

Press release

Nida Sinnokrot | Above Ground Below

29.04.–29.08.2026

Opening: Friday, 1 May 2026, 6 – 9 pm

carlier | gebauer, Berlin, is pleased to announce *Above Ground Below*, a solo exhibition by Palestinian conceptual artist Nida Sinnokrot.

Above Ground Below unfolds as a field of relations organized across sky, ground and subterranean registers. Throughout the exhibition images, objects, texts, and materials form constellations that shift through aggregation, dispersal, and return as a set of relations between bodies, objects, infrastructures, and the forces that move through them.

The *Constellation* (2026) images introduce one register of this movement. In the original action, pigeons fitted with LED lights moved across the dusk sky above Jalazon refugee camp, producing shifting formations that follow a swarm logic. The emerging constellations remain adaptive and unfixed across multiple registers as framed photographs and as stacks of newsprint on the floor. The stacks extend the work, allowing the birds to leave the exhibition and circulate outward as a dispersed network.

Rubber Coated Rocks (RCR), initiated in 2001, is presented here in a 2024–26 iteration. The works draw on the form of the projectile: rubber-coated bullets. Composed of stones, discarded footballs, and other found materials gathered at checkpoints in Palestine, each sculpture binds together elements marked by circulation, impact, and abandonment. The forms recall heads or clustered bodies, worn, weathered, and held in tension, suggesting both vulnerability and persistence. Bound and stabilized, they stand as accumulations of contact between surface and force, object and memory, play and violence. Assembled from what is at hand, and elevated the aggregation of elements forms constellatory groupings that oscillate between the bodily and the architectural.

Water Witnesses (2025–2026) extends this inquiry into infrastructure, shifting from the projectile to the conduit. These sculptures assemble ceramic vessels, steel pipes, irrigation valves, and custom-cast fittings into upright configurations that evoke systems of flow, storage, and control. Drawing on vernacular water practices and the sacred geographies documented by Tawfiq Canaan, particularly his accounts of springs, wells, and cisterns as sites of belief, ritual, and guardianship, the works situate infrastructure within a broader cosmological framework. Canaan's writings on amulets and protective devices inform the logic of assembly: materials are combined, bound, and suspended not only for function but for their capacity to mediate vulnerability and care. Within this field, the works operate as witnesses in the fullest sense of the term, where the Arabic shaheed carries both the meaning of martyr and witness.

Open Books (2026), texts by Tawfiq Canaan (1882–1964) and Gustaf Dalman (1855–1941), anchor the installation within an earlier moment of exchange between Palestine and Germany. Writing in the early twentieth century, Canaan, a Palestinian physician and ethnographer, and Dalman, a German theologian and orientalist scholar, documented everyday practices, sacred geographies, and systems of belief at a moment when rapid modernization threatened their erasure. Their work moved between field observation, correspondence, photography, and publication, forming an archive that continues to shape how Palestine has been studied and understood. Their pages, spread low across the ground, begin to resemble wings of birds, while also registering another form of circulation: the movement of knowledge through fieldwork, correspondence, publication, translation, and return. The books become part of the installation's material field, positioned between archive and ground, text and body, sediment and flight.

Presented together, these works trace a movement from impact to flow, from projectile to conduit, from flight to printed circulation, producing a cosmology grounded in resistance, care, and continued movement.

Markgrafenstraße 67 | 10969 Berlin | Germany

Phone +49 (0)30 2400 863 -0 | mail@carliergebauer.com | www.carliergebauer.com

Nida Sinnokrot (b. 1971) lives and works in Boston and Ramallah. Sinnokrot's works have featured in exhibitions including the Sharjah Biennial 16 (2025); *Untranquil Now: a Constellation of Narratives and Resonances*, Kunsthalle Hamburg (2024); *History Is Not Here: Art and the Arab Imaginary*, Minnesota Museum of American Art (2019); Sharjah Biennial 13 (2017); Taipei Biennial, Taiwan (2016); *Art in the Age of Asymmetrical Warfare*, Witte de With Center for Contemporary Art, Rotterdam, Netherlands (2015); *Tea with Nefertiti*, Mathaf; Arab Museum of Modern Art, Doha; Institut du Monde Arabe, Paris; Institut Valencià d'Art Modern, Spain; Staatliches Museum Ägyptischer Kunst, Munich (2012-2014); Biennale Cuvée, World Selection of Contemporary Art, Linz, Austria (2010); Sharjah Biennial 9 (2009); *Never- Part: Histories of Palestine*, Palais des Beaux-Arts, Brussels (2008-2009); *The Jerusalem Show*, Al Ma'mal Foundation, Jerusalem (2008); and the first museum exhibition in the United States devoted to the contemporary art of Palestine, *Made in. Palestine*, Station Museum, Houston; SomArts Cultural Center, San Francisco; T.W. Wood Gallery and Arts Center, Montpellier, US and *The Bridge*, New York (2003-2006). Nida's first feature film, *Palestine Blues* (2006) screened in over thirty festivals worldwide and won seven awards for Best Documentary. Nida Sinnokrot's work is in various public collections including the Sharjah Art Foundation, Sharjah, United Arab Emirates; the Khalid Shoman Foundation, Amman, Jordan; the Palestinian Museum, Birzeit, Palestine; and the Adrastus Collection, Arévalo, Spain.