relevant to the issue itself' (Flanagan, 2010, p. 6). This relationship between the form (miniature model) and content (homes) is especially significant in the context of IP as evident in two diverging practices that use the model, namely architectural planning and the military. In order to better understand the critical aspect of the first artwork I examine, which is Farah Kufer Bir'im's *Kufer Bir'im—Reconstruction Model*, I consider the pivotal role that architectural modelling has played in IP.

3.2 The miniature model in relation to architectural planning in IP

The miniature model has featured prominently both functionally and figuratively since the early days of the newly-founded state of Israel, when buildings, neighbourhoods and even whole towns were being imagined, planned and built on an unprecedented scale. Indeed, the Zionist project from its inception inaugurated a unique methodology of nation building where everything was to be thoroughly settled in advance (Efrat, 2006, p. 321). It was to

---

miniaturised figurines and objects representing 'real life' structures such as houses, vehicles, trees and animals, as instruments to facilitate investigating and processing children's anxieties, by means of the children's staging of their fantasies and internal conflicts (Berger, 2008, p. 15). However, since my discussion focuses on miniature models not intended for child play and not linked to therapeutic ambitions, Klein's work falls beyond the scope of my discussion.

enable systematic control over the process of construction of a national home for the Jews. Hence, town planning, and with it the architectural model as one of its primary tools, are intrinsic to the creation of the Jewish 'national home'.

According to architectural historian Zvi Efrat, the architectural model is of vital importance for several reasons. Firstly, it forms an architectural lexicon of the Israeli built-up space in the name of building of the national home. Secondly, the reliance on the model should be considered as a tool in the hands of

> […] a power-hungry land administration [with] its aberration of scale and time; its distortion of subject-object relations. These features are highly relevant to a national venture aspiring first and foremost, to supplant indigenous textures by universal structures and to accomplish this mission in one fell swoop. A national venture rendered as the narrative of a country born of the desert yet already developed, as 'authentic' as the dense vegetation dotting the models of the new settlements (Efrat, 2006, p. 131).

The model used by the Israeli state authorities reveals a disregard for previously existing conditions and cultures, which are expropriated to make space for the newly constructed homeland (Fig. 63). In this way modelling of the planned buildings reveals both intentions and methods of the national home construction enterprise.

The evacuation and destruction of Palestinian homes that followed the declaration of the Israeli state's independence in 1948 was on an unprecedented scale. It resonates strongly with the statement by Zionism's founder, Theodor Herzl (1860–1904) that when wishing to substitute a new building for an old edifice one must first demolish before constructing (Meade, 2012, p.45). Efrat further argues that the entire Israeli project might be regarded as a 'national venture whose model is itself a model' (Efrat, 2006, p. 131). Efrat is referencing the earliest Zionist settlements in Palestine, which preceded the establishment of the Israeli state, known as '*homa u'migdal*' meaning 'tower and stockade'[239]. These consisted of building ad hoc habitation for communities, which centred on a guard tower offering a visual vantage point over the surrounding area and which were protected by a fortified wooden wall.

[239] The same type of construction features in Yael Bartana's *Wall and Tower* (2009) which was part of the *And Europe Will Be Stunned* trilogy mentioned previously (p. 188), in which a group reminiscent of the pioneering Zionists build a 'tower and stockade' in the district of Muranów (formerly the Jewish Ghetto). However, since Bartana's work relates primarily to Jewish home construction and is decidedly real size, it falls beyond the scope of my discussion here.

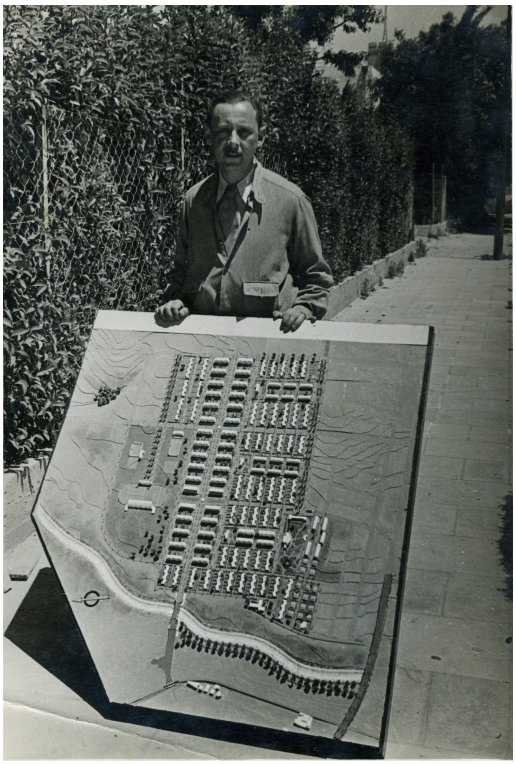




Fig. 63 - Architectural modelling in Israel Palestine (Early 1950s).

Top: Theodor Marmurstein presenting his architectural model of Yad Eliyahu – a neighbourhood built on Palestinian land (Zabalawi family). Photo: 'Israel Revealed to the Eye' Archive, Yad Ben Zvi.

Above: Hebrew University Campus built on the ruins of Palestinian Sheik Bader.

Photo: Ziva Armoni. Israeli Architectural Archive.

This methodology of creating overnight 'facts on the ground' has been 'metonymically recycled by the Israeli nation state' (Efrat, 2006, p. 131) and still underpins the illegal settlement enterprise practiced today[240]. Accordingly, the Zionist project is still directly linked to and reliant on modelling practices as it seeks to continue its commitment to the construction of a national home for the Jews (Berger, 2008, pp. 103-10). This constructive aspect of the architectural model, which in the context of IP also implies destruction, suggests artists who wish to tackle the thorny issue of homes can skilfully appropriate miniature models.

3.2.1 Conceptual proposal for the possibility of a different present

The consequence of the construction of a national home, which followed brutal acts of destruction and expropriation, are central to Farah Kufer Bir'im's *Kufer* (village in Arabic) *Bir'im – Reconstruction Model*, which also uses modelling, albeit subversively. Kufer Bir'im is a Palestinian village in upper Galilee. In October 1948 Bir'im's entire population was expelled for what at the time was said to be a period of two weeks. Despite promises made by the Israeli military to its inhabitants who left peacefully, they were prohibited from returning for five years. In 1953, the people from Bir'im launched a legal suit at the Israeli Supreme Court of Justice to be allowed to return to the village. The appeal was unsuccessful, and the village was destroyed the same year by the Israeli air force and the area declared a 'national park' (Morris, 1990, p. 318)[241].

Farah Kufer Bir'im's family is from Bir'im and the village is poignantly referenced in his own name[242]. Farah Kufer Bir'im originally trained as an architect and sees himself as an artist as well as farmer and builder (Farah Kufer Bir'im, 2014). His artistic practice spans photography and installation and relates to his identity and problematic political status as a Palestinian Israeli citizen who can no longer occupy his ancestral home. Farah Kufer Bir'im's artworks are directly informed by the fractured experience of the village of Bir'im.

---

[240] On the ways in which the early Zionist 'tower and stockade' settlements relate to the current practices of Jewish settlement enterprise in the West Bank, please see Weizman (2007).

[241] For more on the story of Bir'im, which is still fraught by expropriation, please see Strickland, 2014. It should also be noted that Bir'im is by no means the only Palestinian village to have suffered a similar fate. For more information about Bir'im and activist work in relation to it, please visit Zochrot website. Available at: http://zochrot.org/en/village/49225 [Accessed 1.7.17]. For detailed critical accounts of expropriated Palestinian villages and the ways in which the violence has been systematically erased from public discourse see Kadman 2008.

[242] In 2011, Farah Kufer Bir'im chose to add Kufer Bir'im to his original name (Hanna Fouad Farah) in order to represent his identity as inseparably connected with the village where his family, his parents and his grandparents were born.

As he puts it: ‘not infrequently I begin [my artworks] with the form of a simple cube that reminds me of my grandfather’s house’ (Farah Kufer Bir’im, 2014).

Kufer Bir’im – Reconstruction Model was exhibited at *Mini Israel – 70 models, 45 artists, One Space* (2006) at the Israel Museum in Jerusalem. It comprises two mixed media models (plaster, cardboard and concrete) that relate to the village. At first glance, both models recall typical architectural models and, as evident from the title, reference planned reconstruction. Observed more closely however, one model is of the village itself (Fig. 64) and another of the village embedded within the topographical area that surrounds it (Fig. 65). The work depicts two stages of planning. The first seeks to transform the old village destroyed in 1953 ‘into a public centre benefitting the village community and the inhabitants of the region. Stage Two: [models] the development of a new village as a surrounding belt of living infrastructure – housing, industry, agriculture – around the reconstructed old village’ (Abramson, 2006, p. 108).

The two models form a single artwork, and represent the forward planning and projecting into the future that is typical of the architectural model. As stated by Farah Kufer Bir’im, both models are designed to be a part of a ‘conceptual proposal for the possibility of a different present’ (Farah Kufer Bir’im, 2006, p. 108). The choice of explicitly referencing the architectural model as a planning tool in this context is pertinent when considered in light of the specific history of Bir’im and furthermore when regarded against the backdrop of the Zionist enterprise’s use of such models and the evident lack of planning and on-going stifled growth of Palestinian communities in IP (Yacobi, 2006).

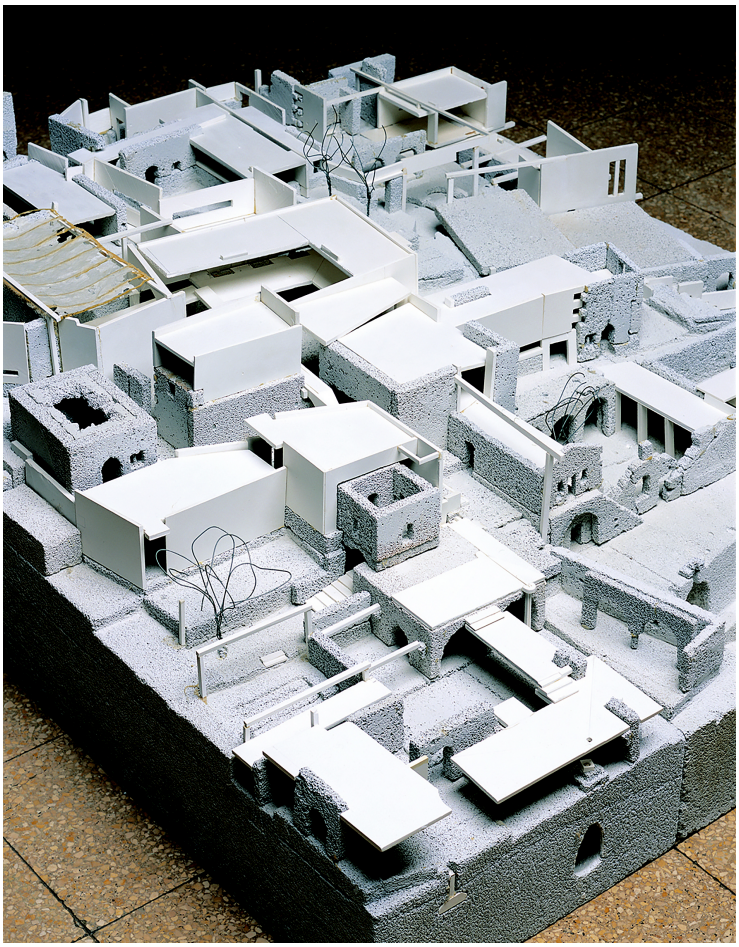


Fig. 64 - Hannah Fouad Farah, *Kufer Bir'im—Reconstruction Model* (2002-5). Detail (Model village). Photo: Fouad Farah Kufer Bir'im.

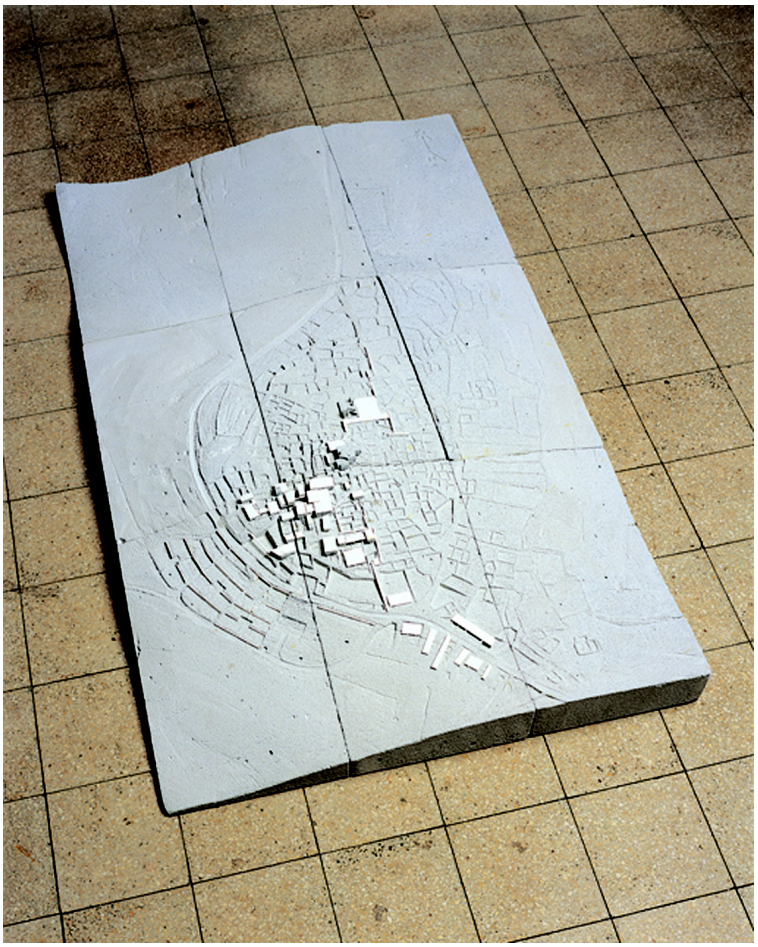


Fig. 65 - Hannah Fouad Farah, *Kufer Bir'im—Reconstruction Model* (2002-5). Detail (Model of surrounding area). Photo: Fouad Farah Kufer Bir'im.

I consider Farah Kufer Bir'im's reference of the architectural model to be an instance of 'critical play'. It is 'critical play' since the artist, aware of the localised connotation of architectural models, chooses the very same type of model to imaginatively engage his audiences with the painful incident relating to his own home town. The work's position on the floor requires viewers to crouch down and evokes childhood play, which is customarily floor-based. We marvel at the minute detail whilst appreciating an adult 'bird's eye' view all the while asking ourselves what we already know, or still need to find out, about the village of Bir'im – why does it need reconstruction?

The work is addressed to a primarily Jewish Israeli audience, as a closer examination of the work's Hebrew title – *Kefar Bir'am – Model le Tikun* – reveals. The village's name has been 'Hebraized' so Bir'im in Arabic becomes Bir'am, referencing a Judaic phase of the village (3rd century AD). This is in keeping with the Zionist ethos of re-naming place-names using Judaic names wherever possible, erasing Arabic names to construct a fabricated continuous presence in keeping with the renewal paradigm (Zerubavel, 2007). However, I am not suggesting that Farah Kufer Bir'im adopts the Hebrew name in agreement with the Zionist practice, quite the contrary. This is a deliberate and subversive way of calling to attention the fact that a village inhabited by Palestinians till 1948 is currently known as a national park with a Hebrew name[243]. The word model (which is the same in Hebrew) is followed by '*le tikun*' – which means 'for repair'. Hence, the title in Hebrew introduces a restorative aspect that goes beyond the English 'reconstruction'. The term tikun has strong Kabbalistic connotations that imply a shared responsibility to restore and heal, whether human weaknesses (*Tikun Midot*) or the world at large (*Tikun Olam*). These etymological connections add an important textual layer to the work's reading. Farah Kufer Bir'im chose Hebrew for the work's title in order to stress a shared responsibility in relation to the events of 1948. By combining the miniaturized referential object, akin to the architectural model, with the subversive use of language, *Kufer Bir'im – Reconstruction Model* critically confronts its audience with their position in relation to the 'condition of disaster' (Kundus, 2012) asking them to acknowledge their complicity, and proposing a potentially shared and constructive present.

[243] For more on Zionist practices of erasure and appropriation, including a government-appointed 'Naming Committee' charged with Hebraizing Palestinian name places, see Benbenisti (1997) and Pappe (2006) as well as the ongoing work of *Zochrot* ('remembering' in Hebrew)—an NGO which advocates 'acknowledgement and accountability for the ongoing injustices of the *Nakba*, […] and the reconceptualization of the Return as [its] imperative redress' (Zochrot). Available at: http://www.zochrot.org/en [Accessed 20.6.17]. For a study of similar practices within the field of archaeology see Abu El-Haj (2001).

The audience of *Kufer Bir'im – Reconstruction Model* is stimulated to decipher what part belongs to which epoch as they 'read' the view much like a town planner, or indeed like a prospective investor examining large housing developments. This aerial vantage point has important temporal connotations, for as pointed out by Barthes, from above it is

> Infallible to imagine a history […] the mind finds itself dreaming of the mutation of the landscape which it has before its eyes; through the astonishment of space, it plunges into the mystery of time, lets itself be affected by a kind of spontaneous anamnesis: it is *duration* itself which becomes panoramic (Barthes, 1979, p. 175. My italics).

This suggests that the broader view from above can be articulated in both spatial and temporal terms. In *Kufer Bir'im – Reconstruction Model*, Farah Kufer Bir'im creates an encounter with a violent past that requires acknowledgement in the present. By subversively appropriating the architectural model, Farah Kufer Bir'im creates a miniature object, which, like playthings, is abstract, yet concrete and tangible. The temporal and spatial aspects of Farah Kufer Bir'im's expropriated home are laid at the audiences' feet calling on them to crouch down in order to engage. However, contrary to play environments and objects, such as a set of building blocks or dolls' houses where physical and immersive engagement takes place, here the audiences' position remains firmly on the outside looking in to the concrete abstraction without touching.

In *Kufer Bir'im – Reconstruction Model* the primarily Jewish Israeli audience is offered a panoramic view of the ongoing 'condition of disaster' (Kundus, 2012, unnumbered). The next two artworks I examine; Wafa Hourani's *Qalandia 2067* (2008) and Bashir Makhoul's *Occupied Garden* (2013) go further and draw their viewers into the artworks to involve them in the Nakba's consequences[244]. While Kufer Bir'im references the architectural miniature model, keeping its viewers on the outside looking in, the next two artworks create miniatures that refer to immersive life-size models. In order to better contextualise this mode of engagement, I first discuss the ways the immersive model is used within the IP.

[244] Although Farah Kufer Bir'im is an Israeli citizen who works within Israel, Makhoul is an Israeli citizen who lives mainly aboard, and Hourani is not an Israeli citizen. However, I do not regard their nationality as central to my argument. I do not wish to differentiate between Palestinian artists within the 1948 borders (with Israeli citizenship) and those who work and live in the West Bank, Gaza or around the world for that matter.

3.3 The immersive model in relation to military engagement in IP

Over the years, for its manoeuvres, the Israeli army has moved from using real abandoned buildings left behind by neighbouring armies in areas newly conquered, to constructing real life-size models that simulate more accurately the environments where it engages in warfare, that is Palestinian villages (Berger, 2008, p. 38)[245]. In her investigation of the use of models by the Israeli military, Berger (2008, pp. 35-45) notes the biggest – and one of the most sophisticated – military models for urban warfare in the world. The facility, called 'Detroit', was inaugurated in Israel in 2006 to simulate an Arab town, possibly Gaza, and is based on meticulous aerial photography documentation (Fig. 66).

According to Berger, 'Detroit' comprises hundreds of buildings, 'dozens of mosques, alleyways, cellars, tunnels and secret passages' (Berger, 2008, p. 39). This means they form a life size immersive environment for military training purposes. Much like the architectural model, the use of the immersive model by the military is synonymous with forward planning. The 'Detroit' model has been designed to facilitate a programme of aggression and destruction. With this in mind, an artwork that captures the forthright violence evident in these military installations is Yaron Leshem's *Village* (2004) – a photographically composed image (Fig. 67)[246].

Leshem is an Israeli artist who works with miniatures and creates photographic models[247]. *Village* is a digital print mounted on a light box that depicts domestic buildings along with commercial ones and a mosque. One can even recognize the building site of a house under construction, typical of Palestinian villages. The houses are lined up along a hill and on closer observation appear to be mostly empty shells on which architectural features such as windows and doorways have been painted. No human bodies are present within the scene, only paintings of a young man running and a nargila-smoking older man. Cars are drawn onto the houses' façades to adorn the scene.

---

[245] In their introduction to film maker Harun Farocki's (1944-2014) work, discussed specifically in terms of documentary and moving image practices, curators Antje Ehmann and Kodwo Eshun note that the military all over the world rely on virtual and immersive construction of battle fields developed from templates provided by video games such as *Full Spectrum Warrior*, rendering wars with the 'force, mass and motions of *Grand Theft Auto'* (Ehmann and Eshun, 2010, p. 208). However, the parallels between military and digital play, immersive though they both are, fall beyond my discussion, which focuses on physical three-dimensional models.

[246] Leshem is not the only artist who has focused on military facilities. These practices fall beyond my range here andt merit their own investigation.

[247] Yaron Leshem's models often reference military incursions and events rather than homes. His practice falls beyond my scope here as I refer solely to his work *Village* in relation to the military use of models. *Village* (like *Kufer Bir'im—Reconstruction Model*) has been exhibited at *Mini Israel—70 models, 45 artists, One Space* (2006) at the Israel Museum in Jerusalem as well as *Dateline: Israel* at the Jewish Museum, Berlin (2008). *Village* is now housed at the Museum of Modern Art, New York.



Fig.66- Yotam Feldman, *The Lab* (2013). Stills from documentary film.

Top: Brigadier General Shimon Nave at unidentified Israeli military simulation facility, possibly 'Detroit'.

Above: General view of the military facility [Screen grabs]. Film previously available at:

www.youtube.com/watch?v=s5p0o_EEVPo/ [Accessed 14.4.17] [248].

[248] Yotam Feldman's film *The Lab* (2014) provides insightful documentation of one military warfare simulation facilities. The film has recently been contested in a lawsuit against the producers and is no longer available online. For an overview of the film see http://www.aljazeera.com/programmes/witness/2014/05/lab-20145475423526313.html (Accessed 7.9.16). For more about the practice of urban warfare and specifically the above mentioned Brigadier Nave see Weizman, 2007, p. 187.



Fig. 67 - Yaron Leshem, *Village* (2004). Section.

Photo: Yaron Leshem.

The atmosphere is somewhat eerie, reminiscent of an empty theatre set. According to Leshem, the simulated village is a place where 'every opening in a wall simulates a possible threat; every painted figure and every painted car has a training function to it. The village is a model of threat, its hollow, roofless buildings a representation of death itself' (Leshem quoted in Abramson, 2006, p. 90).

Visually, as evident in Leshem's photograph, the military immersive model appears as ghost territory. In the model itself however, the village homes, shops or school become military targets, devoid of their original function (Berger, 2008, p. 37). This implies sinister instrumentality that is incompatible with questioning, or indeed empathy[249]. Clearly, the immersive simulated military model is not a miniature. How then, can immersive models, especially when miniaturised by artists, become objects of 'critical play?

3.3.1 Creating an immersive dystopian future

After graduating from the school of Art and Cinema in Tunis, Palestinian artist Wafa Hourani now lives and works in Ramallah where his practice encompasses photography, architecture and graphic design. Hourani chose to abandon film-making since he found visual art production more suitable for reflecting on the Palestinian condition (Nadour, n.d.)[250]. In his *Future City* artworks (2006-), of which the *Qalandia Series* is part, Hourani explores environmental, sociological and political situations in major cities around the world by means of miniature models. Hourani's *Qalandia Series* (2006-2009) depicts Palestinian reality as projected a hundred years after the great events that have marked its history, namely the Palestinian exodus in *Qalandia 2047* (2007), the Six-Day War in *Qalandia 2067* (2008), and the first Intifada in *Qalandia 2087* (2009).

[249] Facilities such as the one depicted in Leshem's *Village,* or seen in 'Detroit', which are designed to train military forces, contrast with the more old-fashioned military sandboxes. These provided an overview of the territory and enabled the troops' avatar figurines and military hardware to be moved while planning manoeuvres. While it could be argued that the old-fashioned models provided more scope for critical engagement, the differences between the two types of military models distract from my discussion here.

[250] For Wafa Hourani's biography, please visit Nadour [Website]. Available at: http://nadour.org/artists/wafa-hourani/ [Accessed 16.6.16].

For brevity's sake my discussion will focus solely on *Qalandia 2067* (2008), which was exhibited as part of *Unveiled: Art in the Middle East* (2009) at the Saatchi gallery in London, briefly discussed in the contextual review (p. 71) (Fig. 68) [251]. *Qalandia 2067* comprises five plinths laden with mixed media miniature structures; mainly wood, cardboard, metal and plastic, representing the different parts of Qalandia – a refugee camp and checkpoint by the same name as well as a section of the Separation Wall adjacent to them. Qalandia refugee camp was established in 1949 north of Jerusalem, and its residents are families who originated from fifty-two villages in the Lydd, Ramleh, Haifa, Jerusalem and Hebron areas. Qalandia checkpoint is crossed by thousands of Palestinians daily and it is not unknown for violence to break out[252]. The reference to 1967 in the title marks the occupation of Qalandia and the areas around it by Israeli forces, and the year when the hitherto-agreed armistice lines, established in 1949, were overturned [253].

Qalandia 2067 depicts a highly dense, militarized and dystopian environment in which buildings appear extremely old and ravaged by years of military occupation. Crackly sounds, as if from a radio or a TV, emanate from within the models, and combined with lighting visible through the buildings' windows, lend a sense of human presence.

[251] *Qalandia 2047* (2007) was first exhibited at the *Thessaloniki Biennial* the same year and was later part of the *Disorientation II: The Rise and Fall of Arab Cities* (2009-2010) exhibition at the Sharjah Art Foundation in Abu Dhabi. Regarding *Qalandia 2087* (2009) it has so far not been possible to establish where and when it was exhibited. For details about the entire *Qalandia Series*, please see Makhoul and Hon (2013, p. 226) or visit Nadour [Website]. Available at: http://nadour.org/collection/Qalandia-2087/ [Accessed 16.6.16].

[252] For up-to-date reports from the checkpoint and its vicinity please visit *MachsomWatch* [Website]. Available at: http://www.en.machsomwatch.org/Checkpoints.html [Accessed 16.6.16]. According to *MachsomWatch*, a terminal building has been operating in *Qalandia* since 2006. Terminal buildings, which are increasingly replacing the more *ad hoc* structures, are designed to create a façade of 'normality' for tourists who tend to pass through the checkpoint many hours after the Palestinian workers have queued for hours in unbearable conditions. This means they are less likely to witness the checkpoint at its worse.

[253] It is worth noting that the Qalandia refugee camp was set up by the Jordanian Hashemite Kingdom after the battles of 1948 ended, specifically to house refugees of the *Nakba*. Between 1949 and 1967 Qalandia, along with the rest of East Jerusalem, was under Jordanian rule which meant that access to East Jerusalem was not restricted in the way it is now.



Fig. 68 - Wafa Hourani, *Qalandia 2067* (2008). Installation views.

Photos taken at: *Unveiled – Art in the Middle East* (2009), Saatchi gallery, London.

By positioning the Separation Wall at the far end of the installation and creating a path that leads to it, Hourani guides audiences through the installation. Since the Separation Wall is entirely covered with mirrors, the visitor experiences an unexpected and perhaps disconcerting encounter with her mirror reflection on the structure (Fig. 69). The visitors enter what at first glance seems full of tempting colourful and reflective objects, only to realise that what they have walked into is in fact an extreme and violent space.

Qalandia 2067, like the other two works in the *Qalandia Series*, have been considered as science fiction dystopian works (Makhoul and Hon, 2013, p. 226)[254]. Futuristic notes by Hourani accompany the work detailing the projected ravages and evolution of the extrapolated effects of the on-going occupation on the Qalandia camp by 2067. The mirrors, Hourani specifies, were added in the year 2019 'after many years of living in what became an overcrowded open air prison, [when] the Palestinian Mirror Party (PMP) decided to cover the WALL [sic.] with mirrors to create the illusion of more space and seeing their reflection everywhere, people began to wonder how they got in there' (Hourani 2010). The sense of disorientation and puzzlement expressed in the text echoes sentiments provoked by means of the mirrors, as Hourani extends the models' reach, and casts the audience into the role of the refugee, possibly wondering 'how they got there' (Hourani 2010). Hence, Hourani suggests that the camp, checkpoint and Separation Barrier will require inventive solutions to alleviate mounting distress.

