

Inas Halabi

All That Remains

كَيْ لَا نَنْسَى (Kay La Nansa)

04.09–30.11.25

EN

La Loge

Kluisstraat 86 – rue de l'Ermitage
B-1050 Brussels

“We need, I believe, to engage a different kind of violence, a violence that is neither spectacular nor instantaneous, but rather incremental and accretive, its calamitous repercussions playing out across a range of temporal scales. In so doing, we also need to engage the representational, narrative, and strategic challenges posed by the relative invisibility of slow violence.”

Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (2011)

Inas Halabi's first solo exhibition in Belgium, *All That Remains كَيْ لَا نَنْسَى (Kay La Nansa)*, presents a new series of audio and visual elements. Together, they trace the development of her first 16mm film, *The Right of Return حق العودة (Haqq al 'Awda)* (working title), and of a research project begun in 2021. Halabi's research draws on various locations and territories across historic Palestine that have been subjected to practices of greenwashing, particularly through the establishment of Israeli

national parks and nature reserves on indigenous lands by the Zionist authorities since 1948. The works on display should be seen as fragments or traces that function as the backbone of Halabi's film-in-progress. They raise questions about the role of image-making as a method of recounting and resisting erasure, how to engage with the representation of violence, and how the landscape itself acts as a living archive.

The title of the exhibition is drawn from Walid Khalidi's book *All That Remains: The Palestinian Villages Occupied and Depopulated by Israel in 1948*. The book meticulously documents the remains of more than 500 Palestinian villages that were demolished in 1948 to establish the State of Israel. This period is also referred to as the Nakba النكبة, meaning "the Catastrophe" in Arabic, the mass and forced exodus of at least 750,000 Palestinians, which marked the beginning of the ethnic cleansing of Palestine. For Palestinians, the Nakba النكبة symbolises the collective loss of land and remains an ongoing event that continues to unfold. Starting from the unspeakable traces and approaching the landscape as a living archive, one that continues to carry the histories and memories of the place and its people, Halabi engages with these past and ongoing violences. Beyond the political demand for the right of return of all displaced Palestinians, the exhibition considers how this return can be envisioned through images, narratives and sound. An attempt to affirm continuity and invite a future rooted in justice.

The landscape is not only a natural or geographical space, but also a medium of signs and narratives that convey ideologies, memories, and contested narratives. In resonance with other of her works inspired by the Fukeiron landscape theory, Halabi continues to mobilise this approach to unveil how settler colonial violence and control are inscribed in the landscape and the natural environment. Fukeiron is a term coined by Japanese avant-garde filmmakers such as Masao Adachi, who believed that filming everyday landscapes could reveal the forces of oppression underlying one's socio-political environment. Characterised by the absence of a picturesque representation of the landscape, this method never depicts an immediate or direct image of violence, but instead, it engages with its underlying mechanisms. All fragments evoke here the temporality in which violence took root, alongside the techniques of destruction implemented by the Zionist regime. At the same time, they draw our attention to all that remains, urging us to listen to the landscape and to continue recounting and resisting through various forms of image-making. What connects them is the question of how material carries memory and history, bridging past and present, and how, collectively, they can generate a new image: an image of return.

The **sound installation in the temple** is composed of field recordings captured on the sites of twenty-four Palestinian villages that were demolished and ethnically cleansed by the Zionist regime in 1948 and 1967. By introducing sound before image, the artist invites the visitor to apprehend the representation and vitality of landscape differently. Within this space, we hear the past and the present collide: the traces of the ongoing violence and genocide surface in the roar of fighter jets flying over the sites on their way to Gaza غزة. At times, calm takes over, punctuated by birdsong at various moments of the day, the rustling of trees, or short, subtle fragments of conversations between anonymous protagonists. Halabi opens a

space for sensory perception that allows access to other forms of reading. She draws attention to the intertwining of human and natural destruction, a loss which continues to profoundly affect Palestine (and the world). A voice of one of the inhabitants of the demolished Palestinian village of Bayt Mahsir **بيت محسير** in the district of al-Quds (Jerusalem) **قضاء القدس**, is heard calling out in Arabic to his village and land, asking to return.

