

Wilde

PRESS RELEASE

Khaled Jarrar

ALL THE WOUNDS TO CLOSE

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WILDE | GENÈVE

Khaled Jarrar's groundbreaking new collection, entitled *ALL THE WOUNDS TO CLOSE*, is set to premiere at Wilde on September 14th. This meticulously crafted exhibition delves into the interplay between body and land in a modern "security" state, offering a poignant critique of how consumer materialism shapes and governs both. The show is a multi-faceted experience, featuring a blend of photography, video, and sculptural installations that challenge conventional norms and expectations.

One of the exhibition's most compelling components consists of sculptural works intricately hand-stitched from golden Agorot coins. The Agorot, the official Israeli currency imposed upon the occupied land of Palestine, serves as a palpable reminder of the historical and material burden that accompanies occupation. These coins, shimmering in their beauty, draw the viewer into the dichotomy between the constraints placed upon individuals under occupation and their relentless pursuit of new modes of existence and identity. By employing this specific medium, Jarrar directly confronts the daily economics of settler colonies, elucidating the coercive role currency plays in maintaining a so-called "security" state.

Further enriching the exhibition is "One Thousand and One Tins," a labyrinthine installation crafted from hollowed-out tins. The choice of tins carries additional layers of significance, particularly in the context of Khaled Jarrar's longstanding artistic exploration of the landscape. This piece pays homage to Jarrar's own military past while also weaving in themes from the famed Arabic narrative of Scheherazade, a storyteller who masterfully staves off death through her tales. The work reflects a complex interplay between history, land and resources and the ways in which stories can serve as both a means of resistance and subjugation.

Moreover, the exhibition showcases Jarrar's captivating short films, namely "Boots and Berets." These durational works delve into the discipline and unwavering obedience that characterize the military covenant. Through close examinations of military attire and behavior, the films unflinchingly expose the mechanisms that perpetuate a rigidly defined masculinity within the military complex.

In "ALL THE WOUNDS TO CLOSE," Khaled Jarrar weaves a sensory tapestry that intricately examines the aesthetics of occupation. His work probes how these aesthetics not only impose limitations on land but also shape human psychology and freedom. Jarrar specifically addresses the identities that are often questioned or molded by these forces—masculinity, nationality, and even individual dreams and aspirations.

Quoting Khaled Jarrar: "ALL THE WOUNDS TO CLOSE confronts the systematic controls exerted over various identities within the military framework and contemporary Arab society at large. This work juxtaposes these institutionalized identities against bodies that dare to dream and rebel. As Fanon said "It is the revolutionary hand that will re-adapt these bodies, colonize their national identity to transform them into administrative." Tragically, these rebellious entities are often subsumed under the contemporary neoliberal agenda, a process that disempowers both personal and political freedoms."

The exhibition promises to be a transformative experience, inviting viewers to reflect on the multilayered tensions that characterize our modern world, from the geopolitical to the intimately personal.

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Biography

Khaled Jarrar was born in Jenin, Occupied Palestine in 1976. Jarrar completed his studies in interior design at Palestine Polytechnic University in 1996. Upon graduating he smuggled himself to work as a carpenter in Nazareth, living as an underground “illegal” worker. In 1998 Jarrar enlisted in intensive military training which resulted in working for Arafat as a personal bodyguard until Arafat’s death in 2004 and a 25-year career in the Palestinian Authority’s Presidential Guard. Attempting to create a life between the military and an artistic practice, Jarrar entered the field of photography in 2005. He graduated from the International Academy of Art – Palestine, Ramallah in 2011 and completed an MFA in fine art from the University of Arizona in 2019, where he was the recipient of the 2016 Anni and Heinrich Sussman Award.

Jarrar, a multidisciplinary artist, explores modern power struggles and their sociocultural impact on ordinary citizens, through highly symbolic photographs, videos, film, and performative interventions. *Where We Lost Our Shadows*, his film collaboration with Pulitzer prize-winning composer Du Yun, premiered at Carnegie Hall and the Kennedy Center for Performing Arts in 2019. His State of Palestine project was featured in the 7th Berlin Biennale. Jarrar’s work has been featured at Maraya Art Centre, Sharjah; the New Museum, New York City; the University of Applied Arts, Vienna; the 15th Jakarta Biennale; the 7th Berlin Biennale (2012); 52nd October Salon, Belgrade; Al-Ma’mal Foundation, Dubai, Jerusalem; and the London Film Festival. *Infiltrators*, Jarrar’s first feature-length film, was a documentary about everyday Palestinians “illegally” crossing the apartheid wall to be with their families in Jerusalem. It won the FIPRESCI (International Federation of Film Critics), Jury Special Award and the Muhr Arab Documentary Special Jury Prize at the Dubai International Film Festival in 2012. *Notes on Displacement*, his second feature-length, about a Palestinian refugee’s flight from Syria to Germany, received a world premiere at the IDFA Envision Competition in November 2022. In March 2023 it won the Jury Special Award at the Ismailia Film Festival. It is currently slated for inclusion in the Thessaloniki Film Festival, Ethnocineca Festival, and Biografilm Festival among others.

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