[254] Science fiction as a primarily Western genre is also referenced in works by other Palestinian artists, notably Larissa Sansour's work such *Nation Estate* (2011). The discussion of Palestinian engagement with the genre falls beyond my scope here and merits its own study.



Fig. 69 - Wafa Hourani, *Qalandia 2067* (2008). Installation views (With mirrors).

Photos taken at: *Unveiled – Art in the Middle East* (2009), Saatchi gallery, London.

Hourani's long-term vision for Qalandia is equally bleak. Another entry in Hourani's futuristic notes relates to future developments, specifying that in the year 2023 'an Israeli company for tourism built near [sic.] the checkpoint a discothèque bar with an aquarium and one golden fish. They called it Checkpoint Bar to encourage trippy-political tourism' (Hourani 2010). This clearly ironic and sarcastic note predicts that interest in Qalandia will persist although not due to concern for Palestinian welfare. The 'trippy-political tourism' that Hourani sees developing in Qalandia appears to be initiated by the same Israeli interests responsible for the military environment that *Qalandia 2067* simulates.

Given that Hourani created an immersive experience into which the audience enters as tourists, it is interesting that Hourani has chosen to move away from film-making towards visual art production, in order to better reflect on the Palestinian condition (Nadour, n.d.). For it is by means of miniaturisation that Hourani creates an immersive experience that both spatially as well as temporally is potentially more effective than film. Hourani's staging of *Qalandia 2067*, with its lights, mirrors, sounds and intricate details accompanied by bitterly ironic texts, solicits a very close-up view of a highly dystopian space. Contrary to the life-size immersive environment used by the Israeli military, the work operates subversively to elicit a questioning approach.

Drawing audiences in London into works such as Qalandia 2067 seems particularly important given that the British have always played an important role in the area (Abd al-Wahid, 2015). As highlighted in the contextual review (pp. 45-48), it is, after all, the support of the British government, amongst others, which enables the perpetuation of Israeli violent rule. By creating a concretely abstracted immersive miniature, Hourani transforms his audiences to pretend tourists visiting a violent space they are complicit in perpetuating.

If in relation to *Kufer Bir'im – Reconstruction Mod*el, Hourani's *Qalandia 2067* draws his audiences into the work, rather than keeping them at the habitual gallery distance, then the next artwork I discuss next gets audiences to not just enter the installation, but physically alter the construct created, thereby further challenging their potential involvement.

3.3.2 Engaging audiences in acts of construction and destruction

Bashir Makhoul is a Palestinian conceptual artist and scholar whose practice investigates complex and contested issues such as nationalism, economic change and war. His works

explore ways of seductively engaging audiences, often by means of repeated and ornate motifs. However, as pointed out on the artist's website, 'once drawn into the work […] viewers find themselves engaged with something far more complicated than a beautiful pattern' (bashirmakhoul.co.uk). For example, in *Enter Ghost Exit Ghost* (2012) exhibited at Yang Gallery in Beijing, Makhoul sought to investigate spaces that have emerged in sites of conflict and the urban margins of globalization (Fig. 70).

The large-scale installation comprised two components; a full-sized, interior maze, and a large cardboard model of an Arab town or refugee camp. The maze walls were clad with micro-lens panels mounted with photographs of architectural details, depicting streets in East Jerusalem and Hebron as well as Palestinian refugee camps. Each lenticular panel in turn is comprised of an array of magnifying lenses designed to slightly alter the images, depending on the angle from which the work is viewed.

This means that as audience members walk through the installation, the imagery is transformed by means of their own movement. Central to the work is the tension between the virtual and the real. According to Makhoul the work draws on the life-size models used by military training in urban warfare as discussed earlier, as well as 'the spectral, parallel world of surveillance, CAD-inspired urban developments and the interactions and confusions between the virtual and the real in the urbanization of global capitalism and conflict' (www.bashirmakhoul.co.uk)[255].

[255] Available at: http://www.bashirmakhoul.co.uk/exhibitions.html [Accessed 1.9.17].



Fig. 70- Bashir Makhoul, *Enter Ghost Exit Ghost* (2012).

Top: Installation view, Yang Gallery, Beijing [Screen grab].

Above: Animation still (Lenticular micro panels) [Screen grab].

Both available at: http://www.bashirmakhoul.co.uk/enterghostexitghost.html [Accessed 12.12.16].

In *Enter Ghost Exit Ghost* Makhoul invites the audience to wander through the simulated Palestinian village, recalling the experience of *Qalandia 2067*. However, compared to *Qalandia 2067*, where the audiences' movement through the installation does not affect the scene, in *Enter Ghost Exit Ghost*, the view is dynamic and explicitly altered by the audience via the use of the lenticular lenses. In its interactive and participatory aspects, *Enter Ghost Exit Ghost* recalls *Meter Square*, where audience members were able to at least try and alter consequences. However, *Enter Ghost Exit Ghost* is not playful. Nor does it reference the model or employ miniaturisation in the way that concerns me here. *Occupied Garden* on the other hand, does relate directly to this thesis' argument.

Occupied Garden was part of the exhibition *Otherwise Occupied* (2013), one of the collateral events of the 55th Venice Biennale. The work is comprised of hundreds of cardboard boxes that are marked with openings for windows and doors. They are highly reminiscent of empty houses, and evocative of children's imaginative play. Gone are the technological features of *Enter Ghost Exit Ghost*: instead, Makhoul places emphasis on an entirely different, much more freely playful interaction, for here the audiences were invited to physically remove the boxes from the interior of the exhibition space to the garden outside it (Fig. 71). Those visiting the exhibition became actively engaged in moving 'pretend' home structures around and playing with the objects. The use of rudimentary cardboard boxes conjured miniature toy-like houses on the one hand and oversized building blocks on the other. According to the pavilion's curators, the boxes were designed to oscillate between evoking the Jewish settlements' houses that adorn the hill tops of the West Bank, and representing the precarious existence of Palestinian homes in villages and refugee camps throughout the region (Fig. 72)[256].

[256] See curatorial statement available at http://www.palestineatvenice.com/artworks.html [Accessed 1.5.14].



Fig. 18 - Bashir Makhoul, *Otherwise Occupied* (2013).

Digital animation of planned installation at Liceo Artistico Statale di Venezia. Available at:

http://www.bashirmakhoul.co.uk/enterghostexitghost.html [Accessed 12.12.16]



Fig. 72 - Bashir Makhoul, *Otherwise Occupied* (2013). Installation views.

Photos from *Liceo Artistico Statale di Venezia* [Website]. Available at:

http://www.bashirmakhoul.co.uk/enterghostexitghost.html [Accessed 12.12.16]

Makhoul positioned the work within the *Liceo Artistico Statale di Venezia* – the municipal art school of the city of Venice. This means that within the creative site of the art school, within a cultural event that was the Venice Biennale, Makhoul invited his audience to physically partake in creative acts reminiscent of children's play while also implicating them in destructive acts, suggestive of the Israeli state.

The boxes-cum-miniature homes and the invitation to transport them activated audiences' imagination. The invitation to move them engendered simulated acts of destruction and uprooting (from the gallery space) but also construction (in the garden) re-enacting the Zionist practices that called for acts of construction to follow on from destruction (Meade, 2012, p.45). Unlike visitors to *Enter Ghost Exit Ghost* and *Qalandia 2067*, those that engaged with *Occupied Garden* were not mere tourists, but actively took part in altering the miniaturised landscape, and it was the scaling down that enabled this crucially participatory engagement.

The cardboard boxes in *Occupied Garden* became akin to the abstracted architectural model that is designed to plan for and facilitate construction. At the same time the work's audience-cum-players emulated the destructiveness implicit in military simulation models. The tangibly simulated experience Makhoul solicited in *Occupied Garden* is reminiscent of Haj Yihya's *Meter Square* discussed in chapter one (p. 119). Both artworks are concerned with the destruction, construction or saving of homes, and though seeking to physically engage their audiences, they were presented outside IP. I consider this distinctly tactile appeal to Western audiences highly significant because Western audiences have, over the years, become accustomed to viewing IP with little, if any, challenge to hegemonic discourses of the Western governments that continue to fund the occupation.

In their analysis of the European Union's (EU) approach to IP's political situation, Gordon and Pardo (2015) point to what they define as normative opposition to the occupation (Gordon and Pardo, 2015). In other words, while the European countries have consistently raised their concern for over four decades, at times even protested against the expansionist and colonizing policies of Israel, they have nevertheless actively continued to nurture thriving trade and other relations with the country, rendering their protests somewhat hollow

and meaningless (Gordon and Pardo, 2015)[257]. European citizens can easily be unaware of the double standards practiced by their governments, which means they play a part in perpetuating the current situation, even if unwittingly. In light of this I view *Occupied Garden* as a powerful statement that tactilely engages audiences' imagination to challenge their position. It is specifically by using miniaturisation to form play objects that Makhoul's work creates an immersive environment which in turn generates the active involvement required if the existing paradigms are to be questioned.

3.3.3 Negotiating past, present and future

As the conflict escalates daily with more house demolitions taking place alongside increasing settlement building, the future seems bleaker and bleaker[258]. Currently, levels of violence and calls for revenge on both sides escalate hourly, while houses are ransacked and violated on an unprecedented scale. Whilst there can be no dispute about the asymmetry between the two sides, the question of scale has always hovered over the conflict, its struggles and discourses. Considering the level of military prowess of the Israeli state and its firepower compared to Palestinian force, scale is bound to be central[259]. And while the strikes continue and the violence escalates, it is easy to forget the bigger picture. Yet that bigger picture is vital if one is to retain a critical temporal and spatial overview[260].

The broader 'panoramic view' of the miniaturised objects created by the artists discussed here, is akin to the camera zooming out both spatially from the localized point of confrontation, as well as temporally from the specific moment in time. In light of the

---

[257] In this respect Gordon and Pardo's observation echoes Weizman's comment in conversation with Tariq Ali, briefly discussed in the contextual review (p. 48, ft. 42) regarding a discrepancy between the Western powers' governmental approach and that of its citizens who are more supportive of BDS. For the full discussion, please visit https://vimeo.com/167062251 [Accessed 1.12.16].

[258] For example, the Bedouin village of Al Arkiv in the Negev desert has been demolished in its entirety over thirty times, despite a supreme court injunction, much like Bir'im was in 1953. Countless more house demolitions are routinely carried out by Israeli authorities specifically in order to make space for new Jewish settlements. Updated information specifically on house demolitions is collected by the Israeli Committee Against House Demolitions [Website]. Available at http://icahd.org [Accessed 1.1.17].

[259] For example, the abduction and killing of three Israeli youths in June 2014 was used as an excuse for the aerial bombing of Gaza, with its population of millions. Many hundreds of homes were ransacked, and in the West Bank hundreds were arrested, including senior politicians and many children. For more regarding the scale in military terms see for example the blog post by the Jerusalem Fund for Education & Community Development (an independent, non-profit, non-political, non-sectarian organization based in Washington, D.C.) Available at http://blog.thejerusalemfund.org/2012/11/inbalance-of-power-understanding.html [Accessed 9.7.14].

[260] In response to the Israeli attack on Gaza in 2014, I created *Don't Look Away Now*—a performative banner inscribing 1484 names of Palestinians killed by Israel between July 8th and August 13th in 2014. In notes accompanying the action I underline my inability to respond playfully to the scale of violence. For documentation of the project, including reflective notes, please see my website. Available at: http://www.iditnathan.org.uk/iditnathan.org.uk/Recent/Entries/2014/8/24_DONT_LOOK_AWAY_NOW.html [accessed 1.4.17].

references which the artists make to military and architectural models, the appropriation of the miniature model in relation to IP is a highly sophisticated 'critical play' tactic. The scaled-down model consistently facilitates material abstraction, simulation and immersion that invite audiences to decipher for themselves, away from the political and media rhetoric, the events of the past and its consequences in a disastrous present, in order to consider certain co-constructed possibilities for the future. In that respect, the artworks discussed enable the crucial exchange called for by Agamben (2007a). Instead of burying the ghosts of the past, or rendering them static entities, the artists' use of the miniature form invites audiences to play with them, tactilely as well as conceptually. Past events such as expulsion from the Palestinian village depicted in *Kufer Bir'im*, for example, acquire renewed significance in the present, as well as potential relevance for the future (Agamben, 2007a, p. 95). And dystopian spaces within IP, as represented in *Qalandia 2067*, become 'visitable' by London audiences. More than that: such an immersive experience may result in them questioning their positions vis à vis a perpetually escalating state of affairs.

In *Occupied Garden*, cardboard boxes stand for miniature homes and operate as 'unstable signifiers' (Agamben, 2007a, p. 95) as they invite audiences to physically alter the landscape and engage in destruction and construction, typical of Israeli state practices. The artworks investigated here, in their differing ways, recall artist Antoni Muntadas' warning sign *Perception Requires Involvement*[261] as conceptual insights are gained by physical means. The artists' use of the miniature models, positioned within the safety of the art space or event, offers audiences means of engaging both abstractly and tangibly in ways that are unique and not repressive (Rose, 2011, p. 45). They epitomise effective 'critical play' (Flanagan 2009, p. 6) objects, as they relate their form to content. And they represent a painful past and present, in order to raise a questioning approach and challenge their audiences' positions. If we are to think in terms of the 'future perfect' (Rose, 2011, p. 145) in relation to IP, then miniature models seem like a good place from which to start.

[261] Antoni Muntadas, *On Translation: Warning (Perception Requires Involvement)*, 1999. Worldwide billboard installation project.

Conclusion

> To keep alive the will to imagine is also to invent new ethical landscapes, new narratives and new agents of social change. It is utopian without promising utopia (Jean Fisher)[262].

The artistic practices at the core of this thesis were positioned within, and in relation to, the complex field of IP as a zone of conflict. This thesis explored the ways in which artists use play as a means of challenging audiences' perceptions and positions in relation to the highly contested political situation in IP. It also sought to ascertain what is gained by linking the imaginary, ambiguous and potentially subversive spaces of play with the harsh, often politically manipulated and multifarious reality on the ground.

My research was conducted from the position of a critical Israeli no longer living or working in the region, but nevertheless engaged with it, addressing primarily UK audiences. I attended exhibitions and art events, and in some cases created and participated in artworks, that were then subjected to critical analysis, all the while drawing on a wealth of cross-disciplinary studies relating to IP's political condition. This thesis focused on three specific types of play; games, performative movement, and miniature models, all derived from my own practice and its concerns. The three types of play are also linked to specific aspects of IP. The discussion of artists' games has highlighted the problematic nature of agency when not all players have equal rights or status. The artworks that centred on performative movement brought to the fore issues of civic engagement and governance. By means of overidentification, the artists' performative movement also deployed play's pretence (make believe) to challenge political rhetoric (make belief). The miniaturized artworks in turn all related to the highly contested erasure of a homeland for the construction of a national home. By creating concrete abstractions and simulations via panoramic and temporally expansive views, the artists' miniature models also facilitated the challenging of audiences' positions in relation to ongoing colonisation. All the artists chose the specific forms and medium in direct relation to the artworks' content, therefore operating as 'critical play' (Flanagan, 2009).

[262] Fisher 2007, p. 119.

In answer to my research questions I found that play, in the hands of the artists discussed, was used for its appropriative as well as its ambiguous qualities, that is, its unpredictability, its redundancy and flexibility (Sutton Smith, 2001). Moreover, play presented itself as a productively disruptive force that I read in terms of Agamben's (2007a; 2007b) ideas regarding play as profaning monolithic constructs. This particularly applied to constructs (real and metaphorical) such as the Separation Wall in Jerusalem. Furthermore, since play was seen as an unstable signifier that can be both synchronic (an object which exists at one point in time) and diachronic (a processual event that evolves through time) it appeared ideally placed to question public discourse such as the Zionist renewal paradigm, whereby the distance between the past and the present is collapsed for the sake of a nationalist agenda (Zerubavel, 2007). Another significant finding of the research relates to the ways in which play's appropriative characteristics appeared so pertinent to the colonialist practices that are in themselves inherently appropriative (Evans, 2009, p. 19). The different ludic tactics under investigation here (games, performative movement and miniature models) facilitated the creation of 'experienced insights' (Kaprow, 1992, p. 25) and in most cases examined, it was through an embodied action that audiences acquired this new knowledge. Indeed, one of the most significant findings of this research relates to play's complexity and sophistication. Play in the three forms examined here offered multi-layered and uniquely dual panoramic, yet detailed, views over the contested state, both in temporal as well as spatial terms, and therefore presented itself as a richly nuanced method of challenging audiences' relations to IP's political condition, which is equally multifarious.

In terms of artistic practice, this thesis has brought together hitherto disconnected artworks by artists from both sides of the divide. In this respect the thesis operates as a curatorial platform that bypasses the current difficulties that both Israeli and Palestinian artists experience exhibiting work alongside each other[263]. In contrast with more visible Israeli artists currently operating outside IP such as Yael Bartana and Omer Fast as well as Palestinian ones such as Larissa Sansour or Sandi Hilal and Alesandro Petti to name but some[264], the thesis has focused on site-specific works that are less easily represented beyond the region.

I chose these specific artworks for several reasons. Firstly, they parallel my own position as an Israeli who is critical of the political situation. Secondly, the artworks I focused on engage

[263] If my study seemingly bypasses the BDS campaign's call to avoid collaboration, I nevertheless view its academic and critical nature as significant. After all, academic circles, certainly outside IP, must remain forums where research like mine is still viable.
[264] I note these specific artists since in some of their work play is present, albeit not in ways directly related to the three types of play I focus on here.

audiences by playful means (games, performative movement and miniature models) that directly echo my own practice. Thirdly, some of the cases that I considered, such as *Love Sum Game* or *Kufur Bir'im*, received little, if any, critical attention beyond the region and I felt deserved exposure, especially as they so articulately deployed play as a critical force. Fourthly, as noted in the contextual review (p. 56) significant shifts have occurred in terms of artistic practices operating within IP during the period of this research (2009-2017) and as I conclude my research, Israeli politicians' responses to criticism of state policies and its rhetoric is ever-less tolerant[265]. Hence, the arts, and, most especially, subtly playful iterations of the arts, like the ones I examined, will become increasingly vital.

This study further fills a gap between scholarships relating to participatory arts practices (Bishop, 2012), art and conflict (Azoulay, 2012b, Weizman, 2004, 2006, 2010) and play as a cultural (Huizinga, 1955; Sicart, 2014; Stevens, 2007) and critical (Agamben, 2007, Flanagan, 2009) practice. My study has drawn on and extended Azoulay's (2012) call for photographic practices to become more inclusive. By applying it here, to artworks that are playful and therefore intrinsically participatory, we see how it can challenge perpetrators of the ongoing disastrous conditions in IP. This has allowed me to look closely at ways in which ludic mediums (games, performative movement and miniatures) facilitate this intimate and critical encounter with central aspects of IP (agency, civic engagement and homes respectively) and to suggest that artists effectively address the politics of representations when they use playful means to expose the mechanics of colonisation in IP and the accompanying divisive political rhetoric. In this sense, the artworks examined fulfil the necessity which Weizman (2011) identified for those operating within and in relation to IP. Namely, they seek new configurations that recognise the existing paradigm of power whilst avoiding and subverting its grip, as they 'attempt to rewire its webs in order to escape its calculation' (Weizman, 2011, p. 24). What my thesis proposes in addition to Weizman's assertion is that in order to effectively untangle the web of rhetoric and practices in which we find ourselves enmeshed, we turn specifically to play, to tactically deploy its subversive, ambiguous and inherently participatory aspects as we seek to offer significant new insights to audiences.

These findings could be of benefit to practitioners and scholars engaged in the three fields my study brings together, namely; participatory arts practices, art in relation to conflict, and

[265] In this respect I note—as one example out of many—the fact that Israeli Prime Minister Benjamin Netanyahu cancelled his meeting with German Foreign Minister Sigmar Gabriel on 25th April 2017. The meeting was cancelled after the German Foreign Minister refused Netanyahu's demand that he not meet with Breaking the Silence and *B'tselem* – two human rights organisations whose sole aim is to expose Israeli illegal conduct. Please see http://www.haaretz.com/israel-news/1.785594 [Accessed 28.4.17]

play as cultural and critical practice. Additionally, this study, which focuses on the case of IP, might inform researchers and practitioners operating in other zones of conflict, which sadly are proliferating around the world. One possible avenue for further research might relate to the ways in which artists use play when creating work that pertains to the seemingly-unrelated refugee crisis, Brexit or the current situation in the US following president Donald Trump's election. After all, these three seismic developments share certain characteristics with IP as a zone of conflict, such as their divisiveness, complexity and expansiveness. Could the playful methods this thesis focuses on, such as games (or game devices such as cards and dice for example), walking as a form of performative movement and miniatures or scale related artworks, be applicable to these political developments?

Games are increasingly being seen as potentially effective in raising awareness to contemporary complexities and questioning possibilities of better futures. This was recently made evident in Flanagan's (2018) invitation to the World Economic Forum's Annual Meeting in Davos, where in her talk titled 'Game Changers: Playing Games for Good' she convincingly argued games as potent forms of critical play. Can a game along the lines of *Hegemonopoly/Machsomopoly* be created to engage audiences with the interminably growing refugee crisis? By researching the refugee crisis' expansive features both its causes (Western military strikes, the civil wars and climate changes around the world), and its effects (mass migration, border controls and rise in nationalistic rhetoric) a participatory board, cards or re-enactment game could be designed to alert audiences to the paradigmatic nature of the catastrophe we see unfolding around us. Similar attempts at tackling for example the 'war on terror' have been successful in the past. For example, in 2005 Terrorbull Games- a game designer and illustrator duo- designed the highly successful *War on Terror- Board Game.* The duo, who seek to deploy traditional game forms to tackle difficult subjects have since designed board games that critically engage with the banking crisis (*Crunch*) and the rise of fundamentalist religion (*Hen Commandments*) amongst others[266].

In terms of performative movement in contested cities a pertinent recent example is Kubra Khademi's piece 'armour' (2015), which saw the Afghan woman clad in a body armour that highlighted her sexuality walking through the streets of Kabul, where women are subjected

[266] For further information about Terrobull Games please visit their website at https://www.terrorbullgames.co.uk [Accessed 11.2.18].

to extreme violence and harassment[267]. Following her eight-minute walk, Khademi was subjected to death threats and was forced to leave the country Having found refuge in Paris following her escape from Kabul, Khademi continues to use walking as part of her artistic practice and has urged women to walk wherever and however possible in an interview filmed on the occasion of Walking Women symposium, which due to UK visa restrictions she could not attend[268]. On a different scale, away from the problematic Middle East, but with similar intentions I created a limited edition dice titled *Walk Anywhere Anytime*[269] (2015) Designed to be hand held and fit in walkers' pockets the work. The work draws on the fact that in some parts of the world freedom of movement is only granted to some and even within Western democracies public and common spaces are continually undermined[270]. Playful movement through spaces therefore appears to facilitate the questioning of pervasive and restrictive paradigms.

The use of scale by artists and activists in zones of conflict have also become visible in initiatives such as *Operation Salam*, created by the Lebanese graffiti and hip-hop duo who painted the word *Salam* (peace in Arabic) across 1.3 kilometres and 82 rooftops in the northern city of Tripoli. The design is only visible from the sky across buildings in war-torn neighbourhoods of the second largest city in Lebanon and seeks to show another side of the country beyond war and extremism[271]. Similarly, in Afghanistan where years of drone and aerial warfare artists collective *#NotABlugSplat* have created a giant art installation project in the form of an image of a child's face that is only visible from the air, targeting American predator drone operators sitting thousands of miles away who refer to their kills as 'Bug Splats'[272]. The project creators hope that the giant image 'will create empathy and introspection amongst drone operators, and will create dialogue amongst policy makers, eventually leading to decisions that will save innocent lives' (www.notabugsplat.com). Both projects use the panoramic view, as discussed in the previous chapter, to challenge misconceptions about war ravaged parts of the world, that the Western world readily looks

---

[267] To see the only record of Khademi's walk (taken on mobile phone), please visit https://www.youtube.com/watch?v=nXuNtZPMDvQ [Accessed 12.2.18].
[268] To view Khademi's address and find out more about her practice please see interview with the artist on https://www.youtube.com/watch?v=y8H7pvXYKIY [Accessed 12.2.18]. The interview was screened at Walking Women - a series of walks, talks, screenings and events curated by Clare Qualmann and Amy Sharrocks that brought together over fifty women artists to share their artistic walking practices. For further information please visit http://www.walkingartistsnetwork.org/walking-women/ [Accessed 12.2.18].
[269] *Walk Anywhere Anytime* (2015) was first exhibited at *Footnotes Playing Dead*. For more about the work see Practice Documentation appendix, accompanying this thesis.
[270] Since 2012 I have also worked collaboratively with architect and artist Helen Stratford as Play the City Now or Never! on numerous projects that seek to challenge the erosion and commodification of public spaces in the UK. For more about the projects please visit http://playthecitynowornever.com/ [Accessed 12.2.18].
[271] For more on the project please visit http://www.middleeasteye.net/in-depth/features/lebanese-street-artists-ashekman-spread-message-peace-tripoli-1838395151 [accessed 11.2.18].
[272] For further information about *#NotABlugSplat* please visit https://notabugsplat.com [accessed 11.2.18].

away from. *#NotABlugSplat* goes a step further to create an Agambian unstable signifier that is productively disruptive, as discussed in the contextual review (p. 60) and takes the perpetrators of drone warfare and the political system that facilitates it to task.

In terms of the specific case of IP, this thesis does not claim that artistic practices propose utopian resolutions to IP's political predicament. Whilst I could not encompass all types or iterations of the 'art of play in zones of conflict' in relation to IP, there have also been numerous artistic projects that decidedly challenge the status quo, Israeli paradigms and rhetoric, that have run alongside my research but have not been included here since play is not central to them. The artists included in this thesis' chapters deliberately employ aspects and mechanics of play in their work as they variously attempt to challenge the ethical ecology, re-imagine new narratives, and bring to the fore agency. In this respect the practices examined here, and the thesis itself, are offered as 'modest proposals' (Esche, 2009, p. 27). According to Esche 'modest proposals' are put forward by artists who, in seeking to avoid detached fantasy, choose to focus on real-life situations and challenges. This results in them being bound to 'imagine things other than they are now through […] gestures that intend to be concrete and actual' (Esche, 2009, p. 27). The 'art of play in zones of conflict' is explicitly concrete. It deals directly with real conditions, within which artists 'exploit a space which is accepted by society as free, as potentially provocative, in order to take full advantage of imagining things otherwise' (Esche, 2009, p. 28).

As noted throughout this thesis, it is increasingly challenging, if not impossible, to retain any sense of what lies ahead for IP, since with the passage of time, all aspects of this troubled and troubling place become more complex and hence difficult to relay. Perhaps taking the cue from the artists discussed here—shedding light on and taking the shards of the past in order to relate to the present—is one way of imagining the future. For as noted by Solnit, 'the past is set in daylight, and it can become a torch we can carry into the night that is the future' (Solnit, 2017, p. 39).

The ability of art to imagine things other than they are now is an area of practice I have sometimes struggled with. How does one sufficiently address interminable conflict and extreme, if at times hidden, violence? Nevertheless, as suggested by Fisher's quotation at the head of this conclusion, and as supported by the wealth of material I have experienced and read as part of this research, the potential for re-imagining offers a powerful opportunity for us, both as viewers and creators. The will to imagine things otherwise requires skill or in other words a mastery of the 'art of play in zones of conflict' if we are to hold on to and re-activate our utopian yearnings, without necessarily promising them.

Bibliography

Abramson, L., 2006. A Pile of things. In *Mini Israel - 70 Models, 45 Artists, One Space* [catalogue] Jerusalem: The Israel Museum.

Abramson, L., 2009. What Does Landscape Want? A Walk in W. J. T. Mitchell's Holy Landscape*. Culture, Theory and Critique*, Vol 50: Issue 2. p 275-188.

