



Nuit  
Blanche

TRAM Réseau art  
contemporain  
Paris / Ile-de-France

Maskouneh (Inhabited) 2018, Capture. © Jumana Emil Abboud



## ***Nuit blanche 2020***

**Jumana Emil Abboud, *Maskouneh***

10.03.2020, 8pm - 2am

Villa Vassilieff, Chemin du Montparnasse

As part of the Nuit Blanche on Saturday 3 October 2020, Villa Vassilieff presents the visual and sound installation *Maskouneh (Inhabited)* by Palestinian artist Jumana Emil Abboud. Already presented at the Tate Modern (London, UK) in 2018, at Darat al Funun (Amman, Jordan) and at Bildmuseet (Umeå, Sweden) in 2017, this video installation will be completely rethought and readapted for the Nuit Blanche in order to be projected on two screens outside the Villa Vassilieff, in the Chemin du Montparnasse.

The 2020 edition of the Nuit Blanche proposes that we question our anthropocentric viewpoint and turn it towards all living beings. Curated by four museum conservators (Amélie Simier, Musée Bourdelle; Jeanne Brun, Musée Zadkine; Christophe Leribault, Petit Palais and Fabrice Hergott, Musée d'Art Moderne), this edition, rethought according to social distancing measures, will offer a rich itinerary, particularly on the Right and the Left Bank of Paris.

# M A S K O U N E H

*Maskouneh (Inhabited)* is a visual translation of the research and collections conducted by Jumana Emil Abboud over almost ten years on Palestinian oral histories and their relationship to the earth and landscapes. This video installation focuses on landscapes almost devoid of human presence. Bird songs resonate through the forests, a horse wanders through a rocky field, a series of hills partly obstruct a remote town. Pink trees in flowering bloom. A goat bleats. Rain falls, streams rumble, water flows into the caves. Here and there, a human figure sits, small in the distance.

This work explores themes of memory, loss and resilience through our relationship to landscape. Together with photographer collaborator Issa Freij, the artist has travelled to film the sites of the stories, called «haunted sites», once thought to be inhabited by spirits, both good and bad. These are often places that have a deep connection to water sources known for their restorative power.

This installation is an attempt to make visible and archive places that are not shown on any map and are confronted with both the powers of nature and the powers of politics. In the artist's own words, the «almost aggressive alteration of the landscape today - new cities, infrastructure and illegal settlements - has resulted in many Palestinian sites disappearing, buried or confiscated; many water sources and the stories and memories attached to them are now separated from our roots, as part of a slow process of erasure. »



*Maskouneh (Inhabited)*, 2018, Captures. © Jumana Emil Abboud

Maskouneh (Inhabited), Tate Modern, 2018 © Jumana Emil Abboud



Maskouneh (Inhabited), Tate Modern, 2018 © Jumana Emil Abboud



Maskouneh (Inhabited) 2018, Capture. © Jumana Emil Abboud



## JUMANA EMIL ABBOUD

Born in Shefa-'Amr in 1971, Jumana Emil Abboud lives and works between Jerusalem and London, where she is a PhD student at the Slade School of Art/UCL. In 2019, she is welcomed in residence at the Villa Vassilieff (in January and February, then in September).

In her work, she mixes drawings, videos, performances, texts, collections of objects and stories, to explore the unspeakable links that are created between people and their environment. She is interested in our memory, as it can be recorded by bodies, places and natural elements, through stories, myths or rituals. The artist also studies narrative practices, its oral forms, as well as the way in which these narratives and tales relate to a particular landscape and natural sites. How is history - personal or collective - both motivated and recorded by our environment? How is it told and how does this affects our perception of this environment, whether natural or cultural? How do we shape our living environment through these narratives, and how do they shape us in return? How and why are we 'attached' to places: how are we 'connected' to the place in which we live? These are all questions that Jumana Emil Abboud's work asks.

Jumana Emil Abboud has participated in numerous international exhibitions and events over the past ten years.

