

Bisan Abu-Eisheh, *Untitled*

Video installation, 05'16"

°1985, lives and works in Jerusalem and London

The work of Bisan Abu-Eisheh is constructed around the experience of living in an occupied city and being part of a minority. As a Palestinian living in Jerusalem, his daily reality involves countless unwritten rules of behaviour. The experience of public space plays an important role in Bisan Abu-Eisheh's work. Passers-by, as well as visitors to his exhibitions often play an active part in the creative process. Bisan Abu-Eisheh consistently questions notions such as identity and the urban experience. In *Welcome to Palestine* (2012-2013) he exhibited a guidebook to Jerusalem that contained comments and new ideas he felt should be included in the guide to give a realistic image of the city (checkpoints, the wall, and armed soldiers). During the first presentation in Ramallah the visitors to the exhibition had the opportunity to suggest new places and contribute their comments to the guidebook. In *Playing House* (2011), Bisan Abu-Eisheh assembled a collection of objects found in the rubble of homes that were torn down in Jerusalem. The objects consist on the one hand of personal belongings such as clothing, CDs and tools; as well as construction elements such as stone, wood and pipes. The objects form traces of the daily lives of the families that once lived in these demolished homes and evoke the personal relations between the objects and their former owners.

For the exhibition *AIR Traces: Austruweel*, Bisan Abu-Eisheh researches various historic traces he found in his father's archive. This results in a video installation existing of two films. In the one film we see a man holding a speech in Arabic, in the second film we see a hall with empty seats and the subtitles translating the speech. The words of this speech are in fact based on a letter his father wrote to his mother while in prison. It shows the impact of politics and its presence in our everyday reality. In the library of his father Bisan Abu-Eisheh discovered a thriller named *Operation Plumbat* taking place in the harbour of Antwerp. This is the name of a secret mission that took place in 1968 during which the Israeli secret service, Mossad, purchased 200 tons of uranium from the Union Minière and smuggled it via the port of Antwerp through Genoa into Israel. Written in the form of a page-turner, it nevertheless seems to have some basis in reality and Bisan Abu-Eisheh wishes to further investigate this event. He will emphasize the role of the port of Antwerp as a transit zone and establish links to the city's various communities. The installation is a work in progress:

the display will evolve over the course of the exhibition, and objects as well as documents will be added or removed.

Bisan Abu-Eisheh studied at Central Saint Martins (2014) and the International Academy of Art, Palestine. Selected group exhibitions include: *Eva International*, Limerick, 2014; *Hiwar: Conversations in Amman*, Darat Al Funon, Amman, 2013; *Points of Departure*, ICA Gallery, London, 2013; *Arrivals and Departures*, Ancona, 2012; *The Jerusalem Show: On/off Language*, Jerusalem, 2011; *The 12th Konstfack*, Stockholm, 2011; *World Social Forum Photo Exhibition*, Jerusalem, 2010; *Inner Abroad Exhibition*, International Academy of Art, Palestine, Ramallah, 2010; *Al-Rozana Heritage Festival*, Berzeit, Ramallah, 2009; *On Route Exhibition*, International Academy of Art, Palestine, Ramallah, 2009.

Venue: AIR Antwerpen

Map: 9

AIR Tailor Made: 01/10, 8pm