

MARKING *the* SACRED

*The Temple Mount/Haram Al-Sharif
in Jerusalem • May 3 - July 30 2017*

On the
WALL
Assaf Euron

April 26 - July 30, 2017

Exhibition Guide

Providence College— Galleries

—Hunt-Cavanagh Gallery
at Hunt-Cavanagh Hall
—Reilly Gallery at the
Smith Center for the Arts
Providence, RI 02918

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Gallery Hours During Exhibitions
Wednesday - Saturday, 12 - 6pm
Or by appointment



All images courtesy the École biblique et archéologique française de Jérusalem and Providence College Galleries

MARKING *the* SACRED

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Marking the Sacred: The Temple Mount/Haram Al-Sharif in Jerusalem at Providence College Galleries presents images from the École biblique et archéologique française de Jérusalem's Photothèque, which houses a unique collection of documentary photography constituted by Dominican friars during their archaeological excavations of the Holy Land. The photographers include several Dominican professors and directors of the École, as well as archeologists, scientists, students and other affiliates in the 19th and 20th centuries, such as the Communauté des Pères Blancs à Sainte-Anne and the Assomptionnistes de Notre-Dame de France à Jérusalem.

The collection's photographs visually manifest the early work of ecumenical, scientific and humanistic scholars from around the world to advance Biblical studies by way of scholarly collaboration and new technologies, such as the latest photo-documentary processes. Although digitally scanned and reproduced for this exhibition, most of the images on view originated as black-and-white glass negatives and Autochrome plates—pre-Kodak color photography—which allowed for detailed and thorough examinations of the Holy Land's topography and its most sacred sites, like the Temple Mount/Haram Al-Sharif in Jerusalem.

These historic images have been digitized and stewarded by Father Jean-Michel Tarragon, O.P., Director of the Photothèque at the École biblique. The suite of photographs in *Marking the Sacred* is curated by Dr. Beatrice St. Laurent, Professor of Art History at Bridgewater State University, and Dr. Joan Branham, Associate Dean of the School of Arts & Sciences and Professor of Art History at Providence College. The display is organized for co-presentation with *On the Wall: Assaf Evron* by Jamilee Lacy, Director and Curator of Providence College Galleries.



#1

Father Raphael Savignac, O.P., 1924-25

*View of the Dome of the Rock and
Dome of the Chain from the southeast*

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 0236

On the upper platform, outside of the eastern side of the Dome of the Rock, lies the Dome of the Chain. The Dome of the Chain is linked to both Solomon and David, and it is believed to be the location where, according to Christian belief, a chain will connect to the Heavens on Judgment Day to let the just ascend.



#2

Father Raphael Savignac, O.P., 1909-10

*Stairs to the northwestern Mawazin taken from
the west, with St. George's Dome and the
Dome of the Spirits*

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 02212-2699

To the northwest of the upper platform lies St. George's Dome, in the center, named after the Saint who, according to Christian tradition, often prayed at the site. To the right of the Mawazin is the Dome of the Spirits, named Qubbat al-Arwah in Arabic, the provenance of which is controversial. The painted plaster decoration dates from the period of Abdülhamid in the late 1890s. This Mawazin is one of seven built in different periods.



#3

Father Raphael Savignac, O.P., 1910

View of the al-Ghawanima minaret and the Antonia Fortress atop the bedrock of the north perimeter wall of the Haram al-Sharif

Digital ultrachrome on 100% cotton paper, 2017 reprint

ID 03701-5358

This view of the northwest corner of the Haram al-Sharif from the southeast includes the structures of the al-Ghawanima minaret and the old Antonia Fortress. At the base of the fortress is an outcropping of exposed bedrock forming its foundations. There are multiple layers of stone that date to various time periods of construction.



#4

Father Raphael Savignac, O.P., 1909-10

View of the al-Aqsa Mosque from the north taken from the front of Dome of the Rock, facing the south

Digital ultrachrome on 100% cotton paper, 2017 reprint

ID 04683-1595

Centrally placed along the southern wall of the Haram al-Sharif is al-Aqsa Mosque, the congregational mosque of Jerusalem that was originally built in the 8th century CE. The fountain that lies in the courtyard in front of the mosque was once used for ablutions but is now closed off. On the east side of the mosque are Crusader period structures.



