

# Osama Zatar

## *artist portfolio*



“..I don’t want to be reduced to a certain cultural background, it cages me. I want to be open and think internationally through my art. I also do not want to be reduced into one artistic movement or style...

I can’t ignore my heritage and life experiences, but I can choose my way of relating to it, and always find a new approach... I don’t believe in “A culture”, each person has his/her own culture, as in a family, where each member brings his or her own character, even though they all belong to the same family background. Culture is a personal thing, everything and anyone is culture... we all have points of view, which we share, and each one sees things from his/her point of view and perspective. Just as we two sit in one room, but each of us perceives it differently at that moment...”

# Summary

## Exhibitions

- 2018 EDUCULT Vienna celebrates 15 years anniversary. Joint exhibition, MQ Vienna
- 2018 FESTIVAL FÜR ZEITGENÖSSISCHE SKULPTUR, joint exhibition, Atelierhof Kreuzberg Berlin
- 2018 STOLEN IMAGES, joint exhibition, meinblau projektraum Berlin
- 2017-18 NEVER AGAIN BERLIN: joint exhibition with Transform Europe, Circle 1 gallery Berlin
- 2017 NEVER AGAIN WIEN: solo exhibition, hoast project space Wien
- 2017 DESSOUS: Art space opening, Wien
- 2017 STILLER DIALOG: joint exhibition, EDUCULT, MQ Wien
- 2016 BORDERS: joint exhibition with Adel dauood, Artemons Contemporary Gallery
- 2015 VIENNAFAIR 2015: represented by the gallery: Artemons contemporary
- 2015 PARALLEL ARTFAIR VIENNA 2015: represented by the gallery: Artemons contemporary
- 2015 LINZER KUNST SALON : represented by the gallery: Galerie in der Schmiede.
- 2015 SCHLAWIENER: Group Exhibitions, LOFT 8, Vienna curator Esther Attar Machanek
- 2015 OSAMA ZATAR: SCATTERED - Art Festival "Pèlerinage en décalage", Paris France.
- 2015 EX-CHANGE: RISK - group exhibition Haus von Zypern Athen, curator Eva Kekou
- 2014 WOSAMA - Diplome exhibition at the Vienna academy of fine arts.
- 2014 HIER UND JETZT - joined exhibition, curator: Renate Quehenberger
- 2013 LIKE IT! – group exhibition in the Essl Museum
- 2013 MADE IN CHINA CZECH STYLE-über surreale Blüten einer Suche nach Identität  
created and curated by Mag. Friedemann Derschmidt
- 2012 Gazelles: exhibition for the 10 years anniversary of Aux Gazelles
- 2012 VERBRECHER UND DEKORATEURE – Joined exhibition at the Gabriele Senn Galerie
- 2012 BURKA – Joined exhibition at the Osztrák Kulturális Fórum in Budapest.
- 2011 TRAVEL LIGHT – group exhibition at Mayerhof. curator: Max Böhme
- 2010 MORTGAGE – solo exhibition at the VIDC, Vienna. In connection with the conference: perspective  
beyond war and crisis.
- 2009 TRIAL - students' exhibition, class of Heimo Zobernig, Gallery of the Austrian cultural  
forums, Prague
- 2008/9 WHAT YOU THINK YOU SEE - activist photography from Israel Palestine. Collaboration with Active  
stills. Exhibition installation and design. Tachles arthouse, Berlin and Gasteig, Munich Germany.
- 2008 OVERLAPPING VOICES - Israeli and Palestinian artists , Essl Museum, Vienna - Austria.
- 2007 KALIMAT (Words), with Roberto Vila Sexto  
the Ramallah Othman Court and the Beth Lehem University
- 2006 IN SOLIDARITY WITH GAZA & LEBANON - organized by Palestinian Association for Contemporary  
Art (PACA)
- 2006 OFFERING RECONCILIATION - travelling exhibition organized by the Israeli-Palestinian forum of  
bereaved families for peace. The

## Design

- 2014 DER SCHNEEMANN - set design for the children ballet at the Vienna state opera ballet academy.
- 2008 WHAT YOU THINK YOU SEE - exhibition design activist photography from Israel Palestine.  
Tachles arthouse, Berlin Germany
- 2008 WAR - set design for the theater piece. director: Michael Ronen, Tachles arthouse, Berlin Germany.
- 2008 WAYS WITHOUT TARMAC - exhibition design the German painter and photographer Rolf Walter.

