

# Tracing Boundaries

Bashar Alhroub

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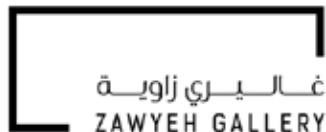
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Design: Bashar Alhroub

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## TRACING BOUNDARIES

In this exhibition, Alhroub packages the city of Jerusalem as a religious symbol and reinvents it as a pop culture subject. He traces the boundaries between holiness and material culture and invites the visitor to observe a fine line between religion and commercial clutter.

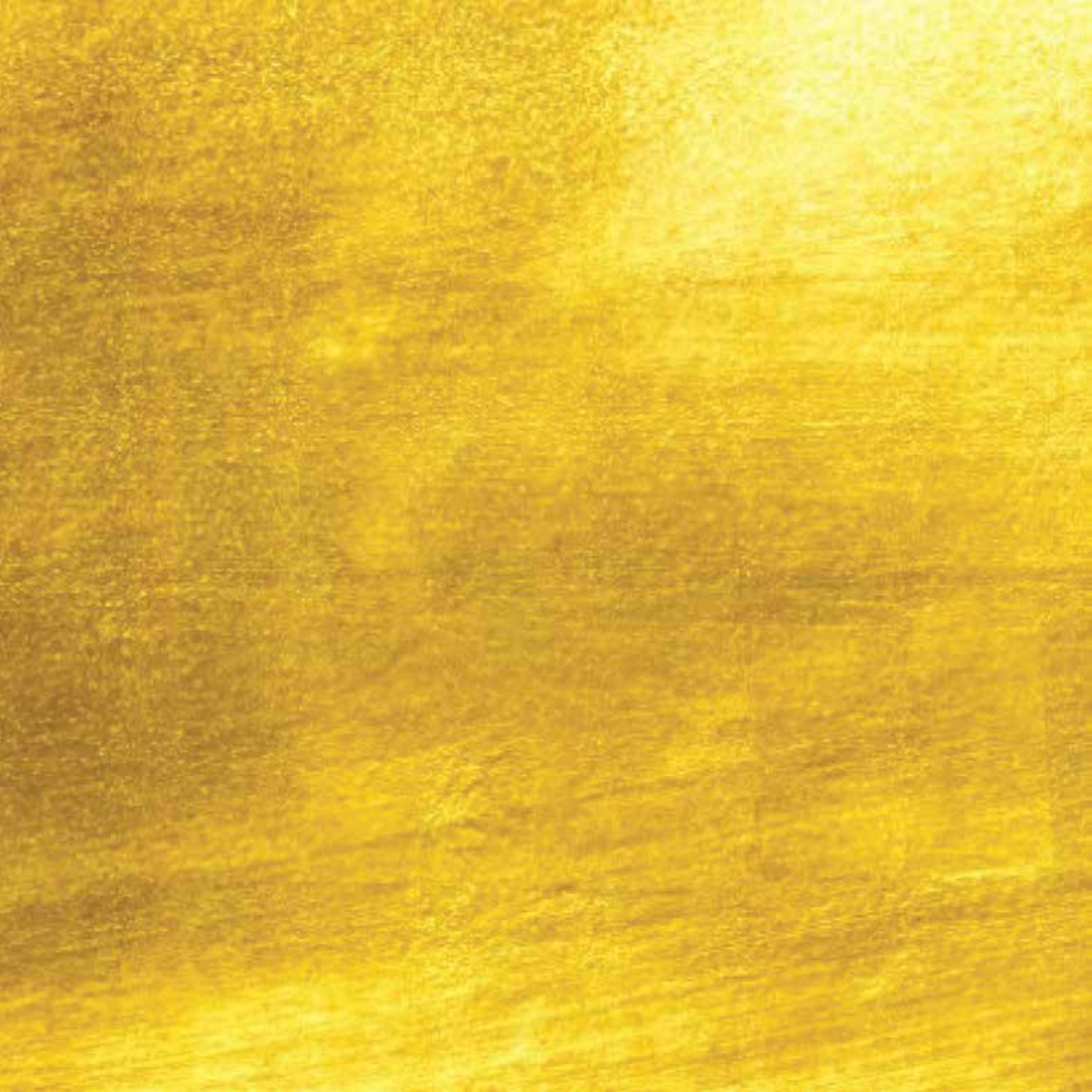
Bashar Alhroub is a Ramallah-based Palestinian artist renowned for using a variety of materials and forms focusing on Sufi themes. *Tracing Boundaries* is a combination of installation, sculpture, drawing, and silkscreen printing. His works emphasize the holiness of the city of Jerusalem and its proximity to the heavens. In several works, the skies look golden or as if heaven's gates are opening. He uses the two-winged horse known as "Borak" believed to have carried prophet Mohammad to the heavens, in several artworks emphasizing the notion.

