

THE
STORYTELLER
AND THE
OBEDIENT TIDE

كلمة

الرواية

للطبيب

جمانة أميل عبود

JUMANA
EMIL
ABBOUD

28.01.2026
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With contributions by *Issa Freij, Rand Abdul Jabbar and Suha 'Atta 'Alqam*

Glass works produced and realised at the International Glass & Visual Arts Research Centre (Cirva), *Marseille*, as part of the artist's joint residency with the Jameel Fellowship programme at the V&A, London and Cirva

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- * Photography by Daniella Baptista
- * All artworks are courtesy of the artist.



Engaging with storytelling, folktales and ritual, Jumana Emil Abboud's exhibition *The Storyteller and the Obedient Tide* is attuned to land and to the water sources such as springs, wells and rivers that sustain it. Drawing on the lineage of Palestinian folktales, she traces their continued resonance in the present and how they create an enchanted relationship to land.

Two key threads guide the works in the exhibition. The first is a set of five virtues, laid out by the 12th-century philosopher Ibn Zafar in his compendium of tales *Solwan* or *The Waters of Comfort*, which he wrote as a moral guide to rulers of the time. These five virtues—Trust, Fortitude, Patience, Contentment and Self-denial—are described by the artist as “labours”. They unfold in her work as a quiet practice of servitude and obedience. The second thread traces Abboud's engagement with a folktale involving fishermen, found in Palestinian and Japanese folklore with striking similarities. In the Palestinian story, a fisherman survives a king's tyranny through the knowledge of his wife, who belongs to the world of Jinns. In a Japanese tale, a fisherman's faith in a rock's reflection guides him home when lost at sea. These two stories, connected across cultures and seas, reveal shared acts of survival carried by kinship and memory.

In the tales of *Solwan*, a seashell named *Solwanah* was said to carry virtues that could heal sorrow. Abboud brings in the seashell as a mnemonic vessel that holds space for repair and transformation, and asks: how do we persist, insist and imagine a future with renewed enchantment, revived folklore and rekindled communal belonging? Drawing on Palestinian folktales, Abboud traces these stories' resonance in the present.

The artworks gathered in *The Storyteller and the Obedient Tide* are like traces and fragments left by the tide's ebb and flow. They drift across time and geography, fact and mythology, and are grounded in the context of the Palestinian struggle for liberation and return, offering a portrait of endurance. Mirroring the exhibition's title, the tide's devotion to the moon's pull and the storyteller's slow telling prompt the central question of the exhibition: how do we carry light, across oceans, across ruins, across silence, without letting it be extinguished?

ABOUT THE ARTIST

Palestinian-Canadian artist Jumana Emil Abboud's creative practice re-spirits storytelling processes across spoken word, drawing, video, and Water Diviners gatherings and collaborations—where stories are living entities, carried through water and relation, connecting memory with futures of possibility amid ongoing loss and dispossessions. Abboud's work has been included in several exhibitions and biennials, including the Aomori Contemporary Art Center (2024), the 23rd Biennale of Sydney (2022), documenta 15 (2022), the Jerusalem Show (2009, 2018), the Venice Biennale (2009, 2015) and the Sharjah Biennial (2005, 2011). Solo exhibitions include Cample Line (2023), TAVROS (2022), Darat al Funun - The Khalid Shoman Foundation (2017), Bildmuseet (2017) and BALTIC Centre for Contemporary Art (2016).

Recognitions include the Jameel Fellowship at the Victoria & Albert Museum, London, in collaboration with the International Glass and Visual Arts Research Centre (Cirva), Marseille (2024 — 2025) as well as being shortlisted for the Joan Miró Prize (2025) and Artes Mundi 11 Prize (2025 — 2026).

Abboud is currently based in London, UK, completing her practice-led PhD at Slade School of Fine Art.

