

ON THE WALL

Tree For Too One, 2010

Inkjet print

Courtesy of the artist; LOHAUS SOMINSKY, Munich; and Braverman
Gallery, Tel Aviv

IN THE CASE

Selection of objects, 1952–2009, from the work
Tree for Too One, found by the artist

Collection of the artist

Shifting Degrees of Certainty, 2014, from the series Implicit Manifestation, 2014

Inkjet prints with audio

Museum of Modern Art, New York, Fund for the Twenty-First Century

Unity Totem, 2024

Inkjet print on Dibond with wooden and metal frame

Courtesy of the artist and LOHAUS SOMINSKY, Munich

1. Torah finials, nineteenth–twentieth century

Tunisia

Carved, gessoed, gilt, and painted wood

Jewish Museum, The H. Ephraim and Mordechai Benguiat Family
Collection, S 24a-b

2. Woman's hat, nineteenth century

Algeria

Velvet, openwork brass, and cardboard

Jewish Museum, Gift of Harry G. Friedman, F 6108

3. Amulet, late nineteenth–early twentieth century

Ottoman Empire

Engraved gilt silver, coral beads, silk satin ribbons, and cloves of garlic

Jewish Museum, Gift of Renée de Majo Warring, 1990-56

4. Torah finials, late nineteenth century

Tunisia

Carved, gessoed, and painted wood, with traces of gilt or bronzing

Jewish Museum, U 7487a-b

5. Shofar, eighteenth century

Europe

Engraved horn

Jewish Museum, Gift of the Danzig Jewish Community, D 117

6. Pendant amulet in the shape of a hand (hamsa), early twentieth century

North Africa

Cast, engraved, and traced silver

Jewish Museum, Gift of Dr. Harry Friedenwald, JM 29-47

ON TOP OF THE PENDANT AMULET

Amulet with Hebrew numerology (verso),
possibly twentieth century

Unknown place of origin

Lead or tin

Jewish Museum, Gift of Samuel Friedenberg, FB/810

7. Esther scroll in case (closed), nineteenth–
early twentieth century, with later additions

Possibly the Ottoman Empire

Pierced, chased, and cast silver; and ink on parchment

Jewish Museum, Gift of Dr. Harry G. Friedman, F 5333a-b

8. Amulet necklace, late nineteenth–early twentieth century

Possibly Kurdistan

Engraved silver and coral beads

Jewish Museum, Gift of Dr. Harry G. Friedman, F 4879

9. Object in the shape of a hat or crown, possibly nineteenth century

Possibly Venice, Italy

Turned, gessoed, painted, and embossed wood; filigree, engraved, chased, painted, and possibly enameled wood; glass; and mother-of-pearl

Jewish Museum, Gift of the Danzig Jewish Community, D 55

10. Torah finials, late nineteenth–early twentieth century

Yemen

Cast brass

Jewish Museum, Gift of Dr. Harry G. Friedman, F 4316a-b

11. Torah case, 1820

Tunisia

Carved, gessoed, painted, and gilt wood

Jewish Museum, Gift of Judge Mayer Sulzberger, S 503

12. Amulet case, nineteenth–twentieth century

Probably Yemen

Appliqué silver

Jewish Museum, Gift of Theodore Rocoosin, JM 35-79a-b

13. Tefillin bag, 1901

Morocco or Tunisia

Silk velvet embroidered with silk thread

Jewish Museum, Gift of Dr. Harry G. Friedman, F 2902

14. Torah finials, nineteenth century

Hungary

Repoussé silver

Jewish Museum, Jewish Cultural Reconstruction, X1952-51a-b

15. Torah stave finials, late nineteenth–early twentieth century

Possibly Meknes, Morocco

Painted wood

Jewish Museum, Gift from the Collection of Prof. Kurt A. Fischer,
1998-25a-b

16. Ceremonial tray cover, early nineteenth century

Kurdistan

Unbleached cotton embroidered with silk thread, silk and wool border, and beaded appliqué

