

May 15th, 2018

**STEVE SABELLA PRESENTS A NEW MONUMENT TO HUMAN LIBERATION,  
FROM BERLIN TO JERUSALEM**

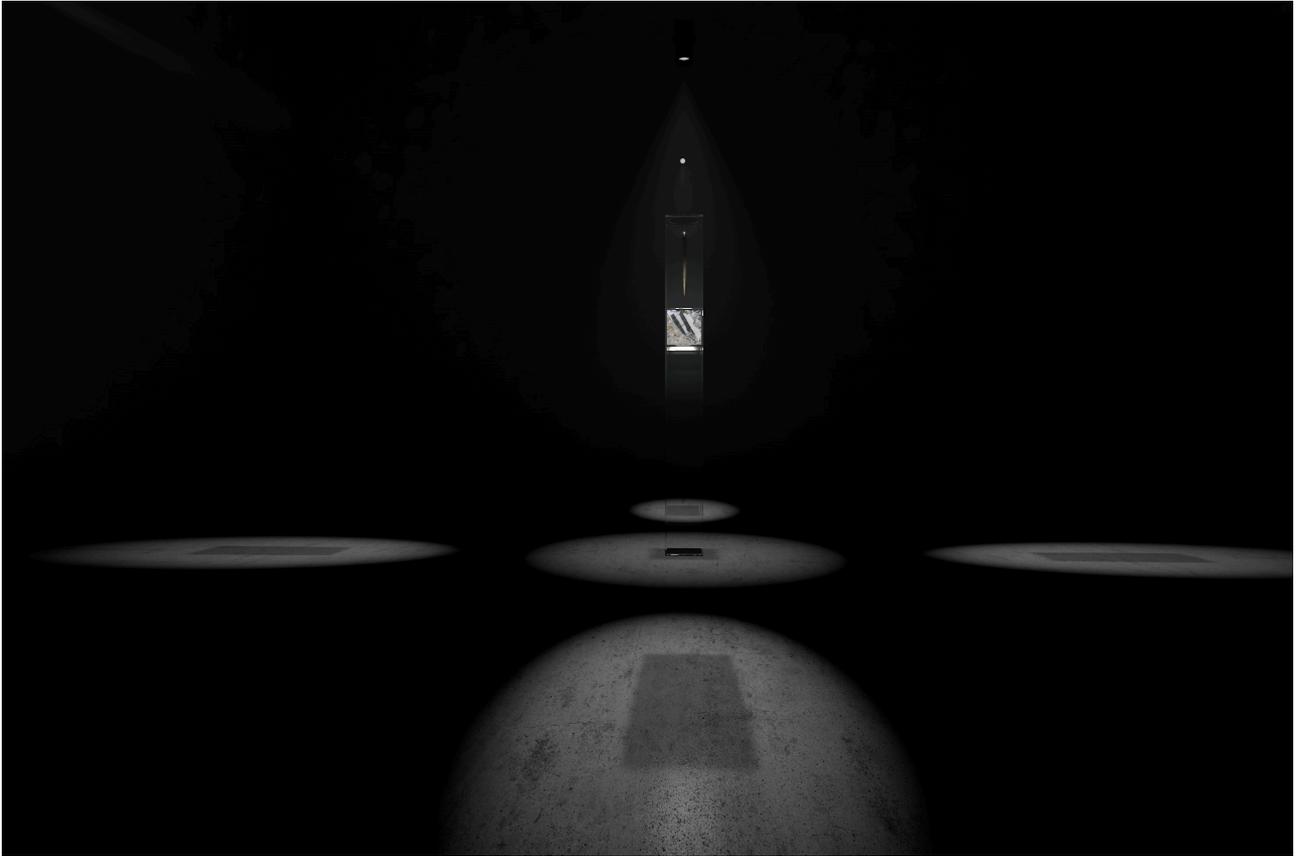
Today, Tuesday, the 15th of May, on the 70th anniversary of the beginning of the expulsion of more than 700,000 Palestinians from their homeland – known as the *Nakba* or “catastrophe” – and a day after the United States of America opens the doors to its new embassy in Jerusalem, validating Israel’s occupation of the city, the same day Israeli soldiers opened fire on a mass protest in Gaza, killing 59 and wounding over two thousand people by the afternoon, the artist Steve Sabella presents his new work:

***All That Remains***—Wood shard collected from Auschwitz-Birkenau concentration camp, on top of fragments with photographs taken in a Palestinian house occupied by Israel since 1948.

Sabella, born in Jerusalem, Palestine, and currently based in Berlin, has tested the limits of the photographic medium for the past 25 years, and in doing so, has continuously challenged interhuman and international borders. His iconic and daring installation *Settlement—Six Israelis & One Palestinian* (2010), in which he dedicated a whole chapter in his award winning memoir, *The Parachute Paradox* (Kerber Verlag 2016), cuts to the core of the Palestinian Israeli conflict.

Liberation is the subject most prevalent throughout his oeuvre—whether it is release from the self, as is suggested by the titles of his fragmented photo-collage series *In Exile* (2008), *Euphoria* (2010), *Metamorphosis* (2012), *No Man’s Land* (2015), *On Earth* (2018 ) which appear like new terrains of the psyche, or it is freedom from political and national occupations. The latter liberation is suggested in his *38 Days of Recollection* (2014), made from shards of paint the artist peeled from the walls of Jerusalem’s Old City, on which he then printed black and white photographs of a Palestinian house occupied by Israel since 1948, a home he managed to rent for 38 days (*Fragments from Our Beautiful Future* publication by Kerber Verlag, 2017)

Naturally, these chipping shards of color, delicate as a moment, have produced their own fragments. This photographic rubble, the remnants of Sabella’s evocation of a pre-Nakba Jerusalem, is what fills the lower glass chamber of the installation of light and glass. The shard of wood sourced from the Nazi mechanics of genocide, a railway track shepherding millions into displacement, death, and diaspora, is yet another fragment, held in the upper chamber. In bringing these materials together within its transparent structure, relating them in proximity but recognizing their autonomy, *All That Remains* is a project offers new room for thought, and is a new testament to the essence of liberation.



All That Remains, Steve Sabella, Glass & light installation, 172 x 22 x 22 cm, Unique

See more at <https://stevesabella.com/all-that-remains>

For further enquiry and high-resolution images please contact:

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