

CREATIVE PALESTINIAN ART

COMPETITION | EXHIBITION | PUBLICATION

THE ART SAWA AWARDS



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ART



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“This initiative is a very important one. Palestinian artists in the diaspora have participated in the growth of the Middle East art scene, but that opportunity has so far been denied those living in the West Bank and Gaza. By bringing together such a number of artists and by engaging them in the regional scene this competition has provided them a platform.

The selection is diverse. You will find among the works pathos, anger, humour, hope and, most importantly, potential. I was delighted by the range and creativity of these artists in what, for most of them, is their first international exhibition.”

MR WILLIAM LAURIE

Head of Sale at Christie’s Dubai and Head of Modern and Contemporary Arab & Iranian Art worldwide.

Under the patronage of H.E Sheikh Nahyan Bin Mubarak Al Nahya, Minister of Higher Education and Scientific Research, and in partnership with the Welfare Association, Art Sawa presents a juried, non-for-profit competition. The exhibition showcases contemporary art from Palestine, where 45 established artists and 11 emerging artists participate, in hope to win – where there will be three winners in total.

The members of the jury consist of; Zaki Nusseibeh, Advisor at the Presidential Court and interpreter for the President of the United Arab Emirates; William Laurie, Head of Sale at Christie’s Dubai and charge of the department of Modern and Contemporary Arab & Iranian Art worldwide; Ali Khadra, founder and publisher of Canvas Omar Donia, co-founder and publisher of Contemporary Practices Journal; Massimiliano Lodi, Manager for TDIC Cultural Department. During this past year, there has been a multitude of events for contemporary arts from Palestine and the Diaspora, proving to be one of the most incredible times for the region and the arts. For example, the Palestinian Pavilion that featured at Art Dubai last March and the inaugural Pavilion at the Venice Biennial during the summer are just a few of the key exhibitions to feature and highlight artists from the area. Whilst the Occupied Territories are still under attack and despite Obama’s reiteration of US support for an independent Palestinian state, artists are providing the world a different view to what the media portrays.

At the time of print, the exhibition was being hung at Art Sawa. Taken on a private, guided tour through the collection, Amel Mekkawi, the director of Art Sawa, delicately lifts and unfolds sheets of bubble wrap to reveal some remarkable artworks that have been released and shipped to the UAE. Makkawi passionately asserts that despite the Palestinian’s struggle for independence, art is still very much relevant; giving a voice to a nation that is struggling and acting as an antidote to the current situation. One of the most provoking works that is shown to me is by Laila Shawa, a renowned Palestinian artist, who is known for her Walls of Gaza series. For Creative Palestinian Art, she presents Letters to Omayya, recalling the death of her cousin who lived in Palestine. Shawa’s cousin was diagnosed with cancer, but like many others, she was prevented from traveling to Jerusalem for treatment. Another work that stands out is Sama Alshaibi’s Sketch 5 and Sketch 10, which depicts shadows of toy guns imprinted on the sand, with an arm reaching to play with them. Alshaibi asserts that these subjects are presented “anonymously and without a context: abstracted body parts, contested resources (such as land and water), as well as concrete definitions of bullets, flags and territorial lines”.

These are just a few of the 56 artists that are presented at Creative Art Palestine. Although the winner has yet to be announced, it can be agreed that all of these artists have won – through their artistic practices, they have admirably given themselves, and their nation, a rightful voice of hope and courage.

REEM FEKRI

For Contemporary Practices

FOREWORD

I would like to sincerely thank H.E Sheikh Nahyan Bin Mubarak Al Nahyan, Minister of Higher Education and Scientific Research of the United Arab Emirates, for his High Patronage and unwavering support.

I would also like to thank all the sponsors, especially Mr Riad Kamal, Deputy chairman of the Welfare Association and Arabtec for their incredible support.

Special thanks must go to the 56 Palestinian artists for their enthusiastic participation in this adventure with Art Sawa and its partnership with the WELFARE ASSOCIATION: “CREATIVE PALESTINIAN ART”
The Art Sawa Award |Competition |Exhibition |Publication|
A not-for-profit, one of its kind, cultural initiative.

CREATIVE PALESTINIAN ART’s mission is two-fold. First to give Palestinian artists throughout the world, a regional venue to compete, show their work and to be part of a highly mediated event that will give them maximum exposure; second to work in partnership with the WELFARE ASSOCIATION and contribute to its mission to improve the lives of Palestinians. This initiative does this in two ways, offering Palestinian creativity a forum, and raising funding for the WELFARE ASSOCIATION, which in turn will be used by the association for the promotion of culture and art in the occupied territories. CREATIVE PALESTINIAN ART brings together 45 professional artists and 11 amateur artists in a juried competition with Awards and Prizes and will feature a month-long exhibition showcasing the finest contemporary artists from Palestine and its Diaspora.

The UAE-based jury is comprised of leading figures in the Arts, and Art Sawa is grateful to the following individuals for their participation in the jury:

- Mr Zaki Nusseibeh-Advisor Presidential Court and Vice Chairman Abu Dhabi Authority for Culture and Heritage.
- Mr William Laurie - Head of Sale at Christie’s Dubai and Head of Modern and Contemporary Arab & Iranian Art worldwide.
- Mr Ali Khadra Founder and Publisher of Canvas Magazine
- Mr Omar Donia -Co-founder of Contemporary Practices Magazine, a specialized semi-academic art Journal concerned with contemporary art in the Middle East
- Massimiliano Lodi Manager for Abu Dhabi Tourism and Development Investment Company (TDIC) - Cultural Department
- Amel B.Makkawi Founder and Director, Art Sawa

CREATIVE PALESTINIAN ART is not only an exciting opportunity for Palestinian artists and the Diaspora to present their work to a new audience, but also represents a platform for their voices to find expression through their art

The works in exhibition are varied, thought provoking, touching and raw. They form an effort to clarify the artist’s vision, especially at this time where harassment and suffering is a daily experience for the Palestinian people, together through this exhibition they reveal together a message of Hope.

Amel B.Makkawi
Founder and Director, Art Sawa

ACKNOWLEDGEMENTS

Art Sawa is extremely grateful to:

H.E Sheikh Nahyan Bin Mubarak Al Nahyan
Minister of Higher Education and Scientific Research of the United Arab Emirates for his high patronage and unwavering support.

The WELFARE ASSOCIATION for its partnership

Mr Riad Kamal and ARABTEC for their faith in Art Sawa and continuous and invaluable support and sponsorship for the cultural initiative

CCC for their generous sponsorship

Our Platinum Sponsors:

ABRAAJ CAPITAL
A.M QATTAN FOUNDATION
INVEST BANK
SHUAA CAPITAL
PROJACS
KHATIB and ALAMI

for their supportive sponsorship:

ARAMEX for its generous in kind sponsorship and logistics in shipping the works

WEHBE INSURANCE SERVICES for its in kind sponsorship in insuring the works

Our gold sponsor AGMC and MINI Middle East for their creative use of models that will be used as a shuttle service during the exhibition .

Our media partners:

CONTEMPORARY PRACTICES Magazine, and Reem Fekri for her editorial contribution to this Publication

CANVAS magazine for their support

An individual Sponsor and friend who wishes to remain anonymous



Our Jury panel members including

- Mr Zaki Nusseibeh-Advisor Presidential Court and Vice Chairman Abu Dhabi Authority for Culture and Heritage.
- Mr William Laurie - Head of Sale at Christie's Dubai and Head of Modern and Contemporary Arab & Iranian Art worldwide.
- Mr Ali Khadra Founder and Publisher of Canvas Magazine
- Mr Omar Donia -Co-founder of Contemporary Practices Magazine, a specialized semi-academic art Journal concerned with contemporary art in the Middle East
- Massimiliano Lodi Manager for Abu Dhabi Tourism and Development Investment Company (TDIC) - Cultural Department

For the gracious and invaluable contribution

Rob Gibbs, our graphic designer and Ayham Kalla, our photographer for our Art Sawa's second publication.

Modern printing for its support in printing this book

The friends of Art Sawa: Antoine, Banu, Barry, Dina, Raquel, Josee, Nassar, Noura, Rana, Sam, Sovan for their hard work in making the Art Sawa Awards |Competition|Exhibition|Publication| "Creative Palestinian Art" a reality.

