

## **Artist's Rooms: Taysir Batniji**

### ***Hannoun***

1972 – 2009 (actualisation 2024)

Performance/installation, colour photograph, inkjet print on poster paper, 100 x 150 cm, pencil shavings, dimensions variable

In a subtle echo of the Impressionist exhortation to artists to get out of their studios and paint 'outdoors' and 'directly from the motif', the field of poppies cut by Taysir Batniji and lying on the figurative ground of his studio is an impalpable landscape that we observe, as if in a dream, from an impassable threshold. An ideal space of meditation, of dreams, a sphere of intimacy at once light, fragile and imposing. An impenetrable, inaccessible land, like the studio itself (the place of elaboration and production) abandoned in Gaza, and bombed by the Israeli occupation army during the ongoing genocide.

This piece is one of several performative works whose 'acted forms' are the result of an obsessive, repeated gesture that is often useless or absurd, a moment of 'unproductive' expenditure.

This work inevitably conjures up the symbolism of the poppy, which is generally associated with the memory of those who died fighting for freedom. It was also inspired by a childhood memory of the pupil who, in his desire to escape from copying out his lesson, endlessly sharpened his pencil leads. We see not so much the finished product in this 'attempted work' as the traces of its possible creation.

*Text by Sophie Jaulmes*