## *Installation and performance*

- 2015-6 LOST AND FOUND: theater piece by Yael Ronen, Volkstheater Wien.
- 2015 PPALESTINE UNDERGROUND-FUSION FESTIVAL: collaboration with the Theater director and Entrepreneur Michael Ronen. Mecklenburg, Germany.
- 2015 COMMUNITY: Schauspielhaus Graz. Interactive Installation for theatre piece.
- 2013-4 NIEMANDSLAND - Theater piece by Yael Ronen shown throughout season 2013-14 in Schauspielhaus Graz.
- 2012 WASSER WEG? – cooperation with VIDC, Vienna. Bad-Fischau Brunn. Installation and performance on the Theme of “Alternative energy”.
- 2011 CROSSINGS - Live sculpting performance and installation at Odeonanz III with Nebyla Dance Company.
- 2009 PERMANENT BREAKFAST - Outdoor sculptures and installation. Austria. Collaboration with Ritesinstitute (Mag Karin Schneider and Mag. Freidemann derschmidt).
- 2009-11 ONE STATE - art performace with the artist Tal Adler as the ambassadors of Onestate embassy in Vienna (Museum Quartier, Jewish film festival Vienna, heater Hamakom, Aktion Radius Wien)
- 2009 KÜNSTLER DREHSCHIEBE KELLERGASSE – outdoor installation

## *workshops and teaching experience*

- 2013 Art workshops for high school students in Malmö in the frame of the screening of the movie “Love During Wartime” on the topic of Racism, Islamophobia and Anti-Semitism
- 2012 WASSER WEG? - art workshop for youth cooperation with VIDC, Vienna
- 2009 KÜNSTLER DREHSCHIEBE KELLERGASSE - summer workshop for youth, curator and organiser Lizzy Mayrl

## *cooperations and residencies*

- 2013 CQ@MQ - colaboration with the artist Renate Quehenberger
- 2009-11 ONESTATE: colaboration with the artist Tal Adler as the ambassadors of Onestate embassy in Vienna (Museum Quartier, Jewish film festival Vienna, heater Hamakom, Aktion Radius Wien)
- 2008 ALII BELLA GERUNT, TU FELIX AUSTRIA NUBE colaboration in the project at the artist residency: unidee in residence cittadellarte Italy, artists: Yael bar-On, Ahmed Malki, Sakiko Sugawa
- 2008 LOVE YOU KILL YOU - Laboratoire Village Nomade . artist residency.
- 2007-9 CONFLICT ZONE ART ASYLUM - cooperation with the theater director Michael Ronen. art workshop, installation exhibition and performance. Tachles arthouse, berlin Germany.

## *Education*

- 2014 graduated with honors a master degree in Fine arts, Vienna academy of Fine arts, Textual sculpting in the class of Heimo Zobernig.
- 2005 Studied stone sculpting and assisted the sculptor Paul Taylor, Jerusalem Israel
- 1996-7 Studied in Jerusalem carpentry and architectural drawing.

# *Exhibitions*

samples from the selected exhibitions:

2017-18 - NEVER AGAIN

2016 - BORDERS: *ARTEMONS CONTEMOPORARY GALLERY*

2015 - PARALLEL ARTFAIR VIENNA 2015

2014 - WOSAMA: DIPLOME EXHIBITION

2010- MORTGAGE

2008-9 OVERLAPPING VOICES

2006 - OFFERING RECONCILIATION

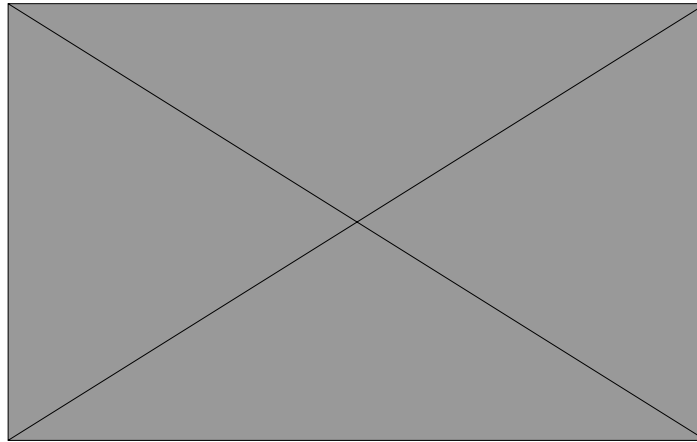
## NEVER AGAIN BERLIN (2018)