Abramson, L. 2016. [Israeli Education Minister] Benet to initiate guidelines for academics' political statements. *Ha'aretz* [online]. 8th December. [Hebrew]. Available at: https://www.haaretz.co.il/news/education/.premium-1.3147016 [Accessed18.12.16].

Abu El-Haj, N., 2001. Facts on the Ground - Archaeological Practice and Territorial Self Fashioning in Israeli Society. Chicago and London: The University of Chicago Press.

Abd al-Wahid, N., 2015. Historical whitewash: Great Britain must be held accountable for its role in the Nakba. Available at: http://mondoweiss.net/2014/05/historical-whitewash accountable#sthash.I7nBSoGu.dpuf [Accessed 12.5.15].

Abushaqra, B., Bakewell, B. 2003. The barrier to peace. In: Ramallah online [online]. 11th October. Available at: http://ramallahonline.com/2003/08/the-barrier-to-peace [Accessed 1.6.2010].

Aderet, O., 2016. The Politics Behind the Drafting of the Balfour Declaration. *Ha'aretz* [online]. 6th November. Available at: http://www.haaretz.com/israel-news/.premium-1.751199 [Accessed 1.7.17].

Agamben, G., 1993a. *Stanzas*. Minnesota: University of Minnesota Press.

Agamben, G., 1993b. Beyond Human Rights. In: *Means without Ends: Notes on Politics*. Translated from the Italian by V. Binetti and C. Casarino. Minneapolis: University of Minnesota Press.

Agamben, G., 1998. *Homo Sacer: Sovereign Power and Bare Life.* Stanford: Stanford University Press.

Agamben, G., 2005. *The State of Exception*. Chicago: University of Chicago Press.

Agamben, G., 2007a. Infancy and History: Essays in the Destruction of Experience. London: Verso.

Agamben, G., 2007b. *Profanations*. New York: Zone Books.

Alastair, B., Gooding, M., (1995) *A Book of Surrealist Games*. Boston & London: Shambhala Redstone Editions.

Alexander, E., Bogdanor, P., eds., 2008. *The Jewish Divide Over Israel: Accusers and Defenders.* New Jersey: Transactions Publishers.

Ali, T., 2016. Global Empire: Eyal Weizman: Excavating Israel. *Eyal Weizman in conversation with Tariq Ali*. Available at: https://vimeo.com/167062251 [Accessed 25.7.17].

Amir, C. Hutman, B. & Melamed, A., 1999. *Separate and Unequal: The Inside Story of Israeli Rule in East Jerusalem*. Cambridge: Harvard University Press.

Amir, M., 2016. Revisiting Politicide: State Annihilation in Israel/Palestine. In: *Territory, Politics, Governance* [online]. October.

Amir, Y., 2010. *Jerusalem Loves me and I love Jerusalem* [online]. Available at: http://guybriller.com/bprojectblog/?page_id=439 [Accessed 1.5.15]

Amir, Y., 2015. Dear Jerusalem – Works 1998-2015 [online]. Available at: http://guybriller.com/blog/dear-jerusalem/ [Accessed 1.7.17].

Amir, Y., Eidelman, R., Briller, G., 2011. A Word from the Editors. In: *Six Days in June – A Journey to Liberate Jerusalem*. [exhibition pamphlet]. Jerusalem. pp. 2-3.

Amir, Z., 1977. Arabesque: Decorative Needlework from the Holy Land. Reinhold: Van Nostrand.

Ankori, G., 2006. *Palestinian Art.* London: Reaktion.

Appleby, R.S., 2000. The ambivalence of the sacred: religion, violence, and reconciliation. Lanham, MD; Oxford: Rowman & Littlefield.

Arielli – Horowitz, D., 2005. *Creators in Overburden: Rabin Assassination, Arts and Politics*. [Hebrew]. Jerusalem: Magnes Press.

Arendt, H., 1963. Eichmann in Jerusalem: Notes on the Banality of Evil. New York: Penguin Books.

Arendt, H., 1970. Reflections on Civil Disobedience. *New Yorker Magazine* [online] 2nd September, p. 70. Available at: http://www.newyorker.com/magazine/1970/09/12/reflections-civil-disobedience. [Accessed 1.8.17].

Aswad, J., 2012. Home of the Dispossessed. *Third Text*, 26:4. pp. 415-417.

Atkins, R., 2008. Politics, Participation and Meaning in the age of Mass Media. *The Art of Participation- 1955 to Now*, San Francisco Museum of Modern Art.

Azoulay, A., 2003. Death's Showcase: The Power of Image in Contemporary Democracy. Mass: MIT Press.

Azoulay, A., 2008. Act of State- A Photographed History of the Occupation 1967-2007. Tel Aviv: Etgar Press.

Azoulay, A., 2010. *When a Demolished Home Becomes a Public Square.* In *HomeLessHome* [Catalogue]. Jerusalem: Museum on the Seam.

Azoulay, A., 2011. From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947–1950. London: Mosaic, 4, p.25.

Azoulay, A., 2012a. Regime-Made Disaster: On the Possibility of Nongovernmental Viewing. In: McLagan, M. and McKee, Y. eds., 2012. *Sensible Politics: The Visual Culture of Nongovernmental Activism*. New York: Zone Books.

Azoulay, A., 2012 b. *On Behalf of the Common State* - in response to Public Movement members' question; what is a 'state artist'? Written on the occasion of the fifth anniversary

of the movement [online], [Hebrew]. *Erev Rav*. Available at: http://erev-rav.com/archives/16233 [Accessed 12.1.14].

Azoulay, A., Ophir, A., 2013. *The One State Condition*. Stanford: Stanford University Press.

Bachelard, G., 1994. *The Poetics of Space*. Translated from the French by Maria Jolas. Boston: Beacon Press.

Bakhtin, M., 1981. *Dialogic imagination: four essays*. Translated by Michael Holquist. Austin: University of Texas Press.

Bakhtin, M., 1993. *Toward a philosophy of the act.* Translated by Vadim Liapunov. Austin: University of Texas Press.

Balibar, E., 1998. Droit de Cite: Culture et Politique en Democratie. Paris: Edition de L'Aube.

Barclay, A., 2010. Resisting Spaciocide Notes on the Spatial Struggle in Israel-Palestine. *Arena of Speculation* [pdf]. http://arenaofspeculation.org/research/publications/ [Accessed 6.2.13].

Bar El, Y., Durst, R., Katz, G., Zislin, J., Strauss, Z. and Knobler, H., 2000. Jerusalem Syndrome. *British Journal of Psychiatry*, 176, pp. 86-90.

Barthes, R., 1979. The Eiffel Tower. In N. Leach, ed., *Rethinking Architecture: Reader in Cultural Theory*. Routledge, London and New York. pp. 172-180.

Baudelaire, C., 1853. *The Philosophy of Toys*. Translated by Paul Keegan (1994). Reprinted in: Gross, K. ed., 2012. On Dolls. London: Notting Hill Editions.

Beaumont, P., 2016. Netanyahu plans fence around Israel to protect it from 'wild beasts'. Ha'aretz [online]. Available at: https://www.theguardian.com/world/2016/feb/10/netanyahu-plans-fence-around-israel-to-protect-it-from-wild-beasts [Accessed 12.1.17].

Ben Amos, A., 2011. Strolling, Wandering, Touring. In: *Lines Made by Walking*. [Catalogue]. Haifa: Haifa Museum of Art.

Benjamin, W., 1986. *Reflections: Essays, Aphorisms, Autobiographical Writings.* Edited by Demetz, P. Translated by Edmund Jephcott. New York: Schocken Books.

Ben Shai, R., Lebovic, N., 2015. The Politics of Nihilism—From the Nineteenth Century to Contemporary Israel. New York and London: Bloomsbury.

Ben Shaul, D., 2014. Critically Civic: *Public Movement*'s Performative Activism. In: *Citron* A., Zerbib, D., Aronson-Lehavi, S., eds. 2014. *Performance Studies in Motion.* London: Bloomsbury Methuen Drama. pp. 118-130.

Ben Shaul, D., 2016. The Movement of Boundaries in Itinerant Performance [Key Note lecture] The Annual Conference of the Israeli Association for Theatre Research at the Department of Theatre and Drama Studies, University of Haifa, Israel. 12th February, 2016. [unpublished].

Benvenisti, M., 1996. *City of Stone: The Hidden Story of Jerusalem*. Berkeley: California University Press.

Benvenisti, M., 1997. The Hebrew Map. *Theoria VeBikoret* [Hebrew]. Vol: 11, pp. 7–29.

Benvenisti, M., 2000. Sacred landscape: the buried history of the Holy Land since 1948. University of California Press.

Benvenisti, M., Tamari, S., Fischer, M., Misselwitz, P., 2006. Conversation. In: Misselwitz, P and Rieniets, T (eds.) *City of Collision: Jerusalem and the Principles of Conflict Urbanism*. Basel: Birkhauser—Publishers for Architecture.

Berger, T., 2006. Caliban in Qalandiya. In: Misselwitz, P and Rieniets, T., eds. *City of Collision: Jerusalem and the Principles of Conflict Urbanism*. Basel: Birkhauser – Publishers for Architecture.

Berger, T., 2008. In the Space Between World and Playing: The Model in Israeli Culture. [Hebrew]. Tel Aviv: Resling.

Berger, T., 2010. On the site of loss hopes are born. *HomeLessHome* [sic.] [catalogue]. Jerusalem: Museum on the Seam.

Billig, M., 1995. Banal Nationalism. London : Sage Publications Ltd.

Bishop, C. ed., 2006. *Documents of Contemporary Art*—Participation, London, Whitechapel & Cambridge, Mass: MIT Press.

Bishop, C., 2012. Artificial Hells - Participatory Art and the Politics of Spectatorship. London and New York: Verso.

Boano, R. and Martén, R., 2013. Agamben's urbanism of exception: Jerusalem's border mechanics and biopolitical strongholds. *Cities*, Vol. 34, pp: 6–17.

Bourriaud, N., 2002. *Relational Aesthetics.* Dijon: Presses du Réel.

Boullata, K. ed., 2008. Belonging and Globalisation: Critical Essays in Contemporary Art and Culture. London– Berkeley–Beirut: Saqi.

Boullata, K., 2009. Palestinian Art From 1850 to the Present. London: Saqi.

Briller, G., 2010. The B Blog [blog]. 7th April. [Hebrew]. Available at: http://guybriller.com/bprojectblog/ [Accessed 1.7.17].

Briller, G., 2013. Discussing *Jerusalem Loves me and I Love Jerusalem* [Skype interview]. 5th October, 2013.

Boyer, C., 1996. The City of Collective Memory- Its Historical Imagery and Architectural Entertainments. Cambridge Massachusetts and London: MIT Press.

Brown, W., 2010. *Walled States, waning sovereignty*. New York: Zone.

Buber, M., 1983. *A Land of Two People*. Oxford: Oxford University Press.

Butler, J., 1993. Bodies That Matter: On the Discursive Limits of 'sex'. London and New York: Routledge.

Callois, R., 1961. *Man, Play and Games*. Chicago and Urbana: University of Illinois Press.

Carr, J., Robinson, J. eds. 2015. Active romanticism: the radical impulse in nineteenth-century and contemporary poetic practice. Tuscaloosa : The University Alabama Press.

Certomà, C. Clewer, N. And Elsey, D. eds. 2012. *The Politics of Space and Place*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Chesin, S. A., Hutman, B., & Melamed, A., eds.,1999. *Separate and unequal: The inside story of Israeli rule in East Jerusalem*. Cambridge: Harvard University Press.

Clarke, A., Mitchell, G., eds., 2007. *Videogames and Art.* Bristol: Intellect Books.

Cohen, H., 2007. *The Rise and Fall of Arab Jerusalem from 1967 to 2007* [Hebrew] Jerusalem: The Jerusalem Institute for Israel Studies.

Cohen, H., 2013. 1929: Year Zero of the Jewish-Arab Conflict. [Hebrew] Jerusalem: Keter.

Confino, A., 2000. Remembering Talbiyah: On Edward Said's Out Of Place*. Israel studies*. Volume 5, number 2. pp. 182-198

Csikszentmihalyi, M., 1979. Some Paradoxes in the definition of Play. In A. Cheska, ed. 1979. *Play as context: 1979 proceedings of the Association for the Anthropological Study of* Play. Vol. 5: Human Kinetics. West Point, NY: Leisure Press. pp. 14-25.

Cull, L. and Gritzner, K. eds. 2011a. Introduction. *Performance Research*. Vol: 16:4. pp.1-6.

Cull, L., 2011b. Attention Training Immanence and Ontological Participation in Kaprow, Deleuze and Bergson. *Performance Research*. Vol: 16:4. pp. 80-91.

Darwish, M., 2011. *In The Presence of Absenc*e. Translated from the Arabic by Sinan Antoon. New York: Archipelgo Books.

Dankner, A., Tartakover, D., 1996. Where We Were and What We Did - An Israeli Lexicon of the Fifties and the Sixties [Hebrew]. Jerusalem: Keter.

Dayan, Y., 1973. Introduction. In: Roth, A., 1973. *Jerusalem in Needlepoint and Embroidery*. Slough, Bucks: W. Foulsham & Co.

Debord, G., 1955. *Critique of Urban Geography*. In: Bauder, H., Di Mauro, S.E., eds. 2008. Critical Geographies – A Collection of Readings. Kelowa, B.C. : Praxis (e)Press.

Debord, G., 1958. *Theory of the Dérive.* Bureau of Public Secrets [Website]. Available at: http://www.bopsecrets.org/SI/2.derive.htm [Accessed 15.9.17].

Debord, G., 1994. *The Society of the Spectacle,* New York: Zone Books.

Debord, G., 2004. *Panegyric*. London: Verso.

De Certeau, M., 1988. *The Practice of Everyday Life*. Translated from French by Steven Rendall. Berkley, Los Angeles and London: University of California Press.

de la Durantaye, L., 2009. *Giorgio Agamben – Critical introduction*. Stanford, CA: Stanford University Press.

Demetz, P., ed. 1986. *Walter Benjamin - Reflections: Essays, Aphorisms, Autobiographical Writings.* Translated by Edmund Jephcott. New York: Schocken Books.

De Certeau, M., Jameson, F. and Lovitt, C., 1980. On the Oppositional Practices of Everyday Life. *Social Text*. No. 3. Autumn. pp. 3-43.

De Certeau, M., 1984. *The Practice of Everyday Life.* Translated by Steven F. Rendall. Berkeley, CA: University of California Press.

De Certeau, M., 1993. Walking in the City. In: During, S. ed. *The Cultural Studies Reader.* London: Routledge.

D'Ignazio, C., 2009. Art and Cartography. In: Kitchin R., Thrift N., eds. *International Encyclopedia of Human Geography*. Volume 1, pp. 190–206. Oxford: Elsevier.

Direktor, R., 2013. *Lines Made by Walking* [catalogue]. Haifa Museums: Haifa Museum of Art.

Doherty, C., 2004. *From Studio to Situation.* London: Black Dog Publishing.

Dumper, M., 2002. The Politics of Sacred Space: The Old City of Jerusalem in the Middle East Conflict. Boulder, Colorado: Lynne Rienner.

Eco, U., 1989. *The Open Work*. London: Hutchinson Radius.

Edelman, M., 1995. From art to politics: how artistic creations shape political conceptions. Chicago and London: University of Chicago Press.

Efrat, Z., 2003. Model State. In: *Territories* [catalogue]. Berlin: KW - Institute for Contemporary Art.

Efrat, Z., 2006. Model. In: *Mini Israel - 70 Models, 45 Artists, One Space* [catalogue] Jerusalem: The Israel Museum. pp. 131-132.

Efrat, Z., 2010. The Jewish State. In: *HomeLessHome*, [Catalogue] Jerusalem: Museum of the Seam. pp. 310-325.

Eglash, R. 2016. Who put a golden statue of Netanyahu in Tel Aviv? *The Washington Post* [online]. 6th December. Available at: https://www.washingtonpost.com/news/worldviews/wp/2016/12/06/who-put-a-golden-statue-of-netanyahu-in-tel-aviv/?utm_term=.8aa273ff7f37 [Accessed 12.6.17].

Ehmann, A., Eshun, K., 2010. A to Z of HF or: 26 Introductions to HF. In: Ehmann, A., Eshun, K., eds. 2010. *Harun Farocki- Against What? Against Whom?* London: Raven Row.

Eilat, G., 2009. *Introduction.* In G. Eilat and D. Dannon, eds. 2009. *Liminal Spaces* [pdf]. Available at: http://www.liminalspaces.org [Accessed 1.5.17]. pp. 7-18.

Eldar, A., 2012. A Softer Touch on the *Nakba*. *Haaretz* [English edition] 24.1.12 [online]. Available at: http://www.haaretz.com/print-edition/features/a-softer-touch-on-the-nakba-1.408917 [Accessed 2.4.15].

Elden, S., 2010. Land, terrain, territory. *Progress in Human Geography*, 34. pp. 799–817.

Elden, S., 2011. Territory without borders. *Harvard International Review*. Available at: http://hir.harvard.edu/territory-without-borders [Accessed 2.9.13].

Esche, C., 2009. Engaged Autonomy & Other Paradoxes. In: G. Eilat and D. Dannon, eds. 2009. *Liminal Spaces* [pdf]. Available at: http://www.liminalspaces.org [Accessed 27.7.17]. pp. 18-28.

Evans, D., ed. 2009. Introduction – Seven Types of Appropriation. In: Evans, D., ed. *Documents of Contemporary Art—Appropriation.* Whitechapel & Cambridge, Mass: MIT Press pp. 12-23.

Farah Kufer Bir'im, H., 2006. Kufer Bir'im – Reconstruction Model [artist's text]. In: *Mini Israel - 70 Models, 45 Artists, One Space* [catalogue] Jerusalem: The Israel Museum.

Farah Kufer Bir'im, H., 2014. Kufer Bir'im – Reconstruction Model: Conversation with Hanna Fouad Farah by Ian Sternthal [interview]. *sternthalbooks.com* [blog]. Available at: http://sternthalbooks.com/journal/add-a-post/ [Accessed 18.6.16].

Fisher, J., 2009. Voices in the Singular Plural: 'Palestine c/o Venice' and the Intellectual Under Siege. *Third Text*, 23:6. pp. 789-801.

Fisher, J., 2010. Palestinian Art: From 1850 to the Present. *Third Text*, 24:4. pp. 481-489.

Fenster, T., Shlomo O., 2011. Statement of Purpose The Act of Bordering and Its Symbolic Implications in East Jerusalem. *Palestine Israel Journal*, Vol.17 No.12. Available at: http://pij.org/details.php?id=1362- [Accessed 18.1.13].

Ferguson, R., 2007. *Francis Alÿs: Politics of Rehearsal.* Los Angeles: Hammer Museum.

Feldman, H. Zaatari, A., 2007. Mining War: Fragments from a Conversation Already Passed. *Art Journal*, 66 no2. Summer, pp 49-67.

Flanagan, M., 2009. *Critical Play, Radical Game Design*. Cambridge Massachusetts and London: MIT press.

Flanagan, M., 2018. Game-Changers: Playing Games for Good [talk]. World Economic Forum Annual Meeting, 25th Januray, 2018 [online]. Available at: https://www.weforum.org/events/world-economic-forum-annual-meeting-2018/sessions/game-changers-playing-games-for-good [Accessed 30.1.18].

Friedland, R., Hecht, R. D., 1996. *To Rule Jerusalem*. Cambridge: Cambridge University Press.

Frieling, R., 2008) Toward Participation in Art. In: *The Art of Participation.* San Francisco: Museum of Modern Art. pp. 32-49.

Garner Jr, S.B., 2002. Urban landscapes, theatrical encounters: Staging the city. *Land/Scape/Theatre*. pp. 94-118.

Gilat, Y., 2010. Mapping-landscape: Imagery of Place and Territory in the works of Israeli - Jew and Palestinian Artists in Israel in the last decades [Conference paper]. *Conflictual Art* symposium, University of Haifa [Hebrew].

Ginsburg, Y. (no date). The Ten Sefirot: Divine Emanations [blog]. Available at: http://www.inner.org/sefirot/sefmalcu.htm [Accessed 1.8.17].

Godfrey, M., ed., 2010. *Francis Alÿs - A Story of Deception*. London: Tate Publishing.

Gordon, N., 2008. From Colonization to Separation: exploring the structure of Israel's occupation. *Third World Quarterly*, Volume 29:1. pp. 25-44.

Gordon, N., Pardo, S., 2015. Normative Power Europe meets the Israeli-Palestinian conflict. *Asia Europe Journal*. September, Volume 13, Issue 3. pp 265–274.

Gray, C., Malins, J., 2004. Visualizing Research, A Guide to the Research Process in Art and Design. Ashgate: Aldershot.

Gregory, D., 2004. *The colonial present: Afghanistan, Palestine, Iraq*. Malden, Oxford and Carlton: Blackwell Publishing.

Gregory, D., 2005. Colonial precedents and sovereign powers. *Progress in Human Geography*, Vol 3.

Gross, K. ed., 2012. *On Dolls*. London: Notting Hill Editions.

Groys, B., 2008a. A Genealogy of Participatory Art. In: *The Art of Participation.* San Francisco: Museum of Modern Art.

Groys, B., 2008b. *Art Power*. Cambridge, Mass. and London: MIT Press.

Groys, B. and Pereg, N., 2011. The Hard Pulse of Regularity [conversation]. In *Nira Pereg, Kept Alive* [Catalogue]. Tel Aviv: Tel Aviv Museum of Art.

Gurevitch, Z., 1998. The Break of Conversation. Journal for the Theory of Social Behaviour. Vol. 28:1. pp. 25-39.

Gurevitch, Z. 1990. The Dialogic Connection and the Ethics of Dialogue. *British Journal of Sociology*, 41. pp. 181–196.

Gurevitch, Z., 2007a. The Poetics of Besideness. In: Mendelsohn, A., ed. *Landscape of Longing: Avraham's Ofek's Early and Late Works*. [Hebrew]. Jerusalem: The Israel Museum. pp. 86–90.

Gurevitch, Z., 2007b. *On Israeli and Jewish Place.* [Hebrew]. Tel Aviv: Am Oved Publishers.

Gurevitch, Z., 2011. *Conversation*. [Hebrew]. Tel Aviv: Babel.

Haddon, D., 2008. *Autobiography and Performance*. New York, NY: Plagrave MacMillan.

Halper, J., 2009. Dismantling the Matrix of Control*. Middle East Research and Information Project* [website]. Available at: http://www.merip.org/mero/mero091109 [Accessed 12.12.12].

Hammond, K., 2010. Games People Play. In F. Williams, ed. 2011. *The Cat Came As A Tomato -Conversations on Play and Contemporary Art Practice.* London: South London Art Gallery.

Hardt, M., Negri, A., 2004. *Multitude.* New York: Penguin.

Harel, A. (2013). On 'Price Tag', 'Mutual Accountability' and the Power of Religion in Israel/Palestine. *Footnote- Research driven insights on Israel Palestine* [blog]. 18th November. Available as http://ipfootnote.com/on-price-tag-mutual-accountability-and-the-power-of-religion-in-israelpalestine [Accessed 11.3.16].

Harris, R., Omer Sherman, R., 2012. *Narratives of Dissent: War in Contemporary Israeli Arts and Culture.* Michigan: Wayne State University Press.

Harvie, J., 2009. *Theatre and the City*. Basingstoke: Palgrave.

Hason, N., 2013. Demographic debate continues How many Palestinians actually live in the West Bank? *Ha'aretz* [online]. 30th June. Available at: http://www.haaretz.com/israel-news/.premium-1.532703 [Accessed 12.4.15).

Hason, N., 2015. 48 Years afterwards—a post on the occasion of 'Jerusalem Day'. *Ha'aretz* [online]. Available at http://www.haaretz.co.il/blogs/nirhasson/1.2638064 [Accessed 17.5.15].

Hass, A., 2011. Israeli Writer Questioned for Helping Palestinians Visit Israel. *Ha'aretz* [online]. Available at: http://www.haaretz.com/israeli-writer-questioned-for-helping-palestinians-visit-israel-1.396226.

Hass, A., 2013. You can drive along and never see an Arab. *Ha'aertz* [online]. Available at: http://www.haaretz.com/print-edition/opinion/you-can-drive-along-and-never-see-an-arab-1.21522 [Accessed 1.4.2015].

Hayden , D., 1995. *The Power of Place: Urban Landscape as Public History.* Cambridge, Mass and London: MIT Press.

Hercbergs, D. 2014. The Davidization of Jerusalem: On the politics of symbols. *+972* [online blog]. 28th December. Available at: https://972mag.com/the-davidization-of-jerusalem-on-the-politics-of-symbols/100594/ [Accessed 12.1.17].

Herzel, T., 1978. *The Jewish State*. New York: Dover.

Hever, S., 2010. The Political Economy of Israel's Occupation: Beyond Mere Exploitation. London: Pluto Press.

Hochberg, G., 2007. In Spite of Partition – Jews, Arabs and the Separatist Imagination. Princeton: Princeton University Press.

Hochberg, G., 2015. Visual Occupations – Violence and Visibility in a Conflict Zone. Durham, Duke University Press.

Holquist, M., Liapunov, V., eds., 1993. *Bakhtin: Toward a philosophy of the act.* Austin : University of Texas Press.

Hopkins, D.J. Orr, S. And Solga, K., eds. 2009. *Performance and the City.* Basingstoke: Macmillan.

Hunter, L., 2013. *Introduction*. In: Lichtenfels, P., Rouse, J., eds. 2013. *Performance, Politics and Activism*. Basingstoke: Palgrave Macmillan. pp. 1-13.

Hussey, A., 2001. The Game of War- The Life and Death of Guy Debord. London: Jonathan Cape.

Huizinga, J., 1955. Homo Ludens - A Study of the Play Element in Culture. Boston: Beacon.

Illouz, E., 2015. Israel Is in National Denial Regarding Its Oppression of Palestinians. Ha'aretz [online]. Available at: http://www.haaretz.com/peace/1.685389 [Accessed 12.7.17].

Iversen, M., 2010. The Aesthetics of Chance. In: Iversen, M. ed. *Documents of Contemporary Art—Chance.* Whitechapel & Cambridge, Mass: MIT Press.

Jamal, A., 2009. The Struggle for Time and the Power of Temporariness: Jews and Palestinians in the Labyrinth of History. In: *Men in the Sun* [online]. Available at http://www.men-in-the-sun.com/EN/amal-jamal-part-1 [Accessed 1.6.15].

Joselit, D., 2008. Market Dissent. *October* 123: Winter, pp. 86-89.

Kadar, M., Warley, L., Perreault, J. and Egan, S., eds., 2005. *Tracing the Autobiographical.* Ontario: Wilffrid Laurier University Press.

Kadman, N., 2008. Erased from Space and Consciousness: Depopulated Palestinian Villages in the Israeli - Zionist Discourse [Hebrew]. Jerusalem: November Books.

Kane, P., 2004, The Play Ethic: A Manifesto for a Different Way of Living. London: Macmillan.

Kaprow, A. and Morgan, R.C., 1991. Interview with Allan Kaprow. *Journal of Contemporary Art*, Vo. 4 (2), pp.56-69.

Kaprow, A., 1992. *7 Environments*. Naples and Milan: Studio Morra and Fondazione Mudima.

Kaprow, A., 1993. Essays on the blurring of art and life. In: Kelley, J. ed. *Essays on the blurring of art and life / Allan Kaprow.* Berkeley, Los Angeles and London: University of California Press.

Kattwinkel, S., 2003. Audience Participation: Essays on inclusion in performance. Westport, CT: Praeger Publishers.

Kemp, A., 2000. Borders, Space and National Identities in Israel. *Theory and Criticism*. Tel Aviv and Jerusalem: The Van Leer Institute and Habibbutz Hameuchad Publishing. Vol 16, Spring [Hebrew].

Keenan, T., Weizman, E. 2007. The Barber Trial: Sivan vs. Finkielkraut. *Cabinet,* [e-journal] Issue 26: Magic. Summer. Available at: http://www.cabinetmagazine.org/issues/26/sivanintro.php [Accessed 12.1.17].

Kelley, J., 1993. *Essays on the Blurring of Art and Life*. Berkeley, Los Angeles and London: University of California Press.

Kelley, J., 2004. *Childsplay—the Art of Allan Kaprow.* Berkeley, California and London: University of California Press.