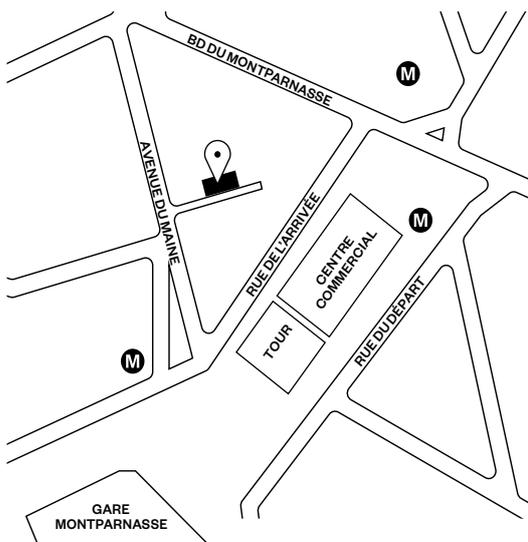
Since 2008, her work has been included in: *L'Art au féminin*, MAMA (Musée national d'art moderne et contemporain), Algiers, 2008; *Intimate Narratives - Masarat Palestine*, Les Halles des Schaerbek, Brussels, 2008; *Scènes du Sud II - Méditerranée Orientale*, Carré d'Art-Musée d'art contemporain de Nîmes, Nîmes, 2008; *Sentences on the Banks*, Darat al Funun, Amman, 2010; *Acción!* MAD-International Festival of Performance Art, Madrid, 2010; *Paper Feather Sugar Water*, Foundation 3,14, Berge, 2011; *Second World*, Steirischer Herbst Festival, Graz, 2011; *Points of Departure*, Al-Mahatta Gallery, Ramallah, and ICA, London, 2013; *Cinematic Prism*, Arts Initiative Tokyo, Tokyo, 2017; *On Women and Revolution*, Gallery One, Ramallah, 2017; *When animals talked to humans*, Gallery Travesia Cuatro, Madrid, 2018.

Her work has been featured in several solo exhibitions: *Haunted Springs and Water Demons in Palestine*, Kunstraum, London & BALTIC Centre for Contemporary Art, Gateshead, 2016; *O whale don't swallow our moon!* Khalil Sakakini cultural center, Ramallah, 2016; *The Horse, the bird, the Tree and Stone*, Bildmuseet, Umeå University, Umeå, 2017; *The pomegranate and the sleeping ghoul*, Darat Al Funun - Khalid Shoman Foundation, Amman, 2017.

She has participated in the 53rd & 56th Biennale di Venezia, 2009 and 2015; Qalandiya International, Palestine, 2012 and 2016; Sharjah Biennial 13: *Tamawuj in Ramallah Shifting Ground*, 2017; Living Together performance festival, MOAD DADE College, Miami; BMW TATE LIVE Exhibition, Tate Modern, London, 2018; and *Unweaving Narratives*, The Palestinian Museum, Birzeit, 2018.

Villa Vassilieff is run by Bétonsalon - Center for Art and Research. It manages two sites: Bétonsalon - Centre d'art et de recherche and the Villa Vassilieff, two cultural organizations of the City of Paris, labeled Centre d'art contemporain d'intérêt national by the ministry of Culture.

Villa Vassilieff, located in Montparnasse aims to reconnect with its history of an old artist's studio by inviting artists and researchers to take a contemporary look at this heritage. The programme of Villa Vassilieff is dedicated to un-explored resources and aims to rewrite and diversify the history of art. Villa Vassilieff leads a residency program dedicated to four international artists, researchers and curators every year.



BÉTONSALON —  
CENTRE D'ART  
ET DE RECHERCHE  
VILLA VASSILIEFF

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info@villavassilieff.net

Free admission from Wednesday to Saturday from 11am to 7pm  
Group visits are free upon registration.  
All activities offered at Villa Vassilieff are free of charge.

**Access :**

Métro line 4, 6, 12 et 13 : Montparnasse - Bienvenüe  
(Sortie 2 - Place Bienvenüe)

Find all the programming of  
the Villa Vassilieff on social networks:



Bétonsalon - Center for Art and Research & Villa Vassilieff are supported by the City of Paris, the Île-de-France Regional Board of Cultural Affairs – Ministry of Culture and Communication, the France Region, and the Paris Diderot University.

Bétonsalon – Center for Art and Research & Villa Vassilieff are members of d.c.a. / association française de développement des centres d'art, Tram, réseau art contemporain Paris/ Île de France, and of Arts en résidence - Réseau National.

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