joint exhibition with Transform Europe, Circle 1 gallery Berlin



# NEVER AGAIN WIEN (2017)

performance installation. hoast project space Wien



Performative interpretation of the biblical phrase from Isaiah 2,4, while reflecting on social and political categorization in white-western –Christian society.

The performance means to raise the questions: what do you feel when you see a Muslim man holding a gun, playing around like a child, only to realize he is trying to show you another way to use that gun. Not to kill but to build. The “building gun” will also be used as part of an interactive performance, where people from the public are invited to use it and thus make them realize what “feeling” holding a gun provokes and is it possible to change that?

## BORDERS (2016)

joint exhibition with Adel dauood, Artemons Contemporary Gallery



## SCHICKSAL?

mixed media

Self-hatred mixed with the need for self-liberation.

My life as an artist, as a destiny that is binding and liberating in the same time.

My drive to learn and study as a liberator and a mirror for my own ignorance.



## **UNDER THE CARPET/UNTEN DEM TEPPICH**

small scale model

Computer enhanced modeling ED10

Every culture has its own things you shove under the rug. As a child we did not study that the historical Islamic state/empire was build on war and blood. As we face the “Islamic state “ today, I had a chance as an adult to research the past as well and found that everything, everywhere was build on blood at any point in history, thus the blood stain under the rug.



## HATSCHI BRATSCHI

mixed media

Me, flying on a prayer carpet. In the Arabic culture, fantasy is a strong and important element. In every folks tale appears a man flying on a carpet from town to town, telling fortunes and stories. In Islamic extremism there is also a wide use of fantasy, in promise of salvation to people killing themselves in the name of their ideology.

And on the other side, in the western world, where I have lived in the past 10 years, I am still looked at as a terrorist by default because of my nationality, color and religion.

I don't want to be a martyr nor Hatschi Bratschi. I decide to pull the emergency breaks and get of this carpet ride and out of this terrible game.



## RECHTS ABBIEGEN

mixed media

human beings as well functioning machines living and working as a herd, all running in the fast lane, as gazelles. I as an artist, try to break out of the line and turn to my own way.