Kester, G.H., 2004. *Conversation Pieces: Community and Communication in Modern Art.* Berkeley and Los Angeles: University of California Press.

Khalidi, R., 1997. Palestinian identity: the construction of modern national consciousness. New York: Columbia University Press.

Khalidi, R., 2004. Resurrecting Empire: western footprints and America's perilous path in the Middle East. Boston: Beacon Press.

Khalidi, R., 2011a. *Human Dignity in Jerusalem* [Annual Edward W Said London Lecture], British Museum, London, 31 May [online]. Available at http://mosaicrooms.org/event/edward-w-said-london-lecture/ [Accessed 1.5.17].

Khalidi, R., 2011b. *Full Transcript of Interview With Palestinian Professor Rashid Khalidi*. *Ha'aretz Online,* [online] 5th December. Available at http://www.haaretz.com/middle-east-news/full-transcript-of-interview-with-palestinian-professor-rashid-khalidi-1.399632http://www.haaretz.com/middle-east-news/full-transcript-of-interview-with-palestinian-professor-rashid-khalidi-1.399632 [Accessed 26.7.17].

Klein, M., 2008. Jerusalem as an Israeli Problem—A review of forty years of Israeli rule over Arab Jerusalem. *Israeli Studies*, 13(2). pp. 54–72.

Klein, M., 2015. Lives in Common: Arabs and Jews in Jerusalem, Jaffa and Hebron. Oxford: Oxford University Press.

Kotef, H., Amir, M., 2011. Between imaginary lines violence and its justifications at the military checkpoints in occupied Palestine. *Theory, Culture & Society*, 28(1). pp. 55–80.

Kundus, Z., 2012. Palestinian Art Resists [Hebrew]. *Erev-Rav* [online magazines]. Available at: http://erev-rav.com/archives/21360 [Accessed 1.5.14].

Kwon, M., 2004. One Place After Another: Site Specific Art and Locational Identity. Massachusetts: MIT Press.

Lefebvre, H., 1991. *The Production of Space.* Oxford: Blackwell.

Lefebvre, H., 1996. *Writings on Cities.* Oxford: Blackwell.

Lesch, A,M., Lustik, I, A., eds. 2005. *Exile and Return: Predicaments of Palestinians and Jews*. Philadelphia: University of Pennsylvania Press.

Leung, S. (n.d) Artists statement. [website]. Available at: http://cueartfoundation.org/simon-leung/ [Accessed 15.6.15].

Levy, G., 2015. The more Israel represses the Nakba, the stronger the memories. *Ha'aretz* [online]. Available at: http://www.haaretz.com/misc/article-print-page/.premium-1.656327?trailingPath=2.169%2C2.223%2C [Accessed 14.5.15].

Lewis, T., 2007. The Child and The Ghost. *Childhood & philosophy* (Rio de Janeiro). Vol. 3, No.5. Jan-Jun. pp. 11-17.

Lichtenfels, P., Rouse, J., eds., 2013. Performance, Politics and Activism. Basingstoke: Palgrave Macmillan.

Likierman, M., 2001. *Melanie Klein: her work in context.* London : Continunm.

Lipshitz, Y., 2015. The City Square in the Performance of Taanit : From Rabbinic Space to Contemporary. *Journal of Levantine Studies*. Vol. 5, No. 1, Summer. pp. 59-81.

Lloyd, D., 2012. Settler Colonialism and the State of Exception: The Example of Palestine/Israel. *Settler Colonial Studies*, 2:1, pp. 59-80.

Lowenfeld, M., 1991. *Play in Childhood.* London: MacKeith Press.

MacDonald, C., 2010. *Stop Making Sense*. London: Centre for Research into Creation in the Performing Arts [website]. Available at: http://www.rescen.net/Graeme_Miller/replay_essay.html#.WQnpiFKZPsk [Accessed 1.5.17].

MacDonald, H., 2014. *H is for Hawk*. London: Jonathan Cape.

Macfarlane, R. 2012. *The Old Ways: A Journey on Foot*. London and New York: Penguin Hamish Hamilton and Viking.

Maffioletti, c., Hjelde, K. and Bradfield, M., 2009. Future reflections: rhetorical response. In: N. Nimkulrat, T. O'Riley eds. 2009. *Reflections and Connections.* Helsinki: University of Art and Design Helsinki.

Makhoul, B., Hon, G., 2013. The origins of Palestinian Art. Liverpool: Liverpool University Press.

Marcus, L., 1994. *Auto/biographical discourses.* Manchester: Manchester University Press.

Marx, U, Schwartz G and M, Wizilsla, E. eds. 2007. *Walter Benjamin's Archive - Images, Texts, Signs.* London and New York: Verso.

Massey, D., 2005. *For Space*. London: Sage.

McDonough, T., ed. 2002. Guy Debord and the situationist international: texts and documents. Cambridge, Mass. and London: MIT Press.

Meade, T., 2012. Destruction of Homes, Erasure of History. In: Clewer, N., Elsey, D., Certomà, C., eds. *The Politics of Space and Place*. Newcastle Upon Tyne: Cambridge Scholars Publishing.

Meier, K.V., 1980. An affair of flutes: An appreciation of play. *Journal of the Philosophy of Sport*, *7*(1), pp.24-45.

Mendelsohn, A. 2006. The Re-birth of Beauty in Contemporary Israeli Art. *Protocols of History and Theory, Bezalel Academy of Arts and Design,* No. 3. [Hebrew]. Available at: http://bezalel.secured.co.il/zope/home/he/1161090224 [Accessed 17.11.16].

Mendelsohn, A. 2008. The End of Days and New Beginnings, Reflections on Art in Israel, 1998-2007. In Mendelsohn, A. ed., 2008. *Real Time- Art in Israel 1998-2008*. Jerusalem: Israel Museum.

Merrifield, A., 2005. *Guy Debord.* London: Reaktion Books Ltd.

Misselwitz, P., Rieniets, T., 2006. City of collision: Jerusalem and the principles of Conflict Urbanism. Basel: Birkhauser.

Misselwitz, P., Rieniets, T., 2009. Jerusalem and the Principles of Conflict Urbanism. *Journal of Urban Technology*, 16:2-3. pp. 61-78.

Mirzoeff, N., 2005. Watching Babylon: the war in Iraq and global visual culture. London: Routledge.

Mitchell, A., Kelly, L., 2010. Walking with de Certeau in North Belfast: Agency and Resistance in a Conflicted City. In: *Divided Cities/Contested States* [Working Paper]. Available at www.conflictincities.org/workingpapers.html- [Accessed 29.1.13].

Mitchell, J. ed., 1991. *The selected Melanie Klein*. Harmondsworth: Penguin Books.

Mitchell, W.J.T., ed., 1992. *Art and the Public Sphere*. Chicago: University of Chicago Press.

Mitchell, W.J.T., 2000. Holy Landscape: Israel, Palestine and the American Wilderness. *Critical Inquiry*, Vol. 26, Issue 2, Winter. pp. 193-223.

Mitchell, W.J.T., 2002. *Landscape and Power*. Chicago: University of Chicago Press.

Mitchell, W.J.T., 2005. *What Do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press.

Mizrachi, Y., 2014. In Silwan, the settlers are winning - big time. *+972* [online blog]. 1st October. Available at: https://972mag.com/in-silwan-the-settlers-are-winning-big-time/97214/ [Accessed 1.2.16].

Möntmann, N. 2009. Dealing with the Changing Nation. In: G. Eilat and D. Dannon, eds. 2009. *Liminal Spaces* [pdf]. Available at: http://www.liminalspaces.org [Accessed 27.7.17]. pp. 29-40.

Morris, B., 1988. The Birth of the Palestinian Refugee Problem, 1947—1949. Cambridge and New York: Cambridge University Press.

Morris, B., 1990. 1948 and after: Israel and the Palestinians. Oxford: Clarendon.

Morris, B., 1993. *Israel's Border Wars, 1949-1957*. Oxford: Clarendon.

Morris, P., 1994. The Bakhtin Reader. *London: Edward Arnold*.

Murray, J., 1997. Hamlet on the Holodeck - The Future of Narrative in Cyberspace. Boston: MIT press.

Mytkowska, J., 2008. Who is Afraid of Representation? In: *The Anxious - Five Artists under the pressure of War* [catalogue]. Centre George Pompidou, Paris.

Naficy, H., 1999. *Home, exile, homeland.* New York and London: Routledge.

Nash, C., 2000. Progress reports, Performativity in practice: some recent work in cultural geography. *Progress in Human Geography,* Vol 24:4. pp 653-664.

Nassar, T. 2017. Banksy's 'Walled Off Hotel' is a form of gentrification. *Mondoweise* [online blog]. Available at: http://mondoweiss.net/2017/03/banksys-walled-gentrification/ [Accessed 19.3.17]

Neville, R., 1970. *Playpower.* London: Cape.

Newman, D., Yacobi, H., 2008. The EU and the Israel-Palestine conflict. In: Albert, M., Thomas, D., Stetter, S., eds., 2008. *The European Union and Border Conflicts. The Power of Integration and Association*. Cambridge: Cambridge University Press. pp. 173-202.

Nusseibeh, S., 1993. *What is a Palestinian state worth?* Cambridge, Mass. And London: Harvard University Press.

Obenzinger, H., 1999. *American Palestine: Melville, Twain, and the Holy Land Mania*. Princeton: Princeton University Press.

O'Brien, J., 2002. Be Realistic, Demand the Impossible: Staughton Lynd, Jesse Lemisch and a Committed History. *Radical History Review*. Issue 82, Winter. pp. 65-90.

Ofran, H., 2011. Invisible Settlements in Jerusalem in Palestine. *Israel Journal*, Vol 17, no. 12 [online]. Available at: http://www.pij.org/details.php?id=1283 [Accessed 2.9.13].

Orozco, G., Games: Ping Pong, Billiards and Chess [interview]. *Art 21.* http://www.art21.org/texts/gabriel-orozco/interview-gabriel-orozco-games—ping-pong-billiards-and-chess [Accessed 1.9.16].

Padan, Y., 2017. *Modelscapes of Nationalism: Collective Memories and Future Visions*. Amsterdam: Amsterdam University Press.

Parker, I., 2004. Slavoj Zizek - a Critical Introduction. London: Pluto.

Parker, I., 2007. The truth about over-identification. In: P. Bowman and R. Stamp, eds. 2007. *The Truth of Žižek*. London: Continuum. pp. 144 – 160.

Parry, W., 2010. Against the Wall— The Art of Resistance in Palestine. London, Pluto Press.

Pappe, I., 2006. *The Ethnic Cleansing of Palsetine*. London and New York: Oneworld.

Piaget, J., 1951. Play, Dreams and Imitation in Childhood. London: Heinemann.

Pile, S., Keith, M., eds., 1997. *Geographies of Resistance.* London: Routledge.

Pilon, M., 2015. Monopolists: Obsession, Fury and the Scandal Behind the World's Favourite Board Game. London: Bloomsbury.

Pink, S., Hubbard, P., O'Neill M., Radley, A., 2010. Walking across disciplines: from ethnography to arts practice *Visual Studies*, 25:1.pp. 1-7.

Pollock, D., 2005, ed. *Remembering: Oral History Performance*. New York, NY: Plagrave MacMillan.

Public Movement, 2012. *Civil Fast* [online]. Available at: http://www.publicmovement.org/archive [Accessed 15.5.16].

Public Movement, 2015. *About Public Movement* [online]. Available at: http://www.publicmovement.org/about/ [Accessed 15.5.16].

Public Movement, 2015. *Actions* [online]. Available at: http://www.publicmovement.org/archive/ [Accessed 15.5.16].

Pubrick, L., Aulich, J., Dawson, G., eds., 2007. Contested Spaces: Cultural Representations and the Histories of Conflict: Sites, Representations and Histories of Conflict. Basingstoke, Hampshire: Palgrave MacMillan.

Pullan, W., 2004. A one-sided wall*. Index on Censorship*, Vol 33, Issue 3. pp. 78-82.

Pullan, W., 2007. Contested Mobilities and the Spatial Topography of Jerusalem. In L. Pubrick, J. Aulich G. Dawson, eds., 2007. *Contested Spaces: Cultural Representations and the Histories of Conflict: Sites, Representations and Histories of Conflict.* Basingstoke, Hampshire: Palgrave MacMillan. pp. 49-73.

Rabinowitz, D., 2002. Borders and Their Discontent: Israel's Green Line, Arabness and Unilateral Separation. In: *European Studies*, Vol. 19. February. pp. 217-231.

Rabinowitz, D., 2004. Building a Fence, Constructing an Identity – Unilateral Separation and the Israeli Mainstream. AJAMES, No. 19-2.

Radai, I., 2007. The collapse of the Palestinian-Arab middle class in 1948: The case of Qatamon. *Middle Eastern Studies*. Vol. 43, No. 6, 961 – 982, November. pp. 961-982.

Rancière, J., 2004a. *The Politics of Aesthetics.* London and New York: Continuum.

Rancière, J., 2004b*. Malaise dans l'esthétique*. Paris: Galilée.

Rancière, J., 2003. *Le Destin de l"image,* Paris: La Fabrique.

Rancière, J., 2008. Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art. *Art&Research*. Vol: 2, No.1. Summer. pp. 1-15.

Rancière, J., 2010. *Dissensus*. New York: Continuum.

Ravid. B., 2015. UN Commission Finds Evidence of War Crimes by Israel, Hamas During 2014 Gaza War. *Ha'ertz,* [online] 22nd June. Available at: http://www.haaretz.com/israel-news/1.662389 [Accessed 25.7.17].

Redmond, B., ed. 2006. Reflection in Action, Developing Reflective Practice in Health and Social Services. Aldershot: Ashgate.

Reinhart, T., 2006. The Road Map to Nowhere - Israel/Palestine since 2003. London and New York: Verso.

Richardson, T., ed., 2015. *Walking Inside Out: Contemporary British Psychogeography*. London: Rowman & Littlefield.

Ricoeur, P., 2004. *Memory, History, Forgetting.* Chicago: Chicago University Press.

Robinson, J., jeffrey.c.robinson@Colorado.EDU, 2011. *Seven Walks in a Holy City.* [e-mail] idit.nathan@gmail.com. October 2011.

Robinson, J., jeffrey.c.robinson@Colorado.EDU, 2015. *Notes (and I mean notes) on Footnotes. . .*[sic.]. [e-mail]] idit.nathan@gmail.com. 1st March 2015, 12:26.

Rogan, E., Shlaim, A., eds., 2001. *The War for Palestine- Rewriting the history of 1948.* Cambridge: Cambridge University Press.

Rogoff, I., 2000. *Terra Infirma - Geography's Visual Culture*. London and New York, Routledge.

Rogoff, I., 2006. Of Fear, Contact and Entanglement. In: Misselwitz, P., Rieniets, T.,eds. 2006. *City of collision: Jerusalem and the principles of Conflict Urbanism*. Basel: Birkhauser.

Rose, J. 2011. History is a Nightmare. In: *Yael Bartana – And Europe Will Be Stunned* [catalogue]. London: Artangel. pp. 140-145.

Roth, A., 1973. *Jerusalem in Needlepoint and Embroidery*. Slough, Bucks: W. Foulsham & Co.

Saatchi Gallery, 2010. Waffa Hourani Exhibited At The Saatchi Gallery [Website]. Available at: https://www.saatchigallery.com/artists/wafa_hourani_unveiled.htm [Accessed 1.8.17].

Salah, A., 2000. Three Perspectives on Jerusalem - Marcello Piancentini, Chris Marker, Paul Celan. In: Risaliti, S., ed., 200. *Art and Artists from Israel Palestine*. Sienna: Pallazo della Papesse Centro Arte Contemporanea.

Said, E., 1985. An Ideology of Difference. In: *Critical Inquiry*, Vol. 12, Autumn.

Said, E., 1992. *The Question of Palestine.* New York: Vintage.

Said, E., 1994. *Representations of the Intellectual*. London: Vintage.

Said, E., 1999a. *Out of Place.* London: Granta Books.

Said, E., 1999b. Truth and Reconciliation. In: *Al-Ahram Weekly*, Issue no. 412, 14-20 January.

Said, E., 2000. Invention, Memory, and Place. *In Critical Inquiry*, 26; Vol 2.

Salen, K., Zimmerman, E., 2003. *Rules of Play - Game Design Fundamentals*. Cambridge MA: MIT press.

Savitch, H. V., 2005. An anatomy of urban terror: Lessons from Jerusalem and elsewhere. *Urban Studies*, 42(3). pp. 361–395.

Schechner, R., 1993. The Future of Ritual: Writings on Culture and Performance. London and New York: Routledge.

Schechner, R., 2002. *Performance Studies – An Introduction.* London and New York: Routledge.

Schechner, R., 2003. *Performance Theory*. London and New York: Routledge.

Schön, D., 1983. *Reflective Practice*. New York: Basic Books.

Segal, R., Weizman, E., eds., 2003. *A Civilian Occupation: The Politics of Israeli Architecture*. London/New York: Verso.

Segev, T., 1986. *1949: The First Israelis.* New York: The Free Press.

Shamir, S., 2002. Study: Israel Leads in Ignoring Security Council Resolutions. *Ha'aretz* [online]. Available at: http://www.haaretz.com/study-israel-leads-in-ignoring-security-council-resolutions-1.31971[Accessed 25.7.17].

Shaw, B., 2015. Footnotes Playing Dead [exhibition review]. *Thisistomorrow* [website]. 27th January. Available at: http://thisistomorrow.info/articles/idit-elia-nathan-footnotes-playing-dead [Accessed 1.9.17] Text also available in Practice Documentation appendix.

Sheizaf, N., 2016. Hasbara: Why does the world fail to understand us? [online] Available at: https://972mag.com/hasbara-why-does-the-world-fail-to-understand-us/27551/ [Accessed 20.7.17].

Shenhav, Y., 2012. Beyond the two-state solution: a Jewish political essay. Cambridge: Polity.

Shlay, B., & Rosen, G. A., 2010. Making place: The shifting green line and the development of 'Greater' metropolitan Jerusalem. *City & Community*, 9(4). pp. 358–389.

Shlaim, A., 1988. Collusion across the Jordan: King Abdullah, the Zionist Movement and the Partition of Palestine. Oxford: Clarendon Press.

Shlaim, A., 2000. The iron wall : Israel and the Arab world. New York: W.W. Norton.

Sicart, M., 2014. *Play Matters*. Cambridge Mass. And London: MIT press.

Sivan, E., 2004. Interview with Francis Alÿs. *The Green Line -Sometimes doing something poetic can become political and sometimes doing something political can become poetic* [online]. Available at: http://francisalys.com/greenline/eyal.html [Accessed 22.5.15].

Sivan, E., 2012. On re-appropriation [keynote lecture]. *Contested Sites/Sights*—a *multidisciplinary Research Conference*. Chelsea College of Art & Design. 1st March. London.

Sivan, E., 2013. Never Again! Again and Again When Memory Serves. In: Scotini, M., Glasso, E., eds., 2017. *Politics of Memory: Documentary and Archive.* Berlin: Archive Books. pp. 67-80.

Solnit, R., 2001. Wanderlust – a History of Walking. London and New York: Verso.

Solnit, R. 2017. Grounds For Hope. *Tikkun*, Volume 32, Number 1. Winter. pp. 30-39

Staiger, U., Steiner, U., Webber, A., eds., 2009. *Memory culture and the contemporary city: building sites.* Basingstoke: Palgrave Macmillan.

Straton, J., 2007. Separation Anxiety: Zionism, Colonialism, Messianism. *Borderlands e journal*, Vol. 6: no2. [n.p.]. Available at: http://www.borderlands.net.au/issues/vol6no2.html [Accessed 11.8.11].

Stevens, Q., 2007. The Ludic City - Exploring potential of public spaces. New York and Oxford: Routledge.

Stewart, S., 1984. On longing: narratives of the miniature, the gigantic, the souvenir, the collection. Baltimore: John Hopkins University Press.

Strickland, P., 2014. Israel prevents Palestinians from visiting church in destroyed village. *The Electronic Intifada* [blog]. 3rd October. Available at: https://electronicintifada.net/blogs/patrick-strickland/israel-prevents-palestinians-visiting-church-destroyed-village [Accessed 1.8.17].

Sutton Smith, 2001. *The Ambiguity of Play.* Cambridge Massachusetts and London: Harvard University press.

Tamari, S., 2002. *Narratives of 1948*. Jerusalem: Middle East Publications.

Tully, G. 2009. Contemporary Art in the Middle East A Two-day Symposium at the Tate Modern and Tate Britain. *Contemporary Practices – Visual Arts from the Middle East.* [e-journal]. Volume IV. Pp. 66-69. Available at: http://contemporarypractices.net/essaysv4.html [Accessed 12.6.17].

van den Berg, K., 2009. Staging a Vanished Community: Daniel Libeskind's Scenography in the Berlin Jewish Museum. In: Hopkins, D.J. Orr, S. And Solga, K., eds. 2009. *Performance and the City.* Basingstoke: Macmillan. pp. 222-240.

Vaughan - Williams, N., 2009. *Border Politics- the Limits of Sovereign Power.* Edinburgh: Edinburgh University Press.

Vinitzky- Seroussi, V., 2008. The Decade of Indifference: 1998-2007. In Mendelsohn, A. ed., 2008. *Real Time- Art in Israel 1998-2008*, Jerusalem: Israel Museum.

Wallach, Y., 2011. Shared Space in pre-1948 Jerusalem? Integration, Segregation and Urban Space through the Eyes of Justice Gad Frumkin [working paper]. *Conflict in Cities* [online]. Available at *www.conflictincities.org/workingpapers.html* [Accessed 18.1.13].

Wasserstein, B., 2001. Divided Jerusalem. The struggle for the Holy City. London: Profile Books.

Williams, F., 2011. The Cat Came As A Tomato - Conversations on Play and Contemporary Art Practice. London: South London Art Gallery.

Weingrod, A. and Mannac, A., 1998. Living Along the Seam: Israeli Palestinians in Jerusalem. *Int. J. Middle East Studies*. Vol. 30. pp. 369-386.

Weir, S., 1970. Palestinian embroidery—A village Arab craft. London: British Museum.

Weis, P., 2016. We wasted 40 years talking about nothing, doing nothing — Pappe demolishes peace process. *Mondoweiss* [online]. Available at: http://mondoweiss.net/2016/03/we-wasted-40-years-talking-about-nothing-doing-nothing-pappe-demolishes-the-peace-process/ [Accessed: 12.7.17].

Weizman, E., 2004. The Geometry of Occupation. In: Borders [conference], 2004. Centre of Contemporary Culture of Barcelona. Available at: http://www.publicspace.org/en/text-library/eng/a024-the-geometry-of-occupation [Accessed 21.11.10]

Weizman, E., 2006. The Art of War. *Frieze*, Issue 99.

Weizman, E., 2007. Hollow Land: Israel's Architecture of Occupation. London and New York, Verso.

Weizman, E., 2010. The 1:1 Map. In Godfrey, M., ed. 2010. *Francis Alÿs - A Story of Deception*. London: Tate Publishing.

Weizman, E., 2011. The Least of All Possible Evils: Humanitarian Violence from Arendt to Gaza. London and New York: Verso.

Weizman, E., 2016. Global Empire: Eyal Weizman: Excavating Israel. *Eyal Weizman in conversation with Tariq Ali*. Available at: https://vimeo.com/167062251 [Accessed 25.7.17].

Wesseling, J., ed., 2011. See it Again, Say it Again - The Artist as Researcher. Amsterdam: Valiz.

Winnicott, D. W., 2005. *Playing and Reality.* Hove and New York: Brunner-Routledge.

Wood, D., 1992.*The Power of Maps*. New York and London: Guildford Press.

Wood, S. 2015. Idit Nathan's Footnotes Playing Dead [exhibition review]. *A-N* [website]. 9th February, 2015. Available at: https://www.a-n.co.uk/reviews/idit-nathans-footnotes-playing-dead [Accessed 1.9.17]. Text also available in Practice Documentation appendix.

Yacobi, H., 2004. Constructing a sense of Place—Architecture and the Zionist Discourse. Aldershot: Ashgate.

Yacobi, H., Cohen S., 2006. *Separation: The Politics of Space in Israel.* [Hebrew]. Tel Aviv: Xargol and Am Oved Publishers.

Yacobi, H., Yiftachel, O., 2003. Urban Ethnocracy: Ethnicization and the production of space in an Israeli 'mixed city'. *Environment and Planning: Society and Space*, 21. pp. 673–693.

Yacobi, H., Yiftachel, O., 2006. Barriers, Walls and Urban Ethnocracy in Jerusalem. In: Misselwitz, P., Rieniets, T., eds. 2006. *City of collision: Jerusalem and the principles of Conflict Urbanism*. Basel: Birkhauser.

Yhalomi, D., 2013. Artists at Work: Public Movement. Interview by E. C. Feiss [interview]. *Afterall* [online]. 11th April. Available at: https://www.afterall.org/online/artists-at-work-public-movement/#.WYCR6a2ZMo8 [Accessed 1.8.17].

Yiftachel, O., 2006. Ethnocracy: Land and Identity Politics in Israel/Palestine. Philadelphia, PA: Penn Press.

Yiftachel, O., 2009a. Critical theory and 'gray space': Mobilization of the colonized city: analysis of urban trends, culture, theory, policy, action. In *City*. Vol. 13, June- September. pp. 246-263.

Yiftachel, O., 2009b. Theoretical notes on “gray space”: the coming of urban apartheid? *Planning Theory*, 8(1), pp. 88–101.

Yahav, G., 2012. Palestinian Artists Are Also Critiqued. *Ha’aretz* [online] [Hebrew]. 2nd December. Available at: http://www.haaretz.co.il/gallery/art/1.1877674 [Accessed 1.5.14].

Zalmona, Y., 2013. *A Century or Israeli Art*. Jerusalem: Israeli Museum of Art.

Zarchin, T., 2009. IDF: War Crime Charges Over Gaza Offensive Are 'Legal Terror', *Ha'aretz*, 19 February 2009 [Online]. Available online: http://www.haaretz.com/idf-war-crime-charges-over-gaza-offensive-are-legal- terror-1.270460, [Accessed 1.9.17].

Zerubavel, Y., 1995. Recovered roots: collective memory and the making of Israeli national tradition. Chicago and London: University of Chicago Press.

Zerubavel, Y., 2007. Antiquity and the Renewal Paradigm: Strategies of Representation and Mnemonic Practices in Israeli culture. In D. Mendels, ed. 2007. *On Memory: An Interdisciplinary Approach*. Bern: Peter Lang. pp. 331-348.

Zerubavel, Y., 2012. Back to the Bible: Hiking in the Land as a Mnemonic Practice in Contemporary Israeli Tourist Discourse. In Hazan, M. and Cohen, U. eds. 2012. *History and Memory: Essays in Honor of Anita Shapira*. Jerusalem: Zalman Shazar Center for Jewish History. [Hebrew]. vol. 2, 497- 522.

Zimmerman, E., 2003. Play as research: The iterative design process. In: B. Laurel, ed. 2003. *Design research: Methods and perspectives*. Cambridge, Mass.; London: MIT Press. pp.176-184.

Žižek, S., 1997. *The plague of Fantasies*. London: Verso.

Žižek, S., 2002. *Welcome to the Desert of the Real*. London: Verso.

Žižek, S., 2012. *The Year of Dreaming Dangerously*. London and New York: Verso.

Zones of Conflict – Rethinking Contemporary Art During Global Crisis, 2008-2009. *University College London*. [online] Available at http://www.ucl.ac.uk/art-history/news-events/archive/zones-of-conflict [Accessed 26.7.17].

Zreik, R., 2012. The One State Solution: Anatomy of a Discourse. *HaMerhav HaTziburi* [Hebrew], Vol. 6. pp. 120-141.

Appendix - Documentation of practice relating to the Art of Play in Zones of Conflict – the Case of Israel Palestine.

