



Steve Sabella, *All That Remains: Wood shard collected from Auschwitz-Birkenau concentration camp on top of fragments, with photographs taken in a Palestinian house occupied by Israelis in 1948*, 2018. Image Courtesy of the artist.

Steve Sabella, *38 Days of Re-Collection*. B&W white film negatives (generated from digital images) printed with B&W photo emulsion spread on colour paint fragments collected from Jerusalem's Old City house walls. Image Courtesy of the artist.



Reunification of Self and Home

Born in Jerusalem's Old City and raised in occupied Palestine, Steve Sabella was one of the few photographers with total access to the West Bank and Gaza Strip during the Second Intifada – and he has a curious relationship to his hometown, which shifted between appropriations of its significance and symbolism of his whole life, leading him to a state of what he calls 'mental exile'. Since then, whether at home or living in physical

exile, he's been among the Palestinian artists who use their media to challenge notions of authority and politics, as well as examine the personal and cultural impacts of the area's ongoing occupation and violence. His work not only explores those underlying issues and interweaves questions surrounding notions of identity, reality and hyperreality but also offers solutions that, if not practical, are startling in their boldness.

Sabella has also written an award-winning memoir, *The*

Parachute Paradox (2016) that looks at how he struggled and succeeded to find 'liberation from within' as an 'exile at home,' a process that involved decolonising his imagination. Based in Berlin since 2010, his works have become extremely political, with *All That Remains* (2018) overlaying a wood shard from Auschwitz-Birkenau concentration camp on various fragments and photographs that were taken in an Israeli-occupied Palestinian home in 1948.