

Ilit Azoulay

Queendom

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Partecipazioni Nazionali

Queendom is a research-based project by Ilit Azoulay that explores alternatives to male-dominated and Eurocentric forms of storytelling and knowledge transfer. Through panoramic photomontages, a sound work, and architectural interventions, the **Queendom**—a docu-fictional realm reigned by art—materializes within the Israeli Pavilion. It turns the building's focus from West to East and transforms it into a space of shared histories and exposed appropriations. The **Queendom** appears to have risen out of an all-encompassing system crash, like the proverbial "Blue Screen of Death" (BSoD) that appears on a Windows computer. As a result of a malfunction in the universal patriarchal and national power structures, a new order of data pours out of the digital realm and spills into reality.

Azoulay habitually pays particular attention to items that have been either disregarded or overexposed. She identifies them as carriers of both overt and hidden content. Her current artistic journey began with a nearly forgotten archive of thousands of detailed research photographs compiled by the Austro-Jewish-British art historian David Storm Rice (1913–1962) and bequeathed to the Museum for Islamic Art in Jerusalem. These images meticulously document Storm Rice's interest in medieval inlaid metal vessels of Islamic art—precious objects that were manufactured and traded in the Middle East by people of different religious and ethnic backgrounds—as carriers of economic and political power. The vessels arrived in Europe, often via Venice, and are now mostly displayed in Western museums. Azoulay's work explores the trans-regional histories embodied in these objects. Employing a unique and interrogative method of dis- and re-assembly that might be described as digital craftwork, she scanned the archival photographs, zoomed in, cropped out, sometimes changed the gender of the displayed images, and digitally reattached them onto scans of metal plates. In addition, an ultramarine canopy looms above, referencing not only the BSoD but also a pigment imported into Europe from mines in Afghanistan by Italian traders during the 14th and 15th centuries.

This project scrutinizes how visual information travels and is processed culturally, economically, politically,

and academically. **Queendom** visualizes the afterlife of images and their transformations, highlighting missing links in their geographies of knowledge. In keeping with the theory of science-fiction writer Ursula K. Le Guin that civilization began with the invention of a carrier-bag or vessel used by gatherers (rather than with the spear of the hunter), Azoulay rethinks how content may be shared and carried forward in a non-linear and accumulative fashion.

In putting together her artistic vision, Azoulay worked collaboratively. The audio work was produced together with Maisoun Karaman, who describes herself as a "channeler of light-language—a celestial form of communication that is galactic and angelic, ancient and futuristic, inter-dimensional and encoded." Her sound transmissions guide the visitors into, and through, the Pavilion.

Biography

Ilit Azoulay (b. 1972 in Tel Aviv–Jaffa, Israel; lives and works in Berlin) makes large-scale photomontages of images obtained through extensive research. Altering the photographic perspective, these works uncover unseen visual information and enable alternative vantage points within familiar fields of knowledge.

Azoulay's works are held in numerous museum and private collections worldwide, including the Museum of Modern Art, New York; Guggenheim Museum, New York; LACMA, Los Angeles; Hammer Museum, Los Angeles; the Art Institute of Chicago; Centre Georges Pompidou, Paris; National Gallery of Australia, Canberra; Julia Stoschek Collection, Berlin; The Israel Museum, Jerusalem; and Tel Aviv Museum of Art, Tel Aviv.

Her work has been exhibited extensively around the world, including solo exhibitions at CCA – Center for Contemporary Art, Tel Aviv (2019); The Israel Museum, Jerusalem (2017); and KW Institute for Contemporary Art, Berlin (2014). She has also participated in group exhibitions at major international venues, such as the Daimler Contemporary, Berlin (2020); Bauhaus Museum, Dessau (2019); Pinakothek der Moderne, Munich (2016); The Museum of Modern Art, New York (2015); Musée d'Art moderne de la Ville de Paris, Paris (2015); and the Australian Centre for Contemporary Art, Melbourne (2016).