#5

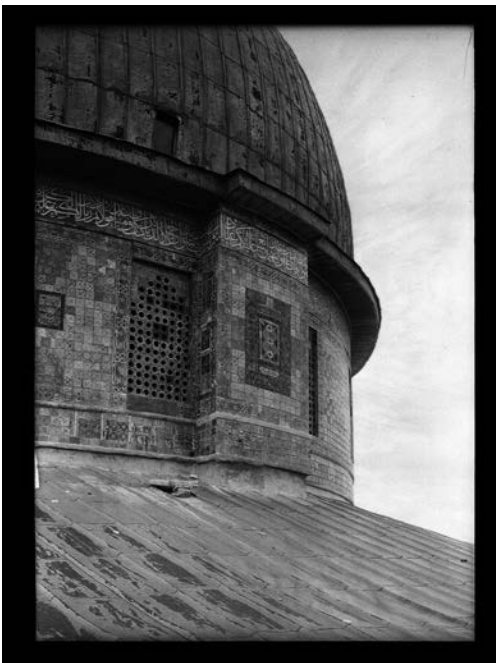
Father Raphael Savignac, O.P., 1909

View of the Dome of the Rock from a minaret located on the southwest corner of the sanctuary

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 04687-1599

A view of the Dome of the Rock taken from the al-Silsila minaret. Shown in the image are the Dome of the Ascension at the far left, and the Prayer Niche of the Prophet, which is seen between the Dome of the Rock and the Dome of the Ascension. The Mawazin pictured at the top of the southern staircase is the same shown in photograph #2.



#6

Father Raphael Savignac, O.P., 1910

Exterior detail of the Dome

and upper portion of the Dome of the Rock

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 04688-1600

This close-up exterior shot shows the intricate tilework on the drum of the Dome of the Rock, just under the dome itself. It includes a 16th-century tile mosaic Qur'anic inscription that encircles the entire top of the drum. This image shows the Dome covered with lead, before the gold plating was added in the 1990s.



#7

Father Raphael Savignac, O.P., 1910

Interior of the Dome of the Rock

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 04698-1610

This interior view of the Dome of the Rock shows the mosaic decoration of the inner arcade that separates the rock from the ambulatory. The ceiling decoration dates from the late Ottoman period.



#8

Father Raphael Savignac, O.P., 1910

Mosaic decoration of the Dome interior

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 04702-1614

This close-up image displays the elaborate arabesque scrollwork of an interior pier and arcade mosaic decoration. A Kufic inscription runs around the top of the arcade. The arch's black and white marble voussoirs date from the Fatamid period.



#9

Father Raphael Savignac, O.P., 1905
*Interior view of the rock encircled by the
 Dome of the Rock*

Digital ultrachrome on 100% cotton paper,
 2017 reprint
 ID 04715-1628

This view of the Dome interior is taken from directly above the inside of the dome. It shows the rock, which is thought by Jews to be the top of Mount Moriah, where Abraham was to have prepared to sacrifice his son Isaac. It is thought by Muslims to be the rock that includes the footprint of the Prophet Muhammad, where he is thought to have prayed.



#10

Raphael Savignac, circa 1909
Southwestern Mawazin (detail)

Digital ultrachrome on 100% cotton paper,
 2017 reprint
 ID 06806-626

This image shows the painted plaster decoration of the central Mawazin or arcade of the upper platform. The decoration dates from the period of Abdülhamid, during his rule for the restoration of the site in preparation for the visit of the Kaiser of Germany in 1898. This is the Mawazin shown in images #2 and #5.



#11

Father Raphael Savignac, O.P., circa 1909
Triple Gate from outside the sanctuary
Digital ultrachrome on 100% cotton paper,
2017 reprint
ID 06832-651

This is one of three southern gates affording entry to the Marwani Musalla to the east, and to the sacred precinct in the north. This simple, undecorated gate is one of the oldest entrances that was rebuilt during the Ummayyad period. The entrances have since been sealed, most likely since the Abbasid Period.



#12

Father Raphael Savignac, O.P., circa 1909
*Double Gate on the southern wall
viewed from outside the sanctuary*
Digital ultrachrome on 100% cotton paper,
2017 reprint
ID 06833-652

This Double Gate is to the west of the Triple Gate and placed almost centrally in the southern wall under al-Aqsa mosque. It was a Herodian-era gate rebuilt during the Umayyad period. Only a partial arch of one of the two gates is visible. Some of the Herodian remains can still be found on the interior. Unlike the Triple Gate, the Double Gate is decorated, with multiple periods of restoration visible. Repairs were made at the time the photograph was taken. The decoration of the Double Gate is similar to that of the interior façade of the Golden Gate.