Following the destruction of the Palestinian villages by the Zionist regime with the aid of Great Britain to create the state of Israel and the appropriation of lands by the Jewish National Fund (JNF) and the Zionist settlers, the original Arabic names of each village were extensively changed into Hebrew, sometimes erasing their origins entirely. This Hebraization was imposed in favour of signs referencing Biblical sites, with no recognition of the villages that had existed beforehand. Here, the artist subverts these arbitrary designations. However, she could never fully avoid the presence of settlers and soldiers, the echoes of Hebrew conversations, or the loud Hebrew trance music that sometimes played. Halabi removed all verbal elements of the colonizer's language from the piece; not as an act of denial, but as a deliberate attempt to create space for the original villages to come back to life and to imagine an alternative future.

As we "visit" the twenty-four villages through the field recordings, we hear excerpts of traditional **Palestinian folklore songs** accompanied by musical instruments, including **يا زارعين السمسم** (Ya Zar'een al-Simsim), **لَا يَا بَنِيَّة** (Laiya wa Laiya ya Bniyyeh), and **يا واردة عالنبع** (Ya Warida al Nabe'), performed by the El-Funoun Palestinian Popular Dance Troupe. Based in Ramallah, they have been reviving and sharing Palestinian folk dances and songs for decades. These songs have always been deeply tied to the land and were historically sung by the fellahin **فلاحين** (farmers) while harvesting their olives, tilling the soil, or tending sheep. Women carried the songs in their everyday work as well, whether fetching water in a ceramic jar **جرة** (jarrah), grinding wheat, or labouring in the fields. In this way, Palestinian folklore was and is still inseparable from the rhythms of the land, shaping both the cycles of labour and the moments of communal gathering.

The same repertoire connects directly to the roots of dabke **دبكة**, the traditional line dance which originated in the Arab region (including the villages of Palestine) as a communal practice tied to agriculture and construction where villagers would stamp the ground together to compact earth or stone while building houses. Over time, this stamping evolved into rhythmic dance, performed at weddings, harvest festivals, and communal gatherings, and a marker of pride and resistance. The songs of work, endurance, and joy provided the rhythm and structure for this collective dance. Palestinians resist settler colonialism through political and cultural efforts, including music and dance as addressed by Edward Said in, *The Question of Palestine* (1981). Halabi has incorporated this music and the dabkeh's rhythms as a voiceover for her film-in-progress, symbolising a collective voice calling to return.

The sound is paired with the **projection of each village name** (in English and Arabic) on the walls of the temple, indicating the locations of the recordings. An **accompanying booklet** including a folded A3 map of historic Palestine that revisits the heritage of each site, allows visitors to more deeply explore each location.

Naming a site or a village and placing it on a map is an acknowledgement of its presence in the landscape, of its importance, its cultural and political significance. Building on a factual approach, grounded in a situated perspective and the meticulous work of academics, historians, and activists such as Walid Khalidi and Salman Abu Sitta, Halabi documents what is visible today: the presence of Zionist settlements, Israeli national forests planted on the lands of demolished villages, the village's remains, and the indigenous plants that still survive there.

In the "land of milk and honey," the exceptional combination of climates created optimal conditions for agricultural productivity and sustainability. Yet, the life and the economy of historic Palestine, which were based mainly on agriculture, have been profoundly disrupted since the Nakba النكبة of 1948. The list of indigenous plants compiled in Halabi's index attests to the richness of the flora that continues to grow on the village lands, now planted over with foreign pine and eucalyptus trees. Documenting and foraging these plants and indexing their benefits, Halabi attempts to preserve their memory and reintroduce their traditional uses.

The **images of the sites** Halabi visited during her scouting only appear at a later stage. The overall exhibition layout, which continues on the **first floor**, explores how sound and image function together, in sequence rather than simultaneously. In other words, the immersive sound experience in the temple subverts our visual impatience and desire for immediacy. Here, the camera focuses on landscapes that appear devoid of events but are only partially empty. The JNF's mission of "redeeming" the land to support the Zionist myth of "making the desert bloom" becomes tangible. In addition to shaping a landscape more familiar to settlers, the pine trees—chosen for their rapid growth—almost completely cover the ruins of destroyed villages, whose traces remain faintly visible.