THE ENCHANTED LANDSCAPE

1. Jumana Emil Abboud and Issa Freij,
Hide Your Water from the Sun, 2016
2. Jumana Emil Abboud in collaboration with
The Water Diviners (Palestine Group),
Offerings for Spirit Water, 2022/2025
3. *Ein*, 2022

REFLECTIONS ACROSS WATER

4. *Kohl in the Eyes of Zarqa*, 2025
5. *Tide Jewels*, 2025
6. *Siqayet Sulwan*, 2025
7. *The Premonition Cups*, 2025

THE TALE OF THE FISHERMAN

8. *The Fisherman*, 2026
9. *The Promise of Morning*, 2026

CONNECTING THE DOTS

10. *Something that fell from the sky
and came out of the well*, 2026
11. *Lamb-monster*, 2026
12. *Facing Tiger I*, 2020
13. Jumana Emil Abboud in collaboration
with Suha 'Atta 'Alqam, *An enchanted tree
(large qaiqab, Greek strawberry maple)*, 2021
14. *Four dwellers by the well*, 2020
15. Jumana Emil Abboud in collaboration with
Suha 'Atta 'Alqam, *Waves and hands*, 2021
16. *Hands I*, 2020
17. *Hands II*, 2020
Ink, pastel and pencil on paper
18. *Our other half*, 2022
19. *Have faith / Blind faith*, 2022
20. *Trust in God*, 2022

21. *The bird of this story II*, 2022
22. *Void*, 2020
23. *Small possessed water*, 2020
24. *Bdour and Qdour II*, 2020
25. *Two 'Eyun*, 2022
26. *Ripple I*, 2022
27. *Small broken*, 2020
28. *Spring*, 2022
29. *A stream between us*, 2021
30. *Embrace*, 2022
31. Jumana Emil Abboud and Clemence Abboud,
Crochet horse as guardian, 1967/2022
32. *Guardians (Tree of the prisoner/Messenger
bird I/ Messenger bird II/ Portrait of the bride/
Lion-boy/ Bdour, a sister, dancing/ Portrait of
a ghouleh/ A hand for the girl without one)*,
2016

THE CANDLE WALKS

33. *The Candle Walks*, 2026

INVITATIONS

34. Issa Freij, *The Meadow Path*, 1983
35. Issa Freij, *The ghouleh's flower*, 1983
36. Rand Abdul Jabbar, *EWCB 982 from the series
Earthly Wonders, Celestial Beings*,
2019 – ongoing
37. Rand Abdul Jabbar, *EWCB 983, from the series
Earthly Wonders, Celestial Beings*,
2019 – ongoing
38. Suha 'Atta 'Alqam, *'Ayn Abu al-'Eyun hillside
(The Father of all Eyes)*, 2026

IMPRESSIONS

39. *Beings from Magical Palestine*, 2017



THE ENCHANTED LANDSCAPE

أَمْشَهُدُ أَمْشُحُورُ



THE ENCHANTED LANDSCAPE

The exhibition begins with the landscape of Palestine and its enchantments that have shaped Jumana Emil Abboud's practice for over a decade.

Hide Your Water from the Sun, filmed with her long-term collaborator, photographer and cinematographer Issa Freij, moves through Palestine in search of springs and wells once believed to be inhabited by protective, shape-shifting spirits. It follows stories, handed down through generations, of magical waters that cure and heal. Guided by her childhood memories and by Palestinian physician and ethnographer Dr Tawfiq Canaan's *Haunted Springs and Water Demons in Palestine* (1922), Abboud worked with Freij to seek out water sites like springs, wells, streams, caves and wells once believed to be inhabited and guarded by supernatural beings.

The film draws from *The Water Diviners*, Abboud's ongoing participatory project dedicated to seven endangered springs in the Palestinian village of 'Ein Qiniya located in the occupied West Bank. Through community gatherings, oral histories, drawings and votives, the artist's projects invites others to re-spirit sites of water, carry stories forward and braid their own inheritances into the landscape's living archive.

Offerings for Spirit Waters, a group of beeswax sculptures, extend these gestures. Cast from elements collected from enchanted water sources in 'Ein Qiniya and inspired by objects once used as votive offerings to the springs' water spirits, they imagine how objects protect, console and charge a space with the quiet promise of fulfilling a vow.

THE ENCHANTED LANDSCAPE



Collected by the artists and The Water Diviners from a spring in 'Ein Qiniya, these talismanic objects cast in beeswax now guard another body, another landscape and another community of listeners.