THE JURY

BIOGRAPHIES

ALI KHADRA

Founder, Canvas Holding

A keen collector of Contemporary art, Ali Khadra started his career in the hospitality industry before turning his passions for art and publishing into a profession. In 2004 he founded the boutique publishing house, Mixed Media Publishing and launched its flagship title, Canvas. As the premier magazine for art and culture from the Middle East and Arab world, Canvas has received international acclaim and has established itself as a catalyst on the global art scene. He has expanded the business to include contract publishing, art and luxury consultancy, art education and a creative art-marketing agency. Furthermore, Khadra has participated in numerous international conferences on the topic of Middle Eastern art. He is now looking at the global art market and aiming to bridge the gap between the arts and television with Canvas TV, a global arts channel launching in 2010. A 24-hour network, Canvas TV will cover international fine and performing arts. He is the regional consultant for the world's leading auction house, Christie's, a patron of the Tate Modern and part of the Tate's recently formed Middle Eastern art acquisition committee. He also serves on the committees of several organizations, including Prix Pictet, the V&A's Jameel Prize, the Parasol Unit, the Abraaj Capital Art Prize and the Magic of Persia Contemporary Art Prize.

Khadra is an active advocate of philanthropy, which he also applies on the corporate level through Canvas magazine's activities.

MASSIMILIANO LODI

Born in Rome in 1968, Massimiliano Lodi worked internationally as a manager for corporate industries before transferring to the UAE where he is currently based. In Europe Massimiliano consulted for several non-government organisations that focus on social development. His expertise spans from socio-economical analysis of communities to arts and museum management. He is co-founder and director of Galleria Valentina, Italy. Massimiliano completed his BA in Social Sciences and MA in Cognitive Anthropology with a specialized study of photography and medical practices.

Among other collaborations in the region, Massimiliano worked as a consultant for Sharjah Archaeology Museum, Dubai Culture and Arts Authority and Sharjah Biennial. In 2009 he joined Abu Dhabi Tourism Development & Investment Company (TDIC).

OMAR DONIA

Omar Donia is a seasoned executive with over 15 years of experience. After attaining his BA in business administration, he debuted a career in corporate sales and marketing in Procter & Gamble Egypt, followed by IBM Egypt, where he served as in project coordination in the former and incorporate finance in the latter. In 1997 he moved to the banking sector in Dubai till 2007, with focus on private banking for the past 8 years specializing in art advising to clients. In 2006, representing a group of investors, he founded Egypt Oil and Gas (www.egyptoilandgas.com) a monthly magazine specializing in providing information for the oil industry in the Egyptian local market. Three years later, and employing 20 permanent staff and numerous correspondents and contributors, Egypt Oil and Gas managed to gain the reputation that places it amongst the leading peers of its group. The group later established Emirates Oil and Gas, a marketing communication entity with a publication to be released in 2010. In 2007, and representing the same group of investors, Omar co-founded Contemporary Practices --a specialized semi-academic art Journal concerned with contemporary art in the Middle East-- which he oversees the management through a mandate while being supervised by an international advisory board. Omar holds a Masters Degree in Public Administration from the American University in Cairo. He is also author of several articles about environmental management published by the Dubai Chamber of Commerce during the period 1999-2002.

WILLIAM LAWRIE

William Lawrie is Head of Sale at Christie's Dubai and in charge of the category of Modern and Contemporary Arab & Iranian Art worldwide. William studied History of Art at Edinburgh University, specializing in Islamic Art, and graduated with First Class Honours. A long-time interest in the Middle East had him spend summers in Cairo, where he has also lived for a while to study Arabic and the Islamic Architecture of the old city. He then worked for a prominent dealer before joining Christie's. William joined Christie's Islamic Art Department in London in 2004. As a specialist in that department he discovered what is probably the earliest known Qur'an from China and led the sale of a group of Kiswah pieces (Kaaba coverings) which were the centrepiece of Christie's opening exhibition in Dubai in early 2005. For the latter half of 2005, William spent the majority of his time travelling in the region researching Modern and Contemporary Arab and Iranian Art, to prepare for the inaugural sale of Christie's Dubai at the Emirates Towers in May 2006. Based on the success of this sale and the unprecedented enthusiasm from collectors old and new, this category soon became a permanent feature on Christie's auction calendar. William relocated to Dubai in December 2006 as Christie's first specialist resident in the Middle East. The Christie's Dubai auctions are now going into their eighth season and have become firmly established as the market leader in Contemporary Middle Eastern art, with sales of \$70m in this category since 2006. These sales have created an extensive international network of galleries, collectors and artists, most previously new to international auction. In so doing have opened up markets to the international art world in the Gulf and further afield, in particular Egypt, Syria, Lebanon, and Iran. From 2008 Turkish art has been included in the auctions, and Middle Eastern interest in Turkish art has been quick to follow. William has taken an active role in the Middle Eastern art scene outside of Christie's auctions, participating in talks and in panel discussions in Cairo and London, in Canvas Education in Kuwait, Abu Dhabi and Dubai, and Art Tactic in London. He has provided a commentary on Middle East art market for publications, which include the Middle East chapter in The International Art Markets (James Goodwin, ed. Kogan Page, 2008), and has authored numerous articles for publications including Canvas Magazine and Alif. He has served as a consultant of high profile charity auctions, including Magic of Persia and Tamani in Dubai and BASMA in Damascus, and has conducted the auctions for several of these charities.

ZAKI ANWAR NUSSEIBEH

Zaki Anwar Nusseibeh is an advisor at the Presidential Court and interpreter for the President of the United Arab Emirates. He has held this post for over four decades, serving before this the founder of the UAE Sheikh Zayed Bin Sultan in this capacity from 1968 until his passing away in 2004. Born in Jerusalem and educated in Jerusalem and the United Kingdom before settling in Abu Dhabi, Zaki Nusseibeh began his career there as a journalist in 1967. He became Director of Information in the Abu Dhabi then the UAE Ministry of Information and Tourism, editing its first official newspapers. He also worked as a broadcaster and program producer and helped in developing Abu Dhabi's Broadcasting and media services. Mr. Nusseibeh is currently Deputy Chairman of the Abu Dhabi Culture and Heritage Authority. He is a Director on a number of Boards including the Abu Dhabi Center for Documentation and Research, the Paris-Sorbonne University Abu Dhabi, the Emirates National School, the Permanent Higher Executive Committee of the Sheikh Zayed Book Award, and the Board of Trustees of the Arab International Literary Prize Booker. Mr. Nusseibeh graduated from the University of Cambridge with a Masters degree in Economics. He has published translations of Gulf and Arab poetry into several European languages.

Decorations and Awards include

- Abu Dhabi Award (2007)
- Grand Officer Star of Italian Solidarity (August 2007)
- Grand Decoration of Honour in Gold for Services to the Republic of Austria(January 2007)
- Commander of the French Order of Arts et Lettres (July 2008)
- Commander of the French Order of the Palmes academiques (February 2007)
- Commander of the British Victorian Order (CVO) (July 1989)
- Commander of the Italian Order of Merit (1983)
- Chevalier of the French Legion d'Honneur (May 2001)
- Officer of the Spanish Order of Merit (July 1999)
- Officer of the French Order of Merit (August 1980)
- Officer of the Jordanian Order of Independence(1969)

THE ARTISTS PROFESSIONAL

FIRST PRIZE - MOHAMAD FADEL
SECOND PRIZE - RAEDA SAADEH
THIRD PRIZE - SAMA ALSHAIBI

ABD AL RAUF AL AJOURI
AHMAD I. ABUALLKASS
AHMED ABU NASSER
AISSA DEEBI
ASHRAF SAHWIEL
BASHAR ALHROUB
BASHIR JERIES YOUSEF QONQAR
BASSEL ABD ALKAREEM ALAKLOUK
DINA MOHAMMED MATTAR
IBRAHIM YOUSIF JAWABREH
IHAB ANTONIO SACCA
INASS YASSIN
INGY EL TELAWI KANJ
IYAD SABBAAH
JAD SALMAN
JAWAD AL MALHI
KHALED HOURANI
LAILA SHAWA
MAZEN ABDULLAH SA'ADEH
MOHAMED ABUSAL
MOHAMED HARB
MOHAMED IBRAHIM HASSAN ALDABOUS
MOHAMED KHALIL
MOHAMMAD AL JALOOS
MOHAMMED ABU NASSER
MOHAMMED AL-HAWAJRI
MOHAMMED JOHA
NABIL ANANI
NATASHA MA'ANI
NIDAL MOHAMMED ABO OUN
NOEL JABBOUR
OMAR JALAL ANABOUSSI
OSAMA SAID
RAED ISSA
RAFAT MAZOOZ IZAT AZAD
RUFIDA MOHAMMED SEHWAEI
RULA HALAWANI
SALMAN MOUZAFAR AL-NAWATI
SAMIA TAKTAK ZARU
SHADI AL ZAQZOUQ
SHADI HABIB ALLA
TAYSEER BARAKAT

Mohamad Fadel

BORN IN 1977 AND LIVES, WORKS IN HAIFA, PALESTINE.

As simple as it is.