Introduction

This appendix is designed to accompany the *thesis Art of Play in Zones of Conflict – the case of Israel Palestine* and is comprised of three parts. The first part documents the practical submission of the research, namely the exhibition *Footnotes Playing Dead* at Standpoint gallery in London (Jan 15th- 14th Feb 2015). The exhibition provided a platform for showcasing my practice based research. It included artworks that are central to the thesis and discussed in details with it such as *Hegemonopoly/Machsomopoly* (2009)*, Seven walks in a Holy City* (2011) *and Painting the City Golden or a Leaf from Tansy's Book* (2015). Alongside these, the exhibition also included new work inspired by this research and developed in the period leading up to *Footnotes Playing Dead* such as *From Me to You* (2014), *Walk Anywhere Anytime* (2015)*, Please Watch U R You Head* (2015) and *Invisible Cities Series- No. 1* (2015)[273]. As pointed out in the thesis itself ludic artworks, with their ambiguous yet tangible qualities can have an important role to play in questioning existing paradigms in IP. In *Footnotes Playing Dead* I sought to explore, by means of participatory and essentially ludic artworks, the questions that informed my research, namely the means by which audiences' positions in relation to IP as conflict zones might be challenged. The first and central part of this document therefore seeks to emphasise participatory aspects of the exhibition, albeit in written form. This section also includes reviews and audiences' feedback from the exhibition.[274]. The second part of this document details feedback relating to the different artworks that form part of the research and examined more closely in the thesis' inter/ludes. The third part of this document details exhibitions and presentations undertaken during the research period. Wherever available a link to further online documentation of each of the presentations is provided in order to contextualise the dissemination of the research outputs.

[273] The exhibition catalogue is submitted as accompanying material to this thesis.
[274] I note the difficulty of comprehensively conveying the nature of the the exhibition. In an attempt to overcome this, I have included in this document photographs as well as reviews in the hope that readers of the document will be able to get some sense of what was achieved.





Fig. 73 - *Footnotes Playing Dead* (2015). Installation views.



Fig. 74 - Protestors outside the Israeli Embassy in response to Israeli air raids in Gaza (2014).

Photo: Pete Riches (Flickr) reprinted for the inner cover of *Footnotes Playing Dead* catalogue.

Part 1

Footnotes Playing Dead – Solo exhibition at Standpoint Gallery, London (2015).

In January 2015 Footnotes Playing Dead exhibition opened at Standpoint Gallery in London. The exhibition was designed to form the practical component of my research.

The title of the exhibition was inspired by the opening lines of Günter Grass' famously controversial poem What Must Be Said, which considers personal and collective responsibilities in times of adversity and interminable conflict. Grass opens his poem by questioning German citizens silence vis à vis Israeli aggression and goes on to suggest that by not speaking out against injustice they become footnotes to historical events. His poem ends with a call to speak up to counter that silence[275]. Footnotes Playing Dead also references children's games and theatricalized demonstrations in the West Bank and Gaza, where children pretend to be dead. victims of Israeli aggression. Similar performative actions were also undertaken during the Free Gaza demonstration during the Summer of 2014 as demonstrators lay on the ground[276].

Through a series of ludic and interactive artworks Footnotes Playing Dead was designed to engage audiences by creating participatory experiences in which the viewers were invited to "play with" and explore for themselves some of the complexities and underlying paradigms of IP. The exhibition also included artworks, which extended beyond IP to other conflicts such as the Second World War or the Iraq War in an attempt to 'remind' UK audiences that ongoing military and political conflicts pertain to them too. As stated by artist Simon Leung even when 'we do not live under the direct threat of war's violence, we understand ourselves in relationship to the state sanctioned killing of others, elsewhere, in our time and at times in our name' (Leung, no date[277]).

---

[275] Grass' poem relates first and foremost to Germany's proposed nuclear armament of Israel coupled with Germany's specifically delicate position *vis à vis* Israel following the Holocaust. Nevertheless, I regard it as pertinent to other Western states whose support of Israel lacks criticality. The poem caused considerable controversy when first published leading to Israeli denunciation and ban of Grass. For an overview of the controversy see https://www.theguardian.com/commentisfree/2012/apr/05/gunter-grass-german-anger-at-israel [accessed 1.1.7]. For critical analysis regarding debate over the translation itself see https://kugelmass.wordpress.com/2012/04/10/notes-on-the-translation-of-what-must-be-said/ [Accessed 3.1.17].

[276] *Footnotes Playing Dead* was also the title of a blog post I wrote at the earlier stages of the research. See http://www.iditnathan.org.uk/iditnathan.org.uk/PIST_Blog/Entries/2012/4/18_Footnotes_Playing_Dead.html [Accessed 15.5.15].

[277] Artist statement, available at http://cueartfoundation.org/simon-leung/ (Accessed 15.6.15)

Standpoint Gallery provided a productive platform for *Footnotes Playing Dead* as some of the space's specific features, such as the raised stage like platform or the dark and brutal lift area, enhanced the staging of some of the work. A successful application to Arts Council England Grant for the Arts provided the opportunity to produce new work specifically for the exhibition such as *From Me to You* (2014), *Walk Anywhere Anytime* (2015)*, Please Watch U R You Head* (2015) and *Invisible Cities Series- No. 1* (2014). As *Footnotes Playing Dead* was also my first solo show in a dedicated gallery space, with curator Fiona MacDonald's support, I was also able to 'play' with conventions of gallery etiquette as the discussion which follows will highlight.

On each of the four Saturdays during the run of *Footnotes Playing Dead*[278] I led 'ludic tours' of the exhibition. The tours were structured around a word-dice inspired by *Seven Walks in a Holy City* project, titled *Walk Anywhere Anytime* (2015) and produced especially for the exhibition[279].

I began the tour by providing some context and positioning myself as practitioner, noting that the exhibition is the culmination of my Doctoral research conducted since 2009. Before starting the ludic part of the tour I presented two of the artworks on display (*Mining the Archive* and *Hand Made Memory Game*) as precursors to the exhibition. I then invited participants to throw the word die. The word on the die indicated which artwork the tour would stop by, thus randomizing the experience and varying the conversations participants engaged in by explicitly ludic means.

The following account is structured along the lines of the ludic tour, with additional notes outlining the connections between the exhibition and the thesis itself.

[278] The tours ran on 17th, 24th and 31st January as well as 7th February 2015. An additional ludic tour took place on 22nd January 2015 as part of SOAS' Centre for Jewish Studies seminar at the gallery.
[279] I return to discuss *Walk Anywhere Anytime* later on (p. 36).



Fig. 75 - Ludic tour of *Footnotes Playing Dead*.

Top: Tour (Photo: Corinne Silva). Above: *Walk Anywhere Anytime* (2015).

Play die used for the ludic tours of *Footnotes Playing Dead*.



F

Fig. 76 - *Mining the Archive* (2015). Mixed media light-boxes. 600mm x 830mm each.

Installation view and detail.

The tour began with a biographical piece called *Mining the Archive*. At the outset of my research I created two graphic pieces, which were each presented in respective research seminar contexts[280]. The first, entitled *Family Wars*, depicts the many wars my family had been affected by between 1939 and 2009. The second, entitled *Family Homes*, charts the numerous dwellings occupied by my family since the early years of the twentieth century until now. The two timelines relate to each other and were combined for *Mining the Archive*, to shed light on the events and locations which informed my research and ultimately *Footnotes Playing Dead*.

For the ludic tour I presented the work as an interactive piece and recounted some of the specific stories I grew up with – such as my mother's childhood encounters with Nazi officers in a hotel in Nice during WW2, or my father's tales about collecting shrapnel fragments during the Blitz in London. These combined with my own personal childhood recollections of Jerusalem, such as the Israeli border being shifted overnight – expanding our essentially feral playground – after the Six Days' War in 1967 when bullet cases became trophies offering many opportunities for play[281].

[280] The two graphic pieces (*Family Wars* and *Family Homes*) are discussed in at the outset of the thesis' introduction (p. 14). *Family Wars* was presented within the installation space of Goshka Macuga's *The Nature of the Beast* at Whitechapel Gallery for *Uncharted Stories*, Interdisciplinary Research Forum & Curatorial Group, University of the Arts, London, June 2009. And *Family Homes* was part of an introductory presentation ahead of *Troubling the Map* Exhibition, Czech Memorial Scrolls Trust Museum, London, May 2011.

[281] Some of these family anecdotes are central to the *Play I Saw Today* blog, which I wrote during the research period. For details please visit http://www.iditnathan.org.uk/iditnathan.org.uk/PIST_Blog/PIST_Blog.html [Accessed 1.9.17].

The choice to place the texts behind black painted glass was informed by the recollection of the windows the grownups were required to paint in the days leading up to the Six Days' war, which as children we scratched in order to peep out to our play spaces, now out of bounds. By obstructing direct view of the entire text panels the work solicited visitors' active engagement as it required them to physically extend their sightlines (bending down, tip toing up or peeking through).

As noted by artist and writer Sarah Wood who reviewed *Footnotes Playing Dead*, it is the existence or lack of perspective on contested political situations that *Mining the Archive* questions (Wood, 2015, n.p.)[282]. By making the rough side of the glass panel available for audiences' own interventions I also hoped to encourage visitors to add their own scratch marks. This engagement by exhibition visitors can be viewed as transgressive as it runs counter to 'do not touch' convention of gallery etiquette. In this respect Mining the Archive draws attention to the responsibility attached to viewing incessant military conflict (*Family Wars*) and politically forced migration (*Family Homes*) in order to question potential action.

[282] Wood's review in its entirety is included in this document. See p. 49 of this appendix.



Fig. 77 - *Mining the Archive* (2015). Mixed media light-boxes. 600mm x 830mm each. Detail.

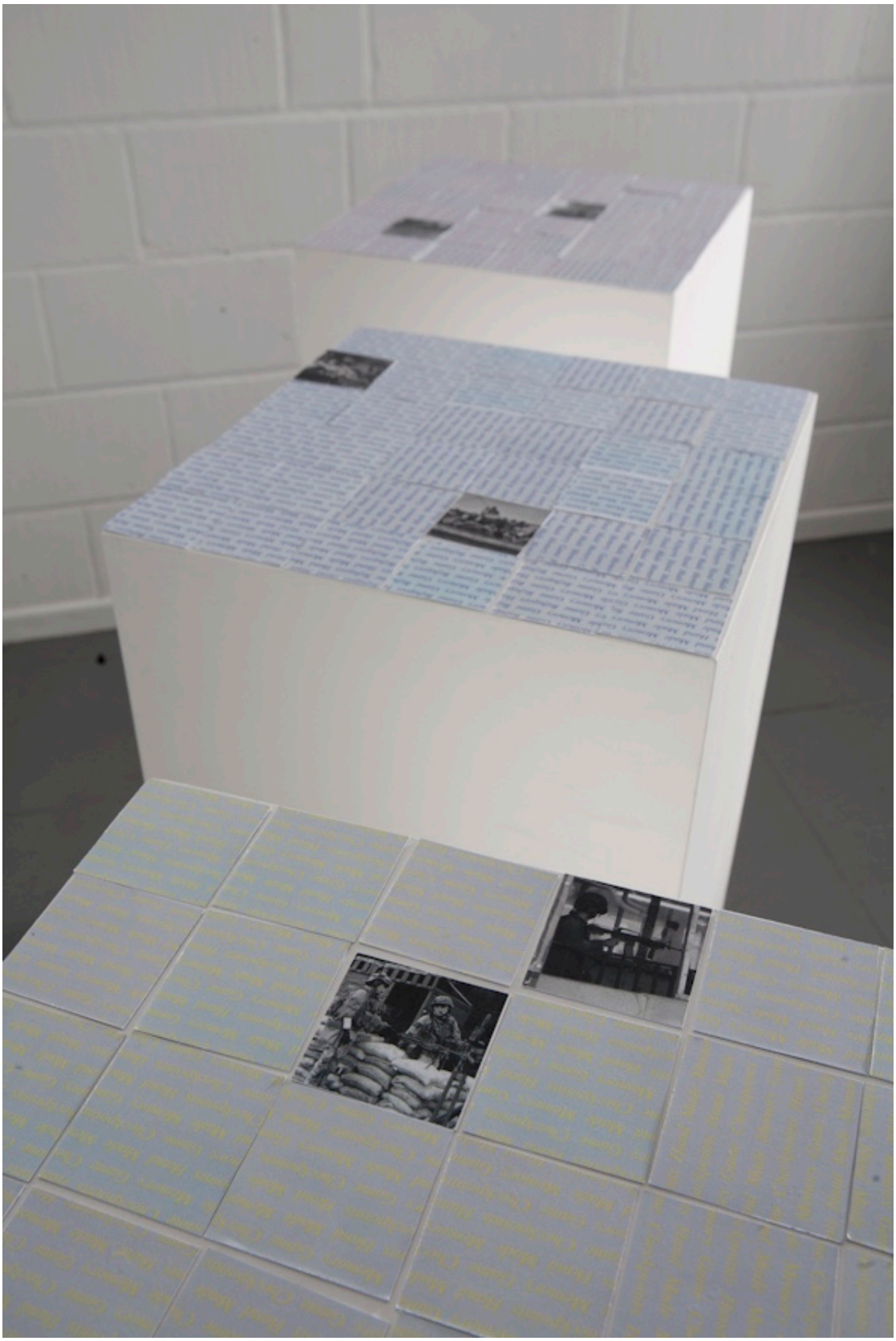


Fig. 78 - *Hand-Made Memory Games—a Triptych* (2005-2010).

Three 450x450mm games comprised of 36 cards each

Installation view.

The second stop of the tour related to *Hand-Made Memory Games—a Triptych*, which comprised three memory games. The first was made in 2004 after almost a million people marched against the war that Britain was launching in Iraq despite mass protest. Photos of bombed-out libraries in Iraq, laid on a grid on the studio floor, recalled the memory games of our childhood, when we took turns to flip cards in order to collect as many pairs as we could.

The photos I collected during 2004 were all pixelated and converted to black and white, they brought to mind all-too-familiar images of rubble from Guernica, Coventry and Dresden as well as Beirut and Gaza. Thus the memory game consisted of photos of civilian areas hit by aerial bombs all around the world and over several decades (1939-2010). Two more memory games with the same principles (temporal and geographical dispersion) followed the first game: one featuring refugees, and the other focusing on checkpoints.

According to Wood 'playing the game[s] asks the player to consider how it feels simply even to handle these images and the historical reality they represent' (Wood, 2015, n.p.). Making games that related to world conflicts and their recurrence highlighted not merely the repetitiveness of conflict, but also the roles ludic interaction can play in creating artworks relating to never-ending conflict. These questions informed my research from its outset.

From this point of the tour participants were invited to take turns and throw the word die. Each word drew the discussion to a specific artwork as outlined in what follows.

'Lines' on the word die brought the tour to *Hegemonopoly/Machsomopoly* (2009) – a re-appropriated monopoly game based on a 1950s layout, which I remembered playing as a child[283]. Since towns like Bethlehem, Hebron, Gaza and Jenin were already present on the 1950s version of the game (long before they were conquered in 1967) the geographical layout was retained. I removed the real estate aspect of the game to make it solely about getting round the board, adding the settlements and checkpoints that have proliferated since the early 1970s. The different coloured pawns were designed to correspond to ID card holders of those living or visiting Israel and separate instructions featured on each 'square' on the board. The work graphically delineates the ways in which often invisible separation lines and practices are instituted by the Israeli state. The result is a game in which freedom of movement is not equal for all, and where only the blue-and-white (Jewish Israeli ID) pawn is able to win, whereas orange and green pawns are encumbered by endless restrictions, e.g. being required to pay fines and being detained, wherever they go. While trialling the earlier version of the game with my family, my then eleven-year-old daughter was quick to suggest *Machsomopoly* as a suitable name, combining monopoly and Machsom – the Hebrew word for checkpoint.

Much like *Hand-Made Memory Games—a Triptych, Hegemonopoly/Machsomopoly* solicits participation that is often competitive. Very quickly however, players question their potential agency in relation to the unjust situation the game portrays.

[283] *Hegemonopoly/Machsomopoly* is discussed more fully within the thesis itself in inter/lude one (p. 81). For detailed feedback on the work's various presentations see p. 61 of this appendix.



Fig. 79 - *Hegemonopoly/Machsomopoly* (2009).

Board game 600x600mm, cards, pawns, dice and printed currency.

The word 'Landscape' on the die led the tour to *Seven Walks in a Holy City* (2011). Within *Footnotes Playing Dead* the project was represented by three artworks; the film *7 walks in 28 minutes* (2013), an interactive installation titled *Postcards From a Holy City* (2013) and a series of postcard sized paintings by Aschely Cone, titled *From Me to You* (2014)[284].

In October 2011 I embarked on a series of walks in Jerusalem, with the intention of producing a series of postcards. I felt that postcards encapsulated the city's attraction to pilgrims and tourists. The project intended to investigate what I regarded as a paradoxical combination of a contested political reality with holiness, by means of play devices such as cards and dice. Each walk began from one of Jerusalem's Old City seven gates. A method was devised to randomize routes by means of a direction dice. The paths undertaken were further randomized by use of cards that determined specific themes as the focal point for that walk's photographs. The themes offered the following options: Lines, Landscape, and Portraits to Untitled, Still life, and Colours. An additional die would determine how often to stop and take a photograph. The walks ranged from one to seven hours and at the end of each, I posted photos and a reflective account of the day's sights and events on the project blog, which was shared on social media[285].

[284] *Seven Walks in a Holy City* is discussed in depth in inter/lude two of the thesis (pp.131-153). Prior to *Footnotes Playing Dead* the project included an online blog, a series of postcards and the film *7 Walks in 28 Minutes*. The latter two were represented in the exhibitions whereas the blog was not. To read blog entries please visit http://www.iditnathan.org.uk/iditnathan.org.uk/SW_Blog/SW_Blog.html (accessed 1.7.17).

[285] For an additional account of insights gained from each of the walks see p. 69 in this appendix and for detailed list of presentations of the project see p. 85-92 of this appendix.

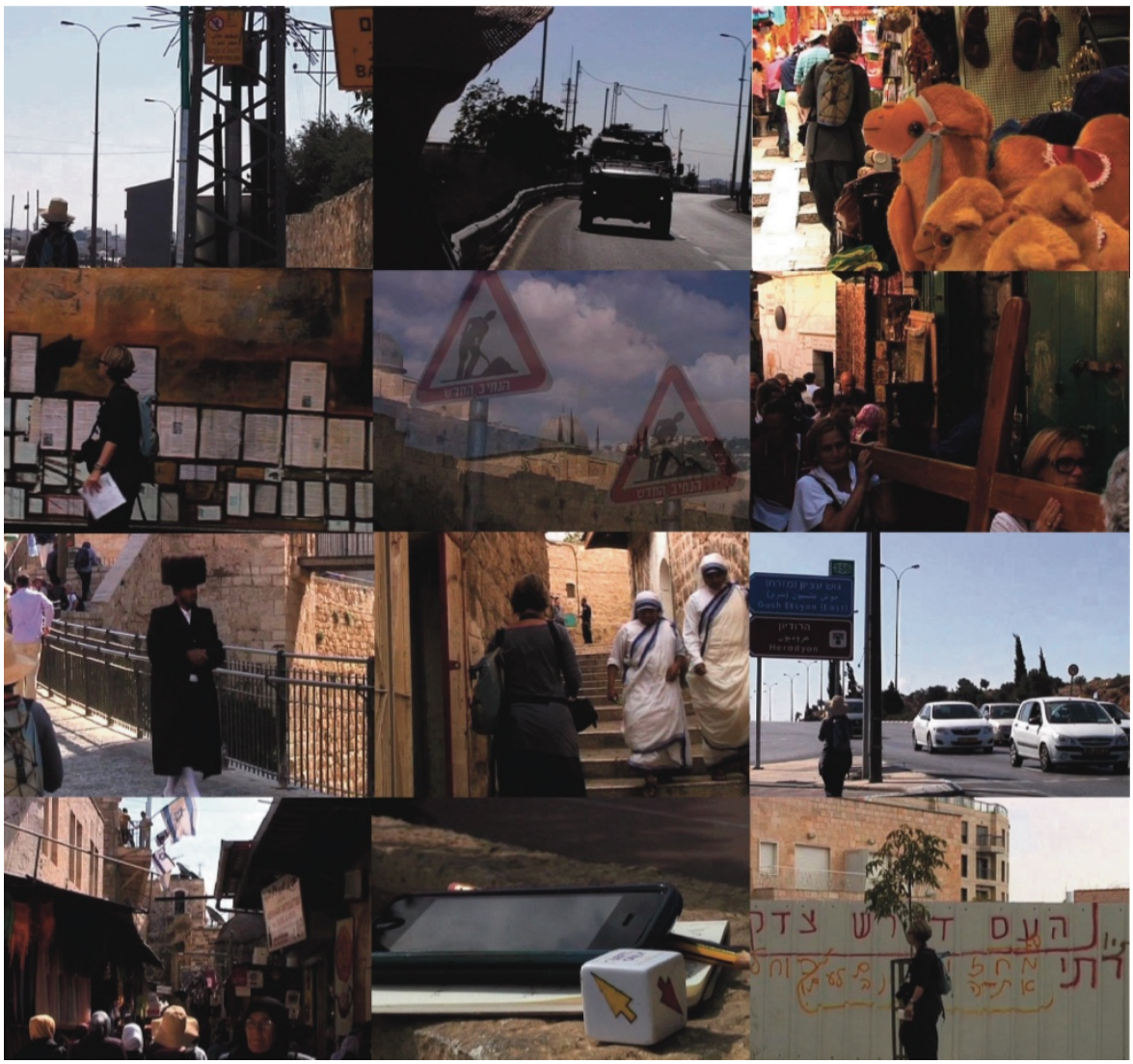


Fig. 80 - *7 Walks in 28 Minutes* (2013). 28 mins SD video film. Assorted stills.

Collage from *Footnotes Playing Dead* catalogue.



Fig. 81 - *7 Walks in 28 Minutes* (2013). SD video film.

Installation view, *Footnotes Playing Dead*.

7 walks in 28 minutes (2013) was edited using footage collected during the *Seven Walks in a Holy City* undertaken in 2011[286]. The video aims to provide a glimpse of the insights the walks offered in relation to their themes. The film's title reflects a rule I created to guide the editing process, which meant that each of the walks was represented by the equivalent number of minutes. For example, footage from the four-hour walk was edited down to four minutes, whereas the seventh walk was allocated seven minutes. In terms of exhibiting *7 walks in 28 minutes* as part of *Footnotes Playing Dead,* I took advantage of the confined and dark space of the gallery lift in order to echo the sense of invisible restrictions that the film's voice-over narrates. Visitors were offered rudimentary chairs, with headphones to access the soundtrack of the film isolating them from each other. All in all, the work disrupted the comfortable feeling of the gallery space.

[286] *7 walks in 28 minutes* (2013) was posted on my website and shared on social media as well screened on several occasions prior to and since *Footnotes Playing Dead.* For a list of presentations see p. 85-93 of this appendix.

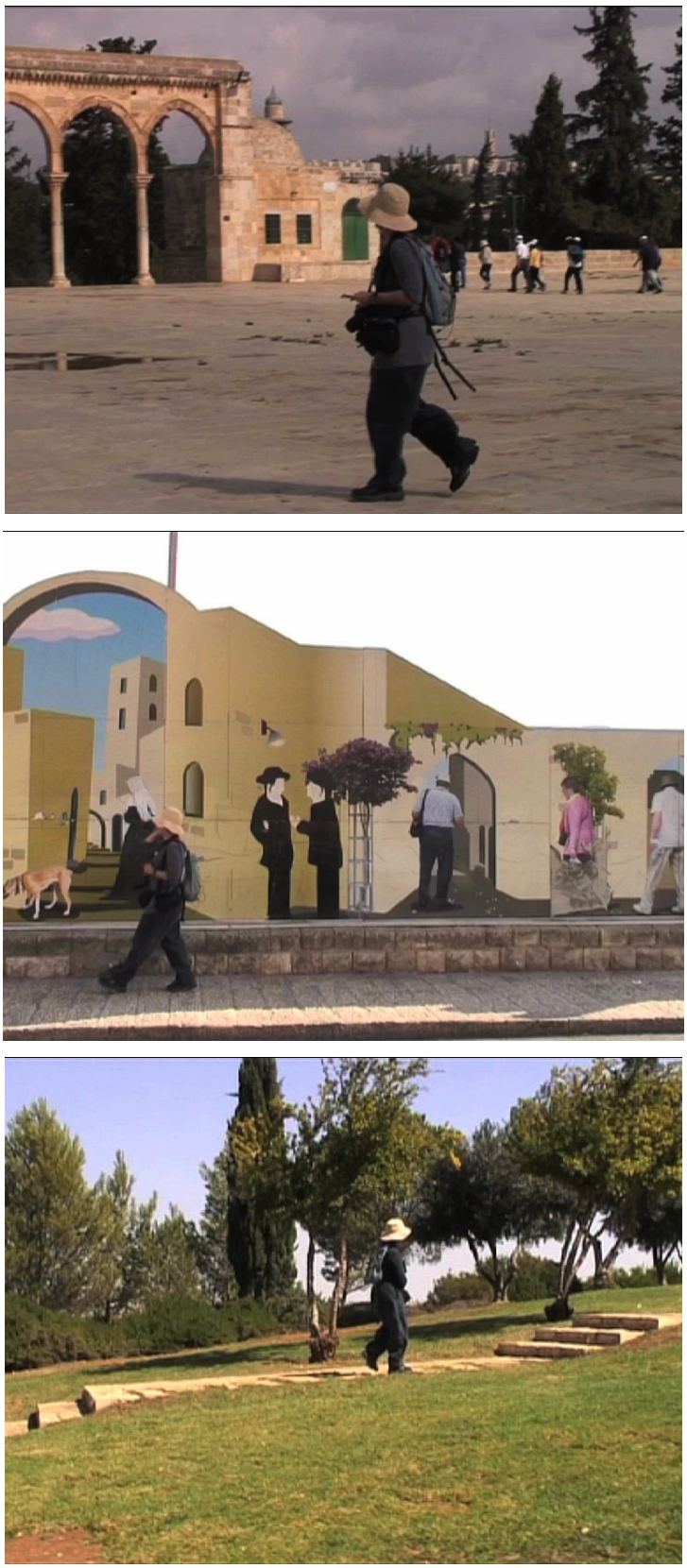


Fig. 82- *7 Walks in 28 Minutes* (2013). SD video. Assorted film stills.



Fig. 83 - *7 Walks in 28 Minutes* (2013). SD video. Assorted film stills.

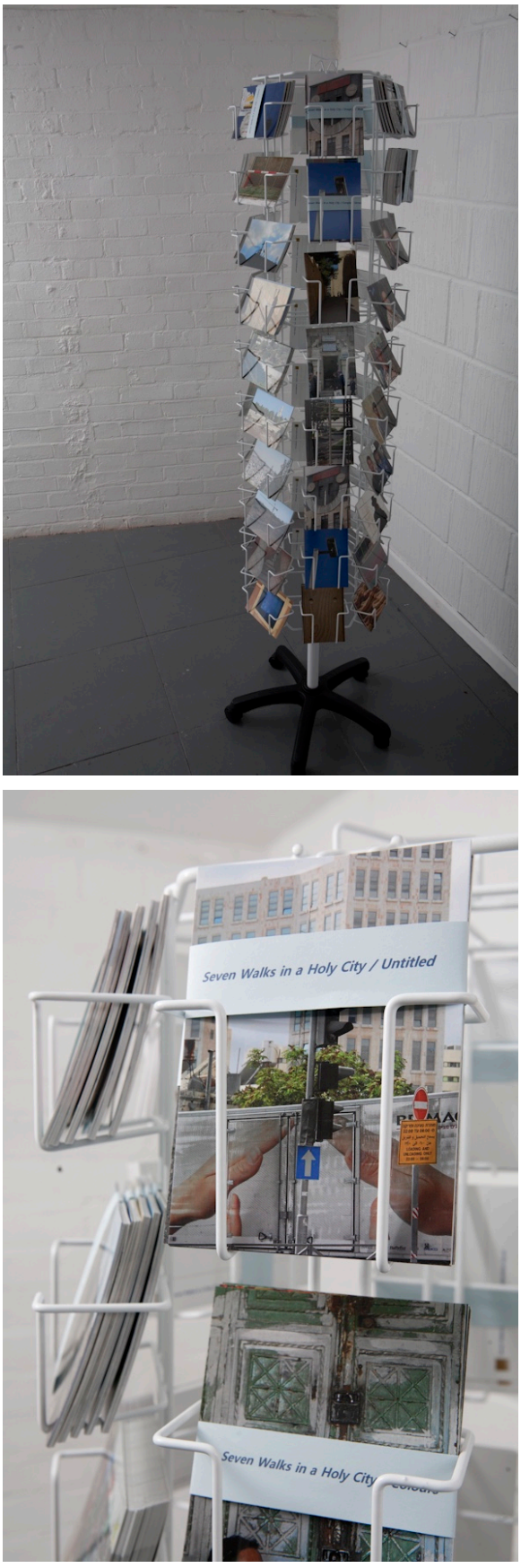


Fig. 84 - *Postcards From a Holy City* (2013). Interactive installation.