#13

Father Raphael Savignac, O.P., 1910

The Haram al-Sharif from the southwest

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 06840-659

This is a view of the southwestern corner of the Haram al-Sharif, which includes the Dome of the Rock and al-Aqsa mosque. Also seen is the Bab al-Silsila minaret to the left, and the Fakhriyya minaret to the right. The old Maghribiyya quarter is in front of the Western Wall, which was demolished in 1967 to create the plaza in front of the wall.



#14

Father Raphael Savignac, O.P., 1909

Aerial view of the Haram al-Sharif and surrounding area from the al-Ghawanima Minaret, looking south

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 06841-660

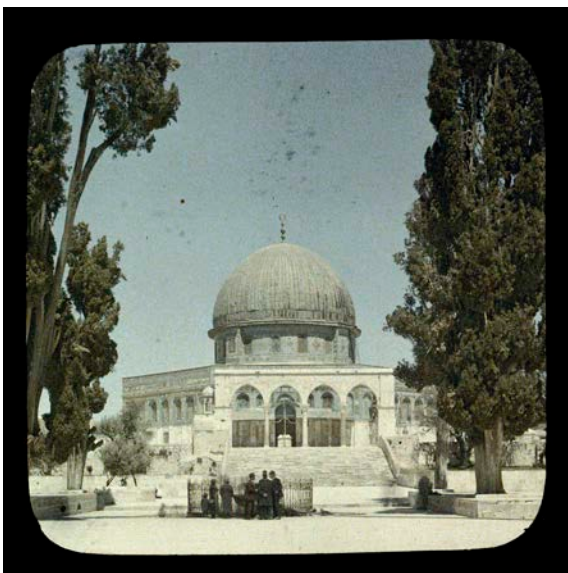
The Haram al-Sharif is seen to the left, and the Old City to the right. This aerial view is captured from the al-Ghawanima minaret in the northwest, looking south. It provides a view of the Islamic Period monuments in the sanctuary, as well as the old Muslim and Jewish quarters in the Old City. The Dome of the Rock and the Dome of the Chain are to the left, surrounded by multiple arcades and smaller domed structures on the upper platform. Al-Aqsa mosque is in the south, behind the Dome of the Rock.



#15

Father Raphael Savignac, O.P., 1909-1920
Interior view of the Dome of the Rock
 Digital ultrachrome on 100% cotton paper,
 2017 reprint
 ID 06849-667

This photograph shows the mosaic detail and Fatamid marble arches of the inner arcade of the Dome of the Rock, as well as the outcropping of rock that the Dome was built over. The rock is sacred to both Muslims and Jews; to Muslims, it is thought to be the location from which the Prophet Muhammad is believed to have ascended to Heaven. To Jews, it is the top of Mount Moriah, where Abraham prepared to sacrifice his son, Isaac. This photograph is another view of the interior shown in images #7 and #8.



#16

Father Antonin Jaussen, 1924-25
*View of the Dome of the Rock from the south,
 facing north*
 Digital ultrachrome on 100% cotton paper,
 2017 reprint
 ID 09146-A-1-2

This photograph was taken from in front of al-Aqsa mosque at the southern end of the Haram al-Sharif's lower platform. The stairs behind the fountain lead up to the southern Mawazin, shown in images #2, #5, and #10, and the Dome of the Rock itself.



#17

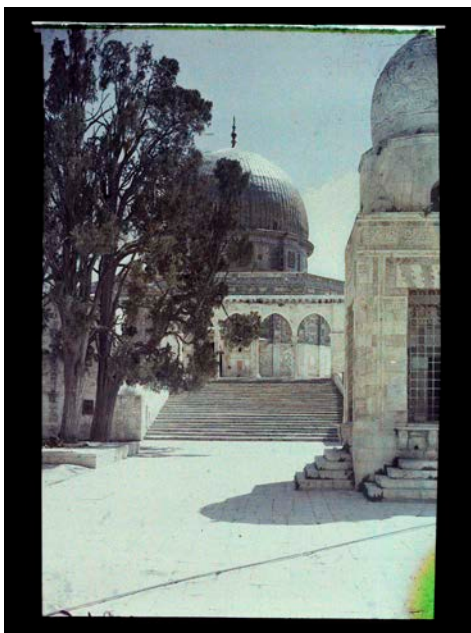
Father Antonin Jaussen, O.P., 1924-25

Exterior wall of the Dome of the Rock

Digital ultrachrome on 100% cotton paper,
2017 reprint.

