



سامية حطبي

**SAMIA HALABY
EYE WITNESS**

سامية حطبي SAMIA HALABY

Samia Halaby is one of the most important painters of her generation and a digital art pioneer. Born in Jerusalem in 1936, Halaby's family fled Mandatory Palestine in 1948 for Lebanon, and they moved to the United States in 1951. She received a BS in design from the University of Cincinnati in 1959, an MA in art from Michigan State University in 1960, and an MFA in painting from Indiana University, Bloomington, in 1963.

After completing her studies, Halaby became an influential university educator. She taught in Michigan, Indiana, Hawai'i, and Missouri before becoming the first full-time female faculty member in the art department at Yale University in 1972. She settled in New York in 1976, where she has been actively painting in her Tribeca loft ever since.

In 1986 Halaby acquired an Amiga (a personal computer by Commodore) and learned computer coding in order to generate kinetic paintings that bring shapes and colors to life; she often added soundtracks to the works as well. She has published broadly on abstraction, notably in her book *Growing Shapes: Aesthetic Insights of an Abstract Painter* (2017), and she also documented the life and work of many overlooked Palestinian artists in *Liberation Art of Palestine* (2001).

Since the 1960s Halaby has exhibited widely in the United States and around the world, from London to Moscow, Oslo, Asilah (Morocco), Havana, Granada, Amman, Damascus, Ramallah, Paris, Stockholm, Beirut, and many more places. In 2007 she joined the Ayyam Gallery in Dubai—the first gallery to represent her. In 2023 she joined Sfeir Semler Gallery in Beirut and Hamburg. Halaby's work is held in prestigious collections around the world, including the Solomon R. Guggenheim Museum in New York and Abu Dhabi, the Art Institute of Chicago, and the Detroit Institute of Arts. This exhibition at the Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum), *Samia Halaby: Eye Witness*, is her first American museum retrospective.



Scan to read Halaby's
perspective on abstraction.

INTRODUCTION: A HOMECOMING

Samia Halaby's small kitchen is as vibrantly colored as her paintings. After she moved into her Tribeca studio in 1976 she began coloring the walls and surfaces of her kitchen with excess paint from her brushes before cleaning them. Nearby is a mahogany wood dining table where she invites guests to sit for tea; the legacy computer she uses to create kinetic paintings also sits on that table. Decades of painting surround you, as if you're sitting in a museum.

It was here over a cup of ginger tea on a May afternoon in 2022 that I shared an idea with Samia: What if we brought the paintings she made at Michigan State University back to the state for the first time since she earned her MA here in 1960? Samia responded favorably. These paintings, and this conversation, would be the foundation for a major retrospective that celebrates her time in Michigan.

Two years later, the exhibition *Samia Halaby: Eye Witness* is a triumphant homecoming and Samia's first American museum retrospective. As you stroll through the galleries, you'll encounter more than 60 works spanning nearly seven decades of creativity that highlight the artist's shifting approaches to abstract painting. As Samia moved throughout the United States and traveled around the world—from MSU to the Midwest, New York, Europe, and the Arab world—each place influenced her artistic thinking as she witnessed cities, histories, landscapes, and more. Her paintings use abstraction to capture different experiences, like wandering city streets and examining autumn leaves. True to its original vision, the exhibition features two paintings Samia made during her one-year MA program at MSU and invites us to learn about how MSU was formative to her artistic journey. The symphony and abundance of colorful canvases that fill the galleries evoke the experience of being in Samia's Tribeca studio—immersed in creativity and history.



Samia Halaby's studio, February 2024. Photo courtesy Rachel Winter



Samia Halaby, *Occupied Jerusalem 1, June 9, 1995*. Courtesy of the artist, New York. Photo and copyright: Samia Halaby, New York

The exhibition's title, *Eye Witness*, is inspired by Samia's painting *Occupied Jerusalem 1, June 9, 1995*. While visiting her birthplace in 1995, Samia reflected on her experience. She painted her observations of the city and annotated them: "It is as though I am here to witness the last moments in the life of this beautiful ancient city of Jerusalem." Here, Samia's presence in the city makes her an eyewitness, a keen observer who notes what she sees and experiences, and shares it with others. This moment is but one of many throughout her artistic practice and lived experiences in Jerusalem and beyond.