Mohamad Fadel was born at Kafr Yasif village, Galilee. He is the eldest son from a family of eight members. His father was forced to move in 1982 to Haifa in search of a living, thus allowing Mohamad the opportunity to move to a beautiful seashore city in the Middle East. He saw the sea and its silent waves, which allowed him to create while he was still young; he occupied with painting and remained far from friends and social life. At the age of fifteen he presented his most beautiful and largest paintings, and hanged them at his parents' house, proud of the birth of his first work. Ever since he was young, Fadel took the roof as his place of painting and for keeping his work. He finished his high school studies at Al-Mutanabbi High School, and later received his Bachelors degree and started to work with his father in construction work.

Since then and until today, Fadel has been self-educated. He wanted to study painting at the university to gain an official degree, however university lecturers advised him not to destroy his gift and sense of creating, for what he knows is beyond what teachers can teach him. Fadel still creates at his parents' house; he holds his individual and group exhibitions and continues to be innovative. His fingers move along the pages and his stamp is mixed within the colorful colors that present all that is beautiful in this world.

Fadel draws and creates in his own space upon the roof of his house that is located in the most beautiful city in the Middle East, Haifa. He is an ambitious young person, filled with innovative ideas, moves along the road he choose and that was chosen for him. Fadel's art combines between the past and present, between dream and reality and mixes grief with laughter, turning his thoughts into silent paintings that exposes the audiences' eyes and pushes them to obtain them.

STYLISTIC WORK DESCRIPTION

The reaction of humanity combined with the social-economical situation after the recent economic crash, asserts that life is not always as stable as we expect. At times like this, we put all our energies into achieving a target. We then discover that reality is unlike what we thought. I put all my focus into children, and how they are going to grow up, and how the human pressures can kill their dreams and ambitions.



SELECTED EXHIBITIONS

Solo:

- 2006/Square sky/Ramallah/Palestine/2 weeks
- 2005/Holagu/Juresalem/Palestine/2 weeks
- 1999/Silence dialogue/Haifa/Palestine/2 weeks

Collective:

- 2008/Occupied space/London/UK/2 weeks
- 2006/Palestine narrative/New York/USA/2 weeks
- 2005/Spring/Ramallah/Palestine/2 weeks

SELECTED PUBLICATIONS

- 2006/Images of the fragmented/A.M. Qattan Foundation/Ramallah/Palestine

Honey 1,2009, Acrylic on canvas,140x145 cm
Detail, Honey 1,2009, Acrylic on canvas,140x145 cm
Honey 2, 2009, Acrylic on canvas, 140x145 cm





Raeda Saadeh

BORN IN 1977, UMM EL-FAHEM, PALESTINE. LIVES AND WORKS IN JERUSALEM, PALESTINE.

In my artwork, the woman I represent lives in a world that attacks her values, her love, her spirit on a daily basis and for this reason, she is in a state of occupation and her world could be here in Palestine or elsewhere; and despite all, she looks towards her future with a smile.

I am a Palestinian artist who was born in 1977 in Umm Al-Fahem, a Muslim village. I was born in to a modest family and I am the youngest child amongst four brothers and four sisters. I am married with one daughter.

STYLISTIC WORK DESCRIPTION

Mona Lisa is photographed in Ein-Karem, Juresalem which was occupied in 1948. The photograph (performance) was based on paintings from the Leonardo Da Vinci, Mona Lisa, 1513. I try to place myself in the place of these painted women. The woman in the performance appears in the character of the painted woman but this time with the backdrop of the landscape of her homeland. She tries to be someone else but she remains always tied to her own reality. By bringing the painting from another period and placing the woman's local landscape, one depicts the Diaspora that traps a woman though she remains in her land and her place. The Diaspora of the time and the place results from the social and political reality of the woman. From another point of view, the woman in the performance gives a different life to the painted woman, life that in the end is similar to her own. Like some kind of game along the generations, that, at the end the woman remains the same woman, chained within her world, tied to the reality of her place and time and aspires towards another and better world.

The homeland is not necessarily the soul and the landscape but also the society and mentality that encompasses the woman. In this case, the woman and the landscape are one, the landscape (the homeland) is occupied and is raising an aspiration to another reality, like the woman; a reality of freedom and liberation, a reality of the true 'self'. The occupied landscape is exactly like the woman - both of them are trying to imagine another reality similar to the paintings of the 16-18th centuries.



SELECTED EXHIBITIONS

Solo:

2003/Immaterial/Juresalem/Palestine/3 months
2000/Eklil/Ramallah/Palestine/1 month
2000/There/New York/USA/2 weeks

Collective:

2009/Contemporary Palestinian artists/Paris/France,
2009/si:n/Ramallah/Palestine,
2009/Dream and realty/Bern/Switzerland,
2008/Re-Orientations/Brussels/Belgium,
2008/In transit house of world culture/Berlin/Germany,
2008/Biennal cuvee/Lens/Austria,
2007/Still life/Sharjah/UAE,
2006/Zaones of contact/Sydney/Australia,
2004/Mediterranean's /Rome/Italy,
2003/Fantasies de L'Harem/Barcelona/Spain

SELECTED PUBLICATIONS

2007/Palestinian women artists/Juresalem/Palestine,
2006/Palestinian art/Reaktion books ltd/London/UK,
2006/Zones of contact/Biennale of Sydney/Sydney/Australlia,
2001/New horizons in Palestinian art/A.M. Qattan Foundation/Ramallah/
Palestine

AWARDS

2000/Awarded "Young Artist of the Year" by the A. M. Qattan Foundation/
Ramallah/Palestine



Mona Lisa, 2008, Photography, 74x98 cm

Sama Alshaibi

BORN IN 1973, BASRA, IRAQ. LIVES AND WORKS IN ARIZONA, USA.

My art provides the “flip side of the coin” narrative: a reclaiming of a history, as well as a voice to current struggles “silenced” by Israel’s domination tactics and subsequent demonizing of the Palestinian identity.

Alshaibi was born in Iraq to an Iraqi father and a Palestinian mother, now a naturalized US citizen. She’s an artist and filmmaker who use photography, video and performance to evoke the language of suffering, displacement and loss.

Her autoethnographic approach is informed by her own history of living in war, the double negotiation to her familial homelands and her countless encounters with those policing borders from the undesired. Her work is an articulation of these negotiations between body, disputed land (spaces) and shifting political realities. An assistant professor of photography/video at the University of Arizona, she received her Masters in Fine Art in photography, video and media arts at the university of Colorado at Boulder.

Alshaibi widely exhibits and screens internationally. She was recently been accepted into the prestigious Light Work artist-residency program for 2010 where she will create collaborative multi-media works under the title Baghdadi Mem/Wars. Her wide ranging time-based works include experimental and narrative shorts, documentaries and live video remixing.

STYLISTIC WORK DESCRIPTION

War Games depict visual representations of increased focus on the physicality’s of dislocation, destruction and death. The subjects are presented anonymously and without a context: abstracted body parts, contested resources (such as land and water), as well as concrete definitions of bullets, flags and territorial lines. These elements are captured intimately and directly but only betray fixed understandings of who is right and who is wrong. My reaction comes from my daily dose of experiencing the wars of my homelands (Iraq and Palestine) from the exiled distance in the USA, the cacophony of images, headlines, statistics, blog feeds, petitions and spin.

From the “cheap seats” the spectacle of war is played as a low stake game in which there is very little to loose. These images are often sketches of my own questions and struggles with viewing were abstractly. For example, if bodies are anonymous and abstracted and their nationality cannot be discovered or if the noise of what experts tell us to think about these wars finally silences, would we react to the discarded body in the same way? I am not simply thinking about dead bodies either; but also fighting bodies. Do we secretly write blank cheques to violence and aggression, or rationalize death when they serve our own agenda and purpose? This project extracts essential elements out from under the noise; it places importance on the unreliability of certain truth, affirming the role of the question.