Queendom, Panel 4

2022, inkjet print, 140×355 cm

Ewer, Herat, Khorasan (present-day Afghanistan), late 12th–early 13th century, brass with silver inlay and black compound, The Metropolitan Museum of Art, New York, New York, USA

Bobrinsky Bucket, Herat, Khorasan (present-day Afghanistan), 559 AH/AD 1163, bronze with copper and silver inlay, Hermitage Museum, St. Petersburg, Russia

Turkish Sword with Inscription, Turkey, date, material, and technique unknown, probably at the City Museum and Art Gallery, Birmingham, UK

Baptistère de Saint Louis, Syria or Egypt, 13th–14th century, hammered brass with silver and gold inlay, niello, The Louvre, Paris, France

Nisan Taşı, Mongol–Iranian, Iran or Syria, first half of 14th century, cast brass with silver and gold inlay, Mevlana Museum, Konya, Turkey

European Sword with Traced Arabic Inscription, no additional information available

Fould Bucket, signed Muhammad Ibn Nasir Ibn Muhammad al-Harawi, Khorasan (present-day Afghanistan) or Rum (present-day Turkey), late 12th–mid-13th century, cast brass/bronze with copper and silver inlay, Hermitage Museum, St. Petersburg, Russia

Tray, Syria, 1240s, sheet brass with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Queendom, Panel 5

2022, inkjet print, 199×157 cm

Bowl with Attached Handles, Shiraz (?), Fars, Iran, 14th century, brass with silver inlay, Art Institute, Chicago, Illinois, USA

Sword with Signature, probably Iran, date, material, and technique unknown, probably at the City of Manchester Art Galleries, Manchester, UK

Turkish Helmet with Traced Decoration, Naskhi inscription, Turkey, material and technique unknown, 16th century, Museo Stibbert, Florence, Italy

Incense Burner with Christian Priests, Syria, first half of 13th century, brass with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Curved Sword (sabre), Naskhi inscription, origin and date unknown, formerly Stadt Collection, Freiburg, Germany

Nisan Taşı, Mongol–Iranian, Iran or Syria, first half of 14th century, cast brass with silver and gold inlay, Mevlana Museum, Konya, Turkey

Knife with Inscription, origin and date unknown, carved and richly decorated, probably at the Royal Tropical Institute, Amsterdam, The Netherlands.

Mirror, origin and date unknown, cast bronze, probably at Victoria and Albert Museum, London, UK

Homberg Ewer, Mosul, Jazira (present-day northern Iraq), 640 AH/AD 1242, brass with silver inlay, The Keir Collection of Islamic Art on loan to the Dallas Museum of Art, Dallas, Texas, USA

Two Helmets with Inscription, details unknown, probably at Topkapu Sarayi Müzesi, Istanbul, Turkey

Suit of Armor, details unknown, probably at Topkapu Sarayi Müzesi, Istanbul, Turkey

Baptistère de Saint Louis, Syria or Egypt, 13th–14th century, hammered brass with silver and gold inlay, niello, The Louvre, Paris, France

Four Swords with Handles, details unknown, probably at the Royal Ontario Museums of Archeology, Toronto, Canada

Bowl with Horsemen, Shiraz (?), Fars, Iran, 1347, brass with silver and gold inlay, Musée des Beaux Arts, Lyon, France

Seven Arms and Armors, details unknown, probably at Topkapu Sarayi Müzesi, Istanbul, Turkey



Queendom, Panel 7

2022, inkjet print, 150×204 cm

Candlestick, Syria or Egypt, 14th century, brass with silver and gold inlay, formerly Harari Collection, present whereabouts unknown

Incense-Burner Finial, Khorasan (present-day Afghanistan), 12th century, bronze, formerly Rabenau Collection, present whereabouts unknown

Bowl, made by Mahmud al-Kurdi, northwestern Iran, southeastern Anatolia, Egypt, or Syria (?), late 15th–early 16th century, brass with silver inlay and black compound, probably at Museo Stibbert, Florence, Italy

Jug, signed by Mu'allim Qasim, Iran, late 15th century, gilded bronze with silver inlay, The Walters Art Museum, Baltimore, USA

Magic Bowl with Talismanic Images, no information available

Large Basin (interior), signed by 'Ali ibn 'Abd Allah al-'Alawwi, Mosul, Jazira (present-day northern Iraq), late 13th century, brass with gold and silver inlay, Staatliche Museen—Museum für Islamische Kunst, Berlin, Germany

Candlestick, Syria or Egypt, 14th century, brass with silver inlay, McMullan Collection, country unknown

Perfume Burner, made by Mahmud al-Kurdi, northwestern Iran, southeastern Anatolia, Egypt, or Syria (?), late 15th–early 16th century, brass with silver inlay and black compound, Museo Civico Medievale, Bologna, Italy

Mace, origin unknown, 16th–17th century, metal unknown, probably at Topkapu Sarayı Müzesi, Istanbul, Turkey