ID 09156-J-2101

This autochrome displays the exterior tilework that dates from multiple periods of restoration, prior to their complete removal and replacement with entirely new ones in 1961. The Surah Ya Sin, or Heart of the Qur'an, is the inscription that runs along the top of the octagon that dates from the restoration of 1874-1875. This photograph also shows the Dome with its lead covering before being replaced first in 1961, and then later gold plated in 1993.



#18

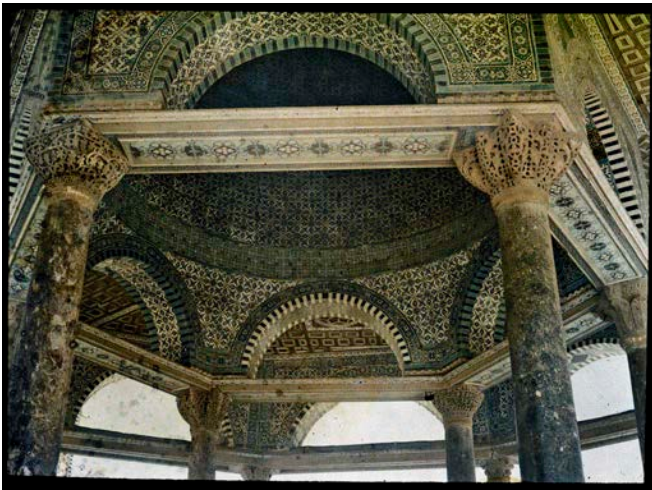
Father Antonin Jaussen, O.P., 1924-25

View of the Dome of the Rock from the west

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 09160-J-2105

This photograph shows the western side of the lower platform of the Haram al-Sharif, facing the set of stairs that leads to the central western Mawazin or arcade to the Dome of the Rock. To the right is the domed Fountain of Qaitbay, named after the Sultan of Egypt who was the patron that commissioned its construction during the Mamluk period.



#19

Father Antonin Jaussen, O.P., 1924-25
Dome of the Chain or the Qubbat al-Silsilah
interior viewed from below

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 09161-J-2106

This autochrome was taken from underneath the interior of the Dome of the Chain. The tiles are similar to those found on the exterior of the Dome of the Rock and date to multiple periods of restoration.



#20

Paulus-Haus School, 1907-1912
Mawazin and the Bab al-Asbat minaret

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 09450-PAULUSH014

This photograph of the Mawazin is taken next to the Dome of the Rock and looking toward the southwest. The image provides a view of the Mawazin when it still had its painted plaster decoration from the late 1890's during the reign of Abdülhamid for the visit of the German Kaiser. In the background, the Bab al-Silsilah minaret can be seen.



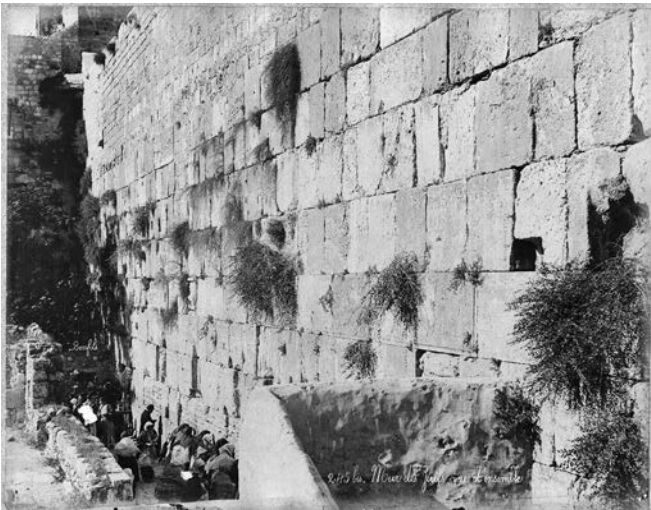
#21

Father Manuel Ferrero Gutierrez, 1929-1931
*Northeast corner of the southern wall
of the Haram al-Sharif*

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 10796-Ferrero128

This is the southeast corner of the southern wall of the Haram al-Sharif. The Single Gate on the left, which is east of the Triple Gate, leads into Solomon's Stables.