At the center of this project is a four-meter-tall installation representing a façade resembling a real one at the Dome of the Rock holy compound. The scale of this installation creates an impact and gives the exhibition a holy mystique aspect despite the subtle criticism that lies between its folds.

Emphasizing the holiness of the city of Jerusalem and its closeness to the heavens form one part of the exhibition. The artist presents in the other part several ceramic sculptures of the Dome of the Rock, made on a small scale in different colors. Those sculptures question the relationships formed between religious sites as holy symbols and religion as a commodity in a highly commercialized competing market. The ceramic sculptures represent mass production that suits different tastes. Sarcastically, Alhroub's Dome of

the Rock's sculptures bring to mind the cheap traditional plastic kids' piggy bank for coin collecting that can be found in popular stores around Palestine. The similarity between the two objects is stunning and opens a new level of discussion about the commercialization of religion to get to the masses.

A series of drawings made with ink on rice paper presents a large number of small figures swimming or moving around in an empty space following a golden figure. This series explores the fine line between the individual and the crowd. The golden element used to highlight one individual in the drawings contemplates the uniqueness of individuals while posing questions about the significance of the individual versus the collective. It probes what makes an individual different than another in the same crowd.



**Sabil Qait Bay (2022)**

Wood (installation)

420 x 148 x 75 cm





**Dome (2022)**  
Ceramic sculpture  
11 x 11 x 11 cm  
4 variation of 19





**Domes (2022)**

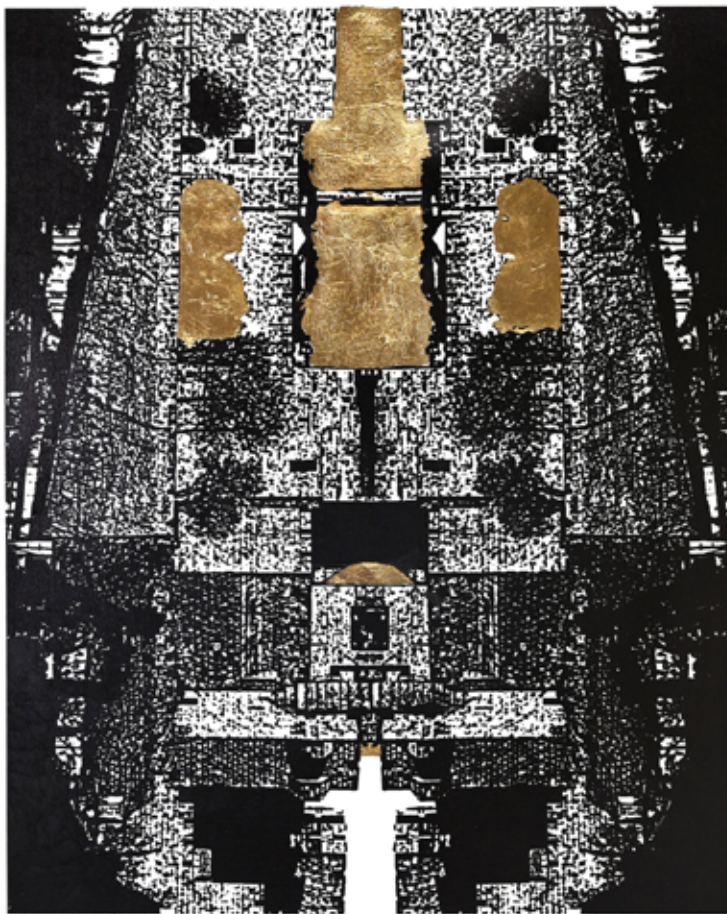
Ceramic sculptures

11 x 11 x 11 cm (19/19) / 25 x 25 x 21 cm (1/1)