Queendom, Panel 2

2022, inkjet print, 395×150 cm

Baptistère de Saint Louis, Syria or Egypt, 13th–14th century, hammered brass with silver and gold inlay, niello, The Louvre, Paris, France

Plate, Iran or Central Asia, 4th century, gilded silver, The British Museum, London, UK

Fould Bucket, signed Muhammad Ibn Nasir Ibn Muhammad al-Harawi, Khorasan (present-day Afghanistan) or Rum (present-day Turkey), late 12th–mid-13th century, cast brass/bronze with copper and silver inlay, Hermitage Museum, St. Petersburg, Russia

Tray, belonging to Badr al-Din Lu'lu', Atabeg of Mosul, hammered brass with silver inlay, Mosul, Jazira (present-day northern Iraq), 1233–59, Victoria and Albert Museum, London, UK

Pen Box, Syria or Egypt, 704 AH/AD 1304–5, brass with silver and gold inlay, niello, The Louvre, Paris, France

Ewer, Khorasan (present-day Afghanistan), first half of 12th century, hammered brass sheet with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Holmes Ewer, western Iran, ca.1220–30, brass with silver, gold, and copper inlay, Museum of Fine Arts, Boston, Massachusetts, USA

Ewer, signed by Ibrahim ibn Mawaliya, Mosul, Jazira (present-day northern Iraq), first half of 13th century, cast copper with silver and copper inlay, The Louvre, Paris, France

D'Arenberg Basin, made for the Ayyubid sultan al-Malik al-Salih Najm al-Din Ayyub, Syria, 1247–9, Freer Gallery of Art, Washington, DC, USA

Tray, Syria, 1240s, sheet brass with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Fano Cup, Syria or Egypt, 13th–14th century, cast bronze and beaten copper with gold and silver inlay, Bibliothèque Nationale de France, Cabinet des Médailles, Paris, France

Candlestick with Ducks, Khorasan (?) (present-day Afghanistan), second half of 12th century, copper alloy with silver and red-copper inlay, formerly Harari Collection, The Louvre, Paris, France

Incense Burner with Christian Priests, Syria, first half of 13th century, brass with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Tray with Nestorian Priests, Syria, mid-13th century, brass/bronze with fine silver inlay, Hermitage Museum, St. Petersburg, Russia

Homburg Ewer, Mosul, Jazira (present-day northern Iraq), 640 AH/AD 1242, brass with silver inlay, The Keir Collection of Islamic Art on loan to the Dallas Museum of Art, Dallas, Texas, USA

Lock, Iran, date, material, and technique unknown, probably at the Victoria and Albert Museum, London, UK

Ewer, signed by Iyas, apprentice of 'Abd al-Karim Ibn al-Turabi, Mosul, Jazira (present-day northern Iraq), 627 AH/AD 1229, cast brass with red-copper and silver inlay, Türk ve İslam Eserleri Müzesi, Istanbul, Turkey

Florence Cup, Iran (?), late 13th–early 14th century, engraved brass, probably at the Museo Nazionale del Bargello, Florence, Italy

Vaso Vescovali, Khorasan (present-day Afghanistan), ca. 1200, high-tin bronze with silver inlay, British Museum, London, UK



Queendom, Panel 1

2022, inkjet print, 160×395 cm

Holmes Ewer, western Iran, ca. 1220–30, brass with silver, gold, and copper inlay, Museum of Fine Arts, Boston, Massachusetts, USA

Tray, Syria, 1240s, sheet brass with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Fano Cup, Syria or Egypt, 13th–14th century, cast bronze and beaten copper with gold and silver inlay, Bibliothèque Nationale de France, Cabinet des Médailles, Paris, France

Salver, belonged to the Seljuq sultan Alp Arslan (reigned 1063–1072), Iran, 459 AH / AD 1066–7, hammered and chased silver, possibly modern forgery, Museum of Fine Arts, Boston, Massachusetts, USA

Incense Burner with Christian Priests, Syria, first half of 13th century, brass with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Barberini Vase, Aleppo or Damascus, Syria, 1239–60, hammered copper alloy with silver inlay, The Louvre, Paris, France

Casket, Middle East or Iran, 13th–14th century (recut 16th century), cast brass with partial silver inlay and black compound, Victoria and Albert Museum, London, UK

Henderson Box (with Christian scenes), Syria, mid-13th century, bronze and brass with silver and copper inlay, Victoria and Albert Museum, London, UK