## PARALLEL ARTFAIR VIENNA (2015)

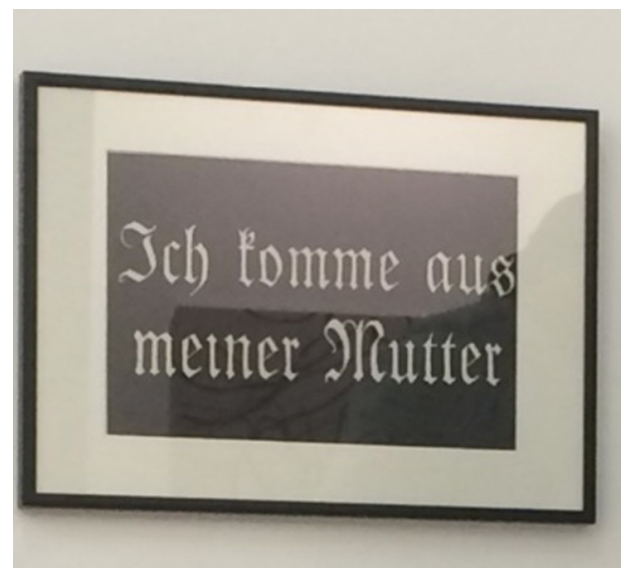
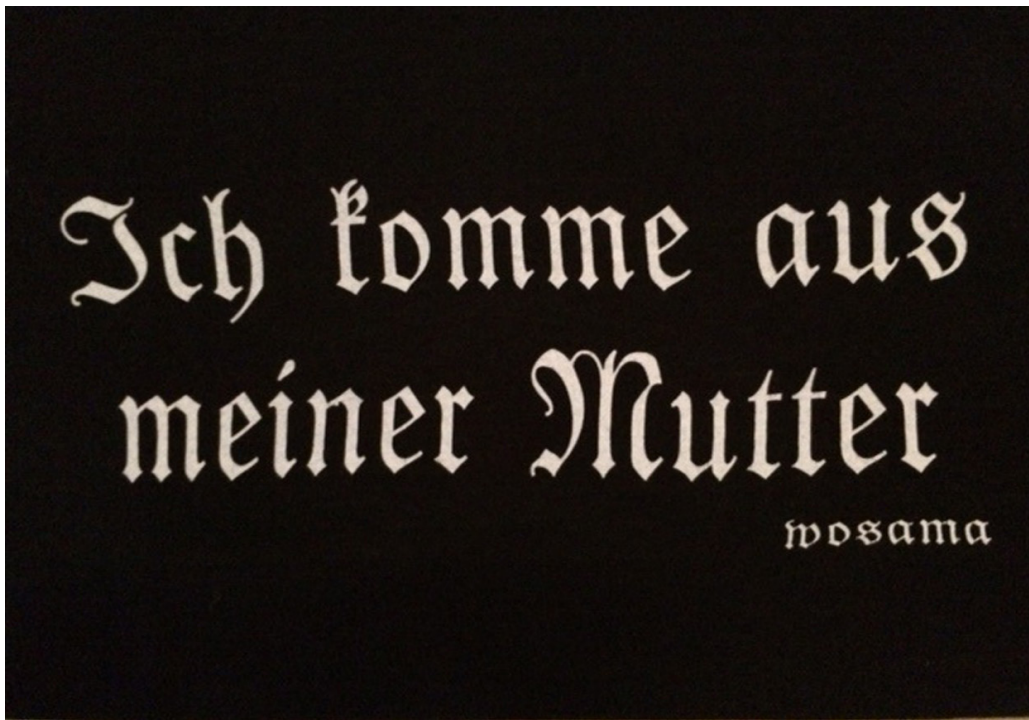
Represented by the gallery ARTEMONS CONTEMPORARY



### BEING IN THE MOMENT

mixed media

Me, standing on a clock, a moment before I jump, jump time. I reflect on my feeling of time, losing time waiting for "the moment". The moment of success, the moment of pleasure or fun, waiting for an element that does not exist, being afraid of it or anticipating it, while time is running under my feet



# ICH KOMME AUS MEINER MUTTER

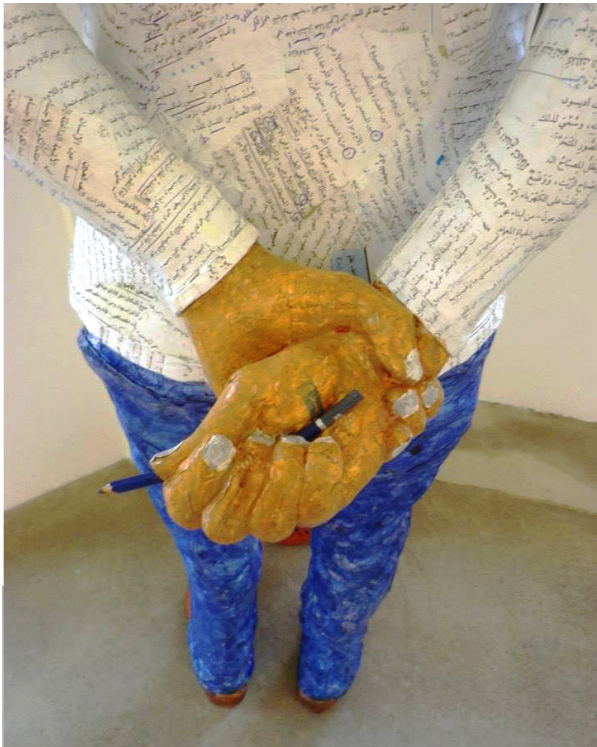
2015, hochdruck print, 41x29,5cm

As immigrants or foreigners, one is often asked,

“ where do you come from?”