The neon sign *'Ein* marks the enchanted landscape of Palestine in the exhibition. The Arabic letter ع pronounced *Ein* can mean both “eye” and “source”. To the artist, the letter acts as a source-mouth where water meets language.

1. Jumana Emil Abboud and Issa Freij
Hide Your Water from the Sun
2016
Single-channel video, sound, colour; 8 min. 46 s.
English subtitles
Supported by BALTIC Centre for Contemporary Art,
Umea University Museum and
Khalil Sakakini Cultural Centre.

THE ENCHANTED LANDSCAPE



Installation view, Offerings for Spirit Waters, Jameel Arts Centre, 2026

2. Jumana Emil Abboud in collaboration with The Water Diviners (Palestine Group)
Offerings for Spirit Waters
2022/2025
Beeswax, mixed media
Dimensions variable

THE ENCHANTED LANDSCAPE



Installation view, 'Ein, Jameel Arts Centre, 2026

3. *'Ein*
2022
Neon sign
60 × 41.4 cm



REFLECTIONS ACROSS WATER

انِعْكَاسَاتُ عِبْرِ الْمِيَاهِ



Installation view, Jumana Emil Abboud: The Storyteller and the Obedient Tide, Jameel Arts Centre, 2026

REFLECTIONS ACROSS WATER

The works in this gallery grow from a weaving of stories between Japan and Palestine.

During her research in northern Japan, including residencies at Aomori Contemporary Art Centre (2024) and Sapporo Tenjinyama Art Studio (2025), Jumana Emil Abboud encountered mirrors placed in Shinto shrines as a vessel in which kami—the divine presence—resides. Closely tied to Japanese creation myths and imperial divine lineage, the mirror is not an object of worship in itself but operates as a site of the worshipper's relationship with the divine and a reflecting force that is all-seeing.

In addition to the encounter with mirrors in Japan, the artist's research into Japanese water myths and folk narratives led her to dragons and their shifting, magical placement within Japanese history and cosmology. Sea-dragon deities are often described as wingless, serpent-bodied beings with camel-like heads crowned by deer horns, fish-scaled flesh and flowing goat beards—forms that accrued and transformed over time in Japanese folklore. Central among them is Ryūjin, the dragon god of seas, rivers, rain and the movement of water through land, said to possess sacred jewels capable of controlling the tides. Across the mirrored discs, water deities and seashells, the artist traces enduring questions of reflection, trust and the fragility of human–more-than-human relations.

In Japan, the artist also encountered the use of seashell pigments. In contrast to the labour-intensive production of Phoenician purple from marine molluscs, a colour historically bound to Levantine coastal knowledge, extraction and imperial power, the Japanese seashell pigments were produced by finely grinding oyster or clam shells and historically used in ritual objects, cosmetics and Noh masks. The Japanese seashell pigments appeared to the artist as more restrained, lacking the spectacle of deeply saturated purple. What connects these traditions of colour is the shell as sea life and material transformation across geographies and time.

