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News

"Gestures in Time" at Qalandiya International, Palestine

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Gestures in Time is part of the pilot edition of Qalandiya International – art and life in Palestine. Presenting 30 artists (including 21 new commissions) whose works explore the individual gesture as an act of aesthetic and social creation, *Gestures in Time* takes place in urban and rural locations across Palestine (Abwein, Hajja, Jamma'in, Dhahiriya, Jerusalem and Ramallah).

As the myriad of recent public mobilizations world-wide show us, our times are characterized by an overarching sense of disenchantment with high forms of government. *Gestures in Time* seeks to reconsider how the individual can conceive

of having an aesthetic and socially creative life, within and beyond a specific geography. The exhibition sets out to explore the individual gesture on an intimate, social, political and aesthetic level, as a means to re-claim our relationship with society.

The gesture offers a liberating degree of personal autonomy, which is lacking in the more formalized form of an action or a movement. In the terrain of regulated conflict which this exhibition inhabits (Palestine), but also well beyond it, the gesture can become a form of divine dissent—chaotic, wild, anachronistic, guttural, amorphous and unregulated—requiring neither legitimacy from, or attachment to, any recognized body of authority. In the global field of artistic practice, the gesture functions as a self-reflexive tool of analysis of questions ranging from identity, behavior, instinct, authorship and the promise of creativity at large.

Gestures in Time is anchored to the precise geographic, historic, poetic and political location of Palestine. Yet Palestine's imbrication in the wider international perspective gives the project an overall international resonance. From this expanded perspective, artists in *Gestures in Time* consider the urgency to 'intervene' the visual and textual present by fracturing the everyday forms that defined the world in the recent past, enabling a radical re-interpretation and reconstruction of the present moment. The notion that the present is incomplete and that, therefore, it falsifies the construction of future History, is pivotal to this exhibition. For these artists the very

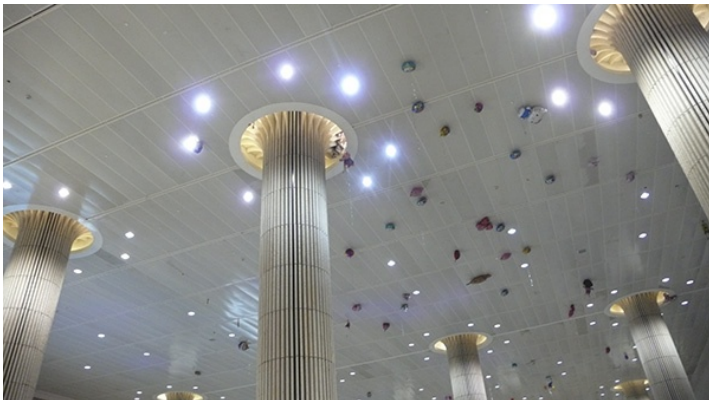
notion of "historical progress" is a cruel illusion. The gesture becomes a form of poetic and performative unbinding of progress; a force of construction and individual creation.

Gestures in Time operates beyond any impetus of fragmentation and isolation, and beyond religious imperatives, which are being misused within the region and well beyond it. From this perspective the gesture functions as a micro, and subtle, tool towards speaking together and to each other.

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Qalandiya International, Palestine
(<http://www.qalandiyainternational.org/>)

until 15 November 2012

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Above — Nardeen Srouji, *Injection*, 2012



Martin Soto Climent, Ben Gurion Airport,
2012



Javier Téllez, *O Rinoceronte de Dürer (Dürer's Rhinoceros)*, 2010



Ruanne Abou-Rahme & Basel Abbas, *The Incidental Insurgents: A Story in Parts: "The Part about The Bandits"*, 2012



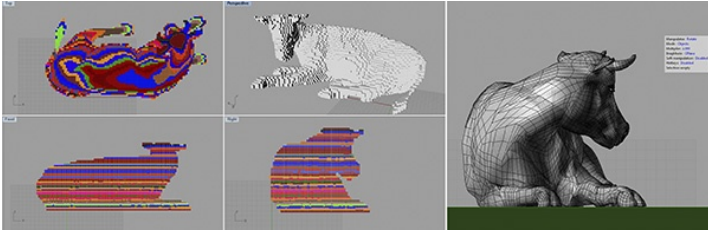
Matias Faldbakken, *Poster Sculpture*, 2010



Shahryar Nashat, *Modern Body Comedy*, 2006



Julia Rometti & Victor Costales, *Inscriptions in Stone – Cosmic Volume*, 2012



Amer Shomali, *Trojan Cow*, 2012



Mohammed Al-Hawajri, *M43*, 2009



Marwa Arsanios & Lawrence Abu Hamdan,
*Cropped image from book cover of The
Secret Life of Saeed – The Pessoptimist,*
1985



Jumana Emil Abboud, *Taboun*, 2012



Amjad Ghannam, *Design of Waleed's multi layer portrait*, 1986-2011



Ra'ouf Haj Yehia, *Untitled*, 2012



Wafa Hourani, *Map legend for palm reading, research material for Palmystry, 2012*



Quinn Latimer, *Your Poem is the Letter I Write, 2012*