Yet as we learn from Samia's paintings, being an eyewitness expands beyond an immediate field of vision into a complex physical, emotional, environmental, and intellectual experience. Her approach contemplates and captures a multisensorial world and the many historical and contemporary forces that shape a fleeting moment. Through abstraction, Samia helps us to imagine that we too are experiencing the ephemeral landscape that she saw and painted; seen in the painting on the left, that encompasses a city in motion, mosaics glistening as the sun illuminates a building, people traversing the city as they chat and laugh, and so much more. In turn, she invites us to stop and reflect on the feelings that arise when we are in tune with ourselves and the world around us, and to use those meditations, which can be illustrated through abstraction, as an opportunity to think about new perspectives.

Samia also considers how these experiences can shift from mundane to magical when we slow down and think carefully about what we are witnessing. This thinking is perhaps best encapsulated in her question, "How am I going to catch this experience in a painting?" To be a witness is not simply to see visually, but to be present, engaged, and mindful of a fleeting moment so its events are not forgotten.

By sharing her paintings, Samia encourages us to bring our own stories to the work and have a conversation about how we encounter the world around us. In this brochure, you'll find various moments of encounter when our contributors met Samia and saw her work for the first time.

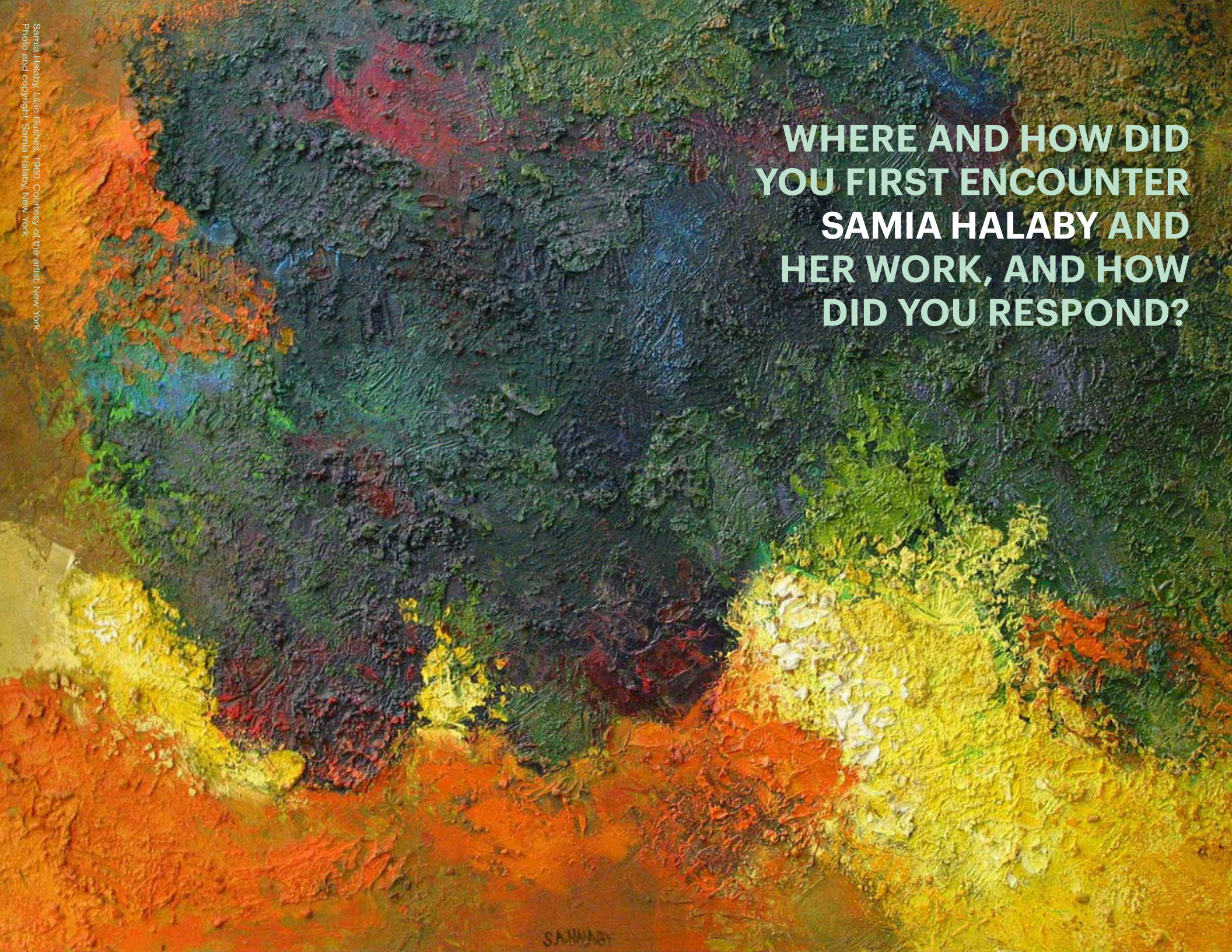
Join us as we celebrate the inimitable Samia Halaby as she returns to Michigan for the first time in more than two decades and reminds us of the power that emerges from being an eyewitness.