Postcards- 130 x 180 mm each. Series of 49. Unlimited print run. Installation view.

The photos collected during *Seven Walks in a Holy City* were edited into a series of 7 postcards per walk, and exhibited as *Postcards From a Holy City* (2013) – an interactive installation in which postcards were presented for sale. The postcards were either thematically grouped or offered in singular form for audience members to make up their own series. In both cases the selection process and the conversations around the postcard carousel whilst physically leafing through the images were integral to the work.

Postcards From a Holy City depicts views of Jerusalem that are eclectic and radically distinct from the ubiquitous tourist postcards that the work references. Gallery visitors were invited to touch the work and interact with each other as they considered their purchases. The familiar postcard construct, this time depicting the paradoxical co-existence of the holy aspect of Jerusalem and its political contention, was used to challenge visitors' engagement.

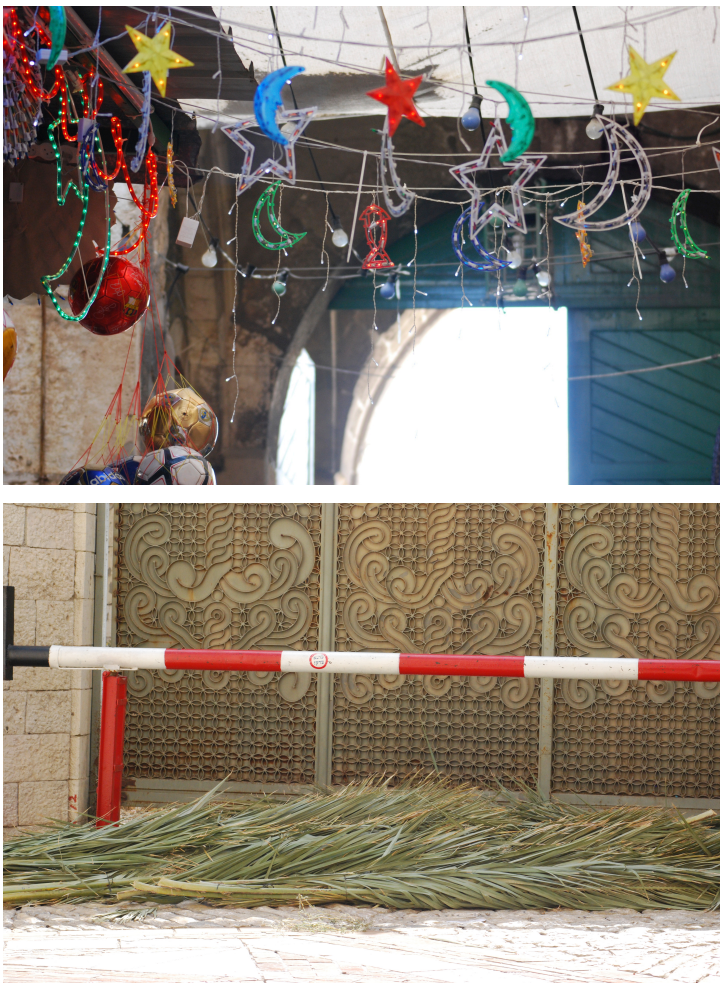


Fig. 85 - *Postcards From a Holy City* (2013). Assorted postcards.

130 x 180 mm each. Series of 49. Unlimited print run.



Fig. 86 - *Postcards From a Holy City* (2013). Assorted postcards.

130 x 180 mm each. Series of 49. Unlimited print run

As the final iteration of *Seven Walks in a Holy City* and specifically for *Footnotes Playing Dead* I commissioned artist Aschely Cone to paint one postcard from each walk as a postcard-painting. Cone Has been producing postcard-paintings since 2013. Each postcard-painting is created in roughly an hour on a standard 13x18 cm canvas board. As they are painted directly from the postcard image any discoloration or distortion become part of the postcard-painting image. The postcard-paintings are then sent by ordinary mail which means they might be altered or lost in transit[287]. Posting the artwork as one would an ordinary postcard queries the value of hand-made painterly artworks in a way which chimed with my intentions to 'play' with conventions of art production and offer embodied participatory experiences.

The postcard-paintings Cone created for *Footnotes Playing Dead* formed a series titled *From Me to You* (2014). Exhibition visitors were encouraged to freely touch the postcard-paintings and the whole series was raffled at the opening of the exhibition for one pound per ticket and posted once the show closed. Like *Postcards From a Holy City, From Me to You* offered an unusual view of Jerusalem to question the status of memorabilia from such contested places. By inviting exhibition visitors to freely touch the postcard paintings *From Me to You* also challenged the gallery's 'do not touch the artwork' convention. The raffling of the postcard-paintings added a performative aspect and a focal point to the exhibition's opening event.

[287] Ashley Cone is a US based artist who was 'artist in residence' at a studio adjacent to mine at Cambridge Artworks during 2015 whilst preparations for *Footnotes Playing Dead* were underway. For more on Cone's postcard painting project see http://www.aschely.com/postcard-painting-painting-postcard or http://www.postcardpainting.com [both Accessed 1.7.17].







Fig. 87 - *From Me to You* (2014). Postcard paintings by Aschely Cone. 130 x 180 mm each.

Top and middle.: Posting postcard-paintings to raffle winners. Above: Installation view.

With the word ‘Colour’ on the play die the tour stopped *at Painting the City Golden or a leaf from Tansy’s Book* (2015)[288]. This piece is inspired by *Jerusalem in Embroidery and Needlepoint* (1973) – a book found in a second-hand bookstall here in London. The book was published in the early 1970s and offers a wealth of embroidery patterns as well as suggestions on how and where these can be displayed within the home. It was an instant reminder of some of the homes I visited as a child, where needlepoint was on display, often with nationalist overtones. I was fascinated to discover how patriotic the book is, and struck by the ways in which it subtly and unashamedly appropriates sites from the Old City as well as the craft of needlepoint, for the sake of a highly Zionist narrative.

I was curious to see if and how audiences in London would respond to the invitation to ‘colour by numbers’ the image of the Tower of David – in itself a highly appropriated site harnessed to advance what has been called the ‘davidisation’ of the city, whereby biblical king David is repeatedly evoked to create a myth of continuity and harmony, in a city which has been called ‘the most contested piece of real estate in the world’ (Khalidi, 2011).

In order to explore tension between different types of engagement I took advantage of Standpoint Gallery’s raised platform to position *Painting the City Golden or a leaf from Tansy’s Book*. This meant that visitors to the exhibition who chose to take part in the ‘colouring in’ became players on a stage, observed by other gallery visitors.

[288] For detailed discussion of *Painting the City Golden or a leaf from Tansy’s Book* see inter/lude three in thesis (p. 206-220).



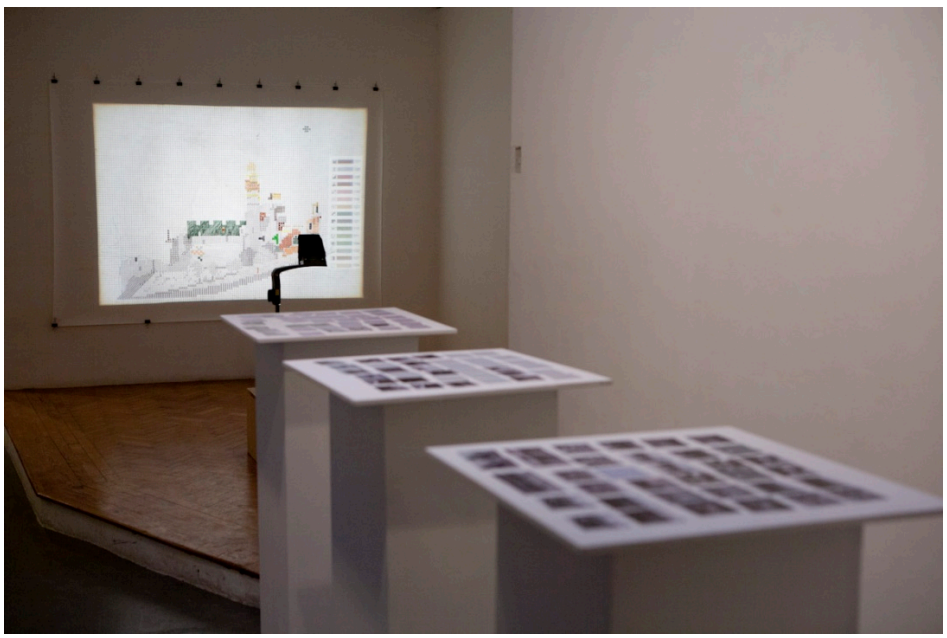


Fig. 88 - *Painting the City Golden or a Leaf from Tansy's Book* (2015).

Interactive mixed media installation. Top:. Gallery visitors interacting. Above: Installation view.

‘Still Life’ on the play die drew the tour to *Walk Anywhere Anytime* (2015) – a limited edition resin cast play dice created following the *Seven Walks in a Holy City* project. The die, also used in the ludic tours, indicates archetypal artistic preoccupations such as Lines, Landscape, Portrait, Untitled, Colours, and of course Still life[289]. The dice were on sale during and following *Footnotes Playing Dead*. Although producing limited edition objects has not featured so far in my practice, as indicated earlier, I wanted to experiment and ‘play’ with the commercial aspects of art production as well as the conventions of the gallery show. Hence, placing *Walk Anywhere Anytime* on the ubiquitous exhibition plinth and treating the die as ‘still life’ objects despite their clearly participatory nature. I wanted the work’s title to reference freedom of movement, or lack of it, and was interested to see if and how relevant it would be for a London audience[290].

[289] The themes I chose are distinctly formal and associated with modernist art and therefore at odds with my own contemporary practice.

[290] As discussed in inter/lude one in the thesis (pp. 80-98), restrictions of movement in IP are extremely different from those in London. Nevertheless, since 2012 I have worked collaboratively with architect and artist Helen Stratford on a project titled *Play the City Now or Never!* which investigates ways for ludic interactions to subvert increasingly restricted access to urban spaces. The production of *Walk Anywhere Anytime* therefore also relates to this aspect of my practice, which falls beyond the scope of this discussion.



Fig. 89 - *Walk Anywhere Anytime* (2015). Interactive play die. Installation view.

Resin die (350x350mm), canvas bag (950x130mm). Edition of 40.

‘Portrait’ on the word die led the tour towards *Please Watch U R You Head* (2015) —my first artist’s book, which also emerged out of the *Seven Walks in a Holy City* project and produced in the months leading up to *Footnotes Playing Dead*. Drawing inspiration from Baedeker tour guides the book represents a portrait of Jerusalem in an intimate and tangible form. The title ‘*Please Watch U R You Head*’ originates from a graffiti sign warning visitors to the roof of the Holy Sepulchre church in Jerusalem. One of the many monks or priests who work and worship there has been compelled to etch the words into the top of the archway, which many may have bumped their heads against in the past. A glowing cross etched above the inscription adds the possibility that the effect on one’s head may be of a more spiritual, even religious kind. The warning seemed like an apt metaphor for visitors to the city, which has its own psychiatric syndrome named after it; the Jerusalem Syndrome. Many who walk through the city—since the middle ages and still today—find the experience very overwhelming and some, usually those with an underlying condition, get lost in their reveries.



Fig. 90 - The warning sign etched on the roof of the Holy Sepulchre church in Jerusalem.

Sign was the inspiration for *Please Watch U R You Head* book title.

The book is comprised of photos that are mostly close up shots with vibrant juxtapositions of different parts and facets of this highly problematic and bitterly contested city. *Please Watch U R You Head* is designed to evoke walking as photos overlap to form a continuous and rhythmic experience. It invites readers to an immersive, safe, hand-held virtual tour of the city, with its colours, streets and sights. As stated in the only written paragraph in Please Watch U R You Head the book calls on its readers to 'make up their own mind'.

Please Watch U R You Head is published by Marmalade Publishers of Visual Theory in an edition of 250 copies and designed in collaboration with Christian Küsters and Christos Kontogetgos. As noted earlier, the design was based on the old Baedeker tour guides where a map would have been pasted on the cover. In the case of *Please Watch U R You Head* however, the map is offered as a surprise for those attentive enough to find it, as it wraps the book and forms a stand-alone poster. This adds a playful layer to the work that also re-iterates my interest in tangible forms of production[291].

[291] For details of book dissemination and presentations following *Footnotes Playing Dead* including its official launch at IMT gallery see chronological list of presentations in part three of this document (pp. 85-91)



Fig. 91- *Please Watch U R You Head* (2015). Artist's book. Limited edition (edition of 250). 200x140mm, soft cover with dust jacket, 130 pages (all colour plates). Book cover.



Fig. 92 - *Please Watch U R You Head* (2015). Detail.



Fig. 93 - *Please Watch U R You Head* (2015). Detail.

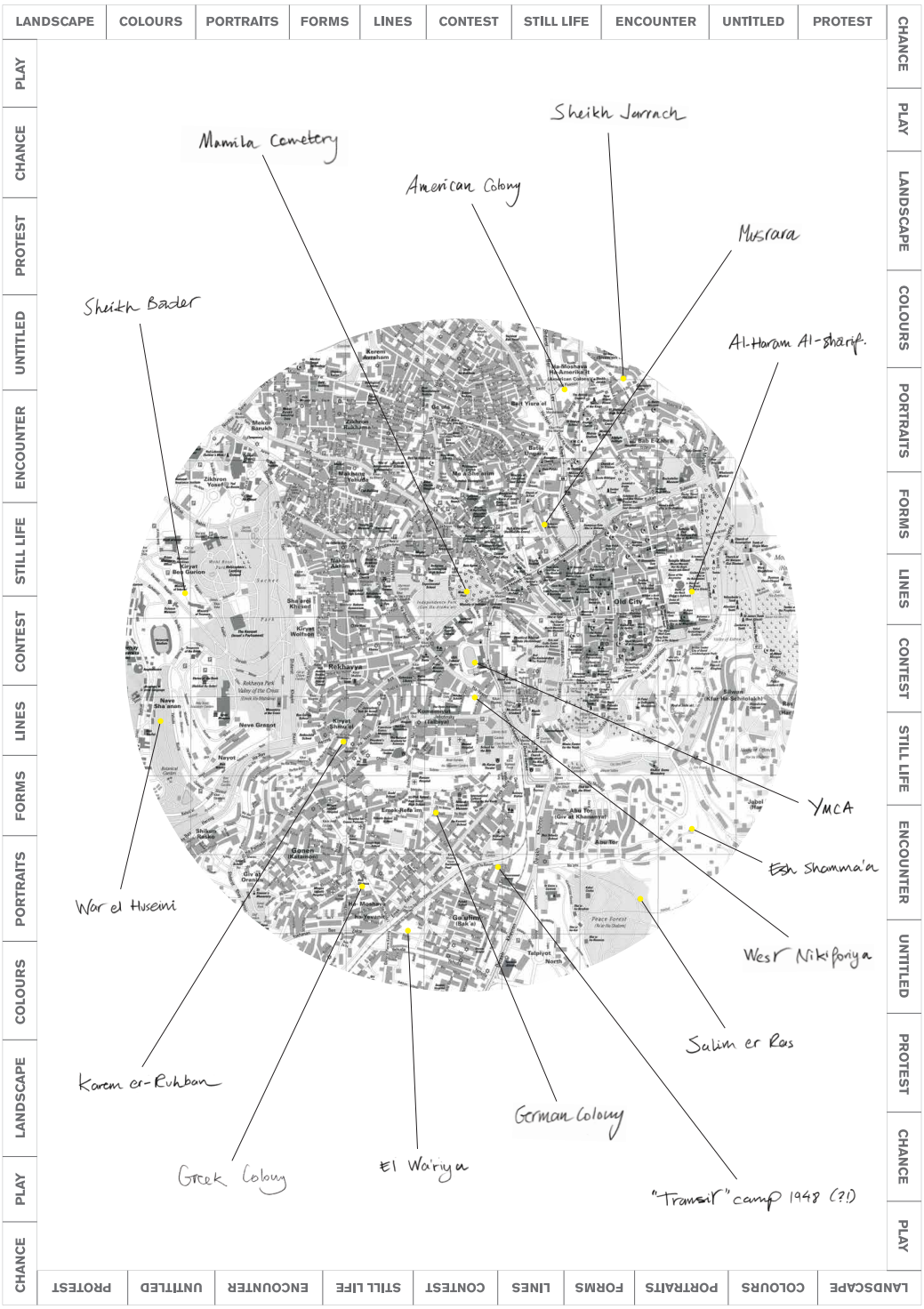


Fig. 94 - *Please Watch U R You Head* (2015). Backside of dust jacket.



Fig. 19 - *Please Watch U R You Head* (2015). Front of dust jacket.

The final artwork of the exhibition *Invisible Cities Series, no. 1* (2015) – an inkjet print which corresponded with the word 'Untitled' on the word die. The work was inspired by the map that wraps *Please Watch U R You Head*. Walking in Jerusalem as I did throughout this research, one becomes increasingly aware of the politics of mapping—the omissions becoming as telling as the sites included. The starting point of this work was a contemporary map produced for tourists which I used during the *7 Walks in a Holy City* project. A comparison with older maps of the city exposed historical sites such as Sheik Bader – the Palestinian village in West Jerusalem which was expropriated in 1948 to become the 'Hill of Governance' where most Israeli government and cultural institutions are now housed[292]. Conversations held with other artists working in Jerusalem also revealed sites entirely hidden in contemporary maps, such as a 'transition' or 'concentration' camp for Palestinians expelled in 1948, which unbeknown to me had operated near my childhood home in the Bak'a neighbourhood of Jerusalem. The title *Invisible Cities Series, no. 1* acknowledges the fact that invisible cities exist in many other parts of the world and I plan to find at least two more to complete the series. During the 'ludic tours' of *Footnotes Playing Dead*, by way of generating discussion and exploring potential links between Jerusalem's predicament and the rest of the world, I asked participants to nominate cities they thought I should explore in future. This in turn exposed IP's expansive yet often hidden violence whilst alerting audiences to deteriorating urban conditions in London and other Western cities.

[292] *Sheik Bader* is discussed in more detail in relation to Guy Briller's *Jerusalem Loves Me and I Love Jerusalem* (2010) in chapter two (p. 154-205).

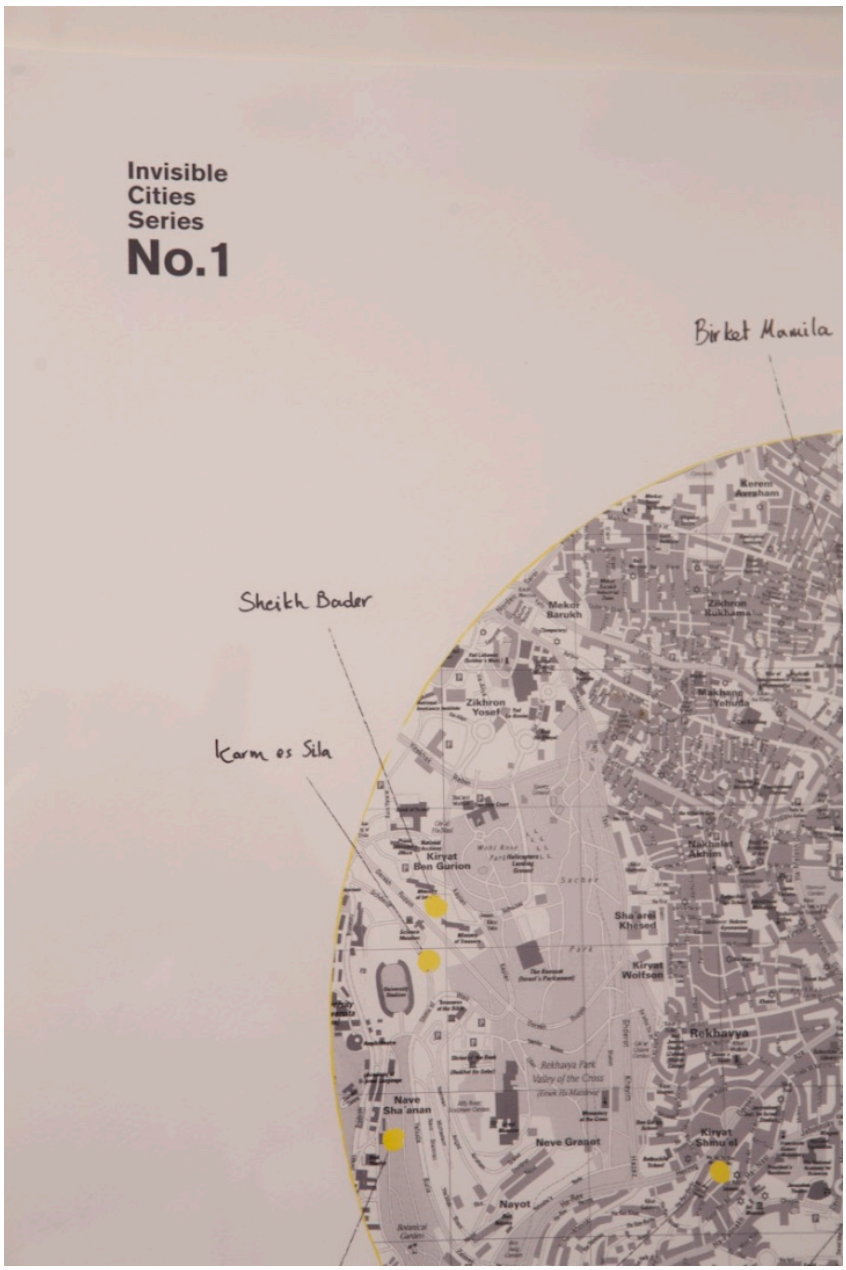


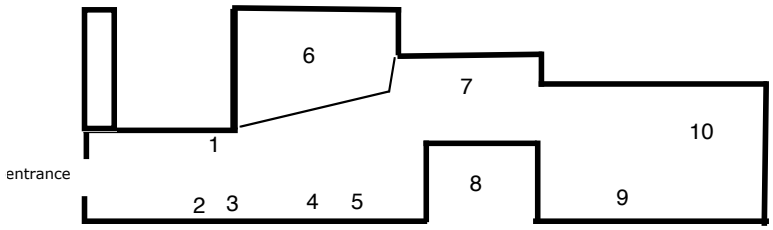
Fig. 96 - *Invisible Cities Series, no. 1* (2015).

Limited edition Inkjet print. (Edition of 35) 550x640 mm. Detail.

Footnotes Playing Dead was accompanied by a full colour catalogue that forms part of the thesis' submission. The catalogue was designed by Susanne Jasilek, with an essay by writer Claire MacDonald, and an introduction by the exhibition's curator Fiona MacDonald.

As well as the 'ludic tours' several events accompanied the exhibition. A seminar with SOAS Centre for Jewish Studies was held at the gallery on 22nd January 2016. And a discussion chaired by Daniel Rubinstein was held on 28th January, with contributions by Oreet Ashery as well as Pil and Galia Kollectiv.

Visitors were also offered free 'footnote playing dead' button badges and many left comments in the gallery book. *Footnotes Playing Dead* was reviewed in several publications. Highlights of reviews as well as visitors' comments are included in the second part of this appendix.



Idit Elia Nathan

Footnotes Playing Dead

1 *Invisible Cities Series No.1- Jerusalem* 2015	Inkjet print
2 *Please Watch U R You Head,* 2015	Artist's book
3 *Walk Anywhere Anytime, 2015*	Limited edition die
4 *From Me to You*, 2014.	Interactive installation (paintings by Aschely Cone)
5 *Postcards from a Holy City*, 2013	Interactive installation
6 *Painting the City Golden* or *A Leaf from Tansy's Book*, 2015	Mixed media interactive installation
7 *Hand Made Memory Game* – A Triptych, 2010	Interactive installation
8 *Seven Walks in 28 Minutes*, 2012	SD Video
9 *Hegemonopoly/Machsomopoly*, 2009	Interactive installation
10 *Mining the Archive*, 2014	Mixed media installation

NB Wherever interactive is in the listing please feel free to touch, to colour in the drawing and to play the games

Fig. 97 - *Footnotes Playing Dead* (2015). Gallery floor plan.





Fig. 98 - *Footnotes Playing Dead* (2015). Views of gallery window.

Review by Sarah Wood (published online at a-n.co.uk on 9th February 2015)[293]

Just ten years after the start of the First World, in a shaken Germany in aftermath, Ernst Friedrich wrote *War Against War!* a critique of the process of indoctrination which enabled and enables the war machine to operate. Friedrich positions the start of this indoctrination in childhood, suggesting it is here 'children are educated for war by means of toy soldiers!' The impact of his project is mediated in the book through a combination of image and text so that as the reader turns the pages, he or she experiences the escalation of what war means – literally holding in the hand the weight of an unrelenting chronological mapping of the physical and psychological impact of conflict. The reader is implicated in the simple act of turning the page. Just under a century later, in Idit Nathan's exhibition *Footnotes Playing Dead* […] I find myself experiencing a related questioning of responsibility in relation to conflict. As Nathan's lightbox installation *Mining the Archive* (2014) reveals through a chronicling of her own family's relationship to twentieth and twenty-first century war, it is hard to gain an aftermath position, to find space for the kind of reckoning that Friedrich tried to make. The possibility for pacifism – of alternative political solutions to conflict – are hard to gain perspective on, when war is a constant companion. It is this lack of perspective that is deconstructed by Nathan.

So, for instance, a visitor to the exhibition can play the *Handmade Memory Game* (2010), where, in an act recalling the simplest child's card game, the participant is encouraged to pair like images with like. As Friedrich suggests, here at first the game takes precedence – can you find a match for each image, can you locate their position in your memory? It is only when your gaze turns outwards that the chilling impact of the game becomes apparent. The images the player is so casually holding in his or her hands depict aerial bombing, deportations and checkpoints. Playing the game asks the player to consider how it feels simply even to handle these images and the historical reality they represent. Unlike Friedrich's project, however, here the caption and the image are held apart. In Nathan's version we look at the moments of violence as simply that, moments without context. While describing our remote experience of war, the game also asks a question of this cathected experience. How is it possible in these conditions to understand the weight of evidence and the meaning these images represent?

---

[293] The review is available at https://www.a-n.co.uk/reviews/idit-nathans-footnotes-playing-dead [Accessed 16.4.17].

In a twenty-first century reworking of Friedrich's resistance to war, Nathan draws attention to the responsibility of looking/witnessing and the possibility for action (in this case play) as creative, as fuelled by curiosity. Behind several games in this exhibition (colouring-in, a remade Monopoly board, and this memory game) also hangs the possibility for the visitor to stop following the rules, to resist, to do things differently. What Nathan also offers is evidence of the conditions that make difficult the kind of perspective needed to fuel action. It is not only historical perspective that is critiqued here. Nathan also explores landscape and the way it communicates meaning, particularly through her moving-image work and in her artist's book *Please Watch UR You Head*. The book is the size and weight of a Baedeker guide and contains a secret map, which is wrapped round a photographic record of walks through Jerusalem by Nathan. What the book reveals – not only in the mixed scales deployed by Nathan from the reality she records, but also via the book's design, where an image from the next page already interrupts its predecessor – is that the modern framing of landscape is about hurried fast-forward momentum, an act where perspective is grabbed at, logged, recorded as if for either an interrogation or a calm that never comes. It is, in this way, a state that counters the possibility for intervention, for activism, for resistance. Here too, however, it is curiosity on the part of the viewer, encouraged by the humour that disrupts the meaning of the city, that encourages a reconsideration of the *status quo*.

