



Jabra Ibrahim Jabra, *untitled*, ink on glass, 70x85 cm, 1947 (Courtesy of Birzeit University Museum)

The cracked glass that serves as Jabra Ibrahim Jabra’s canvas for an untitled ink portrait of a reading woman acts as a potent symbol of the theme of fragmentation that runs through the exhibit.

Superimposed over a ghostly spirit, a ripe pomegranate, a naked breast and an apple resting on the book’s opened pages, the spidery cracks passing through each part of Jabra’s portrait serve to undermine the sumptuous scene while giving unity to its parts.

This unity in fragmentation also brings together the mass of etched lines in Bashir Mahkoul’s “Demarcation #18,” the isolated doves of Inass Yassin’s “Transformation #2” and the photographic story of Taysir Batniji’s “Transit,”



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