Rachel Winter
Assistant Curator | MSU Broad Art Museum



Photos of Samia Halaby at Michigan State University, 1959–60. Courtesy of the artist, New York. Photo and copyright: Samia Halaby, New York





**WHERE AND HOW DID
YOU FIRST ENCOUNTER
SAMIA HALABY AND
HER WORK, AND HOW
DID YOU RESPOND?**

MADISON GORDON

Grandniece of Samia Halaby and Samia A. Halaby
Foundation board member



Samia Halaby is a great many things to me: Auntie, teacher, bright mind, powerful artist. I grew up with her paintings, and as a kid I remember feeling like she was two different artists: the one who made meticulous paintings of balls and cubes and rods, and the one who made colorful explosions of brush marks and flat squares and dots. I remember thinking, “Why would she start painting like a kid does when she used to paint like a super-talented painter?” My question was answered after Auntie Samia taught me how to see. She has taught me a great number of things, but this is perhaps the most important.

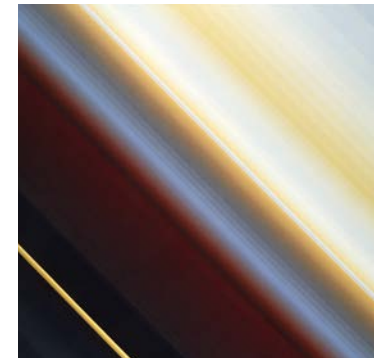
In learning how to see, I learned how to look at paintings. Samia taught me that seeing is a technical and intellectual exercise. It is a matter of focusing and blurring my eyesight, darting my eyes between two colors on either side of a boundary line, cropping my line of sight, seeing the total, and then seeing the part. It is a matter of carefully noticing. I learned that if I look longer, I see more. I learned through seeing that color is relative, and that color is light. These are all things I learned from my Auntie Samia—the person and the painter.

Let us look together at some of her paintings. Start with *Two Diagonals* (1968), a still life illusion of two diagonal rods and casted shadows. Now abstract it further in *Saturn* (1977) by removing the relative size cues of its edges and cast shadows. Now reduce the elements to flat shape, color, and texture without shading in *Position Slide* (1980) and add motion. This is the great leap. The center rod now rests on top of a series of shapes, sliding perhaps from Northeast to Southwest across the canvas. Shapes below stretch, push, and pull one another like tectonic plates. This is all accomplished in an unmoving painting with flat shape and color. What was at first a still rod casting shadows captured much like a camera in *Two Diagonals* has now become a moving object in *Position Slide*. Now create depth—zooming, crisscrossing, honking, and sunlight filtering through leaves—and you have *Trees and the High Rising City* (2011).