SELECTED EXHIBITIONS

Solo:

2010/Zero sum game/London/UK/5 weeks
2010/Between two rivers/Ramallah/Palestine/4 weeks
2010/Threshold/PA/USA/4 weeks
2009/Between two rivers/Bethlehem/Palestine/4 weeks
2009/Sumoud/WI/USA/5 weeks
2006/My apartheid vacation/Portland/USA/4 weeks
2005/Women,war and peace: Feminist interventions in a time of conflict/IN/USA/4 weeks
2004/Where do the birds fly after the last sky?/Guatemala City/Guatemala/5 weeks

Collective:

2010/This isn’t a love song/Dubai/UAE/1 month
2010/They welcome us with flowers/Dubai/UAE/5 days
2010/Carrying across/Philadelphia/USA/10 days
2009/Paris photo 2009/Paris/France/4 days
2009/Stories of Iraqi artists/Scotland/UK/5 weeks
2009/Beyond borders/Damascus/Syria/1 month

2009/Incheon women artists’ biennale/Incheon/S.Korea/1 month
2009/Aperture 27,000/London/UK/1 month
2008/Occupied space 2008-Art for Palestine/London/UK/4 weeks
2008/Border walls/New York/USA/6 weeks

SELECTED PUBLICATIONS

2009/Mapping Palestine/Artschool Palestine/Ramallah/Palestine,
2009/Aperture 27,000/Salma Ferani Gallery/London/UK,
2008/Encyclopedia of Arab American artists/Greenwood Publishing/
California/USA,
2008/Secrets/6 plus collective/Tampa/USA,
2008/Occupied space 2008- art of Palestine/London/UK,
2008/Dokufest 2008/the US Embassy/Prizen/Kosovo,
2007/Palestinian women artists/Al Hoash Palestinian Art Court/
Ramallah,Juresalem/Palestine,
2007/Cinema East film Festival Catalogue/ArteEast/New York/USA,
2007/Pingyao International Photography Festival Catalogu/Pingyao/
Piyango/China,
2007/Centers and borders: artwork from China and the United States/
Artnauts/CA/USA



Detail, Sketch 5, 2010, Photography, 104x73 cm



Sketch 5, 2010, Photography, 104x73 cm
Sketch 10, 2010, Digital archival print, 104x73 cm

Abd Al Rauf Al Ajouri

BORN IN 1977 AND LIVES, WORKS IN GAZA, PALESTINE.

It is not difficult for the viewer to note the rapid development and the aggressiveness in the transition between the mass of a solid to a unified block, a strong expression of a diverse surface, sudden fluctuation trends and diverse areas. It is a problem - as well as the dynamics of the lines of her house, and in an effort, young artist Abd Al Rauf Al Ajouri's quest to understand the relationship between mass and voids."

Prof Rizwan Shafiq

Abd Al Rauf Al Ajouri is the founding member of the Group Eltiqa of contemporary art. Born in the Jabaliya camp in 1977, Ajouri has worked in the Palestinian Red Crescent Society supervisor in the fine arts, Ajouri also holds a Bachelor of Arts. He has participated in several exhibitions within and outside the country. He also works with sculpture and the artist has previously held an exhibition in the halls of Khalil Sakakini Cultural Centre in Ramallah in 2003.

STYLISTIC WORK DESCRIPTION

Through my paintings, I decided to search for profiles, but in particular, the language of colors, not the language of dialogue. How I read profiles, and how I translate emotions into forms: one sees the receiver appointed in the area of research are people's faces and expressive style have included such acts of violence indirectly, from the patent, sometimes, to escape from fear and sadness in some cases.

I would like to show that human life, through a child's eyes, we do not know what is happening around the world, in terms of differences and contradictions, through wars here and there.

People explain their feelings and their appearances to me, at a given moment and even though I live here with them in the community, and I'm close to the omen of life. They explain that they are still telling their stories and they also deserve a life like the rest of the world's children - in safety, dignity and freedom. This project, is a first research in the child's staring eyes and his desire and determination to live, and a second research in the child's hope for life in this world.



SELECTED EXHIBITIONS

Solo:

2003/Silent dialogue/Ramallah/Palestine/1 month

Collective:

2010/Visual stories/Gaza/Palestine/1 month

2009/Art rest/Gaza/Palestine/3 weeks

2009//Eltiqa/Paris/France/1 week

2009//Eltiqa-Peinture, le scribe-11 artists contemporary from

Gaza/Gaza/Palestine/2 months

2009/Art rest, PRCS/Gaza/Palestine/3 months

2009/Traces de guerre/Gaza/Palestine/1 week

2009/ArtVO/Cergy/France/1 week

My Face A, 2009,Acrylic on canvas, 60x60 cm





Detail, My Face A, 2009, Acrylic on canvas, 60x60 cm
My Face B, 2009, Acrylic on canvas, 60x60 cm



Ahmad I. Abuallkass

BORN IN 1956 AND LIVES, WORKS IN GAZA, PALESTINE.

"The credibility of the color comes from my attachment to the land."

A poem is like a painting with letters, while art is like a painting with colors and innovation is part of art. I received a Diploma in 1976 and my Bachelors in 1981 in Egypt. I got my masters degree in 1991 from Pennsylvania University, and later, my PhD degree in 1999 in Azerbaijan.

I worked as teacher for years and at the Hebron College, in the West Bank. I was the founding member of Plastic Art Society. Following this, I worked in UAE, and I returned to Palestine to work at several universities. This long art journey was full of independent exhibitions (over 15) in Palestine and abroad. I have also participated in over 250 group exhibitions. My paintings are part of my human existence.

STYLISTIC WORK DESCRIPTION

Mazy color paint: it's the Palestinian community and individual with the complex character to live and adapt with faith. It is the Palestinian artist with his brush and human feelings that run after the visual scene in his memory.

Therefore, it is a spinning top that includes people who are financially strong and have military influence, who oblige the public without asking because they assume that they know all, and the owners of the nations activities.

The color at the center occupies the viewers' eyes, attaches the focus and becomes the most dominant and controlling color. If the color itself becomes more important than the color of Palestine, then the responsible people have forgotten their homeland.

Color squares: we have always and still play in color during different stages of our lives, at certain times and places that leave memories, which flash sometimes and disappears at other times. So they represent squares of houses, people, land and trees. They are the homeland of those people who lived and still live for a dream.

They teach their children and grandchildren to dream of a homeland that has natural colors created by God himself, where man has little power and little control. It is like saying that man doesn't deserve to live that dream with all its sweetness and difficulties.



SELECTED EXHIBITIONS

Solo:

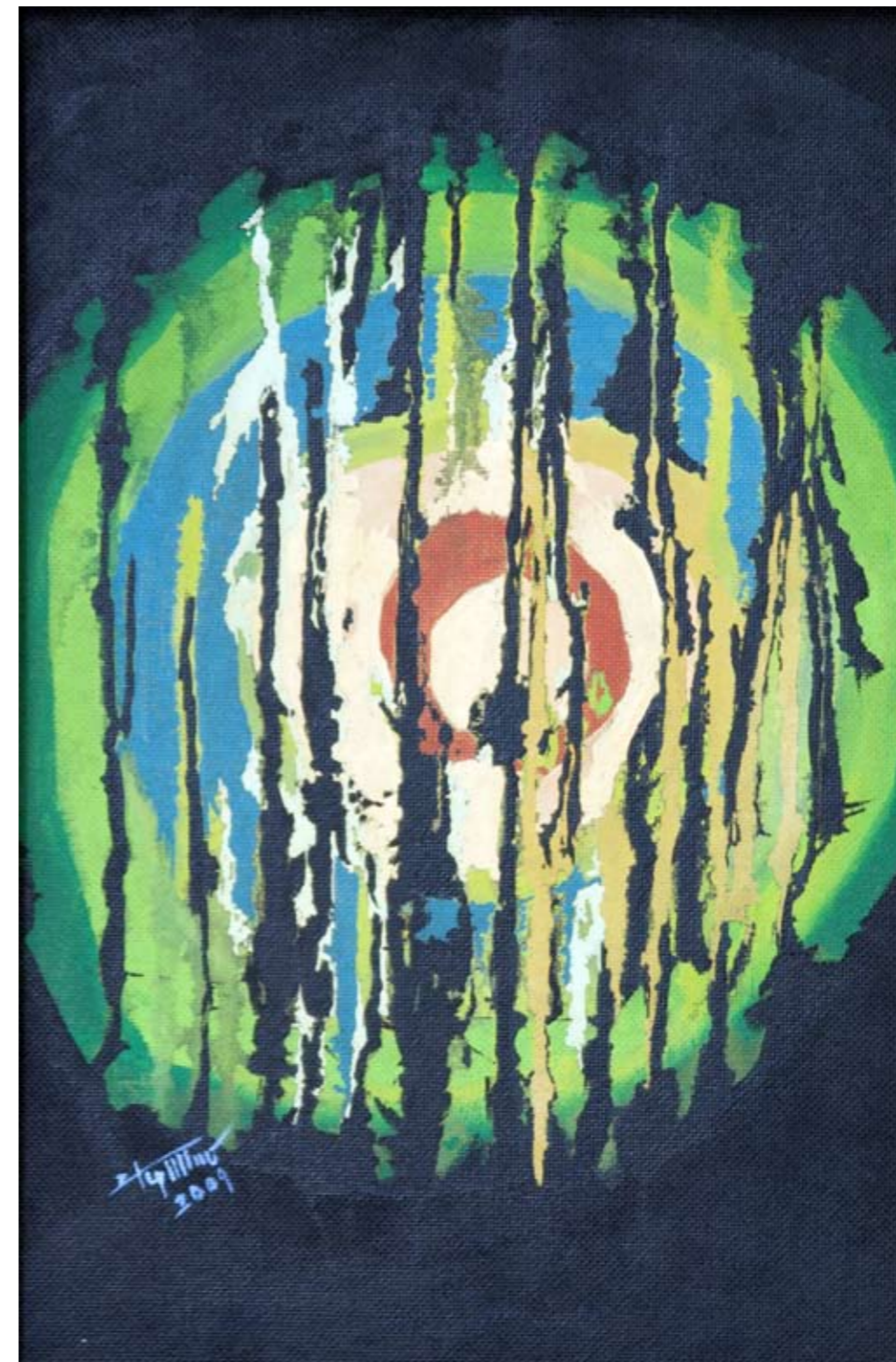
- 2004/Land day/Gaza/Palestine/1 week
- 2004/Al wafaa/Khanyonis/Palestine/1 week
- 2002/Conflict color/Gaza/Palestine/1 week
- 1984/Habron technical engineering college/Hebron/Palestine/1 week

Collective:

- 2003/Autumn/20 days
- 2003/Gaza/Palestine,
- 1988/Palestinian fine art/Abu Dhabi/UAE/1 week
- 1988/Al intifada/Sharjah/UAE/5 days
- 1983/Palestinian spring/Juresalem/Palestine/1 week

SELECTED PUBLICATIONS

1999/Philosophy of the current Palestinian plastic art/Academy of the Global Environment/Baku/Azerbaijan.