**Dome of the Rock (2022)**  
Ceramic sculptures  
25 x 25 x 30 cm each





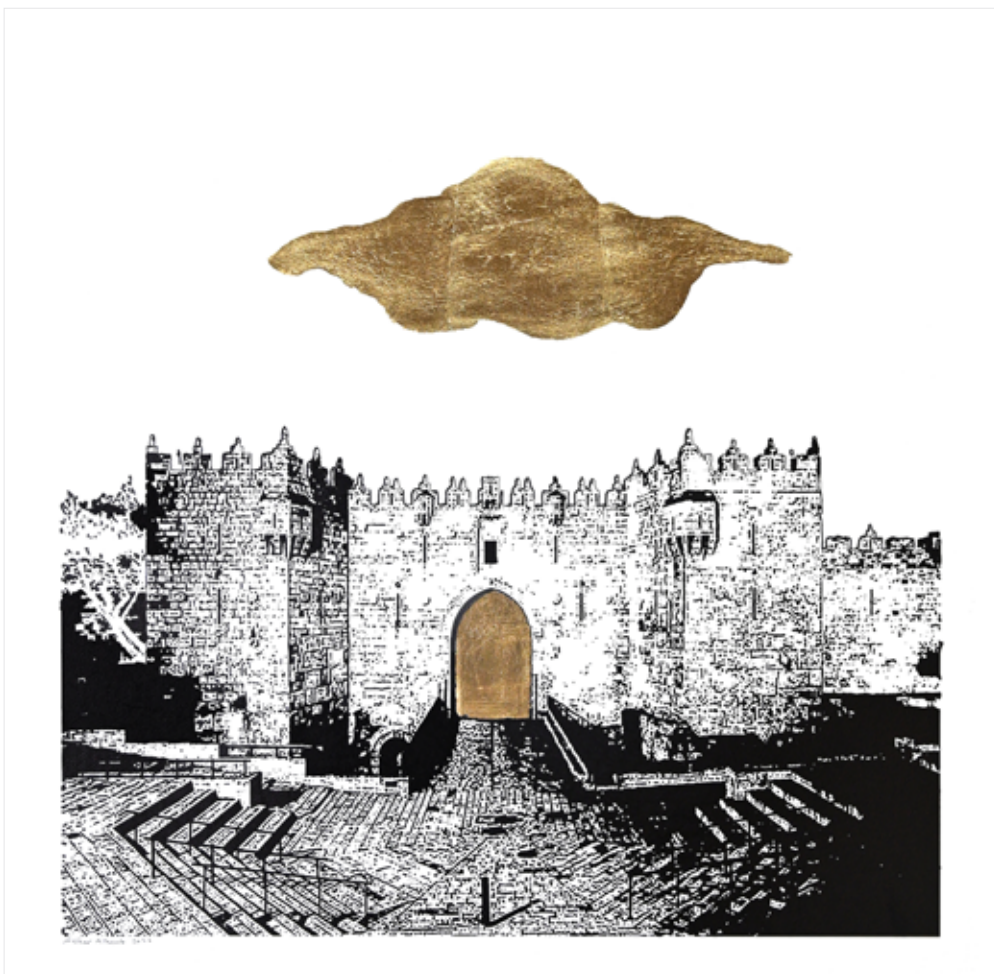
**Untitled (2022)**  
Ink & gold leaf on paper  
90 x 74 cm (H x W)



**Heaven's Gate (2022)**  
Ink & gold leaf on paper  
90 x 70 cm (H x W)



**Heavenly Sky (2021)**  
Ink & gold paint on paper  
160 x 200 cm



**Golden Overcast (2022)**

Ink & gold leaf on paper  
74 x 74 cm (H x W)