REFLECTIONS ACROSS WATER



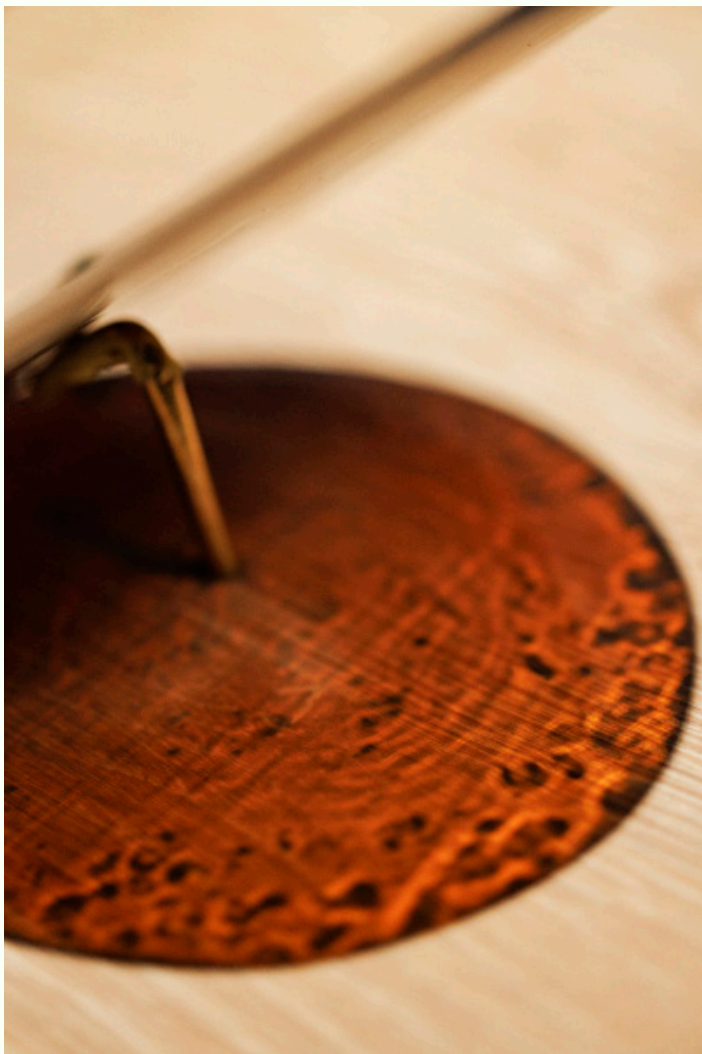
Installation view, Jumana Emil Abboud: The Storyteller and the Obedient Tide, Jameel Arts Centre, 2026

REFLECTIONS ACROSS WATER



Kohl in the Eyes of Zarqa (detail), Jameel Arts Centre, 2026

REFLECTIONS ACROSS WATER



Kohl in the Eyes of Zarqa (detail), Jameel Arts Centre, 2026

REFLECTIONS ACROSS WATER



Kohl in the Eyes of Zarqa (detail), Photo courtesy of Cirva, Jeanne Maugendre, Charlotte Fradet, Bérangère Huguet.

4. *Kohl in the Eyes of Zarqa'*
2025
Blown and mirrored glass
Dimensions variable

Produced as part of the artist's joint residency with the V&A Jameel Fellowship and Cirva

REFLECTIONS ACROSS WATER



The Tide Jewels (detail), Jameel Arts Centre, 2026

5. *The Tide Jewels*
2025
Blown and mirrored glass
Dimensions variable

Produced as part of the artist's joint residency with the V&A Jameel Fellowship and Cirva V&A Jameel Fellowship and Cirva

REFLECTIONS ACROSS WATER



Siqayet Sulwan (detail), 2025. Photo courtesy of Cirva, Jeanne Maugenre, Charlotte Fradet, Bérangère Huguet

6. *Siqayet Sulwan*
2025
Blown and mirrored glass
Dimensions variable

Produced as part of the artist's joint residency with the V&A Jameel Fellowship and Cirva

REFLECTIONS ACROSS WATER



Installation view. *The Premonition Cups*,
Jameel Arts Centre, 2026

7. *The Premonition Cups*
2025
Blown glass
Dimensions variable

Produced as part of the artist's joint residency with Cirva
and the V&A Jameel Fellowship



KOHL IN THE EYES OF ZARQA'

كُحْلُ عَيْنَيْكَ يَا زَرْقَاءُ

Kohl in the Eyes of Zarqa' is a new body of blown and mirrored glass works that reimagines the *Claude* glass—an eighteenth-century tinted mirror used to compose and paint picturesque and harmonious landscapes—as a metaphor for the way mirrors, like stories, both reveal and obscure.

This work takes its title from Zarqa' al-Yamamah, a legendary seer whose omens and visions of approaching danger were dismissed until her village and her home were invaded. The invaders gouged her eyes out and filled them with black antimony—the same kohl that had sharpened her vision. For Abboud, the prophetic blue-green eyes of Zarqa' offer a way of thinking about water's shifting luminosity and the precarity of seeing.