Color squares, 2009, Acrylic on canvas, 40x60 cm
Maze "Mataha", 2009. Acrylic on canvas, 40x60 cm

Ahmed Abu Nasser

BORN IN 1988 AND LIVES, WORKS IN GAZA, PALESTINE.

"I am an artist from Gaza, practice the art since I was born the first artistic love to the point of madness and I practise or work in the drama..."

STYLISTIC WORK DESCRIPTION

I chose to use an abstract impressionism style in my work. I used acrylic and oily chalky pastel colors with some brushes on a cloth panel.



SELECTED EXHIBITIONS

Solo:

2009/Half past of case/Gaza/Palestine/30 days

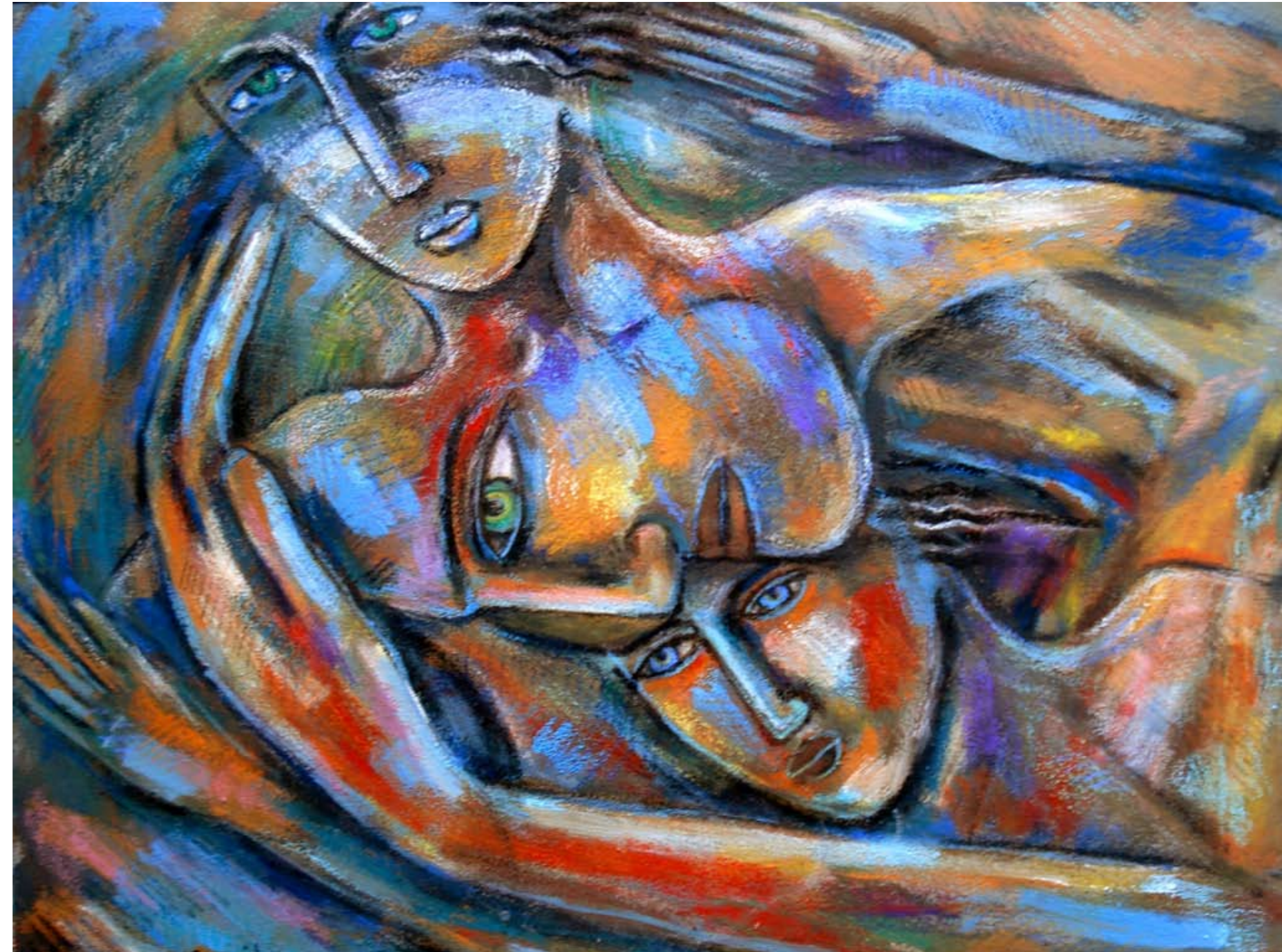
Collective:

2009//the city in the eyes of the artist/Gaza/Palestine/15 days

2009/Baet elteqaa of fine art/Gaza/Palestine/15 days

2009/Another view to the artist/Gaza/Palestine/3 days

2007/Not for violence against women/Gaza/Palestine/6 days



The case of farewell, 2009, Acrylic on canvas, 42x55 cm

Aissa Deebi

BORN IN 1969, HAIFA, PALESTINE. LIVES AND WORKS BETWEEN NEW YORK, LONDON AND BANGKOK.

"All rights reserved to artist."

Throughout my artistic career, I have developed an extensive practice in art and design, Merging between, methods, mediums and technologies my practice remain a solid conceptual and idea driven practice. I note and record my ideas digitally using my online space, blogs and all free social network to interact and communicate. In my visual research I'm an observer, thinker reflector, and a register, I get inspired from my very personal experience as a mobile artist, immigrant and multi national artist. I travel between cultures, ideas, philosophy.

In the past ten years I produced a body of work in photography, video, new media and the graphic arts. Currently a visiting professor of communication design at the Department of Industrial Design of the Faculty of Architecture of Chulalongkorn University in Bangkok, Thailand.

Drawing from my previous work on identity, exile, displacement and integration, I am now examining works of photography and migration within the New York City émigré culture and investigating questions of identity in relation to masculinity and cultural integration in my PhD dissertation, which I am currently finishing at the Art and Design Department of the University of Southampton.

STYLISTIC WORK DESCRIPTION

In the spring of 2009, as I was preparing to leave Monterey, Mexico to do more work on my PhD in London, a dear friend of mine came to say goodbye. It was 11:00 pm the night before my departure, and I was hanging out at a friend's house trying to recover from all the tequila and beer we drank the night before.

She came offering a six-pack of Indio beers. Considering the long night before, I declined. Instead, we sat together and chatted for a few moments. We hugged, cried and kissed goodbye. She left with tears in her eyes. In her soft Mexican accent, she said, "I hope you don't forget about me."

Before leaving, she gave me a gift, and I opened it as soon as I was alone. It contained a pack of postcards of Diego Rivera and Frida Kahlo's paintings and photos. She had written a beautiful piece of prose on the first card. As I read it over and over, my heart ached and my eyes filled with tears.

Deeply moved, I put the poem back in its box and continued preparing for my departure. It's become a memory of a dear friend and it stays with me in my ever-mobile life style. Since 2006, life has become a series of airports, cities, suitcases, bars, cultures, friends, and experiences.



SELECTED EXHIBITIONS

Solo:
2007/Killing Time II/Alexandria/Egypt,
2006/Killing Time I/Minneapolis/USA,
2004/Double vision/Graz/Austria,
2003/Retrospective/Haifa/Palestine,
2003/Vienna/Austria,
2002/Jerusalem/Palestine,
2000/Aarau Rathaus/Aarau/Switzerland,
1999/Cardiff/UK

Collective:
2007/Dust and dispute/Um-Elfahem/Palestine,
2007/Emerge 8/New Jersey/US,
2007//Swing space artists/New York/USA,
2007/New York/USA,
2004/Queens International
2004/New York/USA,
2004/Near/New York/USA,
2004/Philadelphia/USA,
2003/The shock of September 11/Berlin/Germany,
2003//Tel Aviv/Palestine/35 years
2000/The coaster project: destination, the world/99 countries,
2000/Ireland,1999/Chester/UK,
1998/Liverpool/UK.