This is just one look of many, but I hope that this careful looking together has allowed Samia’s paintings to teach you as they have taught me. My admiration and gratitude for her is boundless, like an abstract painting extending beyond its canvas into space indefinitely.



Samia Halaby, *Two Diagonals*, 1968.
Collection of Barjeel Art Foundation,
Sharjah. Copyright: Samia Halaby,
New York



Samia Halaby, *Saturn*, 1977. Courtesy
of the artist, New York. Copyright: Samia
Halaby, New York



Samia Halaby, *Position Slide*, 1980.
Courtesy of the artist, New York. Photo
and copyright: Samia Halaby, New York



Samia Halaby, *Trees and the High Rising
City*, 2011. Courtesy of the artist, New
York. Copyright: Samia Halaby, New York

KEVIN NATHANIEL HYLTON

World music artist and composer



I met Samia Halaby in 1978 when I entered Yale University as an undergraduate interested in majoring in art. She was a professor in the art school there.

My first year on campus I took drawing classes, and Samia was one of my first professors. I noticed that Samia inspired students to want to reach out and experiment in their approach to art. She was not shutting students down or streamlining them. I also noticed she was totally aware and hip to the complexity of being Black at Yale, where Eurocentric thought is passed on as “general knowledge.” Samia was like an oasis in the Yale art department, supportive of questioning authority, encouraging the free thinking and experimentation the path of art required. In my senior year I was awarded a special position in the art department as Scholar of the House for painting. Samia and Bob Reed were my mentors for the year. It was a year of immense learning and growth for me.

I had seen Samia’s paintings only on rare occasions when I was a student (perhaps for good reason that art students don’t easily see their professors’ work). Shortly after I graduated, I began working with a cooperative gallery in SoHo where I saw a lot of Samia’s paintings and realized that she was a master of color unlike any other. I also became fascinated with the music of Africa, and I started building and playing African instruments. In the mid-80s I mysteriously became part of one of NYC’s most popular music groups. That put my life completely on the path of music. I should add here that through the ‘80s and ‘90s, NYC had a very progressive artist community that included wonderful artists and musicians who tended to see each other at spaces where people would gather—before skyrocketing rent markets displaced people and took over a lot of those spaces.

When Samia began experimenting with using an Amiga computer to generate paintings in the early ‘90s, she realized she could perform the paintings. She knew my music was similarly interactive and improvisational, so she asked if I would like to improvise. We had jam sessions at her painting studio. We brought in more musicians to create the Kinetic Painting Group in the mid-90s. The group performed with Samia all over NYC and toured Syria, Jordan, and Palestine with great reception in 1997.

I’ve said this to everyone—you can feel the power of Samia’s paintings whether you understand anything about art or not. You can hear Samia’s paintings, and I imagine others could feel the paintings too.




The Kinetic Painting Group
Performance Of Animated Painting And Percussive Sound
Two Musicians And One Painter

Doors Open 7:30pm • \$10 At The Door • 647 Columbus Ave, New York, NY 10025

The *Kinetic Painting Group* improvises animated computer painting with sound.
Each work is an improvisational jamming of sound and image.

The moving abstraction is projected onto a theater-size screen while the
Samia A. Halaby plays the keyboard which creates the painting.
The musicians, Kevin Nathaniel and Hasan Bakr, react to the visual signal
as the painter reacts to the sounds.

Presented by
GOODARD RIVERIDE
BEANS WORLD CENTER
Cannondale Park

Produced by
AFROROOTS
TUESDAYS

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

NYC Cultural Affairs

Ad for a performance by the Kinetic Painting Group. Courtesy Kevin Nathaniel Hylton



Scan to watch Samia and Kevin performing
Halaby’s kinetic painting *Yafa* in Abu Dhabi.