#22

Félix Bonfils, 1870-1880

*“Mur des Juifs vue d'ensemble” (view of the
Western Wall), from the south*

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 15014-Bonfils0245bis

This view of the Western Wall was taken from the one of the buildings in the old Mughrabi quarter that was demolished in 1967 for the creation of the Western Wall Plaza. This image shows a group of people praying before a portion of the wall that dates from the Second Temple Period.



#23

Félix Bonfils, 1870-1880

“Détail de la chaire d’Omar” (Minbar of Burhan al-Din), southern edge of the upper platform

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 15118-Bonfils0861

Located to the right of the staircase descending towards the al-Aqsa mosque from the Dome of the Rock, the Minbar of Burhan al-Din is a pulpit used by an imam during prayer. This minbar includes portions of Crusader architecture that were incorporated to create the pulpit.



#24

Félix Bonfils, 1870-1880

“Jérusalem, Détails intérieurs de la mosquée El Aqsa” (Minbar and mihrab of the al-Aqsa Mosque)

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 15119-Bonfils0863

This photograph, taken from the northeast, captures the interior of al-Aqsa mosque prior to renovations in the 1920s. The mosque is located at the southern portion of the Haram al-Sharif. The two most important aspects of the space are the mihrab on the left—a prayer niche which indicates the direction of Mecca, and thus the direction of prayer—and the minbar to the right, where an imam leads prayer or preaches.



#25

Auguste Salzmann, 1854

Southwest view of the Haram al-Sharif, with the Dome of the Rock and the Bab al-Silsila minaret

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 15738-Salzmann,30

Taken from the southeast and facing the northeast towards the Mount of Olives, this photo captures the Dome of the Rock in the center, and one of the minarets to the left. Multiple arcades line the upper platform as well as the staircases that descend towards the lower platform of the Haram al-Sharif. The topmost corner of the Western Wall is visible in the foreground. This is one of the earliest photographs taken of the sanctuary.



#26

Unknown Photographer, date unknown.

Eastern wall, Golden Gate and the Bab al-Rahma cemetery

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 15768-19_Porte_Doree

Almost centrally placed in the eastern wall is the Golden Gate. In the past, it was one of the main entrances to the Haram al-Sharif, first closed during the Abbasid period. In the foreground of the photograph is the Bab al-Rahma cemetery.



#27

Unknown Photographer, 1898

Group of Melkite Seminarians on the Mount of Olives overlooking the Haram

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 15846-Ste_A-0009

The Greek Catholic Melkite seminary was under the supervision of the Pères Blancs of Sainte-Anne during this time. Taken from the Mount of Olives, this photograph shows the Haram al-Sharif and Jerusalem in the background.



#28

Félix Bonfils, 1870-1880

“Jérusalem, Porte dorée, intérieur” (view of the Golden Gate from inside the sanctuary looking northeast)

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 17954-Bonfils_(Beaulieu)_276

Nearly centrally placed in the eastern wall of the Haram al-Sharif is the Golden Gate, the entrance by which the Jewish Messiah will enter Jerusalem according to Judaism. It has been sealed off and on since the Abbasid Period and there has been no definitive decision as to its date of origin.



#29

Félix Bonfils, 1870-1880

Eastern Wall and the Bab al-Rahma cemetery

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 17958-Bonfils_(Beaulieu)_289

Taken at the northern end of the eastern wall of the Haram al-Sharif, this photograph shows the Bab al-Rahma cemetery outside of the walls. The Golden Gate can be seen in the distance.



#30 Antonio Beato, 1857

Worshippers at the Western Wall

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 18243-Beato

A close-up of the Western Wall, a group of individuals prays against the lower courses of the wall that date from the Second Temple Period. It is considered to be the holiest site for those of the Jewish faith to pray. The stones themselves vary in type: the lower large stones date to the Herodian period; those above them are identified to be from the Umayyad period, and the smallest at the top are the most-recent and are attributed to the Ottoman era.