(Sarah Wood is an artist and writer)

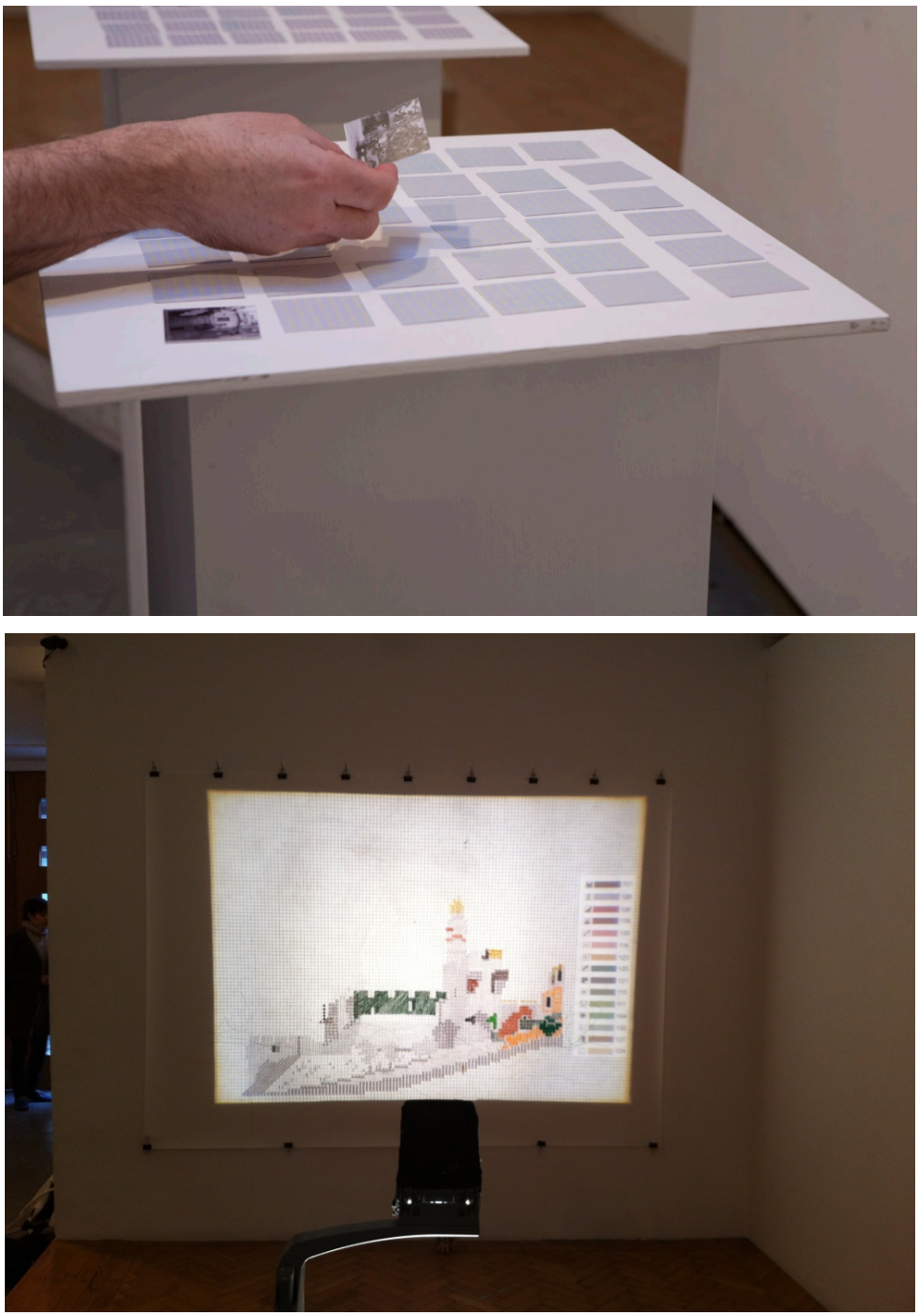


Fig. 99 - *Footnotes Playing Dead* (2015). Installation views.

Top: *Hand Made Memory Game – A Triptych*. Above: *Painting a City Golden or a Leaf from Tansy's Book.*

Review by Becky Shaw (published online in Thisistomorrow, 27th January, 2015)[294].

Footnotes Playing Dead presents works using games, where viewers are invited to "play with" and explore for themselves aspects of the Israel-Palestine occupation [sic.].

Unexpectedly, I find the play on offer rather unplayful. This is not solely because of the tension caused by juxtaposing play with fear and conflict. Rather than the ludic, flowing, energetic play I associate with idealized childhood, these are more contained forms. The games used (cross-stitch, colouring-in, memory games, Monopoly etc.) feel like games that adults play, or last resort games when the weather keeps children inside. These games are constrained, depressive, repetitive and frustrating: games to kill time. As a result, the exhibition does far more than revolve around a juxtaposition of play and violent occupation: it creates physical experience that embodies conflict.

Home-made photographic playing cards offer three versions of a matching pairs memory game. The first one is a set of pleasant black and white international towns with newsagent stalls, 1960s cars and vaguely familiar streets. It takes minutes of playing before I realise that the images are of checkpoints to limit movement. No longer a labyrinthine, fluid, urban playground, the streets are broken into fragments and full stops. The cards in the next game, Aerial Bombs feel impossible to match as the images of destroyed homes and cities across the world all look so similar. A third memory game shows refugees: thousands walking, all looking the same. Playing the memory games works as a Brechtian strategy, drawing attention to our processes of attenuation and detachment. At the same time though I think about Susan Sontag, in 'Regarding the Pain of Others', challenging the orthodoxy that viewing trauma makes us better people or leads to action.

Hegemonopoly/ Machsomopoly invites us to play a version of Monopoly in one of the most contested terrains in the world: real political divisions enforced and represented through ID cards. The film *Seven walks in a Holy City* provides a context for this deadly game, showing obstructions to movement in Jerusalem. Next to it is *Mining the Archive*. Two lists: one of all the home moves made by Nathan's family, and the other listing all the conflicts experienced, are housed in light-boxes. The lists are obscured by roughly applied black paint. The lists use a font I associate with cool, static, 'conceptual art', in comparison with

[294] This review is available at: http://thisistomorrow.info/articles/idit-elia-nathan-footnotes-playing-dead [Accessed 15.9.17].

the scratchy, irritated black paint of ‘expressive’ modernism. This work offers no games but its simple clash of types of languages, histories and distance, adds a material insistence to the exhibition.

In *Painting the City Golden* a cross-stitch template of an increasingly significant Zionist heritage site, The Tower of David, is projected on the wall and the viewer is invited to colour it in. Like in the Monopoly game, you can only go where the colour-code allows you. I am the first to try it and I am both delighted to get a go with the pens, and also paralysed with the fear of doing it wrong, or going over the lines.

(Becky Shaw is an artist and research tutor in Art & Design at Sheffield Hallam University)



Fig. 100 - *Footnotes Playing Dead* (2015). Details.

Top: Installation views. Above: *Mining the Archive* (2015). Detail.

Review by Deborah Schultz (published in Art Monthly 383: February 2015)

The title of Idit Elia Nathan's first solo exhibition responds to Günter Grass' 2012 prose poem 'What Must Be Said' in which the writer comments on the silence of the west towards Israel's nuclear potential. Through the act of play, Nathan seeks to undermine this silence as visitors to the exhibition are unable to remain passively silent; in order to see the works in their entirely they need to participate in them. Nathan thus shifts the focus from state support to the personal and collective responsibilities of individuals, the 'footnotes' mentioned in the opening lines of Grass' poem. Play brings a new dimension to political issues as Nathan draws on Allan Kaprow's notion of 'experienced insight'. The *Hand Made Memory Game*, 2010, for example, requires the viewer to turn over small cards and match them up. Whereas in the conventional children's versions the images are likely to be of apples, birds, flowers, and so on, in Nathan's game the viewer matches black and white images of aerial bombardments, checkpoints and refugees. While superficially the game only requires short-term memory of the images in order to match them up, questions are raised of how we remember such traumatic events and how they are represented, and remembered, in photographic images. Freedom of movement for some and lack of it for others underlies *Hegemonopoly/Machsomopoly*, 2009, in which the colour coding of each player's counter corresponds to the colour coding of Israeli identity cards. Consequently, movement is predetermined by one's colour, which no amount of luck can overturn.

Having lived in the UK since 1990, Nathan's film project, *7 Walks in 28 Minutes*, 2012, enabled the artist to rediscover the city. And yet, what is the city? What we each see is highly selective. Thus the tourists and pilgrims as well as the local residents of various cultural backgrounds that Nathan passes by on her walks are all looking for, and therefore see, different things in the same places. Do they see the conflict, or only the sites? The transformative experience of participation becomes more sharply focused on what that experience actually is. The route of each walk is determined not by a guidebook, nor by political restrictions, but by chance: a throw of a die to set the direction, with the turn of a card to provide an artistic theme for the day. The accompanying *Postcards from a Holy City*, 2013, and published book, *Please Watch U R You Head*, 2014, mix up and randomly order images from the films to convey the visual richness of the city and create new sequences, new connections, across established spatial and cultural borders. Participation by artist Aschely Cone has resulted in *From Me to You*, 2014, a series of seven hand painted images chosen from the postcards which will be raffled off and sent out after the exhibition.

Questions of what we do and do not see inform the print *Invisible Cities Series. No. 1*, 2014, a map of Jerusalem which pinpoints places that are no longer marked on contemporary maps. By including these places (from a leper colony and a British transit camp to numerous Palestinian villages), Nathan makes visible that which may all too easily be erased from collective memory. At the same time, certain sites in the city are raised in prominence and appropriated for political ends. *Painting the City Golden or A Leaf from Tansy's Book*, 2015, is a mixed media interactive installation which invites visitors to colour an embroidery pattern of the Tower of David which is projected onto a large sheet of paper. In recent years, historic figures such as David and Solomon have repeatedly been reclaimed as part of the nationalist discourse, suggesting logical, even inevitable, connections from the past to the present.

Mining the Archive, 2015, consists of two lightboxes: on the back of one are listed dates and locations of family homes, while the other lists family wars, or wars which affected the family. Movement is varyingly by choice or by circumstances, with the two often difficult to separate. Nathan has blacked out and then roughly etched into the glass fronts of the boxes childlike images of planes. The black surfaces are reminiscent of the blackout paint families were instructed to use on their windows during the Six Day War, 1967, when children, like Nathan, then scratched into the paint.

Action rather than silence, play in response to conflict, movement, restrictions of movement and memory are deftly woven together in subtle and nuanced ways. The exhibition promotes open play over closed prejudices and fixed ways of doing things.

(Deborah Schultz is senior lecturer in art history and visual culture at Regent's University London)

Review by Jeffrey Robinson (unpublished)[295]

Walking through Idit Nathan's *Footnotes Playing Dead*, I kept thinking about the war games in Aeneid V, Iulus, the son of Aeneas, and his young friends working the manoeuvres that they would later use in the conquest of Latium, what Virgil calls "belli simulacrum." […] Idit's games, such as the Monopoly remake, are also play, but somehow the enemy seems more present, more a factor in the game-player's experience. Virgil's games work on the principle of analogy: the game is like war (and vice versa). Somehow the analogy drops away in *Footnotes playing Dead*, in that the enemy, Israeli apartheid policies, and also the victims, disenfranchised Palestinian citizens and indirectly Israeli ones, infect the minds of the game players and the movements on the board.

I've been haunted by two images, repeatedly woven into the texture of the wonderful *Seven Walks in 28 Minutes*. In the first, the die is thrown on a pavement stone. The thrower, the primary consciousness of the film, crouches down to throw, to look, and to pick up the die. As this image has lodged in my mind over time, it features three agents: thrower, die, and pavement stone, all of which (whom?) collude in establishing an independent (Certeauian) geography. The crouching, the posture feels feminine, guards and energises the scene, the die does what it chooses to do, and the pavement establishes a temporary origin for the next step of this rhizomatic journey (no beginning, no end, no given starting point). Even if the pavement stone blankets a now disrupted community, it acts in its own compassionate way amidst this little cluster in spite of the government instruments that steamrolled a neighbourhood out of existence. Bending down to pick up the die but also, it seems, to approach the stone's power, Idit Nathan

catches the glances of passers-by: stone, die, arrow, red, crouching women, other walkers, that is, citizens: lines-of-flight that seem to defy the cameras of the Imperium. The second image: and now, for an instant, Idit Nathan as she walks through the city has the effrontery to write in her notepad--a message in-scripted on the stony air […] She is fully embodied, sentient, walking with deliberate pace unhurried by expectations. Where is consciousness, the political sense, the affect, located? At one point Idit says: "Even the trees are political" (that is, planted at someone's expense and for a different someone's pleasure). Maybe this

[295] Sent by e mail on 1st March, 2015.

is a clue to my question: consciousness permeates everyone and everything. Nothing remains aloof, untouched, unimplicated [sic.].

Part of the power of *Footnotes Playing Dead* in general and *Seven Walks* in particular resides in the impossibility of isolating the judgement of the truth about Israeli occupation in one voice or one body. Chance is only a metaphor, as well as an instrumentality, of this dispersed critical consciousness. (Perhaps we should say that the film envisions a world of such dispersed critical consciousness.) There is no hierarchy of truth even though there are identifiable, grossly illegal acts of flagrant human destruction, designed erasures of human communities. This pervasive consciousness of the truth of history is revealed in traces, glances, perimeters, tangents, flashes--only notable to the attentive eye: the film teaches that necessary observational sensitivity. Idit is like the dice, only with acute mind and soul; her memories of childhood and young adulthood where play meant uncontested passageways, vital human communities focused on the tasks of friendship and cooperation, cut across the official emptiness of the past; and unlike official Israeli affect, that of *Seven Walks* is not sentimental.

(Jeffrey Robinson is a writer and an Honorary Senior Research Fellow at University of Glasgow)

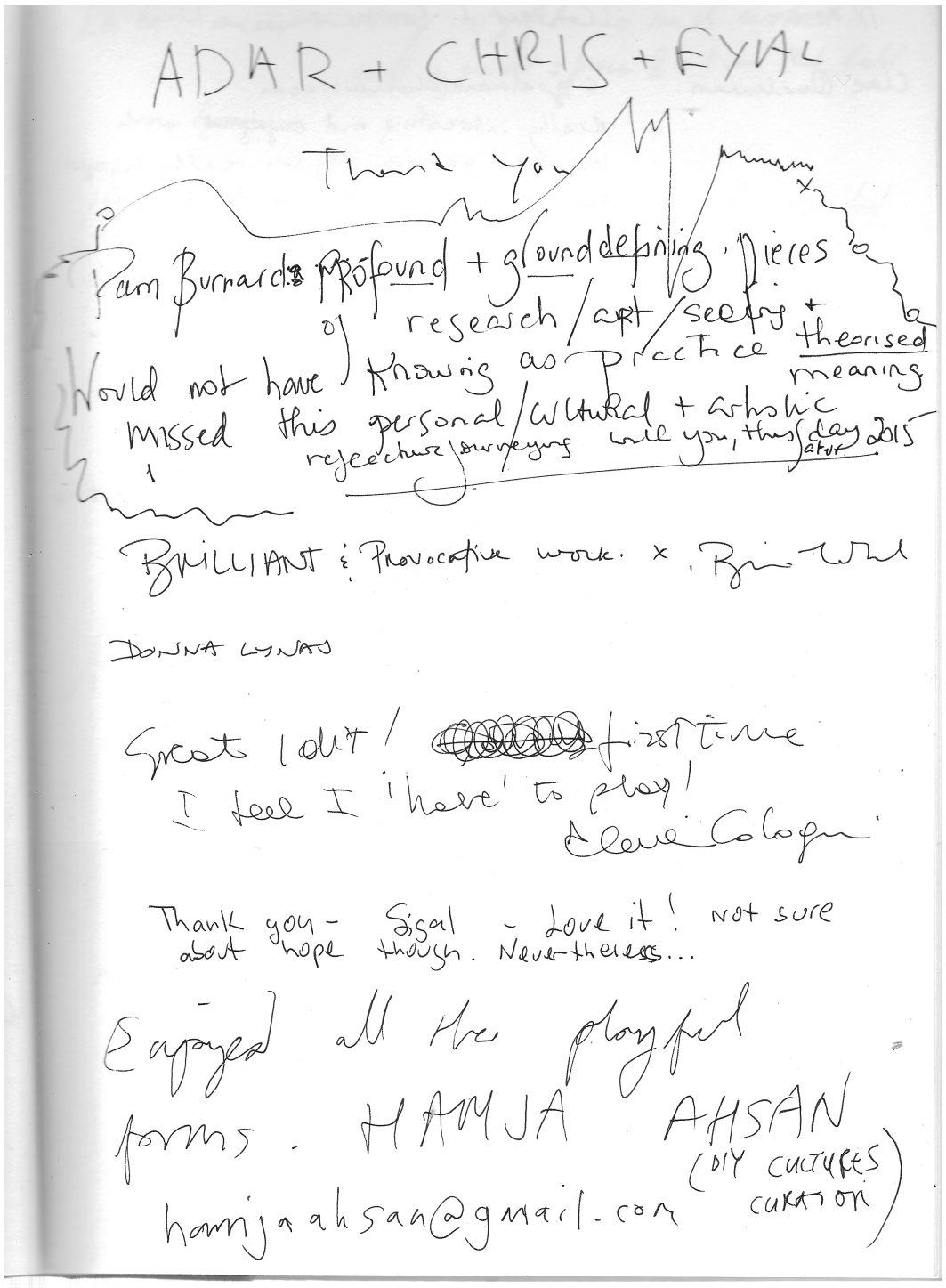


Fig. 101- *Footnotes Playing Dead*. Visitors book (extract).

***Footnotes Playing Dead* – selected visitors book comments.**

Lovely show- clear, concise and poignant!

There are hearts, minds, memories, hopes and pains in unequal quantities. Future will tell. Congratulations for this moving work.

Brilliant show! Lovely!

Paralyzing in its quiet scream. Makes me want to cry…

Wonderfully subtle show- extremely powerful and thought provoking and engaging – thank you!

Marvellous! Loved the walks, lovely book!

[…] I think that your choice of monopoly was really excellent. Because the game as you show it embodies the essence of Zionism, which is expansion by settlements. In other words it shows it as a colonising project. But in the game it is very subtle and this is the greatness of art.

Well done! Fantastic stuff. Dealing with incredibly problematic issues in an engaging and critically playful way, as ever.

Your works triggered so many discussions in our group- great!

Interesting work and good to see an open-minded perspective.

Well done – thought provoking and moving exhibition. I want to see more of your work . Also I think this exhibition should be 'housed' in other places including Israel / Palestine. Good luck!

Really interesting use of space for a playful exhibition / Wonderful work- astute and interesting.

Love it- good luck!

[…] Your show evoked many sentiments within me. It moved me practically to tears and provoked many thoughts. I must say that unlike you, I find myself bored with games, especially Monopoly. However, what you've achieved with the pair of childhood games (Monopoly and the memory games) was highly successful in my view. The walks in Jerusalem were also very special and moving. What I found the most significant is […] the light touch treatment of the painful issues bound with the occupation and the resulting brutality. I found it more moving than all the angry responses, demonstrations and speeches…Do you know the story of the young boy who enters the synagogue on Yom Kippur (day of atonement) all dirty and neglected. Everyone knew he is illiterate and can therefore not pray. There was commotion in the synagogue and people wanted to throw him out so that he would not ruin the day for the rest of the community. For the dedicated prayer is designed to open the gates and allow God to hear it. The boy walked to the central isle and lifting his fingers to his lips uttered a deafening whistle. The heavens opened…. That's how I felt at Footnotes Playing Dead. The silent scream shook me. Many thanks.

Engaging, makes you really think…

Inspiring! Thank you for a break from the less interesting art of Hauxston

Profound and ground breaking pieces of research / art /seeing and knowing as practice. Would not have missed this personal cultural and artistic reflective journey.

Brilliant and provocative work.

Really interesting and engaging work. Love the 'games'. My son really enjoyed the drawing and the die dictating what to do.

I enjoyed the games. Especially the monopoly style game where your journey is entirely dependent on luck.

Lovely balance of work. Different ways of engaging. Mixture of competition, playfulness and horror.

A painful pleasure. Very insightful. So much evoked in such a small space

I am surprised I responded to the medium so well. I think it is a very potent way to address the complexity of the politics in Jerusalem. Very happy to get the exclusive tour!

This is such an important piece of work engaging the senses and beckoning us to reflect on our fractured world.

Part 2

***Hegemonopoly/Machsomopoly* (2009) - Players' feedback (a selection)[296].**

Monopoly perceived as dubious game until now but in this case I got sucked in. It's very powerful.

Did not feel like a game but more of an interaction with an artwork.

Made conflict much more tangible and thought it was brave to put it simply without simplifying it.

I found it suitable in context of show and the conflict too.

Effective since you have to move physical objects so you make find out more than you do from media about the conflict

I found it an amazing insight into a frustrating situation.

Usually I don't like interaction and here I did.

I was surprised that it was ok playing the game not knowing your identity but discovering it through experience.

I felt like I needed to co-operate with others to get most out of the experience.
I think a game in this context helps to step outside habitual responses and open the debate. It helps replicate what feels like random, discriminatory rules.

It was enjoyable and thought provoking

I think the game in this context is too complex for me…

[296] Feedback collected during the following exhibitions: *No Ladders to the Stars*. Group exhibition, Social Gallery at the Naggar School of Photography and New Media, Jerusalem, Israel Palestine, September, 2009. *Uncharted Stories*. Group exhibition, Triangle Space, Chelsea College of Art & Design, University of the Arts, London, October-November, 2009.

Sorry I did not get the game maybe because of different cultural background.

was surprised that monopoly is a capitalist game and not intended for children's entertainment and can be used by artists to explore ideas.

I felt like the game was not a real game because some start with a disadvantage

A great job on making convincing board game- very progressive.

I was surprised that only those who can move (not the orange) can play… Makes it effective as a game.

I was surprised that the game was intended for playing in a gallery.

As an audience/participant I could imagine myself playing this in a context that 'appeared like' some of the places addressed on the physical board.

I think a game in this context is a device that brings more awareness about how little an outsider can become aware of the specific social/political effects of a situation (Israel Palestine in this case)

Perhaps presenting –even if not with a map- the game in a specific location or on a stage/installation that appeared like one of the game sites.

I felt like it would be confusing and I would need quite a lot of engagement before playing?

I would need more context- i.e map of the area and instructions to guide me…I need clear rules ..in order to even approach the possibility of playing.

What about the problematics of audience interactive games in gallery? Many visitors to galleries (including myself) would not partake in an interactive activity.

I felt a sense of frustration at the didactic nature of the game.

I think a game in this context is an acceptable strategy. But I think it is limited by its structure. Could the premise be kept but translated to three-dimensional navigable space? The ‘highs’ of the wins and lows’ of the losses maybe aren’t vivid enough.

I think a game in this context is interesting in the sense that a western audience may give in to the competitiveness of the act and betray a gap between their sensitivity to the subject and the need to win- playful.



Fig. 102 - *Hegemonopoly/Machsomopoly* (2009). Interactive installation.

Installation view *Uncharted Stories* Exhibition, Triangle space, Chelsea College of Art and Design, London.

***Seven Walks in a Holy City* (2011) – blog readers' comments (a selection)**

EO (12.10.11): Your walks resonate so loudly - of your story AND of the story of Jerusalem. What a beautiful place, what a sad place.

YNG (13.10.11): It's beautiful Idit. I really sense the journey you are taking with past and present, the heat and dust […] and the beautiful images of Jerusalem. It's interesting to get to know the city through your eyes. That wall with the pitta bread is very powerful, with the memory of the bread left out. Have you included the story about the start of the war? can you find space for it. its really suitable. How I miss the place but it helps to read your blog. it offers short visits, without the heat, i walk with you. Carry on creating a path for us- the idea of the game is superb.

FPS (13.11.11): The first time I read I realise I am being greedy and almost scanning ahead for a sense of 'action' where did she go, what does she see (hear, taste etc.) Then I slow down, go back to the beginning (scroll up!) and start again. Questions begin to form in my mind. Is K with her? To talk to? as protection? A companion? What is Idit doing to remember? apart from the photographs...I realise I am beginning to take notice of the 'rules' and realise I don't understand them. Why does ten minute become a three hour walk. But I realise I don't need to understand, I quite like that I don't get it, and I trust you yourself are applying structure and vigilance to your wanderings...you make slight references here and there - to a left path then on previous walk, hence you go right this time, and my mind thinks - oh, ok. I'm absolutely drawn to the names of the places you are walking through and past, and to the depictions of greenery, shade and light, and to a sense of knowing nothing about the landscape and city you are in, although it holds such history, and tension and metaphor.

In my life I have had many friends very dear ones, who have told me countless stories about this place. I was always supposed to go, but have never made it. So, your storying calls to mine. And then, for some reason, I am drawn to the poetry of you and your actions, which I find pencil and paper to write out - very carefully. and I double check to make sure I haven't left anything out. Am copying it out for you here because there is beauty in it. a tiny sharp crystal maybe of what you are doing. maybe.

i head
i take

i remember
i reach

i need
i choose
i took
i remember
i later notice

i am almost certain
i then descend
i notice
i cannot help but wonder
i am reminded

i can hear

i walk
i remember
i remember [sic.]
i carry on
i am supposed to photograph
i am relieved

YNG (8.10.11): Your walks diary is very interesting, moving and well written. i can really sense you. as for paths- -reminded me of Gaston Bachelard's words: 'Each one of us... should speak of his roads, his cross-roads, his roadside benches; each one of us should make a surveyor's map of his lost fields and meadows.' (The Poetics of Space, p. 11). It feels like that is what you're doing and that's the power of the work, the creation of a map sieved through the personal. In that context i would add that the sensitive parts /areas are those that you identify as your own, those that hold (reflect/contain) your childhood memories, those that were stolen from Palestinians and still...actually - the 'solution' is one and a simple one at that - co sharing the same piece of land, the same terrain. And your work creates a physical as well as a conceptual path, one of several, whereby together. There is no other choice, but believing and meaning so as to reach peace and a life together. Carry on with your search - I send you a few more words from the same French philosopher: 'What a dynamic, handsome object is a path...' (p. 12)

HH (8/10/11): I love the way you expose your feelings and it makes it very alive. Looking forward to more tales and images.

CK (30.10.11): I owe you the truth as it is. The texts shocked me enormously. They pained me. Ulcerated even. Gershom Sholem wrote to Hannah Arendt that she lacked 'love for Israel'. In these texts, it's even more than that, it's 'hatred for Israel'[297]. Everything that is Israeli or Jewish is presented in an extremely negative manner, down to the smallest detail...the Muslim prays with devotion and the Jew prays vigorously...signs of Israeli governance in a street in East Jerusalem, even the visit to the windmill is presented in a judgmental way...' (Written in French. My translation)

JR (30.10.11) The way that you use "chance," with the throw of the dice, seems to have powerfully entered your own mental and emotional space in a way that allows you to observe and express everything that falls within your purview including your own emotional responses and associations to what you see--you give the word "disinterestedness" new meaning.

[297] ''Love/Hate of Israel are loaded expressions originating from Talmudic and Biblical texts that are increasingly used in contemporary Israeli discourse.

Seven Walks in a Holy City – reflections and insights gathered during the walks (compilation used in presentations listed in p. 343 of this appendix)

Colours / Golden Dome and Divine Intervention (religion)

The one-hour walk started from Lion's Gate: the focus was Colors. The directions and time dice sent me walking all around the famous Haram A Sharif compound, housing the Al Aqsa golden domed mosque—also known as Temple Mount—which 'bears within it the potential to ignite a worldwide conflagration' (Benvenisti, 1996, p. 89). The site is only open to tourists at certain times so I could not enter it, which is just as well as that is how I made my first, and possibly the most unexpected, finding. I discovered that the gates to the Haram A Sharif—according to one of the soldiers at one of the entrances there are 9 of them—are almost exactly seven minutes apart! While planning the seven walks, I had discovered that there were seven gates. Now at the end of my first—one-hour—walk I realised that the gates to this segregated, sacred, and highly contested site are also seven minutes apart.

Still Life / Hoardings and Graves (archaeology)

The two-hour walk started from Zion Gate. Its theme was Still Life, which was apt as I found myself walking out of the old city and towards the Mount of Olives, with its masses of graves, glistening in the distance 'like seashells on the seashore' (Benvenisti, 1996, p. 235). The road meanders atop Wadi Hilwa and the village of Silwan, which is home to approximately 16,000 Palestinians and is one of the sorest spots in the city due to some highly controversial archaeological excavations taking place in recent years. 'Ir David' (Hebrew for the the City of David) has developed into an archaeological, neo-biblical theme park that would be more at home in Las Vegas than at the base of the old city walls. It is increasingly acknowledged as one of the prime examples of land grabs and human rights abuses, with the increasing influence of ultranationalist religious settler organisations (Hercbergs, 2014). As I walked down, with the buses and taxis crowding the road on my left, the views over the village and the archaeological site on my right were masked behind the hyperrealist hoardings, just like the facts and figures behind the whole project and its illegal practices are well hidden from public consciousness.