**Sacred Domes #1 (2022)**

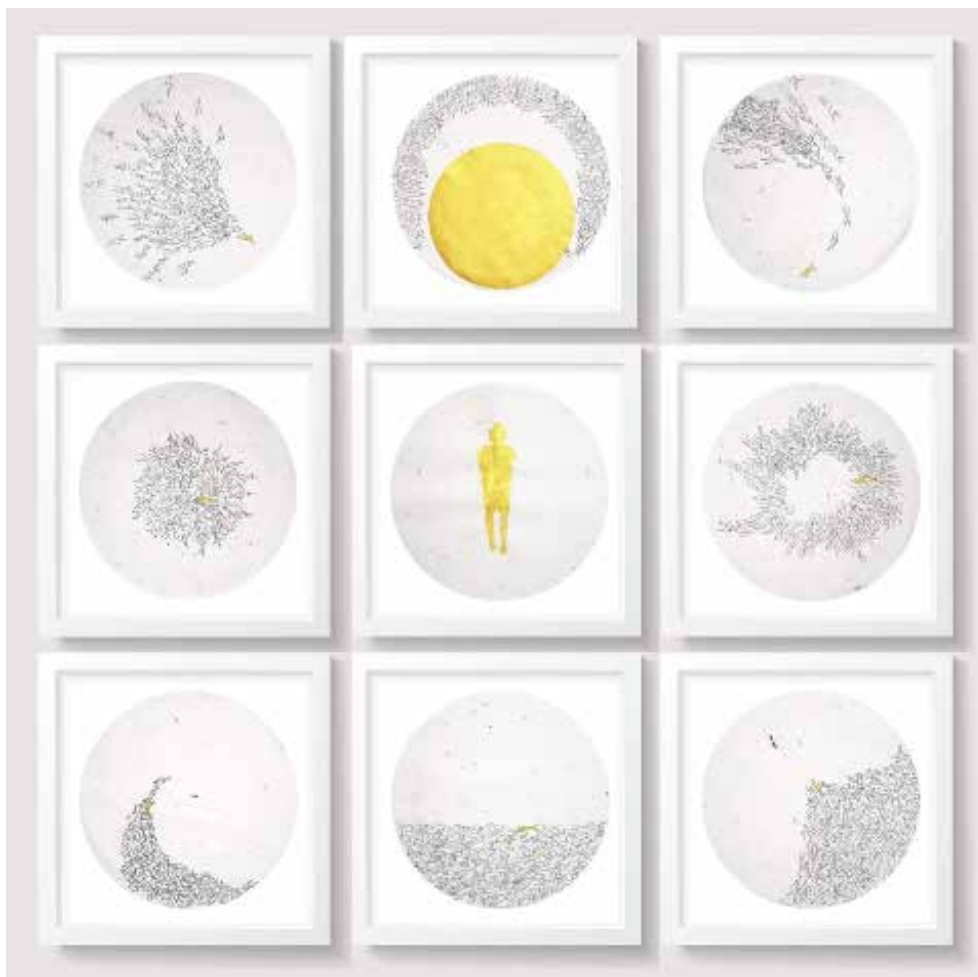
Ink & gold leaf on paper

54 x 78 cm (H x W)