#31

Félix Bonfils, 1870-1880

“Arche de Robinson, Jérusalem” (Robinson’s Arch, Southwest corner of the Western Wall)

Digital ultrachrome on 100% cotton paper,
2017 reprint

ID 19649-Bonfils_867

Robinson’s Arch is named after the scholar that discovered it in 1838 CE, and was once part of a large staircase believed to be built during the expansion of the Second Temple, around 1st century BCE. Its purpose was discovered in the 20th century during excavations with scholars suggesting that it was used to connect the lower market to the Temple Mount.



Installation view of *On the Wall: Assaf Evron* at Providence College Galleries,
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On the
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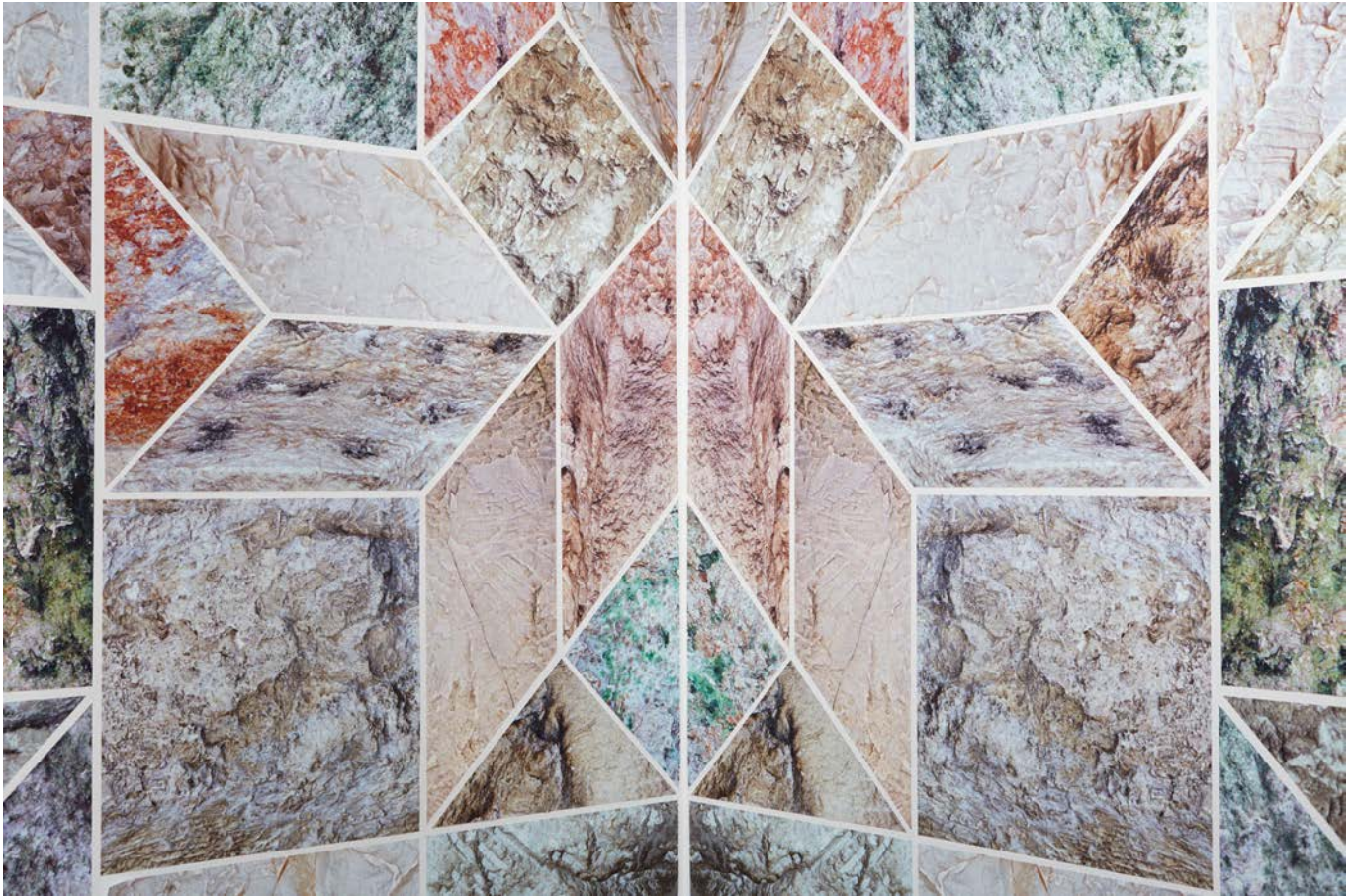
Using the École biblique images of the Holy City and Temple Mount/Haram Al-Sharif in Jerusalem as inspiration, contemporary artist Assaf Evron created a photo-collage architectural mural. This massive installation is composed of two-dimensional geometric shapes and patterns cut from wallpaper printed with the artist's one-to-one, polychromatic photographs of Zekediah's Cave, a limestone quarry just beneath the Muslim Quarter of the Old City of Jerusalem. Accompanied by a selection of the École biblique images, *On the Wall: Assaf Evron* simultaneously alludes to the layered structures and histories of Jerusalem's natural and built environments, including the Temple Mount/Haram Al-Sharif, the legendary Damascus and Herod's gates, and the Modernist modularity of post-WWII architecture. With this complex series of visual analogies between the ancient-to-modern hybridity of the greater region, Evron charts recurring forms and themes across a multitude of overlapping historical, cultural, and political narratives.