At first seems as an innocent question, but in Europe of the 21st century, this question is charged with racist, nationalistic and xenophobic background. This question at its core is a mirror of our current way of defining ourselves, in the modern form of nationality, religion and culture.

I chose to answer this question with a challenge: “where do you come from? I come from my mother”. To emphasize the elements that unite humans instead of separating them. We usually tend to put people into categories or “boxes”, to reassure our own definitions. I give another “box” as an answer – to put the other and me in the same box. I am tired of being defined by my color, (brown) religion (Muslim), nationality (Palestinian) and name (Osama). I want to be free to define myself and found this answer to be the first step in my own liberation.



## HAUSAUFGABE

2015, mixed media

One of my early childhood memories, standing in the corner staring at the paper basket. Till today whenever I see a paper basket in a corner, I have this image of myself. I decided to look at my memory from the outside, trying to separate myself from my memory. On the figure are glued pieces of school textbooks from Palestine, to say that because of my personal trauma the information I learned was glued on me from the outside but unable to be absorbed.



**THE CONSUMER**  
2015, mixed media

In a time when consumption is considered a skill and money and materialism as validation of self worth and social acceptance, I fill my thoughts with new ways to consume even more, collect and earn, as a junky who's hunger no one can fulfill. The sculpture is covered in "real money" that was shredded by the Deutsche Bank in the value of 500,00€.

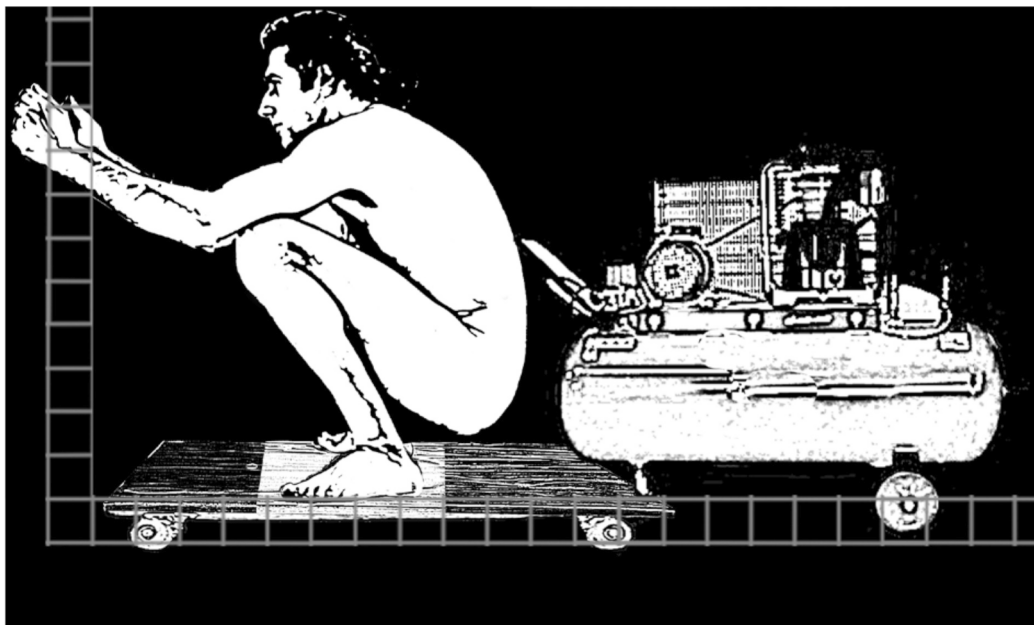
# WOSAMA (2014)

## Diplome exhibition. Academy of fine arts

In my diploma work I reflected on the constant movement in search for space: my own search for it and to reflect on our search or need to define our territory whether it is in our national, social or private sphere.

As a sculptor I would like to challenge and question the need of art objects and sculptures for space (public or private). Sculptures are made as 3D form and need to be referred from all sides. The change in space and territory had a constant influence on my creative work. I had to constantly change my ideas, materials and reaction to the new space I stood in. In my diploma work I wanted to deal with those alternations according to space.