CHRIS KHOURY

Son of artist Sari Khoury (b. 1941, Jerusalem, Mandatory Palestine–
d. 1997, Mt. Pleasant, Michigan)



My artist father, Sari Ibrahim Khoury, wrote on the conundrum of being a Palestinian artist in relative isolation. In 1989 he said: “As immigrant artists, we are left in the position of proving our creative potential in an alien and often crass milieu . . . We are also expected to spice up the melting pot of art with motifs of our native culture for the benefit of our curious peers and intellectual colleagues.”

There’s much truth to this. During the 20th century, Palestinian artists in the West (especially the Midwest) existed in relative obscurity and isolation. No endless Instagram scrolls, no glamorous museums with well-known names in the Gulf, nor major retrospectives that explored identity.



Painting by Sari Khoury from January 1966. Courtesy Chris Khoury

As Palestinians, those born somewhere else like me—immigrants, refugees, children of refugees—live in the *shitaat*, meaning diaspora in Arabic. My father’s immigration to Washington, DC, Ohio, and then his long-term domicile in Michigan echoes Samia Halaby’s

travails in Ohio, Michigan, New York, and Connecticut. Both had experiences as isolated Palestinian immigrant students pursuing fine arts educations in a new country.

Yet imagine the 1980s and early 1990s, when the world of information overload had not yet been fully determined. Computers, especially networked ones, were still the realm of excited hobbyists, pirates, and curious academics. My father Sari was an early adopter of the Commodore 64, and then an early Apple Macintosh. Eventually a modem came along, and with that, an academic world of connectivity (email and Listservs).

In this climate, my father and Halaby connected as artists. I think the relative novelty of Palestinians in academia and the renewed organizing spurred by the first Intifada in 1987 helped things. I believe they first connected in the late 1980s and stayed in contact until at least 1996, before my father’s untimely death in 1997. They exchanged images of their works and conversed about their work and other artistic endeavors. Halaby has a strong commitment to documenting other Palestinian artists, and she kindly interviewed my father for her Web 1.0 site on art.net.

They never exhibited together during my father’s lifetime, but their paintings were eventually shown together in 2000 in a groundbreaking exhibit in Williamsburg, Brooklyn, titled *Williamsburg Bridges Palestine*. The show was further discussed at the Arab American National Museum in Dearborn’s first-ever diwan arts conference in 2006.

I think my father was excited to connect with another Palestinian abstract artist with a similar background, convictions, and vision. Both artists experienced living in Mandate Palestine, in Jerusalem, the upheaval of the Nakba, being driven out of their homes and lands, exile, and similar educational pursuits. Both were also committed to a pure abstraction that could stand without succumbing to tropes of what Arab art should be.

No doubt, he would’ve been thrilled to witness the breathtaking totality of Halaby’s work and would have brought his colleagues and students along with him.



Scan to read Halaby’s
art.net reflection.

SULTAN SOOUD AL QASSEMI

Collector and founder, Barjeel Art Foundation, Sharjah



I first came across Samia Halaby's work at an Ayyam Gallery auction in Dubai in 2010, where I acquired her painting *Pink and Grey* (2008). I recall being profoundly drawn to her canvases, finding them very intense, deliberate, and colorful. I also recall thinking how rare it was to see such large-scale abstract paintings by a female artist. There was a great deal of diversity within her oeuvre that extended from very controlled geometric abstraction to what looked like unencumbered, freestyle painting. Yet despite the wide range of approaches, one could immediately identify a work as belonging to Samia Halaby. The Barjeel Art Foundation was also established in 2010, and we immediately showcased Samia in an exhibition in Sharjah as a leading artist of our time.

Attending her talk at Ayyam Gallery around the same year allowed me to better understand her practice and rationale, and to appreciate her process even more. Later, as I grew more interested in her modern practice, I turned to her paintings and prints from the 20th century. In addition to being a practicing artist, Samia is a formidable thinker and a rigorous theoretician, which is why I requested that she select the next acquisition for the Barjeel collection—a work that would be deeply rooted in her practice and intellectual pursuits. Samia chose *White Cube in Brown Cube* (1969), of which she wrote: “The painting is possibly the most complex statement of my thinking on the picture plane. It talks about the relationship of concrete object, the illusion of it, and ideas of space and the boundaries of art.”