Inspired by the legend of Zarqa' and the artists' engagement with water folklores at large, this installation gathers a constellation of transparent, opaque, metallic, coloured, mirrored and black glass discs. The work grew from Abboud's encounter with the eighteenth-century Claude glass mirror during her Jameel Fellowship at the V&A—also known as black mirrors, darkened reflective surfaces once used by painters to frame landscapes. To the artist, the glass discs inspired by the black mirrors became a metaphor for how sight is shaped and how a small mirror can determine what is seen or softened, what is drawn out or refused.

These discs carry the two meanings bound to *'Ein*—the eye and the source—and act as talismanic vessels that remember, foresee and hold fragments from stories that continue across time.

THE TALE OF THE FISHERMAN

حِكَايَةُ صَيَادِ السَّمَكِ

At the core of this exhibition is *The Tale of the Fisherman*, presented in two versions—one Palestinian, one Japanese. In the Palestinian folktale, a fisherman marries a woman from the world of jinns whose wit and alliances rescue him from a king's impossible demands. It is a tale of survival, spectral inheritances and stories nested within other stories. In a similar folktale found in Japan, a son sets out to find a shark with healing properties to save his dying father. Lost to a storm, the son is guided home by a divine light reflected on a coastal rock. Off the coast of Hokkaido, a narrow spire-like mineral formation, known as Candle Rock, became a ritual marker for fishermen gesturing toward a safe return.

The Promise of Morning follows Abboud's journey to northern Japan to witness the rare moment when the rising sun aligns with Candle Rock, giving it the appearance of a lit flame. She travelled to the site in summer, waiting for a moment of alignment that occurs only twice a year. The work traces this anticipation—the looking, the listening and the atmosphere shaped by shifting weather around a phenomenon that may reveal itself or remain withheld.

8. *The Fisherman*
2026
Sound, 7 min. 5 s.
Sound recording and mastering: Issa Freij
Adapted from an oral tale collected by Ibrahim
Muhawi and Sharif Kanaana in *Speak, Bird, Speak
Again: Palestinian Arab Folktales*, University of
California Press, 1989
Commissioned by Art Jameel

THE TALE OF THE FISHERMAN



The Premonition Cups are formed from the same blown-glass spheres whose other halves become the glass discs in Kohl in the *Eyes of Zarqa*. Unlike their twins, the mirrored discs that hold a reflection, these funnels let light pass, becoming a metaphor for slippages, flow and an unfixed gaze. For the artist, the cups prompt re-telling and re-seeing by holding stories long enough for them to be heard and released into the ether for newer imaginations.

9. *The Promise of Morning*
2026
Single-channel video, colour, sound, 7 min. 25 s.
Commissioned by Art Jameel



CONNECTING THE DOTS

رَبُّطُ الْأَحْدَاثِ

In this constellation comprising the mural, the new body of seashell drawings and the older body of paintings and figurines in the next gallery, the figure of the lamb-monster reappears at the scale of a landscape expanded from an earlier small paper drawing. The innocence suggested on the surface flips into something darker, and the monstrous, in turn, seeks grounding in tenderness. For the artist, this duality echoes the role of folktales—stories that hold comfort and warning, speaking not only to the past but to the urgencies of our present and futures.

While the new body of work is inspired by Japanese folklore and cosmology, her older body of paintings and the olive wood figures called Guardians draw from Palestinian folktales such as *Half-a-halfling* and *The Orphan's Cow*. In these stories, transformation moves between bodies and landscapes—a girl without hands, a boy turned gazelle, a land becoming a monster and a monster becoming land. These folktales, existing in the space between myth and reality, become a way to connect the dots between past, present and future.

CONNECTING THE DOTS



Installation view, Jumana Emil Abboud: The Storyteller and the Obedient Tide, Jameel Arts Centre, 2026

10. *Something that fell from the sky and came out of the well*
2026
Seashell pigment on paper, series of 18
Commissioned by Art Jameel
Dimensions variable

CONNECTING THE DOTS



Installation view, Jumana Emil Abboud: *The Storyteller and the Obedient Tide*, Jameel Arts Centre, 2026