The work was presented as stations/installations where I was in constant movement between them with my working table: mobile on wheels, unable to settle down: a nomad man, immigrant and artist/art student.



## PROJECT NAME

Wosama is a mixture of Vienna and my name. According to Viennese dialect “where are we?”. I use this term as an artist name in order to try and fit in.

Here I try to reflect how one can adapt to a new territory and still keep one's identity which most basically is expressed by one's name.

I found other sayings in the dialect like dosama and sosama which fit my concept and decided to use them as titles for my works.



## WOSAMA

“...A mixture of Vienna and my name. According to Viennese dialect “where we are”. I use this term as an artist name in order to try and fit in.

Whenever I said my name - Osama, people immediately connected it to Bin Laden and the whole conversation turned to politics... I built an object that refers to the automatic conditioning of people in their association with my name: a sewing table, on which stands a computer....I was stuck with tools without space, so I decided to create a working space from my tools.

This sewing table symbolizes my working table: mobile on wheels to travel from space to space, a trial in create a self-charging work space.”



## DONKEY

“... A donkey sits on its behind and I am standing upside down on my head. The donkey as a symbol of the simple and the stubborn... A donkey sits on its behind and I am standing upside down on my head. The donkey as a symbol of the simple and the stubborn.... So, I decided to put myself hanging upside down above the donkey in order to swop places with it.”

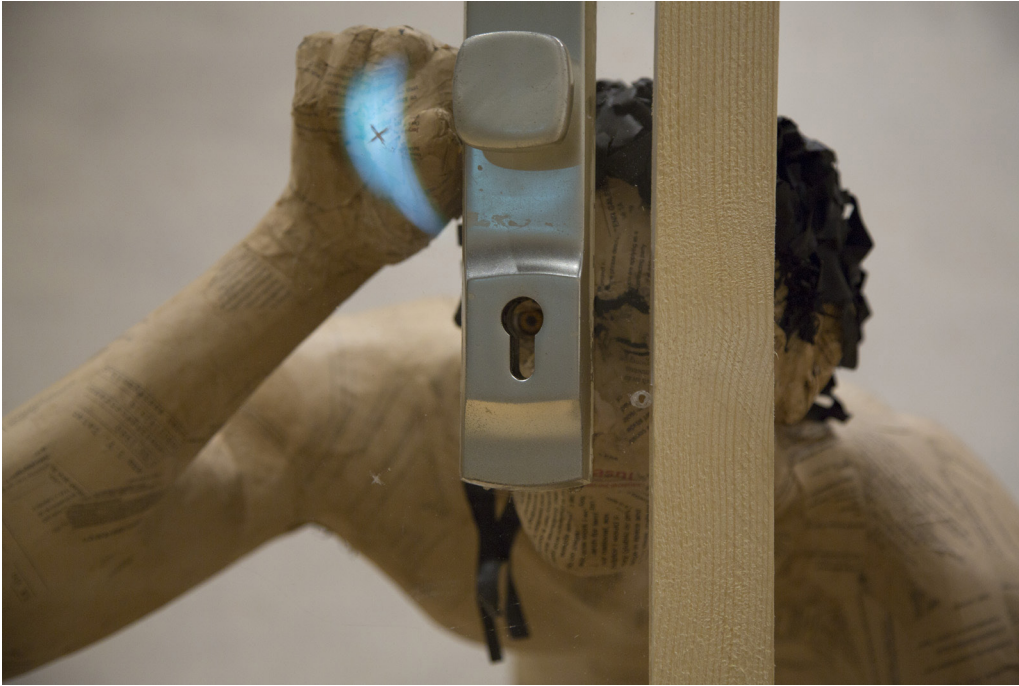


## DOSAMA

Me - sitting reading while shitting letters.

Dosama – “here we are” stuck in this position of consumption that brings no evolvement. The position of the sculpture is comfortable for out-take but not in take.

One always says one has to sit on their ass and study. I was persuaded to try education out and sit and study so to say. But what I see is that the struggle before and after education stays the same, especially because the place where we study does not develop through the critic and conclusion of its own participants.