Over the years my friendship with Samia deepened, and I hosted her for talks in New York, Washington, Dubai, and Sharjah. I believe her contribution to the field of Arab art history is rare in that it encompasses both an artistic and an intellectual dimension, as well as a socio-political one. In addition to being an advocate for Arab and women artists, Samia is a leading spokesperson for the right of Palestinians to be seen and heard. The young generation, in particular, finds her candidness refreshing and hearteningly relevant to present-day concerns.

Samia's unwavering dedication to her homeland has always resonated with me. Despite having lived away from her country for so long, she continued to make work about Palestine, addressing not only tragic

events like the Kafr Qasim massacre in 1956 but also political figures like Dalal Mughrabi through abstract paintings, and Ghassan Kanafani in figurative works.

At the Barjeel Art Foundation, we are honored to have exhibited Samia's work in a number of group exhibitions, including *Taking Shape: Abstraction from the Arab World, 1950s–1980s*, which began at the Grey Art Gallery at NYU and traveled across four additional venues in the US; *On This Land* at Concrete in Dubai, which was a collaboration between the Palestinian Museum, Barjeel Art Foundation, and Alserkal Arts Foundation; as well as our long-term exhibitions at the Sharjah Art Museum.



Samia Halaby, *Pink and Grey*, 2008. Courtesy of the artist, New York. Photo and copyright: Samia Halaby, New York



Samia Halaby, *White Cube in Brown Cube*, 1969. Collection of Barjeel Art Foundation, Sharjah. Copyright: Samia Halaby, New York.



RACHEL WINTER

Assistant Curator, MSU Broad Art Museum



It was October 23, 2018. After a day of research, I hurried to the Guggenheim Museum on Manhattan's Upper East Side to ensure that I would get a seat at Samia Halaby's lecture, which was set to start at 6:30pm. I had booked my ticket weeks before, nervous the event would sell out. I thought to myself, what a once-in-a-lifetime opportunity to see the most important Palestinian painter of a generation. The doors opened, and people rushed in. I vividly remember taking a seat in the middle of the lecture hall, excited yet unsure of what was to come. I first learned about Samia's paintings from various art history books, but I had barely scratched the surface of her artistic practice. When the lecture began I was mesmerized by her charisma and the many paintings I had never seen before. It was here I was reminded of Samia's Midwest roots, and I began to think about her idea that abstraction is a visual language that can reflect our lived experiences. I left the event too shy to say hello because I could not imagine why she would want to speak to a confused young graduate student like me.

Three years later I returned to Samia's work as I prepared to join the MSU Broad Art Museum as a curator. I wanted to understand how the Midwest influenced her painterly development as the first place of many she lived and worked in along her journey to become an abstract painter. The answers to my numerous questions were found across countless hours of dialogue and archival excavations with Samia on Zoom and in her studio. Each question about a specific work sparked a fascinating conversation connected to a series of sketches, other paintings, people, memories, readings, and more.

Over five years since my first encounter, my curatorial collaboration with Samia has taken me from her New York studio to the United Arab Emirates. I had the honor of traveling to the UAE in November 2023 to watch Samia perform her kinetic paintings in Abu Dhabi and see her retrospective in Sharjah. Samia and I spent hours carefully surveying the exhibition together, thinking through each work. Afterward we sat and drank tea, talking about life and celebrating what was to come.

I cherish each conversation over the last two years, which often went beyond art history to teach me about life itself through Samia's own experiences as an artist and activist: about what it means to be fearless, to stand up for what you believe in, to

persevere when it feels impossible, and to be unapologetically you. To learn from Samia and share life in this way sometimes feels surreal when I think back to once being too shy to even say hello. Perhaps, then, the most important lesson Samia has taught me is to have the courage to speak even when you feel voiceless and uncertain.