I then climbed onto the opposite side of the valley. There it seems like the city is indeed—as author Herman Melville said – 'besieged by an army of the dead' (quoted in Benvenisti 1996, p. 235). CCTV cameras surveille the area as if guarding the deads' eternal sleep. On the left are no fewer than six churches and monasteries, including the poetically titled

Dominus Flevit (where Jesus wept). On the right of the road are many thousands of Jewish graves, all facing the sealed Golden Gate that leads to the remains of the temple (destroyed in in 70AD). Religious Jews wish to be buried here in anticipation of the arrival of the Messiah. Figures hovered over graves: these were Palestinian laborers digging the graves to the command of Orthodox Jewish men in their nineteen-century European. Every time I turned around the spectacular view of the Golden Dome glistened in the early afternoon sun, and then the church bells could be heard completing the picture which all three monotheistic religions are part of.

Landscape / What It Wants and What It Gets (green spaces)

The third walk started from Dung Gate and its theme was Landscape. Half-way into my walk the dice sent me onto the "Sherover Promenade", which according to the architects who completed its build in 1989:

> Overlooks the Old City of Jerusalem, parts of western Jerusalem and a great sweep of the Judean Desert. Its 1,350-meter long walk is used by both Jews and Arabs as well as tourists and pilgrims to Jerusalem. Quiet gardens, planted with agricultural species such as wheat and olives, and its many viewing pergolas, create an atmosphere of peace and beauty in which to enjoy this unique and world-famous site. The garden contrasts sharply with the desert, which begins immediately at its feet, and provides an elegant transition from the city to the classic views of Jerusalem[298].

This is undoubtedly a highly crafted piece of landscaping, and beauty is indeed visible everywhere one looks. But this site, like many others in and around the city, has obliterated the landscape that was there before, in this instance in the name of 'green spaces'.

The walk ended overlooking a valley containing the Palestinian village of Sur Baher, and beside it a busy building site of yet another illegal settlement in this frontier territory, where erasure and colonization is never-ending, I was reminded of Abramson's (2009) question What Does Landscape Want? which applies Mitchell's speculative notion of 'What Do Pictures Want?' to landscape. The brutality of the diggers as they ploughed through the hillside to carve out yet another neighborhood that bears no relation to its surrounding, was

[298] The 'Sherover promenade' was designed by Shlomo Aronson and gifted to the city of Jerusalem by Mrs. Gitta Sherover. For designers details please see http://www.s-aronson.co.il/project/parks-promenades-and-plazas-project3/ [Accessed 1.5.17].

visible even from a distance. This cannot be what this ‘landscape‘ wants, but it is obviously what it has got.

This walk thereby created a direct and tangible link between the old and the new, the erased and the newly constructed. The landscape as it has been transformed over time, and as it changed before my eyes while I walked through it, demonstrates that:

> This paradigm of colonization, played out in a land with existing people and an existing society, seemed to embody the notion of ‘spaciocide’. Spaciocide, is the ‘unspoken alter-ego of colonization as it manifests itself in the frontier territories; it is the obliteration of national space—the fragmentation of territory, identity and society—necessary to create the ‘tabula rasa’ of a “land uninhabited” (Barclay, 2010).

Lines / Crossed and Erased (housing)

On the four-hour walk, which started from Herod’s gate, my focus was Lines. These were visible everywhere in terms of street markings, fences and buildings, as I weaved my way in and around what is called the ‘seam line’.

The term ‘seam’ implies a physical joining up, bonding even, of separate and distinct entities, the separation of which can only come about by the rather violent act of tearing apart. The ‘seam line’ is often used to denote precisely the area in Jerusalem where the border used to run, also known as the ‘green line’, which since 1967 has been rendered invisible. It implies encounter and mutual understanding (Kemp, 2000, p.13), place where separate entities are bound together in a way that would be difficult, though not impossible, to separate. The ‘seam’ line today is physically invisible, just like the Green Line it replaced.

A short distance away from the seam line is the neighborhood of Sheikh Jarrah, which is one of the most problematic parts of the city. Since 2010, this Palestinian neighborhood to the north of the Old City has attracted a wealth of government-supported colonization projects. These have included the setting up of a Yeshiva (Jewish religious seminary), over sixty housing units currently—with an additional ninety planned for the future—several student and teacher housing units, and a planned kindergarten as well as a national park: another neo-biblical site.

As I walked down the Wadi, I passed a mound of rubble adjacent to a building site, no doubt one of the many homes demolished in the neighborhood in order to build new houses for settlers in its stead. As I rejoined the paved street at the end of the open field, houses where Palestinians families lived have been taken over by Jewish settlers. These are the places where the conflict is at its most visible but only to those who venture out to see it with their own eyes. The stories get little coverage despite ongoing protest, and epitomize the Hebrew saying ‘far from the eyes means far from one’s heart’, which means if you don’t see it, it doesn’t matter.

The dice then sent me across Route no. 1, to the ultra-orthodox neighborhood of Mea She’arim. Crossing the road, in this instance, was like crossing into another century as the dark coats and furry hats that my forefathers wore in Eastern Europe surrounded me. The timer rang as I crossed under a banner which was a stark reminder that not all Jews have now or had in the past, nationalist and colonialist agendas. The sign said: ‘Authentic Jewry always opposed Zionism and the Existence of the State of Israel’ and underneath it a strap line was added: ‘we pray for the speedy and peaceful total dismantlement of the State of Israel’.

Portraits / Eyes and Souls (spirituality)

The fifth walk started from Dung Gate and its theme was ‘portraits’. I found myself this time being able to enter the Harem Al Sharif compound, as visitors were allowed in just as I passed it. I also walked around the old city as the dice dictated my directions, photographing portraits of the people I encountered on the way as instructed by the timer’s chimes.

As I neared Jaffa Gate, heading out of the Old City, I encountered a remarkably serene looking man dressed all in white and reciting verses from the scriptures. As my timer rang I asked if I might take his portrait for my project, which I described to him briefly. He was happy to be photographed as long as I waited till he put his sunshades on. He was ‘not allowed’ he told me, to have his photo taken without them. When I asked why, he told me the reason for that is specified in the scriptures, which according to him state that ‘the eyes are the windows to the soul’. He then went on to recount that he was an ex Vietnam veteran who had spent time in a US prison, where he discovered the bible. Since his ‘discovery’ he has spent three hours each day reading the Holy Scriptures. He told me in great detail how long it takes to read through it and he obviously knew whole sections of it by heart. I was reminded of my fascination, as a child, with people I saw walking the streets of the city and reciting, sometimes shouting, the name of God and referencing religious events in a variety

of languages. Since then I have learnt of the existence of the Jerusalem Syndrome—a well-documented unique and acute psychotic state, induced by proximity to the holy places of the city. (Bar-El et al 2000, p. 86).

My walk ended in the western part of the city, atop the YMCA roof, where the view of the city is sprawled all around. The wealth of cranes indicates much growth in the western side of the city, where towers and luxury apartments promising views of the old city continue to spring up. The new city's portrait, as it reveals itself from that vantage point, seems to be cast in concrete. At the entrance to the building a tiled plaque quotes a section of General Allenby's speech from the inauguration of the building in 1933—the year my grandparents came from Germany to live a few streets away from this spot. It says 'Here is a place whose atmosphere is peace, where political and religious jealousies can be forgotten and international unity be fostered and developed.' I completed my walk wondering what they would make of the city if they were alive today.

Untitled / Land and Mines (time and space)

The six-hour walk was themed 'untitled', which was ironic as an artwork I encountered at the very start led, specifically through its title and location, to an important 'insight' regarding the conflict as a whole. Landmine (2001) is an interactive artwork by artist Gavri Guy, who has installed a sensor in the ground next to a bright yellow sign warning of a landmine near a gallery in the neighborhood of Musrara, and as part of a site-specific exhibition called 'nomansland'. When the area surrounding the sign is stepped upon, a worldwide-web search for the word 'land', is triggered.

Musrara is a neighborhood which sits between the Eastern and Western parts of the city, and for nineteen years was a 'nomansland'—the area that was a buffer zone between Israel and Jordan between 1949 and 1967. This nomansland area was an ambiguous part of the armistice line, which was famously drawn up by the two generals at the end of the1948 war, endowing it with the name 'the green line'. Dayan on the Israeli side used a green pencil, whereas Abdullah al-Tal, commander of the Trans Jordanian Arab Legion, drew his using a red one (Benvenisti, 1996, p. 57)

Landmine is firstly a powerful reminder that the conflict started over land and the opposing sides' claims over it. The title playfully recalls children squabbling over a toy or a sweet ('it's mine', 'no. it's mine'), simultaneously reminding us of the potentially bloody consequences of landmines used by the military. More importantly, as a site-specific work it is a reminder

that temporality is an equally powerful player in the conflict. For as there are fewer and fewer people who still have a living memory of the area when it was shared in the years preceding 1948, so the less likely it is that it will be shared again in an egalitarian way.

Forms / Simulacra and Euphemisms (language)

The theme for the seventh walk, which started from the Jaffa Gate, was ‘forms’ and it revealed an important insight. The first occurred when I had walked over nearly two kilometers of recently renovated railway tracks that form another, more recent promenade into the city. Only when a jogger I encountered pointed it out to me did I realise that the railway sleepers that I had assumed were wooden are in fact cast in concrete to simulate old wood.

Slightly later on, on the outskirts of the city I reached the Mar Elias monastery, where the Greek flag which appeared to be blowing in the wind on the rooftop, turned out to be ‘like the one on the moon’ according to my camera woman Ada Rimon. It is made out of a rigid material (wood or plastic) so it always appears to be blowing in the wind.

Finally, I proceeded in the direction the dice pointed to, which was towards the checkpoint between Jerusalem and Bethlehem, and an armored border police patrol car drove slowly past flashing its lights, then returned to its base, which was part of ‘the Jerusalem Envelope Unit’. The ‘unit’ mainly polices the checkpoints around the city. The word envelope in Hebrew implies a somewhat cozy embrace. It operates like the term ‘seam line’, which sounds friendly and positive for something that is anything but.

These observations all combined into a fitting realisation for the final walk and the project as whole. In this bitterly contested city, things get erased and hidden from view, euphemisms and visual trickery are used, and nothing is quite what it seems.

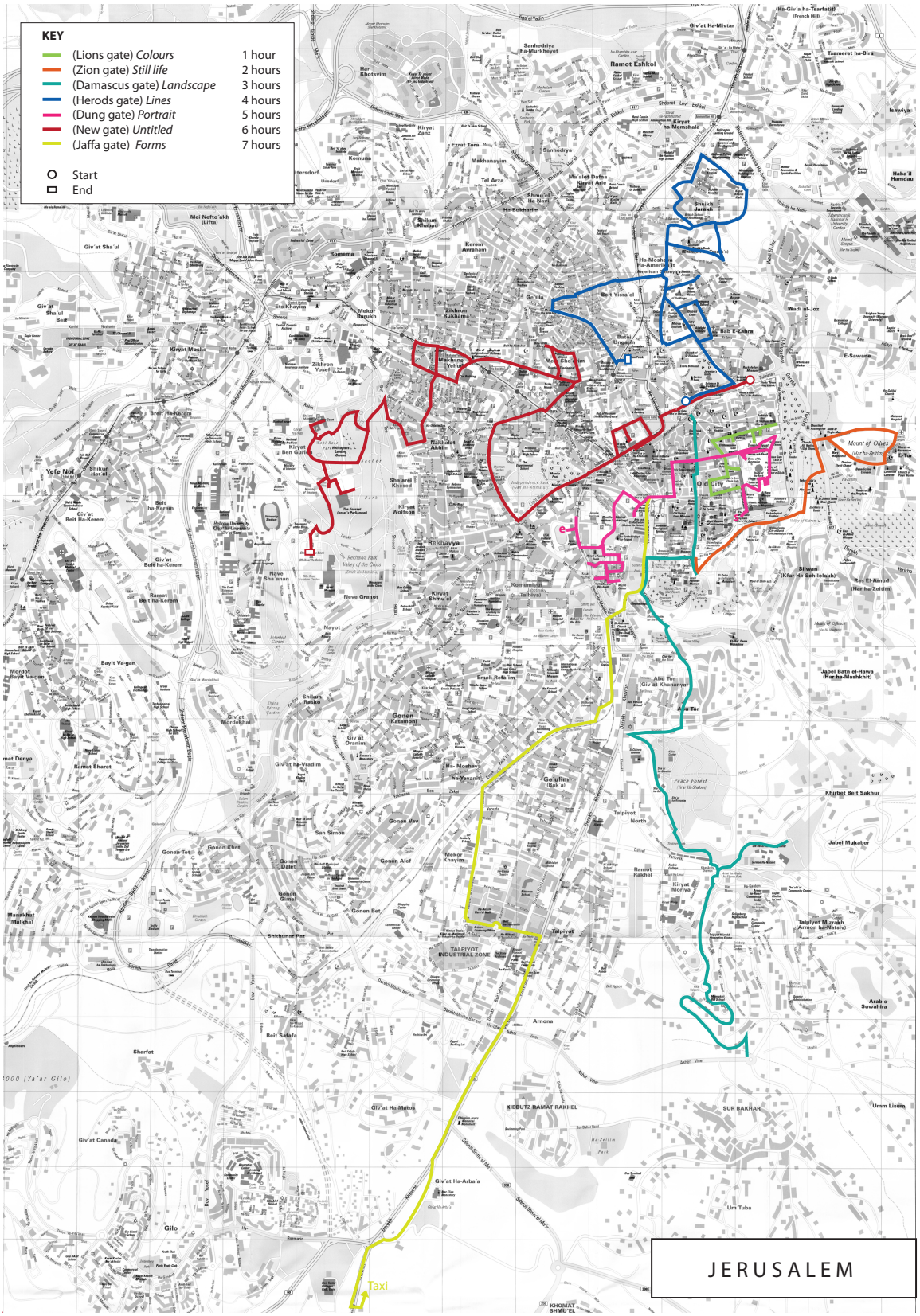


Fig. 103 – Map outlining routes undertaken during *Seven Walks in a Holy City* (2011).

***Painting the City Golden or a Leaf From Tansy's Book* (2015) – audiences' feedback (a selection)**[299]

I was surprised that...

- There were rules for colouring in
- It was easy and fun when I had read the instructions (?) and let go of my restrictions.
- People had made mistakes when colouring in

I felt like…

- a visitor to an imaginary Jerusalem
- I wanted to do neat squares
- Memories of going to the tower of David for the site/room of the last supper, seeing the many IDF troops guarding the tower and none of the Christian holy sites - remembering who is part of this society, who matters and who doesn't.
- A participant
- Continuing to colour
- The kid at the opening night who drew a line straight across the drawing was funny and pertinent at the same time – it was like he was drawing the separation wall…

I think a playful activity in this context is….

- Interesting and intriguing
- A very useful medium to help understanding
- Appropriate. The conflict is nothing if not a game for corporations and politicians
- A really wonderful idea

[299] Feedback gathered following a ludic tour as part of seminar with the SOAS Centre for Jewish Studies, held at *Footnotes Playing Dead* exhibition on 22nd January 2016.

- Part of the mix

I would also like to say….

- Thank you
- This was really engaging art
- I enjoyed it
- That this exhibition makes me miss home- Jerusalem – that crazy amazing beautiful and complicated place.

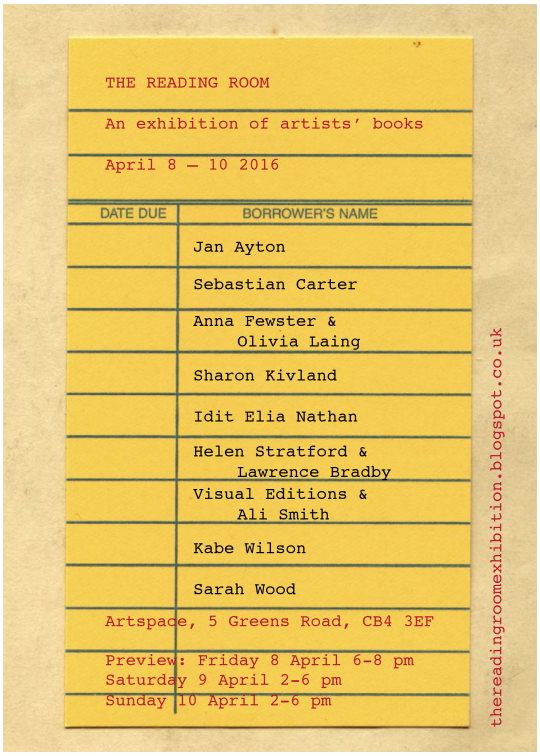




Fig. 104 - Exhibition and event posters.

Top: *The Reading Room* (2016), Cambridge Artworks. Above: *Filmarmalade*, IMT gallery (2015).

Part 3

Chronological list of exhibitions and events

No Ladders to the Stars. Group exhibition, Social Gallery at the Naggar School of Photography and New Media, Jerusalem, Israel Palestine, September, 2009.

Uncharted Stories. Group exhibition, Triangle Space, Chelsea College of Art & Design, University of the Arts, London, October-November, 2009.
Available at: http://newsevents.arts.ac.uk/event/uncharted-stories-exhibition/ [Accessed 1.6.17].

Decalude. A series of participatory games for *Toxic Davos*, a performative symposium, produced by Toxic Dreams, Brut Kunstlerhaus, Vienna, 2010. Available at: http://toxicdreams.at/toxic-davos/ [Accessed 1.6.17].

Troubling the Map, group exhibition, Czech Memorial Scrolls Trust Museum, London, May 2011.

Mashi & Spielen (Walk and Play). Silent playful walk, *Language of Place*, PVA audio lab, Rampisham Downs, Dorset, April 2012. Available at:
http://www.iditnathan.org.uk/iditnathan.org.uk/Projects/Pages/spilen%26mshy_2.html [Accessed 1.6.17].

Walking Encyclopaedia. Group exhibition, AirSpace Gallery, Stoke-on-Trent, February-March 2014. Available at:
http://www.airspacegallery.org/index.php/projects/the_walking_encyclopaedia_incl._paths_of_variable_resistance. [Accessed 1.6.17].

The Art of Walking. Group exhibition, The Museum in the Park, Stroud, September-October 2014. Available at: http://www.museuminthepark.org.uk/the-art-of-walking/ [Accessed 1.6.17].

Footnotes Playing Dead. Solo exhibition, Standpoint gallery, London, January- February 2015. Available at: http://www.standpointlondon.co.uk/gallery/2015/idit-nathan/index.php [Accessed 1.6.17].

On Landscape #2. Group exhibition, Materia Gallery, Rome, April-May 2015. Available at: http://www.onlandscapeproject.co.uk/exhibitions-2/ [Accessed 1.6.17].

The PhotoBook Exhibition. Group exhibition, Athens Photo Festival, Benaki Museum, Athens, June-July 2015. Available at: http://www.photofestival.gr/photobooks. [Accessed 1.6.17].

Filmarmalade-Marmalade Presents. Publication launch, IMT Gallery, London, July 2015. Available at: http://www.imagemusictext.com/events-archive/filmarmalade-marmalade-presents-sasha-litvintseva-hannah-catherine-jones-idit-elia-nathan) [Accessed 1.6.17].

Foreigness, Group exhibition, 12 November 2016-25 November 2016. Contemporary Art Space, Batumi, Georgia.

The Reading Room. Group exhibition, 8th –10th April 2016, ArtSpace Gallery, Cambridge. Available at: http://thereadingroomexhibition.blogspot.co.uk [Accessed 1.6.17].

One Place After Another. Group Exhibition, 21st – 30th October 2016. ArtSpace Gallery, Cambridge. Available at: http://oneplaceafteranotherexhibition.blogspot.co.uk [Accessed 1.6.17].

Metageography – Space, Image, Action. Group exhibition, 6th September – 11th October. Pushkin House, London. Available at: http://www.pushkinhouse.org/nextexhibition/ [Accessed 5.9.17].



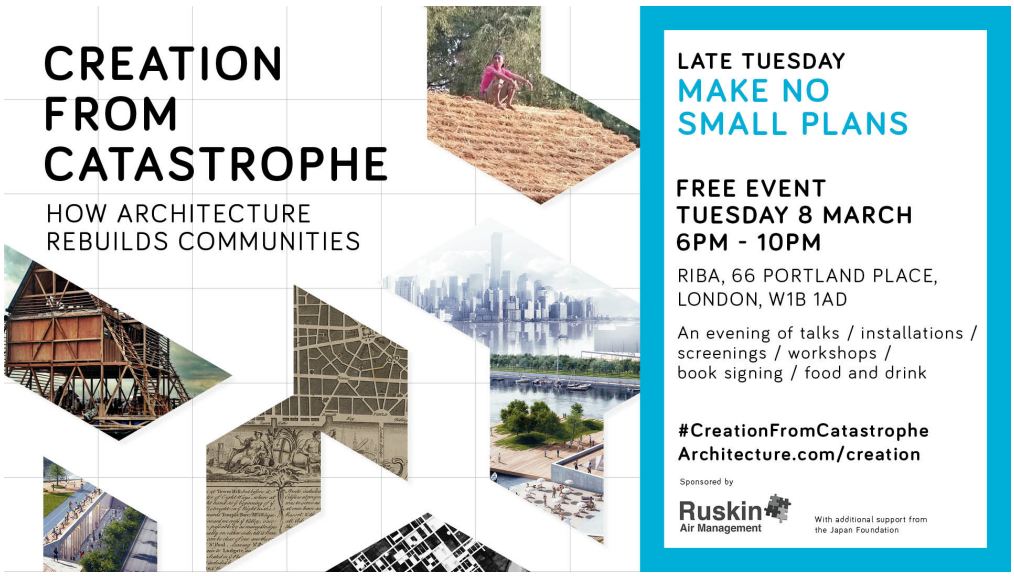


Fig. 105 - Exhibitions and events posters.

Top: *One Place After Another*, Cambridge Artworks (2016). Above: *Make No Small Plans*. Event as part of *Creation from Catastrophe*, RIBA, London. (2016).



Fig. 106 - Conferences and presentations posters.

Top: *Contested Sites and Sights—Exploring place through playful artistic practice*. Bezalel Academy of Art and Design, Jerusalem (2014). Above: *On Walking* conference, University of Sunderland (2013).

Chronological list of conference papers, artists' talks and presentations

Occupation Body&Soul—Israeli Checkpoints in the Palestinian Territories. Presentation, Middle East Centre, St Anthony's College, University of Oxford, April 2009.
Available at: http://www.machsomwatch.org/en/exhibitions/occupation_body_and_soul) [Accessed 2.4.15].

Family Wars. Presentation of *Art of Play in Zones of Conflict* research for *Uncharted Stories*, Interdisciplinary Research Forum & Curatorial Group, University of the Arts, London. Held within the installation space of Goshka Macuga's *The Nature of the Beast* at Whitechapel Gallery, June 2009.
Available at: https://unchartedstories.wordpress.com/meetings/) [Accessed 1.6.17].

Linking Play and Conflict. Workshop presentation as part of a program of events accompanying the *Uncharted Stories* exhibition, Triangle Space, Chelsea College of Art & Design, University of the Arts, London, October-November 2009.
Available at: http://newsevents.arts.ac.uk/event/uncharted-stories-exhibition/) [Accessed 1.6.17].

Seam and Separation, Lines and Practices. Conference paper at *Urban Conflicts and the Contested State*, Queen's University, Belfast, May 2011. Available at: http://www.qub.ac.uk/sites/UrbanConflictsConference/)[Accessed 1.6.17].

Family Homes. Presentation at *Troubling the Map* – introductory meeting, Czech Memorial Scrolls Trust Museum, London, May 2011.

Playing in a Landscape of Separation Lines and Practices. Hosted by *Arena of Speculation-Critical perspectives on the spatial futures of Israel –Palestine*. 30th Jan, 2012. Available at: http://arenaofspeculation.org/2012/01/30/playing-in-a-landscape-of-separation-lines-and-practices/#08 [Accessed 1.8.17].

Play as Method in Practice. Presentation at *Feral Space* Symposium on art and pedagogy, Union Chapel & Performance Design Practice course, Central St Martin's College of Art and Design, University of the Arts, London, September 2012.

Walking on the Art Side—Exploring a contested landscape through play. Presentation at *Contested Sites/Sights*, TrAIN and CCW research conference, Chelsea College of Art & Design, University of the Arts, London, March 2012.
Available at: http://www.transnational.org.uk/events/153-train-ccw-graduate-school-contested-sitessights-research-conference-) [Accessed 1.8.17].

*7 Walks in 28 minu*tes. Work in progress film presentation, *Synergies in Digital and Tangible Landscapes*, Landscape and Arts Network symposium, January 2013.
Available at: http://www.landartnet.org) [Accessed 1.8.17].

Painting the City Golden. Conference paper at *Art and Geography: Aesthetics and Practices,* University of Lyon, France, February 2013.
Available at: http://artgeographie.sciencesconf.org/?lang=en) [Accessed 1.8.17].

Sites and Sights at the Throw of a Dice. Presentation as part of *SensingSites* - Practice-led research series at Parasol Unit for Contemporary Art, London, April 2013.
Available at: http://parasol-unit.org/sensingsite_2013)

Seven Walks in a Holy City. Introductory presentation and sculptural installation, *Re-Contested Sites/Sights* Research Conference—Multidisciplinary Research Conference, TrAIN and CCW Graduate School, Chelsea College of Art & Design University of the Arts London, May 2013. Available at: http://www.transnational.org.uk/projects/34-re-contested-sitessights-research-conference) [Accessed 1.8.17].

Sites and Sights at the Throw of a Dice. Conference paper (and online publication) at *On Walking* conference, University of Sunderland, June 2013.
Available at: http://walk.uk.net/portfolio/on-walking-conference-proceedings/ [Accessed 1.8.17].

Sunder & Land. A participatory playful walk (in collaboration with Helen Stratford), *On Walking* conference, University of Sunderland, June 2013.
Available at:
http://www.iditnathan.org.uk/iditnathan.org.uk/Recent/Entries/2013/7/1_Sunder_%26_Land.html) [Accessed 1.8.17].

Playing Games in a Contested Landscape. Conference paper at *Making Sense of Play*: second global inter-disciplinary internet conference, Mansfield College, University of Oxford, July 2013. Available at: http://www.inter-disciplinary.net/probing-the-boundaries/making-sense-of/play/project-archives/conference-programme-abstracts-and-papers/) [Accessed 1.8.17].

7 Walks in 28 Minutes. Film screening, *Resonant Terrains* Symposium, B-Side Festival, Portland, October 2013. Available at: http://b-side.org.uk/events/symposium-resonant-terrains) [Accessed 1.8.17].

Performative Walks—making sense of sites. An artist's talk, Performing Arts MA and Research studies, Tel Aviv University, March 2014. [Accessed 1.8.17].

Walk/Play/I (Self). MA 'walkshop', Performing Arts MA and Research studies, Tel Aviv University, March 2014. Available at: http://www.iditnathan.org.uk/iditnathan.org.uk/Recent/Entries/2014/3/14_Walk__Play___i_(self).html) [Accessed 1.8.17].

Contested Sites and Sights—Exploring place through playful artistic practice. An artist's talk, Urban Studies, Bezalel Academy of Art and Design, Jerusalem.

Performative Movement in a Holy and Contested City or Be realistic, Demand the Impossible. Conference paper at the Performance, Place, Possibility, LUDUS festival, University of Leeds, April 2014.
Available at: http://ludusfestival.org/whats-on/past/symposium/) [Accessed 1.8.17].

Please Watch UR You Head. Photowork pages. Philosophy of Photography, Volume 5. No. 1, 2015. Available at: http://www.intellectbooks.co.uk/journals/view-issue,id=2860/. [Accessed 1.8.17].

7 walks in 28 Minutes. Screening as part of *Metageography – Space, Image, Action*. 5th October 2017. Pushkin House, London. Available at: http://www.pushkinhouse.org/nextexhibition/ [Accessed 5.9.17].