Hope, 2010, 1000 Paper birds, wire, tape, Installation

Hope, 2010, 1000 Paper birds, wire, tape, Installation

Don't forget about me, 2010, Book, 27x19.5 cm





Palestinian men are obstinate,
Their eyes are full of war,
Sleep and wake up in puddles
Of sunshine.

Can take three bottles of wine
While evidence.

Smell like incomprehensible past.
They are friends of the sea,
Birds flying from nest to nest.
Seek refuge in desert places,
Reward you by writing in the
Bottom of your heart an
Arabic name.

They get lost for a long time, but always, Always come back...
Because they have the land
Flowing in their veins.

Ingrid Vzz saus
Monterey, Mexico

Ashraf Sahwiel

BORN IN 1973 AND LIVES, WORKS IN GAZA, PALESTINE.

Leonardo Da Vinci quotes "if you want to be artist you should learn the rules of nature" according to me, art is the intelligent informed treatment by a mediator to achieve an aim.

In 1994 I received a Diploma in interior design – at an Arabic college in Jordan. I also studied in 2004 Bachelors in Media and PR at Alaqsa University in Palestine.

I work as the director of the Gaza Center for Culture and Arts, which held many activates. The last work was Gaza Siege and Cultural Lights, within the area of Al Quds – it is the Arabic cultural capital of 2009.

I am a journalist that specializes in culture and arts activities. I took some art courses in 1997, such as design, fine arts association and graphic design at the YMCA in Gaza. I have also participated in many workshops as a trainer and a coordinator of artistic activities, whilst also taking part in set design for theatre.

STYLISTIC WORK DESCRIPTION

Nights in Gaza is a painting that is important to me. Gaza was my homeland. During the first days of war in Gaza when 16 missiles attacked a group of ministries, my house was right next to this attack. I embraced my daughter and wife. My daughter surprised me by her apathy, she didn't cry although the atmosphere was tense and full of fear, she simply sat and stared at my wife and I. This work reminds me of that night.

Fall reminds me of pale faces, fear of children, suffering of innocent people, disliking sounds, and black nights.

Fall is the falling between folds of time, the falling of meanings, the falling of hope and the darkness of a past and the ambiguity of a future. Can we become a witness during these tricky times? Only the hit of depth is our guide amongst power of continuously new and contemporary spaces, just ambiguity remains our renewed joy.



SELECTED EXHIBITIONS

Collective:

2009/House convergence of artists/Gaza/Palestine/1 week

2000/Affiliation/Gaza/Palestine./ 1 week

SELECTED PUBLICATIONS

2009/Without address painting/Palestine youth magazine/Ramallah/Palestine



Nights in Gaza, 2010, Oil on canvas, 50x70 cm
Fall, 2010, Oil on canvas, 50x70 cm

Bashar Alhroub

BORN IN 1978, JERUSALEM, PALESTINE. LIVES AND WORKS IN UK

“Bashar; as a painter he is both heartfelt and disciplined. He has a strong sense of drawing and space. Also a sense of gesture, controlled and nervous. A theatrical, in the best sense of this term, talent. He is hard working, observant of others. He listens and reflects. He has seen a lot that he wants to turn into art. At the same time the example of others will undoubtedly help him” John Berger - English author and art critic.

Bashar took his Bachelors degree in Fine Art from An-Najah National University in Nablus in 2001. He then moved to live in Ramallah. In 2009, he was offered a fellowship from the FORD Foundation to pursue an Masters in Fine Art, which he is currently pursuing at Winchester School of Art, University of Southampton, UK.

Initially, Alhroub focused on painting and drawing only. He later turned to give more attention to the conceptual elements of his artwork. Therefore, most of his work has reflected the connection between the place and its physical, psychological, spiritual and aesthetic impacts. His work takes the interactive form with the place and viewers. It ranges between painting, drawing, photography, installation, video and graffiti within a conceptual framework. He has designed and organized Abu Jihad Museum for the Prisoners Movement Affairs in Palestine. He is also a founding member of Al-Mahatta Gallery in Ramallah and organizer member of the International Artist Workshop in Palestine.

STYLISTIC WORK DESCRIPTION

I have been born into occupation and have experienced during my entire life nothing but the ugly face of military operations and occupation. As a Palestinian artist from West Bank, Gaza, the ability to travel abroad, live and a non-occupational reality is rare. Making work under occupation presents certain limitations imposed upon by the force of the occupier. Palestinian artists have long suffered from the lack of international exposure and external influence. This environment limits artists’ sense of freedom to express themselves fully, politically in their work. Such siege enforces an unavoidable contradiction associated with exploring the self.

Edward Said argues that Palestinians in West Bank and Gaza and indeed Israel are effectively exiled on their own land and he has made a remark that when some people think of exiles they think of those famous American and British writers who sought a change in the creative surroundings (Said E, 1990). The difference in the type of surroundings that we are talking about here is rather dramatic and requires the understanding that identity is a construct and reflects the processes and interactions between people beyond borders. Sarup M. (1998) argued “boundaries are important point of reference for those participating in any system. Boundaries may refer to, or consist of, geographical areas, political and religious viewpoints, occupational categories, or linguistic and cultural traditions”.

In this project I try to explore some of the elements mentioned above. I use my body to do performances in new places, which has new power to reflect and express myself, and how this new place impacts my personal experience away from the political situation, which has always had this influence on my subjects; these images are from series of images and videos about this project.



SELECTED EXHIBITIONS

Solo:

2009 /Monologue/Ramallah, Jerusalem,Nazareth and Gaza/Palestine/3 weeks
2005/Sharqiyat/Ramallah,Bethlehem/Palestine/1 month
2003/Horizon/Ramallah/Palestine/2 weeks

Collective:

2009/Desmond/Winchester/UK/1 week
2009/Different Mood/Amman/Jordan/3 weeks
2008/Occupied Space/London/UK/2 weeks
2008/The Passport/Ramallah/Palestine/3 weeks
2006/International human rights festival /Adenbra/Scotland/2.5 weeks
2005/Color from Palestinian/Dubai/UAE/2 weeks
2004/The Asian African exhibition “Jaala”/Tokyo/Japan/2 weeks

SELECTED PUBLICATIONS

2009/Monologue Catalog/Almahatta Gallery/Ramallah/Palestine

Stranger 1,2009, Digital Photography / c-type print, 64x84 cm
Detail, Stranger 1,2009, Digital Photography / c-type print, 64x84 cm
Stranger 2,2009, Digital Photography / c-type print, 64x84 cm





Bashir Jeries Yousef Qonqar

BORN IN 1980 AND LIVES, WORKS IN BEIT JALA, PALESTINE

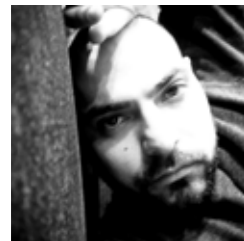
We are born wet, naked and hungry. Then things get worse.

I was born in Beit Jala on the 7th of July 1980; I died on the 24th of July 1988. I was born again on the 15th of January 2001 and I died again on the 19th of November 2009. So, I am actually dead (in a lifeless phase). Some of the events in my life have given me a reason to live or to die. I see my life as phases of irony where creativity comes only as a result of pain and suffering perhaps that is why lots of people love art. Perhaps they love to see the suffering of other people, which is very similar to their own. I live for painting and that is the only reason that keeps me alive.

STYLISTIC WORK DESCRIPTION

I am an expressionist and I live through bringing out the feelings that I have inside on to canvas. Some people think that I am very sad in my paintings, but I think that I have done the opposite, by giving beautiful color to sadness. Perhaps that is what I will call my art, Colorful Depressions.

I prefer to use oil colors because they give life to the painting. The reflection of light on the oil colors is different than on the surface of any other material and that is very important to me, to see powerful but harmless colors, that is a little bit aggressive but is also clear.