Curating a survey of such a prolific life of making has at some moments felt daunting. How can I pay tribute to such an important artist? I am grateful for Samia's collaboration in this endeavor, as well as her patience and poise in challenging moments. Together we've returned to decades of work and reconsidered an artistic practice whose significance has yet to be fully realized. Her legacy is so much more than painting; it is an unwavering commitment to championing women artists from the Arab world and documenting the stories and histories of those without a platform, particularly in Palestine. I am still learning about many aspects of Samia's life and work, and I expect I will always find something new in her paintings and wisdom in the life conversations yet to come.



Rachel Winter and Samia Halaby in her New York studio reviewing drawings made at MSU, February 2023. Courtesy Rachel Winter. Photo: Lara Arafah



Scan to watch Halaby's
Guggenheim lecture.

ELLIOT JOSEPHINE LEILA REICHERT

Curator of Contemporary Art, Eskenazi Museum of Art,
Indiana University, Bloomington



I first encountered Samia Halaby's art at the Qalandiya Biennial in Palestine in 2016, but it was not until I arrived at Indiana University in 2019 that I began to discover the depth of her practice and her connections to the American Midwest. It was at New York University's Grey Art Gallery in the exhibition *Taking Shape: Abstraction from the Arab World, 1950s–1980s* where I saw some of the early work that she was making when she taught painting at IU. Through luck and mutual connections, I was able to communicate with Halaby while still in New York and met her there in her home and studio. For several delightful hours I was treated to an incredible tour of more than six decades of her abstract painting, sculpture, and kinetic programs—not to mention a lovely snack of tea, almonds, and dried fruit.



Photo by Nicholas Papananias, courtesy Grey Art Gallery, NYU. Featuring *White Cube in Brown Cube* (1969) and *Two Diagonals* (1968) by Samia Halaby from the collection of the Barjeel Art Foundation in Sharjah, United Arab Emirates, on view in the exhibition *Taking Shape: Abstraction from the Arab World, 1950s–1980s* at the Grey Art Gallery at New York University in 2020

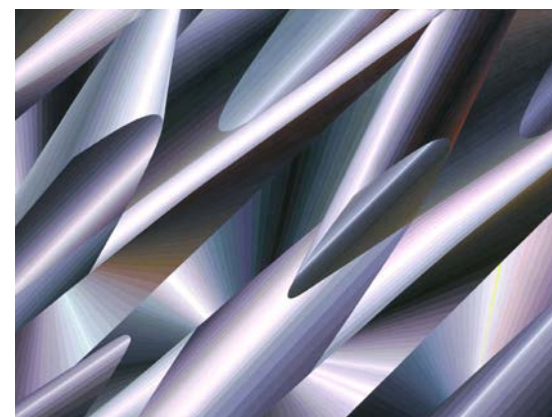
Back in Indiana, I delved into our holdings and was delighted to discover that we had acquired three of her most significant works, including *Fifth Cross/White Cross* (1968) and *Boston Aquarium* (1973), shortly after she left IU to teach at Yale University in 1972.

From these seeds grew plans for an exhibition that would take me to Beirut, Lebanon, and East Lansing, Michigan, where I met my fearless collaborator and MSU Broad Art Museum curator Rachel Winter.

The exhibition at the MSU Broad Art Museum represents the culmination of more than six decades of Halaby's commitment to abstract painting and more than two years of intense work between Samia and Rachel, a collaboration I was so grateful to be a part of and to witness its fruition.



Samia Halaby, *Fifth Cross/White Cross*, 1968. Collection of the Eskenazi Museum of Art at Indiana University, Indiana, 71.87. Courtesy the artist, New York. Photo and copyright: Samia Halaby, New York



Samia Halaby, *Boston Aquarium*, 1973. Collection of the Eskenazi Museum of Art at Indiana University, Indiana, 82.38.2. Courtesy the artist, New York. Photo and copyright: Samia Halaby, New York

ACKNOWLEDGMENTS

This celebration of Samia Halaby's creative practice and her Michigan State University roots would not be possible without the generosity and support of the many communities and collaborators who help the museum achieve its goals and vision.