11. *Lamb-monster*
2026
Mixed-media mural
Dimensions variable

CONNECTING THE DOTS



12. *Facing Tiger I*
2020
Gouache pigment, pastel, acrylic, pencil, ink, charcoal on paper
57 × 76 cm
13. Jumana Emil Abboud in collaboration with Suha 'Atta 'Alqam
An enchanted tree
(large qaiqab, Greek strawberry maple)
2021
Embroidery cross stitch on aida fabric
105 × 75 cm
14. *Four dwellers by the well*
2020
Gouache pigment, pastel, acrylic, graphite, aquarelle, pencil on paper
76 × 57 cm
15. Jumana Emil Abboud in collaboration with Suha 'Atta 'Alqam
Waves and hands
2021
Embroidery cross stitch on aida fabric
74 × 47 cm
16. *Hands I*
2020
Ink, pastel and pencil on paper
35.5 × 26.5 cm

CONNECTING THE DOTS

17. *Hands II*
2020
Ink, pastel and pencil on paper
35.5 × 26.5 cm
18. *Our other half*
2022
Vegetable ink, pastel, natural wax crayon
made from soil near 'Ein Qiniya, diptych
105 × 75; 105 × 75cm (diptych)
19. *Have faith / Blind faith*
2022
Gouache pigment, pastel, acrylic, graphite,
aquarelle, pencil on paper
29.7 × 21 cm
20. *Trust in God*
2022
Series of four, ink on paper, natural earth wax
44.8 × 35cm
21. *The bird of this story II*
2022
Oak-gall ink, natural wax crayon made from
soil collected at 'Ein Qiniya, pastel and pencil
on paper
Commissioned by documenta 15
39 × 20cm
22. *Void*
2020
Ink and pastel on paper
56 × 76 cm
23. *Small possessed water*
2020
Ink and pastel on paper
26 × 36 cm
24. *Bdour and Qdour II*
2020
Pencil, watercolour, pomegranate ink and
shellac on paper
57 × 76 cm
25. *Two 'Eyun*
2022
Ink and vegetable ink on paper
57 × 76 cm
26. *Ripple I*
2022
Vegetable ink, earth wax, pastel on paper
122 × 80 cm
27. *Small broken*
2020
Ink and shellac on paper
26 × 36.5
28. *Spring*
2022
Ink, earth wax and pencil on paper
64 × 50 cm
29. *A stream between us*
2021
Vegetable and pomegranate ink
on paper
32 × 24cm
30. *Embrace*
2022
Pomegranate ink on paper
45.2 × 36 cm

CONNECTING THE DOTS

31. Jumana Emil Abboud and Clemence Abboud
Crochet horse as guardian
1967/2022
Crochet
20 × 26 cm
32. *Guardians (Tree of the prisoner/Messenger bird I/ Messenger bird II/ Portrait of the bride/ Lion-boy/ Bdour, a sister, dancing/ Portrait of a ghoulah/ A hand for the girl without one)*
2016
Olive wood
Series of eight
Commissioned by The Khalid Shoman Foundation - Darat al Funun
1. Tree of the prisoner:
34 × 21 × 9 cm
 2. Messenger birds:
Bird I: 11.5 × 7 × 4.5 cm
Bird II: 12.5 × 5.5 × 4.5 cm
 3. Portrait of the bride:
19 × 7.5 × 6 cm
 4. Lion-boy:
15.5 × 11 × 6.5 cm
 5. Bdour, a sister, dancing:
23 × 12 × 6 cm
 6. Portrait of a ghoulah:
14 × 7 × 6 cm

CONNECTING THE DOTS



Our Other Half (detail), Photo by Mike Bolam.

CONNECTING THE DOTS



Installation view, Jumana Emil Abboud: The Storyteller and the Obedient Tide, Jameel Arts Centre, 2026

CONNECTING THE DOTS



An Enchanted Tree (large Qaiqab), Photo by Mike Bolam.