Plate, Iran or Central Asia, 4th century, gilded silver, The British Museum, London, UK

Candlestick, made by Hajj Isma'il and inlaid by Muhammad Ibn Fattuh of Mosul, Jazira (present-day northern Iraq), mid-13th century, copper alloy with silver inlay, formerly Harari Collection, Museum of Islamic Art, Cairo, Egypt

Homburg Ewer, Mosul, Jazira (present-day northern Iraq), 640 AH / AD 1242, brass with silver inlay, The Keir Collection of Islamic Art on loan to the Dallas Museum of Art, Dallas, Texas, USA

Candlestick, Egypt or Syria, 14th century, brass with silver inlay, McMullan Collection, country unknown

Bobrinsky Bucket, Herat, Khorasan (present-day Afghanistan), 559 AH / AD 1163, bronze with copper and silver inlay, Hermitage Museum, St. Petersburg, Russia

Bowl, Egypt or Syria, 13th–14th century, brass with silver and gold inlay, formerly Harari Collection, present whereabouts unknown

Baptistère de Saint Louis, Syria or Egypt, 13th–14th century, hammered brass with silver and gold inlay, niello, The Louvre, Paris, France

Vaso Vescovali, Khorasan (present-day Afghanistan), ca. 1200, high-tin bronze with silver inlay, British Museum, London, UK

Pen Box, Syria or Egypt, mid-14th century, copper alloy with copper, silver and gold inlay, Museum of Islamic Art, Cairo, Egypt

Vasselot Bowl, signed by Muhammad Ibn al-Zayn, Syria or Egypt, 13th–14th century, brass with silver and gold inlay, niello, The Louvre, Paris, France

Jug, signed by 'Ala' al-Din al-Birjandi, Afghanistan or Iran, 910 AH / AD 1505, Staatliche Museen—Museum für Islamische Kunst, Berlin, Germany

Tray, belonging to Badr al-Din Lu'lu', Atabeg of Mosul, Mosul, Jazira (present-day northern Iraq), 1233–59, hammered brass with silver inlay, Museum Fünf Kontinente, Munich, Germany



Queendom, Panel 3

2022, inkjet print, 215×135 cm

Homberg Ewer, Mosul, Jazira (present-day northern Iraq), 640 AH/AD 1242, brass with silver inlay, The Keir Collection of Islamic Art on loan to the Dallas Museum of Art, Dallas, Texas, USA

Baptistère de Saint Louis, Syria or Egypt, 13th–14th century, hammered brass with silver and gold inlay, niello, The Louvre, Paris, France

Bowl, Iraq, 9th–11th century, copper or bronze, formerly Collection R. Ettinghausen, USA, present whereabouts unknown

Ewer, Herat, Khorasan (present-day Afghanistan), late 12th century, bronze with copper and silver inlay, Galleria Estense, Modena, Italy

Ewer, Khorasan (present-day Afghanistan), first half of 12th century, hammered brass sheet with silver inlay, Cleveland Museum of Art, Cleveland, Ohio, USA

Bobrinsky Bucket, Herat, Khorasan (present-day Afghanistan), 559 AH/AD 1163, bronze with copper and silver inlay, Hermitage Museum, St. Petersburg, Russia

Mirror, Iran or Rum (present-day Turkey), 12th–13th century, bronze, Max von Oppenheim Foundation, Cologne, Germany

Nisan Taşı, Mongol–Iranian, Iran or Syria, first half of 14th century, cast brass with silver and gold inlay, Mevlana Museum, Konya, Turkey

Plate, Iran or Central Asia, 4th century, gilded silver, The British Museum, London, UK



Queendom, Panel 6

2022, inkjet print, 160×182 cm

Baptistère de Saint Louis, Syria or Egypt, 13th–14th century, hammered brass with silver and gold inlay, niello, The Louvre, Paris, France

Pen Box, Syria or Egypt, 704 AH/AD 1304–5, brass with silver and gold inlay, niello, The Louvre, Paris, France

Oil Lamp, Iran, 12th–13th century, bronze with traced design, probably at Benaki Museum, Athens, Greece

Feline Incense Burner (fragment), Khorasan (present-day Afghanistan), 12th–13th century, copper alloy, bronze, present whereabouts unknown

Ewer, Iran, 14th century, brass with silver inlay, formerly H. d'Allemagne Collection, present whereabouts unknown