First and foremost, the museum expresses its deepest gratitude to Samia Halaby for partnering with us on this project and sharing her work. It is an honor and a joy to present the artist's first American museum retrospective.

This exhibition is made possible through support from the Terra Foundation for American Art and the Eli and Edythe Broad Endowed Exhibitions Fund. Additional support provided by Christopher and Paneez Khoury, and Dr. Ali Mo'in. The accompanying catalog *Samia Halaby: Centers of Energy* is made possible through support from the Kathleen D. and Milton E. Muelder Endowment for the Kresge Art Museum and the MSU Humanities and Arts Research Program.

We would like to thank: the Association for Modern + Contemporary Art of the Arab World, Iran + Turkey (AMCA); Lara Arafah; Munir Atalla; Umayyah Cable; the Eskenazi Museum of Art at Indiana University, Bloomington; Lisa Jones Everhart; Jean Gordon; Madison Gordon; Sami Halaby; Kevin Nathaniel Hylton; Chris Khoury; Dr. Ali Mo'in; the Mead Art Museum at Amherst College; Alya Al Mulla; Sultan Sooud al Qassemi; Souhad Rafei; Elliot Josephine Leila Reichert; and Bill Winters for helping us to realize this important survey of Halaby's work. Additional thanks to the Ayyam Gallery in Dubai, Sfeir-Semler Gallery in Beirut and Hamburg, and Hirmer-Verlag publishers in Munich.

Our gratitude also extends to the many collaborators on campus who supported the research for this project, facilitated its development, and helped us realize the exhibition: the Samia Halaby Advisory Committee, including Salah Hassan, Mohammad Khalil, Deborah Margolis, Morgan Shipley, and Camelia Suleiman; Vice President and Chief Diversity Officer Jabar Bennett; Department of Art, Art History, and Design Chairperson Tanya Hartman; Interim Provost Thomas Jeitschko; former Dean of the College of Arts & Letters Chris Long; Jonah Magar; MSU University Archives & Historical Collections; Stephen O. Murray and Keelung Hong Special Collections at the MSU Libraries; and Vice Provost for University Arts and Collections Judith Stoddart.

Finally, our utmost gratitude extends to the museum's many members and audiences, whose ongoing support makes our work possible.

In loving memory of Fouad Halaby and E. Gisela Halaby.

TERRA

FOUNDATION FOR AMERICAN ART

Cover: Samia Halaby, *Green Mirror Sphere*, 1968. Courtesy of the artist, New York. Photo and copyright: Samia Halaby, New York

Samia Halaby: Eye Witness is organized by the Eli and Edythe Broad Art Museum at Michigan State University and curated by Assistant Curator Rachel Winter, with support from former Curatorial Research and Administrative Assistant Thais Wenstrom and museum practicum student and curatorial intern Laine Lord. This exhibition is made possible through support from the Terra Foundation for American Art and the Eli and Edythe Broad Endowed Exhibitions Fund.

The Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum) connects people with art through experiences that inspire curiosity and inquiry. Presenting exhibitions and programs that engage diverse communities around issues of local relevance and global significance, the MSU Broad Art Museum advances the university values of quality, inclusion, and connectivity. Opened on November 10, 2012, the museum was designed by Pritzker Prize-winning architect Zaha Hadid and named in honor of Eli and Edythe Broad, longtime supporters of the university who provided the lead gift.

Samia Halaby, *I Found Myself Growing in an Old Olive Tree*, 2005. Courtesy of the artist, New York.
Photo and copyright: Samia Halaby, New York

On view at the
MSU Broad Art Museum
Jun. 29–Dec. 15, 2024

547 E Circle Drive
East Lansing MI 48824
broadmuseum.msu.edu

Always free + open to all.