SELECTED EXHIBITIONS

Solo:
2007/Faces/Bethlehem/Palestine/2 months
2006/Germany Vs Poland/Heidenheim/Germany/4 months
2005/Germany Vs Poland/Nordhausen/Germany/2 months
2005/Teil der Hoffnug/Nordhausen/Germany/4 months
2005/Through Generations/Nordhausen/Germany/2 months
2004/Through Generations/Heidenheim/Germany/5 months
1999/the first chapter of my life/Beit Jala/Palestine/1 month

Collective:

2009/Marry of Palestine/Bethlehem/Palestine/1 month
2004/Teil Der Hoffnung/Weimar/Germany/1 month
2001/Das Haus/Nordhausen/Germany/1 month
1996/Palestinian youth/Beit Jala/Palestine/1 month

SELECTED PUBLICATIONS

2010/A Palestinian artist exhibit his work in the old city hall/The City Magazine/Nordhausen/Germany,
2006/Palestinian artists exhibit in Cologne Germany / Bethlehem / Palestine
2006/Palestinian artists exhibit in Cologne Germany / Cologne / Germany



The start of the end, 2009, Oil on canvas, 100x80 cm
Detail, Hunting, 2009, Oil on canvas, 100x80 cm
Hunting, 2009, Oil on canvas, 100x80 cm



Bassel Abd Alkareem Alaklounk

BORN IN 1973, DAMASCUS, SYRIA. LIVES AND WORKS IN GAZA, PALESTINE.

More recently I have been adding more than just style to my paintings and adding further elements such as abstract, emblematic as well as surrealism. I mix all these styles together, along with my hearts emotions, my personality and my deepness in order to reflect my feelings and emotions through my painting. I draw what I dream, which is that I change suffering to hopefulness.

I studied Fine Art in Al Najah in Nables University and graduated in 1998, after which I received a High Diploma in Arts Education from Alaqsa University in Gaza, which is in cooperation with Helwan University in Egypt and graduated in 2000.

My new style is a mix between surrealism and abstract art, however, I always put my feelings, emotions and thoughts in my dreams and my mind when I make dialog between the two. I like the sky and sea - I think that maybe they give an incorporeal feeling.

These days, I use oils or acrylics and my style has improved from 16 years ago, from an academic style to a more surrealistic style.

In my paintings I mix warm colors, perhaps its significance is that it's the moment between the storm and the calm.

STYLISTIC WORK DESCRIPTION

I draw in these days in oil color or acrylic, my style improved through 16 years ago from academic style to surrealism style. Nowadays I more deep when I mix and add more than style in my painting like abstract, emblematic, addition to the surrealism. I mix all these style with my emotions, my personality and my deepness to reflex my feeling and emotions through my painting. I draw what i dream; sometimes I change the sufferance to hopeful. You can see in my painting mixed warm colors, may be it is the mix moment between storm and the calm. I concentrate in my last painting about east worm feminine from the sun worm and lights of it; to this reason I draw the head woman is the sun. So we can get the warm and emotions from the women.



SELECTED EXHIBITIONS

Solo:

2004/Tales/Gaza/Palestine/2 weeks

2004/Hope/Tehran/Iran/1 week

2000/June moon/Gaza/Palestine/2 weeks

Collective:

2009/Mada/Gaza/Palestine/1 week

2009/Tolerance 4/Gaza/Palestine/1 week

2008/Day Land/Abu Dhabi/UAE/1 week

2008/White Night/Gaza/Palestine/1 week

2007/White Night/Gaza/Palestine/1 week

2006/For Palestine/New York/USA/10 days

2005/Palestinian/Oslo/Norway/2 weeks

2002/Palestinian/New York/USA/1 week

CERTIFICATES OF APPRECIATION

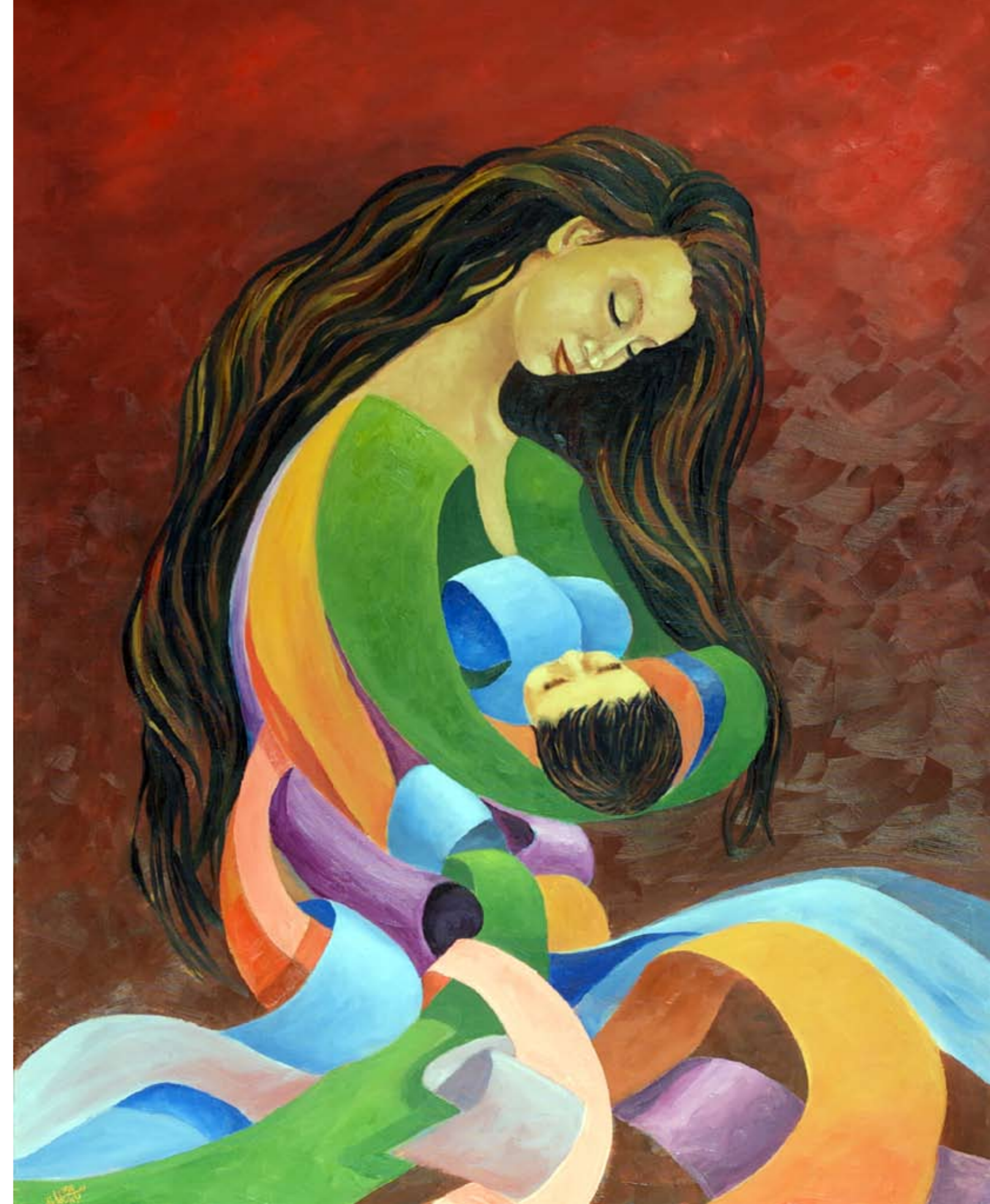
Two certificates from the "Free thought and culture" society about the artistic paintings selection to participate in two exhibitions for two years.

Two certificates from Gaza governorate as an artist and organizer of the exhibition.

A certificate from "Women Programs Center" in Dier Albalah for doing a training course in drawing, coloring and the exhibition organization.

A certificate from "The General Information Service" for my participation in an exhibition and wall paintings.

A certificate from the Ministry of Culture for organizing and participating in the "53 years since the Catastrophe".



Mother, 2008, Oil on canvas, 83x103 cm

Dina Mohammed Mattar

BORN IN 1985 AND LIVES, WORKS IN GAZA, PALESTINE.

With her latest paintings, Dina Matar proposes a new interpretative framework for the arrangement of things in her world. A speech filled with a comforting strangeness, a serene courage that explores the unknown with known tools. She is in her paintings, a freshness and a mysterious profusion where everything is organized: a dialogue with a world buried in her imagination. This is an open work that looks like a puzzle, with an abundance of soft colors, strange shapes that are not there by chance. Indeed, there is a debate in these painterly geometric overlays, no accidents or improbable on its canvas is a creation that stubbornly asserted. Yet, there are still links that connect, attach the elements may be they are there to maintain balance in this universe. In the manner of a labyrinth, Dina Matar lures us into her inner adventure, it makes us want to participate in its poetic and sensitive universe, where everything appears in its place, but where there is always this conflict between a specific graphic technique, applied as a path to be followed and the delicate balance of color composites joined by the small dark line, this could be a ritual unlikely for a simpler life.

Nicole Pfund artist

BA- Educational Art - Al Aqsa University – Gaza2007

Active in the summer camps of the UNRWA - General theatre day

STYLISTIC WORK DESCRIPTION

I feel happy when people ask me how old I am.