Kettledrum, Syria or Egypt, date, material, and technique unknown, probably at the Livrustkammaren, Stockholm, Sweden

Nisan Taşı, Mongol–Iranian, Iran or Syria, first half of 14th century, cast brass with silver and gold inlay, Mevlana Museum, Konya, Turkey

Pen Box, Syria or Egypt, mid–14th century, copper alloy with copper, silver and gold inlay, Museum of Islamic Art, Cairo, Egypt

Bowl, made by Mahmud al-Kurdi, northwestern Iran, southeastern Anatolia, Egypt, or Syria (?), late 15th–early 16th century, bronze, probably at Museo Stibbert, Florence, Italy

Plaque, Syria or Egypt, date unknown, probably at the Metropolitan Museum of Art, New York, New York, USA

Candlestick, Iran, 14th century, brass with silver inlay, formerly Garrand Collection, probably at the Museo Nazionale del Bargello, Florence, Italy

Ewer (body), Khorasan (present-day Afghanistan), 12th–13th century, brass with silver inlay (?), present whereabouts unknown

Candlestick, northeastern Iran or Armenia, 12th century, cast bronze with relief decoration, formerly Harari Collection, present whereabouts unknown

Bowl, signed by Zayn al Din 'Umar, northwestern Iran, southeastern Anatolia, Egypt, or Syria (?), late 15th–early 16th century, brass with silver inlay, probably at Museo Correr, Venice, Italy

Plaque, Egypt, date and material unknown, formerly Harari Collection, present whereabouts unknown

Undecorated Ewer, Iran, 12th century, material and technique unknown, formerly Harari Collection, present whereabouts unknown

Bowl, made by Mahmud al-Kurdi for 'Ali ibn Muhammad, northwestern Iran, southeastern Anatolia, Egypt, or Syria (?), late 15th–early 16th century, bronze, probably at the National Museum, Copenhagen, Denmark

Armor, no information available

Unknown Vessel, no information available

**Ilit Azoulay: Queendom
The Israeli Pavilion at the 59th
International Art Exhibition –
la Biennale di Venezia
23 April to 27 November 2022**

Ilit Azoulay works collaboratively in bringing together her artistic vision. The following list is a deeply felt expression of co-production and teamwork.

Curator: Dr. Shelley Harten
Architecture and Design: Assaf Kimmel
Organizers: Israel Ministry of Culture and Sport; Israel Ministry of Foreign Affairs
Commissioner and Producer: Michael Gov Productions Den Ltd.
Pavilion Commissioner and Manager: Arad Turgeman
Managing Director: Moranne Mintz
Strategy Management and Fundraising: Adi Gura
Production Manager: Maya Klein Ribak
Production Coordinator: Estee Balsam
Spatial Agency: Jonathan Toutou
Sound Transmissions: Maisoun Karaman
Sound Design: Daniel Meir
Eastern Gate Mural: Sagie Azoulay
Lighting Design: Yoav Barel
Scientific Editing: Dr. Lev Arie Kapitaikin
Head Research Advisor: Na'ama Brosh
Research and Arabic Content Interpretation: A. A. (anonymous due to current political circumstances)
Biographical Research on David Storm Rice: Christina Pethick
Graphic Design: Vera Rammelmeyer, Ronja Lang, mischen
Logo Design: Moranne Mintz
Archival Scans: Tamar Frank
Text Editing and English to Hebrew Translation: Einat Adi
Hebrew and English to Arabic Translation: Reem Ghanayem
English to Italian Translation: Raffaella Scardi
Artwork Printing: The Print House, Tel Aviv

Installation: Criveller Contracting Company S.r.l., Sacile, PN; Techwood, Venice
Construction Engineer: Luigi Briseghella
Architectural Supervisor: Giovanni Boldrin
AV Integration: Roni Shubinsky
Light System: Arik Yarkoni Berman, A.B. Noam Electronics
Electricity: ElettroNava di Navarini Andrea
Landscape Architect: Munarettoplants S.r.l., Venice
Head of Pavilion Staff: Lyah Benarroch
PR Consultants: Third Eye

All images included in the Queendom panels are from the David Storm Rice Archive, L.A. Mayer Museum for Islamic Art, Jerusalem
Director: Gilad Levian
Curator: Idit Sharoni
Na'ama Brosh, Daniela Golan, Rina Ofek, Dr. Ayala Lester

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Braverman Gallery, Tel Aviv
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Partner and Curator: Adi Gura

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