## SOSAMA

Me looking through the peephole but the door is made of glass.

This is how we are – one can choose how to perceive reality, it is possible to have the wider view, and hence the glass door or the narrow view through the keyhole. We often choose the narrow view through the keyhole of what is in front of us. People are programmed to perceive things through stereotypes and categories. There is freedom to look at things through a bigger perspective, never the less we prefer the narrow view that we are used to and where we feel safe.



# MORTGAGE (2010)

*Solo exhibition VIDC, Vienna*

*as part of the conference: Perspectives Beyond War and Crisis III - What kind of Palestinian State for what kind of Peace?*

“... With this conference the VIDC continues its series of differentiated confrontation with the Israeli-Palestinian conflict. According to the previous contributions of NGO activists, academics and representatives of international organizations on gender relations and international donor policies this conference will now discuss political concepts of possible solutions. Essential questions are: What would a possible Palestinian statehood in the current situation mean? To what extent has the idea of a two-state solution become obsolete? What alternative political concepts are in discussion?

The aim of the conference is to bring different political views together with scientific analyses in order to create a (thinking) space, as the previous conference did: Developing new perspectives beyond war and crisis...”



PHOTO: TAL ADLER

## MORTGAGE

After the Oslo agreement and the structuring of the Palestinian Authority, many Palestinian farmers and workers became policemen and clerks; in an exaggerated amount in relation to the population. In almost every home there is one policeman....While their salaries were very low, the Palestinian banks offered loans to state employees only, in order to make ends meet. This created a situation where people are bound to the bank and the Palestinian authority for life.

So, I say, the future of the Palestinian state is the mortgage.

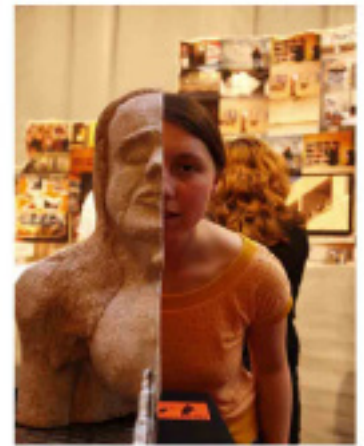


PHOTO: TAL ADLER

## DIVIDE AND CONQUER

mixed media

After the cantonisation of Palestine and the separation wall, all is left from the map is suicide. During the First World War and the down fall of the Othman empire, Britain and France has divided the Middle East between them regardless of social or political structures in the area. The division weakened many groups and were made easier to control. A similar approach was applied in the case of Palestine: at first the division of two states in 29.11.1947 and afterwards again in the Oslo agreement. With the building of the separation wall people, families and homes were separated. In regarding to the future of the Palestinian State, the separation of lands that has been connected historically, spiritually and socially for centuries has torn the fragments of life. When one looks deeply into the shape of the segregation, one finds a shape of a woman standing in front of a gun.



PHOTO: TAL ADLER

The Term comes from a Hebrew poem by Haym Nahman Bialik that refers to the famous Hanuka toy: “Sevivon” which is made out of cast lead (“oferet yetzuka”). The toy originated in India and was a common children’s game also in Germany. It is a kind of “gambling” luck game and was adopted by Jewish tradition as the symbol of Hanukah. The Hanukah fest symbolises the miracle of the oil can in the second temple in the time of the Greek regime over the land and indicates the victory of the few over the many.



PHOTO: TAL ADLER

## OCCUPATION

cast metal

As heavy metal sandals, locked one cannot move freely. But actually one could just choose not to wear the sandals and walk bare foot and free.



PHOTO: TAL ADLER

### MUSICAL CHAIRS (REISE NACH JERUSALEM)

mixed media

In this chess game the simple people stand in front of the aristocrats as a surrealistic presentation of society.



PHOTO: TAL ADLER

## THE OTHER SIDE OF THE HAMMER

mixed media

As humans we often morn and idealise our suffering, and in the same time forget to try and use the other side of the hammer to free ourselves from our pain.