On the second floor, visitors encounter excerpts from Halabi's first 16mm film and work in progress, *The Right of Return* حق العودة (*Haqq al 'Awda*). It first records the remnants of violence in the demolished villages of Palestine and then bears the deliberate imprint of settler-colonial control. Halabi has embraced the markers, which have been engraved not only onto the landscapes and her body—as she was extensively searched—but also into the very material of the film emulsion itself. The visible grains and flashes in its development are the result of X-ray scans and security checks. Parts of the film rolls had been deliberately opened by Israeli authorities during luggage check-in, exposing them to light and causing severe damage. During the development of the film, Halabi's use of plant essences, collected by the artist and her mother, causes a slightly tinted effect. In this context, the 16mm film functions much like the body and land itself, a vessel carrying the histories of a place and the violence embedded within it, resisting the erasure.

This resonance between land, film, and resistance also emerges in the recurring presence of plants and trees—symbols of rootedness and continuity. A carob tree, one of the largest Halabi has ever seen (observed in the village of دير أبان Deyr Aban), appears three times in the film, becoming a living witness. In its enduring presence, the right of return is not only remembered but quietly affirmed.

To conclude, visitors are invited to prepare and drink a tea either from Wild thyme, زعتر (Zaatar), Hyssop زوفا (Zofa) or Sage مبرمية (Marammiya). This experience, complementing the symbolic presence of the village names on the ground floor, provides a more embodied and palpable encounter: a collective moment of sharing this living memory.

Inas Halabi (b.1988, Palestine) is an artist and filmmaker who lives and works between Palestine and the Netherlands. Her practice is concerned with how social and political forms of power are manifested and the impact that overlooked or suppressed histories have on contemporary life. She holds an MFA from Goldsmiths College in London and completed the De Ateliers artist residency in 2019. Recent exhibitions and screenings include Galway Film Fleadh (Irish Premiere, 2024), Luleå Biennial (2024), Hot Docs Canadian International Documentary Festival (2023), de Appel Amsterdam (solo, 2023), Showroom London (solo, 2022), Europalia Festival, Brussels (2021), Silent Green Betonhalle, Berlin (2021), Stedelijk Museum, Amsterdam (2020), and Film at Lincoln Center, USA (2020). Her recent work has been supported by Amarte, Amsterdam Fonds voor de Kunst (AFK), Mondriaan Fund, and Sharjah Art Foundation.

WORKS

Ground floor

The Right of Return حق العودة (*Haqq al 'Awda*) (*Fragment I*), 2025
6-channel sound installation with three carousel slide projectors
55 minutes 48 seconds

First floor

The Right of Return حق العودة (*Haqq al 'Awda*) (*Fragment II*), 2025
Photographs (carousel slide projector)

Second floor

The Right of Return حق العودة (*Haqq al 'Awda*) (*Fragment III*), 2025
16mm black and white film, partially developed with Wild Thyme الزَعْتَر البري (*Za'atar al-Bari*), Sage مرمية (*Marammiya*), Hyssop زوفا (*Zofa*), and Achillea Fragrantissima قيصوم (*Qaysum*)
5 minutes 15 seconds

The Right of Return حق العودة (*Haqq al 'Awda*) (*Fragment IV*), 2025
Tea table with three plants foraged from Palestine فلسطين (*Filastin*): Wild Thyme الزَعْتَر البري (*Za'atar al-Bari*), Sage مرمية (*Marammiya*), and Hyssop زوفا (*Zofa*)

All works are courtesy of the artist.

All music is copyrighted by the musicians, Reem Talhami ريم تلحمي and El-Funoun
Palestinian Popular Dance Troupe فرقة الفنون الشعبية الفلسطينية.

PUBLIC PROGRAMME

RendezVous Brussels Art Week

05-07.09.25

La Loge is part of RENDEZVOUS – Brussels Art Week programme, a new organisation celebrating the richness and variety of the contemporary Brussels art scene.

Practical information

Gallery night: 04.09.25, 17:00-21:00

Special viewing hours: 05-07.09.25 – 11:00-18:00

Visit: www.rendezvousbxl.com for more information

Heritage Days: Architecture

20-21.09.25

La Loge is participating in the 37th Heritage Days under the theme ART DECO – Roaring Twenties, Crash Years.