On the Wall: Assaf Evron is curated by Jamilee Lacy, Director and Curator of Providence Colleges Galleries, as the third installment of *On the Wall*, a mural commission series which affords artists the opportunity and resources to work large-scale and directly on the gallery walls. This project also marks the culmination of arts programming organized in conjunction with Providence College's Centennial year.

Assaf Evron is an artist based in Chicago and Tel-Aviv. Evron's work investigates the nature of vision and the ways in which it reflects socially constructed structures. Between 2003 and 2009, Evron was a staff photojournalist at Haaretz in Tel Aviv. Among his commissioned works are those for the Chicago Architecture Biennial (2015), the Israeli Pavilion at the 12th Venice Biennial for Architecture (2012), the renewing of the Israel Museum in Jerusalem, and the Tel Aviv Museum of Art's Dov Karmi exhibition. In autumn 2017, he launches his first solo show at a museum at the Herzliya Museum of Contemporary Art in Tel-Aviv. Evron holds an undergraduate degree from the Department of General History at Tel Aviv University, a MA from the Cohn Institute for the History and Philosophy of Science and Ideas, also at Tel Aviv University, and a MFA from the School of the Art Institute of Chicago.



Installation view of *On the Wall: Assaf Evron* at Providence College Galleries,
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Detail of *On the Wall: Assaf Evron* at Providence College Galleries,
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Acknowledgments

Marking the Sacred and *On the Wall: Assaf Evron* are co-presented on the occasion of the similarly titled “Marking the Sacred: The Temple Mount/Haram Al-Sharif in Jerusalem,” an ecumenical and scholarly international conference taking place June 5 – 7, 2017 during Providence College’s Centennial year.

The artist and exhibition organizers acknowledge and thank the École biblique et archéologique française de Jérusalem and Director of the Photothèque, Jean-Michel de Tarragon, O.P. for granting display and reproduction rights for archival materials. Providence College Galleries, in collaboration with Bridgewater State University’s Department of Art & Art History, also recognizes the important contributions of Fr. Gabriel Pivarnik, O.P. (Assistant Professor of Theology and Director of Center for Catholic and Dominican Studies at Providence College), Mary Dondero (Professor of Art at Bridgewater State University) and Bridgewater State University student assistants Mackenzie Winsor and Treina Santos to the production of the exhibition.

On the Wall: Assaf Evron is made possible with generous support provided by The Artis Grant Program, The Centennial Committee and Department Art & Art History at Providence College, The Service Bureau at the School of the Art Institute of Chicago and LexJet Inkjet Equipment and Supplies. *Marking the Sacred* is made possible with generous support provided by The Centennial Committee, School of Arts & Sciences, and Department of Theology at Providence College and The Department of Art & Art History, Office of the Dean of the College of Humanities and Social Sciences, and Provost’s Office at Bridgewater State University.

About Providence College Galleries

Providence College Galleries (PC-G), with the support of the Department of Art & Art History at Providence College, presents exhibitions and public programs focusing on contemporary art, innovative artistic practice and interdisciplinary cultural activity. Operating within two gallery spaces and across Providence College’s campus, PC-G supports the educational, service and community-oriented mission of the College with dynamic visual arts productions, including those that foster audience participation, cross-departmental collaboration at the College, and cultural exchange at local, national and international levels. PC-G ultimately strives to produce projects by artists and intellectuals who demonstrate how and why creative practitioners are vital forces in promoting diversity and shaping contemporary global culture.

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