# **OVERLAPPING VOICES**

*joint exhibition of Israeli and Palestinian artists (2008-9)*

**Essl Museum**

curators: mag. Karin Schneider, mag. Friedemann Derschmidt, mag. Tal Adler, Amal Murkus



PHOTO: TAL ADLER



PHOTO: TAL ADLER

## DEAF DUMB AND BLIND

mixed media

the person who is caged by his own society. grined to death, not allowed to hearsee or speak



PHOTO: TAL ADLER

TRADITION

mixed media



PHOTO: TAL ADLER

**G'AZAL** (word game in arabic between deer and sewing)

mixed media

# OFFERING RECONCILIATION

*Tavelling exhibition organized by the Israeli-Palestinian forum of bereaved families for peace (2006)*

The piece was sold in an auction for 15,000\$ and was donated to the activities of the family forum. (Brandeis University, Waltham MA: 22.3-1.4; World Bank, Washington DC: 30.4-6.5; Bellevue Art Museum, Bellevue WA: 7.6-19.8; United Nations, NYC: 1.9-28.9; Pomegranate Gallery, NYC: 4.10-18.10; SOFA, Chicago IL: 2.11-4.11)



# *Installations*

## 2009 - Permanent Breakfast.

Ritesinstitute: mag. Karin Schneider and mag. Friedemann Derschmidt



2008 -Memorial installation for the people of Gaza  
Tachles arthouse, Berlin.



# *Workshops and teaching experience*

## *2013 - Art workshops for high school students in Malmö in the frame of the screening of the movie “Love During Wartime” on the topic of Racism, Islamophobia and Anti-Semitism*

### *concept and goals*

I have chosen to use the theme of “breaking boundaries” as a ground concept of my workshop. I find that many young people encounter with the wish and fear of breaking boundaries regardless if at home, in their close circles or in their Culture and society. I would like to present the students with the question and there for also bring them to deal with the issue of where would they wish to break boundaries and what they fear might be the consequence.

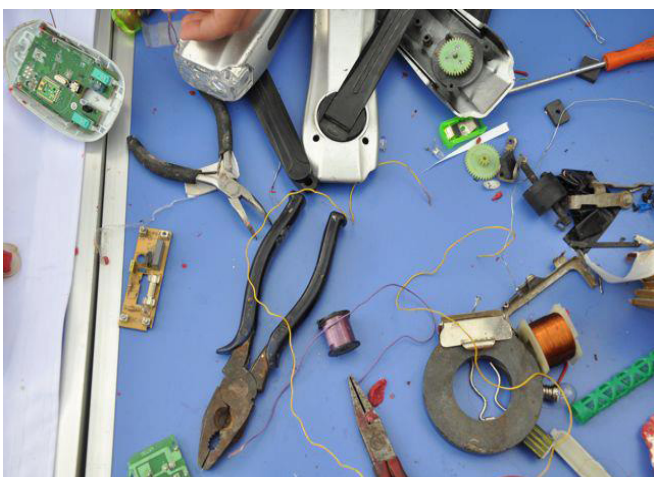
By dealing with this theme through an artistic and creative process I believe young students can achieve a better understanding where they stand as individuals in their own cultural sphere and can become more aware of their individual identity and wishes in their own frame and that I believe is an important first step to interact outside of one's tight circle or culture.

the workshop included two approaches, one a joined work of all participants to create one “balck sheep” as the symbol of the out sider, and the other individul creations of the “black sheep”.



# *Wasser Weg?*

*2012 - cooperation with VIDC Vienna in the subject of “alternative enregy”*



***2009 - Künstler Drehscheibe kellergasse  
summer workshop and outdoor installation***

Art workshop for youth transforming metal and agricultural waste from the mistplatz near by into sculptures.



# Cooperations

## ONESTATE EMBASSY (2009-11)

### cooperation with the Israeli artist Tal Adler

*“... In OneState everyone lives together with equality, benefiting from cultural diversity and respect. Christians from different churches, nations and beliefs, Druze with different national affiliations, Bedouin from various tribes and origins, Samaritans, Adygs, Baha'is, Gypsies, Palestinians with Jewish roots, Jews from Arab countries, Hassidic Jews with European roots, hundreds of thousands of international workers, Buddhists, Atheists, Pantheists and many, many more, proud in their Culture and feel themselves equal citizens in OneState.”*