**Sacred Domes #2 (2022)**  
Ink & gold leaf on paper  
54 x 66 cm (H x W)



**The Golden Free Fall (2022)**  
Ink & gold leaf on rice paper  
38 x 38 x cm (set of 9)

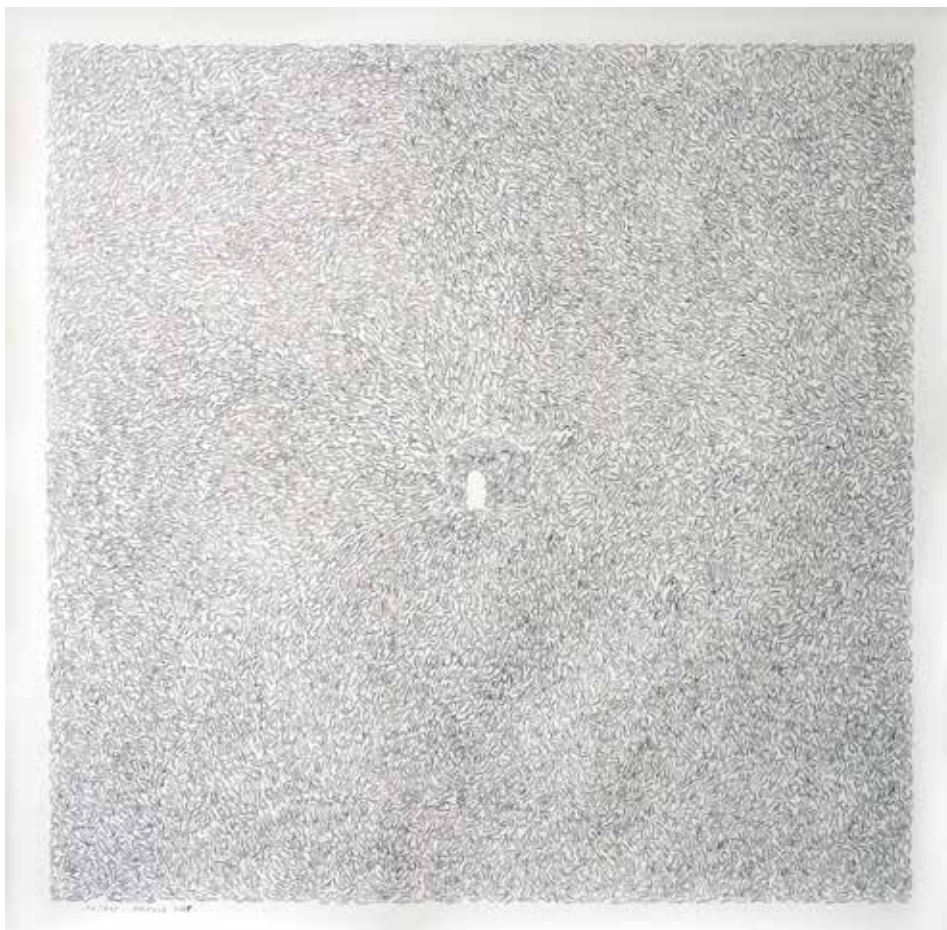


**Less Holiness (2014)**  
Silkscreen on paper (edition of 10)  
75 x 110 cm



**The Sacred Field #1 (2022)**

Ink on paper  
110 x 110 cm



**The Sacred Field #2 (2022)**

Ink on paper  
110 x 110 cm



**The Blessed Beast (2022)**  
Silkscreen on paper  
30 x 30 cm (edition of 6)



**Holy Gates (2022)**

Silkscreen on paper (edition of 5)  
50 x 50 cm

## ARTIST BIOGRAPHY

Bashar Alhroub is a Palestinian artist, Born in Jerusalem in 1978, He completed his MFA in 2010 at Winchester School of Art, University of Southampton in the UK. In 2012 Alhroub was awarded the first grand prize at the 14th Art Asian Biennial, Bangladesh.

He is an artist who works with a variety of media including photography, video installation, and paintings. His work deals with personal vulnerability and experience of existential anxiety strongly associated with issues such as religion, nationalism, conflict, and identity construction

He has exhibited his work in Palestine and internationally including The Imperial war Museum- UK, Aga Khan Museum- Canada, The Institute of Contemporary Arts ICA London, Paul Valery Museum- France, The Arab World Institute, Paris – France, Eli and Edythe Broad Museum- Michigan - USA, China Printmaking museum- China, Center for Contemporary Art “Lazania “, Gdansk, Poland, Mosaic Rooms, AM Qattan Foundation, London –UK, Birzeit Ethnographic and Art Museum – Palestine, Instants Vidéo festival , Marseille – France, The Barjeel Art Foundation, UAE, Al-Ma'mal Foundation for Contemporary Art- Jerusalem, and many others

Alhroub also participated in several International artist residencies a such as Art Omi, New York; Artist residency in Matters Factory Museum, Pittsburgh, USA; Delfina Foundation Residency, London; China Printmaking Museum and Goanlan Artist village residency, China; Bag Art Camp Residency and Workshop, Bergen, Norway; “Shatna” International Artists Workshop, Jordan; he International Artists Workshop “Braziers”, UK.

## SELECTED COLLECTIONS

Imperial War Museum (London, UK)  
Institut du Monde Arabe (Paris, France)  
The Paul Valéry Museum (Sète, France)  
Art Omi (NY, USA)  
Imago Mundi Collection (Treviso, Italy)  
Bengal National Gallery (Dhaka, Bangladesh)  
China Printmaking Museum (Shenzhen, China)  
Barjeel Art Foundation (Sharjah, UAE)  
Birzeit University Museum (Birzeit, Palestine)  
A.M. Qattan Foundation (Ramallah, Palestine)  
Contemporary Art Platform (Kuwait City, Kuwait)  
HH Hamdan Bin Mohammed Al Maktoum Collection (Dubai, UAE)  
Dalloul Art Foundation (Beirut, Lebanon)





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