Jewish Museum, Gift of Dr. Harry G. Friedman, F 6033

17. Hanukkah lamp, possibly nineteenth century

Morocco

Repoussé copper alloy

Jewish Museum, Gift of Dr. Harry G. Friedman, F 5042

18. Torah pointer, nineteenth–twentieth century

Possibly Tétouan, Morocco

Cast, silvered, and engraved copper alloy

Jewish Museum, Purchase: Judaica Acquisitions Fund, 1997-166

19. Esther scroll, unrolled, with case (open),
nineteenth–early twentieth century, with
later additions

Possibly the Ottoman Empire

Pierced, chased, and cast silver; and ink on parchment

Jewish Museum, Gift of Dr. Harry G. Friedman, F 5333a-b

Poems from the series Queendom, 2022

Audio recordings

Poems voiced by Yvette Coetzee

Transmissions by Maisoun Karaman

Courtesy of the artist

Panel #6, 2022, from the series *Queendom*, 2022

Inkjet print

Courtesy of the artist; LOHAUS SOMINSKY, Munich

While David Storm Rice's photographic archive focused on metal vessels, he also included images of historic manuscripts for context and comparison. The figure at top left is drawn from *The Book of Fixed Stars*, a tenth-century astronomical treatise written by 'Abd al-Rahman al-Sufi in what is now Iran. *Panel #6*, like other works in this series, features pieces of objects that currently reside in collections around the world, from Konya, Turkey, to the Metropolitan Museum of Art in New York. The movements of these objects follow long histories of colonial extraction while also demonstrating the fascination they have held for people across space and time.

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Museum der Moderne, Salzburg

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Panel #3, 2022, from the series Queendom, 2022

Inkjet print

Courtesy of the artist; LOHAUS SOMINSKY, Munich

This panel exemplifies Azoulay's feminist intervention in the David Storm Rice archive and the objects it contains. The iconography of the original Islamic vessels excludes women almost completely. By regendering existing figures and creating new composites, Azoulay invites the viewer to imagine a future matriarchy with deep roots in the past.

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Panel #7, 2022, from the series Queendom, 2022

Inkjet print

Courtesy of the artist; LOHAUS SOMINSKY, Munich

The image that appears in a rectangular frame at the center of this work refers to the Qur'anic tale of "The Companions of the Cave." After finding refuge from religious persecution by hiding in a cave, the "companions"—a group of young believers—fall into a miraculous slumber. When they awaken, over three hundred years later, they understand their experience as proof of God's power. A poem that can be heard nearby addresses the sleeping men, recasting them as exhausted warriors: "Hush now, weary men, close your heavy eyes."

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Vitrine No. 7: Cover story, 2017, from the project No Thing Dies, 2014–17

Inkjet print, gold leaf, and frame of medium-density
fiberboard

Tony and Trisja Podesta Collection, Washington, DC

Vitrine No. 4: (Take, for instance, this) true story, 2017, from the project No Thing Dies, 2014-17

Inkjet print, gold leaf, and frame of medium-density fiberboard

Tony and Trisja Podesta Collection, Washington, DC

Positioned beneath the lens of a microscope, the tiny hippopotamus-ivory pomegranate at the center of this composition has incited popular and scholarly debate for four decades. When it was acquired by the Israel Museum, Jerusalem, in 1988, the object was heralded as the first conclusive material evidence of Solomon's Temple in Jerusalem. A paleo-Hebrew inscription on the pomegranate—"Sacred to the priest of the House of God"—was the basis of this characterization. In 2004 a government committee on antiquities determined that the artifact predated the period in which the temple is thought to have stood and that the inscription was a modern forgery. Removed from display in the wake of the committee's report, the pomegranate nonetheless remains in the collection of the Israel Museum.

Vitrine No. 17: The life in her is limited to that side only, 2017, from the project No Thing Dies, 2014-17

Inkjet print and frame of medium-density fiberboard

Tony and Trisja Podesta Collection, Washington, DC

Vitrine No. 9: The return of things that are no more, 2017, from the project No Thing Dies, 2014–17

Inkjet print, gold leaf, and frame of medium-density fiberboard

Tony and Trisja Podesta Collection, Washington, DC

This image incorporates the dusty halos left by plates removed from the kitchen wall in the house of the late Aviva Muller-Lancet, a curator of ethnography at the Israel Museum, Jerusalem. Layered shadows are cast by an Indonesian puppet, a chandelier, and a potted plant. These markings made with light recall both the operations of a camera and the endless iterations of change over time, a theme that is picked up in the map at the right of the work.

Vitrine No. 14: One may ask, how, by what principle, does the world persist?, 2017, from the project No Thing Dies, 2014–17

Inkjet print and frame of medium-density fiberboard

Tony and Trisja Podesta Collection, Washington, DC

Vitrine No. 11: On the most beautiful thing in the world, 2017, from the project No Thing Dies, 2014–17

Inkjet print and frame of medium-density fiberboard

Courtesy of the artist; LOHAUS SOMINSKY, Munich; and Braverman Gallery, Tel Aviv