As a former Masonic temple built in the 1930s, La Loge is a unique modernist building that has preserved the vestiges of its past. In the 1970s, the Freemasons left the building. During this transitional period, the building housed the Archives de l'Architecture Moderne, which were linked to the period's significant urban and architectural changes. Guided tours in French, English and Dutch offer you the chance to discover this history.

Practical information

Guided tours, timetable

Saturday & Sunday

10:00 in Dutch / 10:45 and 12:15 in English / 11:30 and 13:00 in French

Free admission, very limited spaces

Reservations required via www.heritagedays.urban.brussels

The Role of Landscape in Film and the Image of Palestine:

Reem Shilleh in Conversation with Inas Halabi (working title)

15.10.25, 18:30

Reem Shilleh will show fragments of films and research elements, followed by a conversation with Inas Halabi about the role of the landscape within the image, in the context of Palestine.

Biography

Reem Shilleh is a researcher, curator, editor, and occasionally a writer. She lives and works between Brussels and Ramallah. Her practice builds on a long-term research project on militant and revolutionary image practices in Palestine, its diaspora, and its network of solidarity.

Practical information

Doors open: 18:00

Free participation upon registration via info@la-loge.be

Listening to the Landscape (working title)

November 2025

A programme about sound and politics organised in collaboration with Goethe-Institut.

Exact dates and content to be announced soon.

Lab Loge - Children's Programme

Visit La Loge with the kids! An activity kit is available at the front desk.

Practical Information

Free kit available for children aged 6–12

Languages: English, French, Dutch

Meer evenementen en details over het programma worden gepubliceerd op onze website en sociale media : www.la-loge.be

Acknowledgements

All That Remains كَيَّ لَا نَنْسَى (Kay La Nansa) was only made possible thanks to the close collaboration with artist Inas Halabi.

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This exhibition owes its realisation to Léonor Gomez's, and Rémie Vanderhaegen's expert and dedicated efforts, and Ludo Engels' technical expertise.

The artist extends her heartfelt thanks to the La Loge team–Wim Waelput, Antoinette Jattiot–and its assistants; to Els van Riel and Erwin van 't Hart for support with the 16mm film and projector; to Alexandros Papamarkou for sound design and mixing; to Bardhi Haliti and Zuzana Kostelanská for the booklet design; to Ludo Engels for syncing the carousel projectors and finalising the sound installation; to Filmwerkplaats in Rotterdam, especially Esther Urlus for her technical support with 16mm film; and to Reem Talhami ريم تلحمي for her voice and spirit.

Special thanks to the artist's family in Palestine, who have accompanied this project from the beginning. With the generous support of Amarte, the Mondriaan Fund, and the Sharjah Art Foundation.

Our thanks also go to all the participants in the public programme, as well as Dindin's for its hospitality.

The opening and public events are supported by Vedett.

The team of La Loge

Front desk

Ina Ciumakova, Inès Guffroy, Manon Laverdure, Martina Lattuca, Thibaud Leplat, Shankar Lestréhan, Marion Lissarague, Alice Nataf

Office

Antoinette Jattiot (Curator and communication)
Carla Robin (Intern)
Wim Waelput (Director and curator)

External staff

Antoine Begon & Boy Vereecken (Graphic design and visual identity)
BLURBS, Wim De Pauw (Translations and proofreading)
Ludo Engels (Audiovisual support)
Léonor Gomez & Rémie Vanderhaegen (Production)
Lisa Man (Lab Loge Coordinator)
Armand Morin - Showing the Show (Video documentation)
Lola Pertsowsky (Photography)

Opening hours

From Thursday to Sunday
13:00 - 18:00

Free entrance.

Visit our website for more details about our programme and events.
www.la-loge.be

La Loge is a non-profit association. La Loge is supported by the Flemish Government, the French Community (FWB), the Flemish Community Commission (Vlaamse Gemeenschapscommissie - VGC) and First Sight, La Loge's community of engaged individuals and organizations. La Loge receives additional support from the Municipality of Ixelles, French Community Commission (COCOF) and National Lottery of Belgium. La Loge is a member of 50° NORD-3° EST and Brussels Museums.

La Loge

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