CONNECTING THE DOTS



The Guardians (detail), Jumana Emil Abboud:
The Storyteller and the Obedient Tide, Jameel Arts Centre, 2026



THE CANDLE WALKS

مَسِيرَاتُ الشُّمُوعِ

The Candle Walks emerge from long-standing Palestinian ritual practices in which local people across communities, neighbourhoods and villages carried candles to springs, wells and water sources, often near the graves of figures believed to possess a special closeness to the divine. These figures were buried near water because of water's perceived spiritual potency as a mediator between the human and the sacred. Often undertaken barefoot, the act functioned as a vow—an embodied promise made by the living to a holy presence. Such vows were made in moments of need or gratitude: for safe childbirth, healing, protection or fulfilment. The candle flame thus carried both light and promise, marking a reciprocal gesture of giving and asking.

These practices endured for generations as everyday devotional acts, binding people to land, water, spirits and ancestors. Over time, colonial interventions under Israeli occupation fractured these relationships, severing access to water sources, burial sites and ritual paths.

The Candle Walks seek not to re-enact a lost ritual but to re-spirit its lineage, creating a space where devotion is sensed through movement, breath and flame. Jumana Emil Abboud's gesture resonates with Andrei Tarkovsky's 1983 film *Nostalghia*, in which a man carries a lit candle across an emptied thermal pool as an offering shaped by faith, endurance and hope. Together with her ongoing engagement with the Candle Rock site in Japan in *The Promise of Morning*, *The Candle Walks* form a series of works concerned with acts of holding, offering and receiving light across different cultural and spiritual terrains.

The Candle Walks also re-spirits Abboud's earlier work *Al-Awda (The Return)*, in which the artist walked through a forest, leaving breadcrumbs behind her, her back turned to the viewer. If that earlier path articulated longing and return, *The Candle Walks* face forward—carrying light not toward recovery of what was lost, but toward the continued possibility of relation.

THE CANDLE WALKS



33. *The Candle Walks*
2026
Single-channel video, 8 min.
Commissioned by Art Jameel

THE CANDLE WALKS



Installation view, Jumana Emil Abboud: The Storyteller and the Obedient Tide, Jameel Arts Centre, 2026



Jumana Emil Abboud invited artists Suha 'Atta 'Alqam, Issa Freij and Rand Abdul Jabbar to collaborate on this exhibition. The decision to dialogue with them reflects long-standing relationships developed across different contexts and durations. For Abboud, collaboration is inseparable from artistic practice. It grows from her commitment to working with communities and forms a reciprocal exchange through which knowledge, methods and ways of seeing circulate.

Suha 'Atta 'Alqam's practice is rooted in her home village, 'Ein Qiniya in Palestine—a place that has also shaped Abboud's recent practice. Her work attends to fragile signs of hope in the natural world: plants, birds and water sources in the valley outside her home.

Issa Freij reflects on historical routes of connection in the Levant. His photographs trace Highway 60, a south–north intercity road in Israel and the Palestinian West Bank, whose course overlaps with much older terrestrial pathways used by pilgrims and traders—routes that once linked faith, economy, craft and storytelling across the region. Today, this road has been fragmented and segregated by settler-colonial infrastructure.

Rand Abdul Jabbar's work reaches further back, engaging with ancient Mesopotamian myth and material culture. Examining historical, cultural and archaeological narratives, her practice responds to the destruction and displacement of artefacts by imagining forms of repair. Her two sculptures—a crown and a pin—draw on Mesopotamian objects and symbolism: one evokes a mind blossoming with memory and wisdom, while the other takes the form of a multi-functional object, at once tool, vessel and boat, oriented toward future use.

Together, the three invited practices engage with myth-making as a way of mapping fractured geographies, time and lived experience.

INVITATIONS



Installation view, Jumana Emil Abboud: The Storyteller and the Obedient Tide, Jameel Arts Centre, 2026

INVITATIONS



34. Issa Freij
The Meadow Path
1983
Film photograph printed on archival cotton paper
140 × 140 cm

INVITATIONS



35. Issa Freij
The ghoulah's flower
1983
Film photograph printed on cotton fabric
60 × 60 cm

INVITATIONS



Rand Abdul Jabbar, EWCB 982 from the series Earthly Wonders, Celestial Beings, 2019-ongoing, Photography by Ismail Noor, Seeing Things. Courtesy of the artist.

36. Rand Abdul Jabbar
EWCB 982 from the series Earthly Wonders, Celestial Beings
2019 — ongoing
Glazed stoneware
8 × 6 × 5 cm

INVITATIONS



Rand Abdul Jabbar, EWCB 983 from the series Earthly Wonders, Celestial Beings, 2019-ongoing, Photography by Ismail Noor, Seeing Things. Courtesy of the artist.

37. Rand Abdul Jabbar
*EWCB 983, from the series Earthly Wonders,
Celestial Beings*
2019 — ongoing
Glazed stoneware
16 × 47.5 × 5 cm

INVITATIONS



38. Suha 'Atta 'Alqam
'Ayn Abu al-'Eyun hillside (The Father of all Eyes)
2026
Dimensions variable

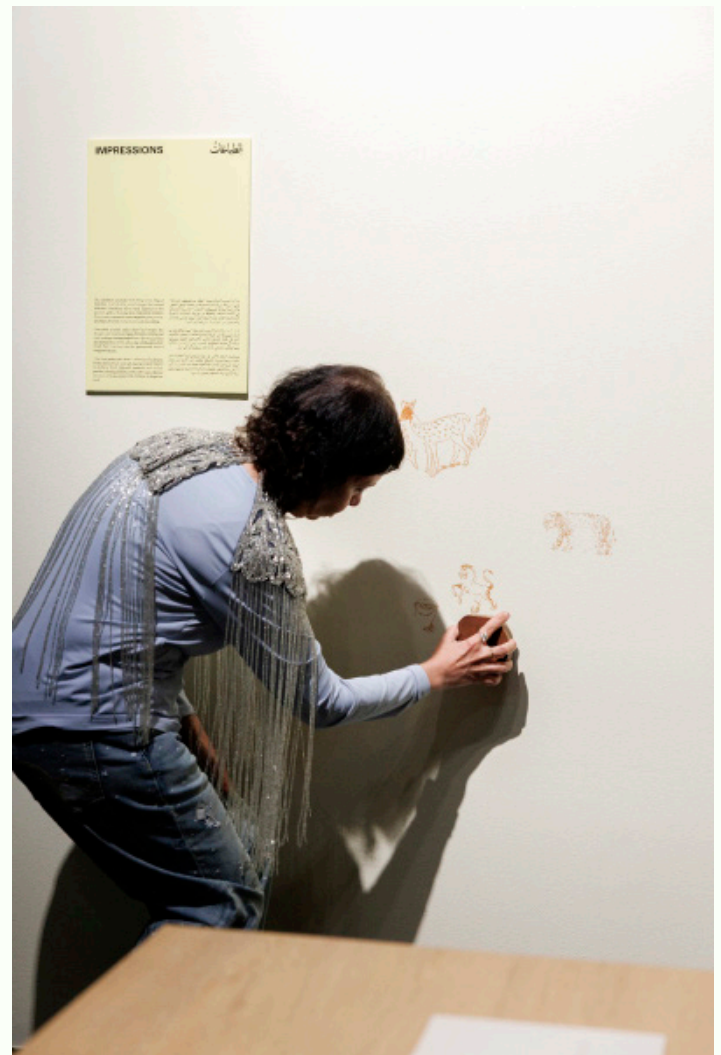


The exhibition concludes with *Beings from Magical Palestine*: a set of olive wood stamps that extend Abboud's Guardians olive wood figurines in the previous gallery. Drawing from Palestinian folktales, these works continue to weave together past, present, and future through enchantment and storytelling.

Conceived as tools rather than fixed images, the stamps invite viewers to engage through stamping and mark making—leaving impressions, repeating gestures and participating in the authorship of folktales as they travel from memory into the present and toward imagined futures.

This final gallery also hosts a selection of reference books and archival materials that have been integral to Jumana Emil Abboud's research and artistic practice, situating folklore, myth, water and collective memory as living sources that continue to shape her work.

IMPRESSIONS



Artist activating the work, *Beings from Magical Palestine*, Jameel Arts Centre, 2026.

39. *Beings from Magical Palestine*
2017
Wood, rubber, series of ten
Commissioned by The Khalid Shoman Foundation -
Darat al Funun, with production support of
Ujazdowski Castle Centre for Contemporary Art,
Warsaw
Dimensions variable