This question bothers me the most, when women try to hide their real age, and pretend that they are still in the prime of youth, still in their twenties. This period is felt by man as of full happiness and vitality, and that he lives in the legendary period of life.

Since I was born I hear about war - whether it be in my country or in other countries.

Not only do I hear about war, but I live in Oasrha during the beginning of the first intifada, the Gulf War, and the second intifada and the Lebanon war and the war in Afghanistan and the Iraq war and, finally, the war on Gaza.

Up until now, I'm not sure that I am alive or I have been in those difficult days, because we have seen those terrible and scary scenes.



SELECTED EXHIBITIONS

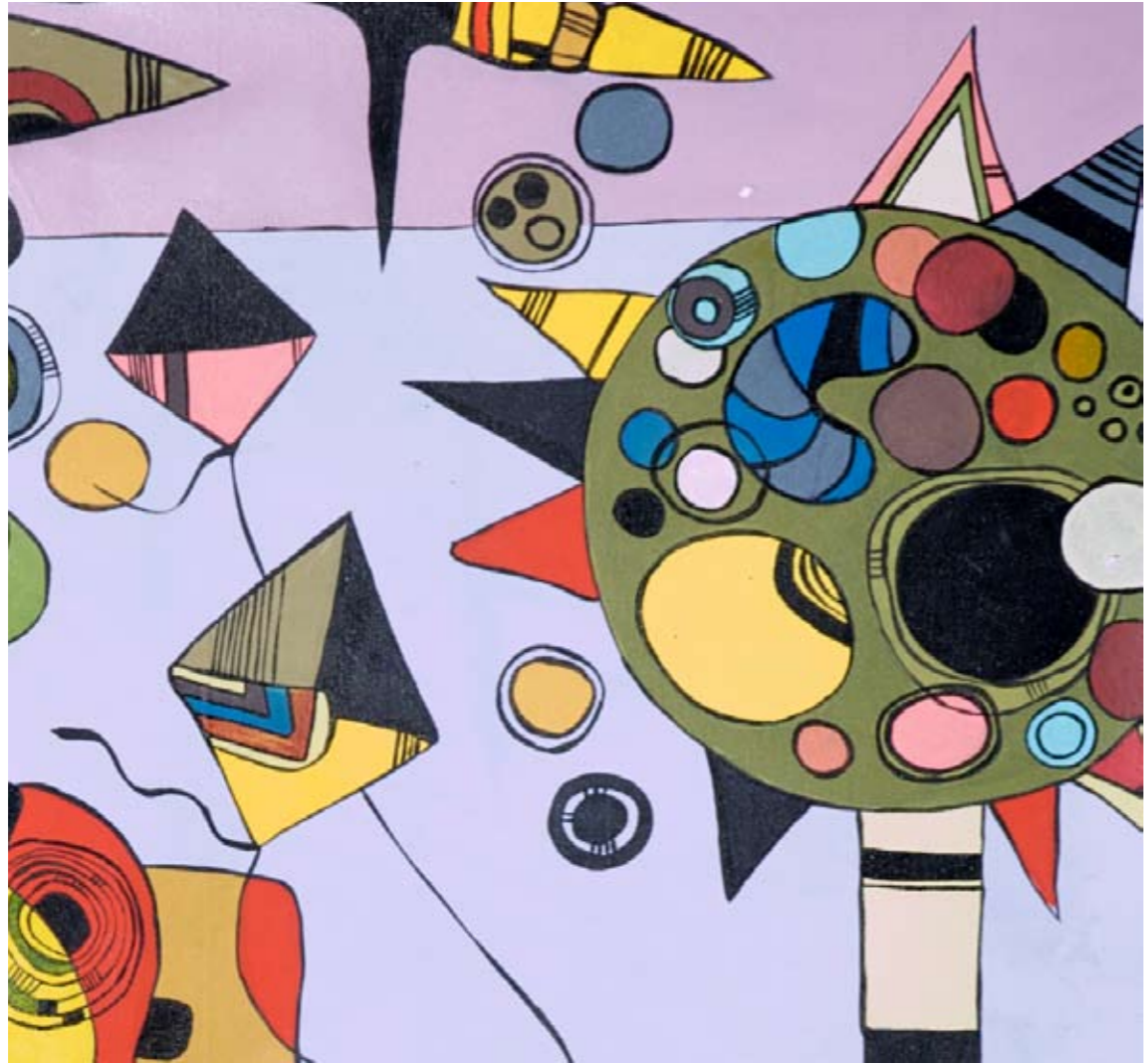
Solo:
2008//The first rain/

Collective:
2009/Eltiqa summer
2009/Palestinian Red Crescent Society/Gaza/Palestine,
2009/Colours of hope-UNDP/Jerusalem/Palestine,
2009/An evelasting memory windows from Gaza/Palestine,
2009/Eltiqa exhibition of the Syrian Arab cultural center of Paris/France,
2009//Art rest/Gaza/Palestine,
2009//Art of Palestine/Gaza,Ramallah/Palestine,
2009//Art auction Palestinian art court/Jerusalem/Palestine,
2008//Eltiqa/Montauban/France,
2008/Occupied space/London/UK,
2007//Gaza seasons/Geneva/Switzerland

Line of sight, 2009, Acrylic on canvas, 90x90 cm
Detail, Summer rain, 2009, Acrylic on canvas, 80x100 cm
Summer rain, 2009, Acrylic on canvas, 80x100 cm



Dina Mattar
دينا ماطر 2009



Ibrahim Yousif Jawabreh

BORN IN 1985 AND LIVES, WORKS IN BETHLEHEM, PALESTINE.

Glad to hear the music, the form of its ladder and its flexibility, the narrator's voice and I'm happy in sky while it changes its skin, its flirtation and naivety and I'm happy with the way to our house, our house, Haifa, recently.

I studied Fine Art at Alquds University, and I graduated in 2008. I tried various forms of artistic practices painting, performance and sculpture.

STYLISTIC WORK DESCRIPTION

For three or four years at the beginning of my career as an artist, I would work on several different kinds of paintings. I used to search for the relation between the body & the soul in these paintings.

I realized that I may find that relation I am looking for by using my own body as the artwork so I started a procedure, and for the duration of last year I worked using my own body. The point is that changing the only idea that we have about the human body - which is that those bodies have a certain thing to do and a known action that we act with.

I wanted to reach the goal of understanding the relation between the soul and the body, by using a real body. Not only through drawing it but I also wanted to experience all the limits that the human body can reach to contact others through a new way, which I am showing in my work.



SELECTED EXHIBITIONS

Solo:

2010/Migration/Birzeit/Palestine/1 week
2010/Shadow& plastic/Ramallah/Palestine/2 weeks

Collective:

2008/2 weeks/Continuous/Ramallah/Palestine,
2008/10 days/Bejmaleuon/Ramallah/Palestine,
2008/1 week/Palestinian artist/Tunis/Tunisia,
2007/2 weeks/Second tolerance/Ramallah/Palestine,
2007/1 day/The auction/Jerusalem/Palestine,
2004/2 weeks/Artists from Palestine/Cairo/Egypt

Squares, 2008, Acrylic on canvas, 120*110 cm
Detail, Music ladders, 2008, Acrylic on canvas, 90*150 cm
Music ladders, 2008, Acrylic on canvas, 90*150 cm



Ibrahim Jawabreh



Ihab Antonio Sacca

BORN IN 1972 AND LIVES, WORKS IN BETHLEHEM, PALESTINE

Could you slip magic into colors then brush them into the earth's bruised eye?

I was born in Bethlehem, Palestine and I lived there until about 15 years of age. I then moved to the US to finish high school and then got into the arts and architecture. Last year I moved from California to Bethlehem after many years of studying, learning and working. I have an art degree and Bachelors of architecture.

I'm also a performing and recording musician. I moved my studio and architecture/art practice to Bethlehem, Palestine because I feel the moment is now - for everything I know to pour into this Holy Land, to drive the next peace movement forward by using art and music as a tool. Also to be a part of transformation of architecture into a more artistic beautiful spaces using my same concept of art and music.

I wrote these words; I arise from the temple of light to become water once again... Seeking times to a higher self-life, I spill into this exquisite earth, 'remembering' the existing in my body activating my gifts...from a human eternally in tune with all places and times, I will now shift to the next transfer.

STYLISTIC WORK DESCRIPTION

My work is always morphing and changing with time, the more technology we develop, the more complex, outrageous and bizarre the process becomes. I love it! Despite this, I always stay true to the hand and the brush, since it will always be the most 'native' tool we have as artists. In the case of the two works I drew and colored by hand, I then scanned it for the last digital touches. The way the image size could be determined is upon the request of the client. I also found that there could be harmony between analog and digital art - humans and electronics could be the best of friends.



SELECTED EXHIBITIONS

Solo:

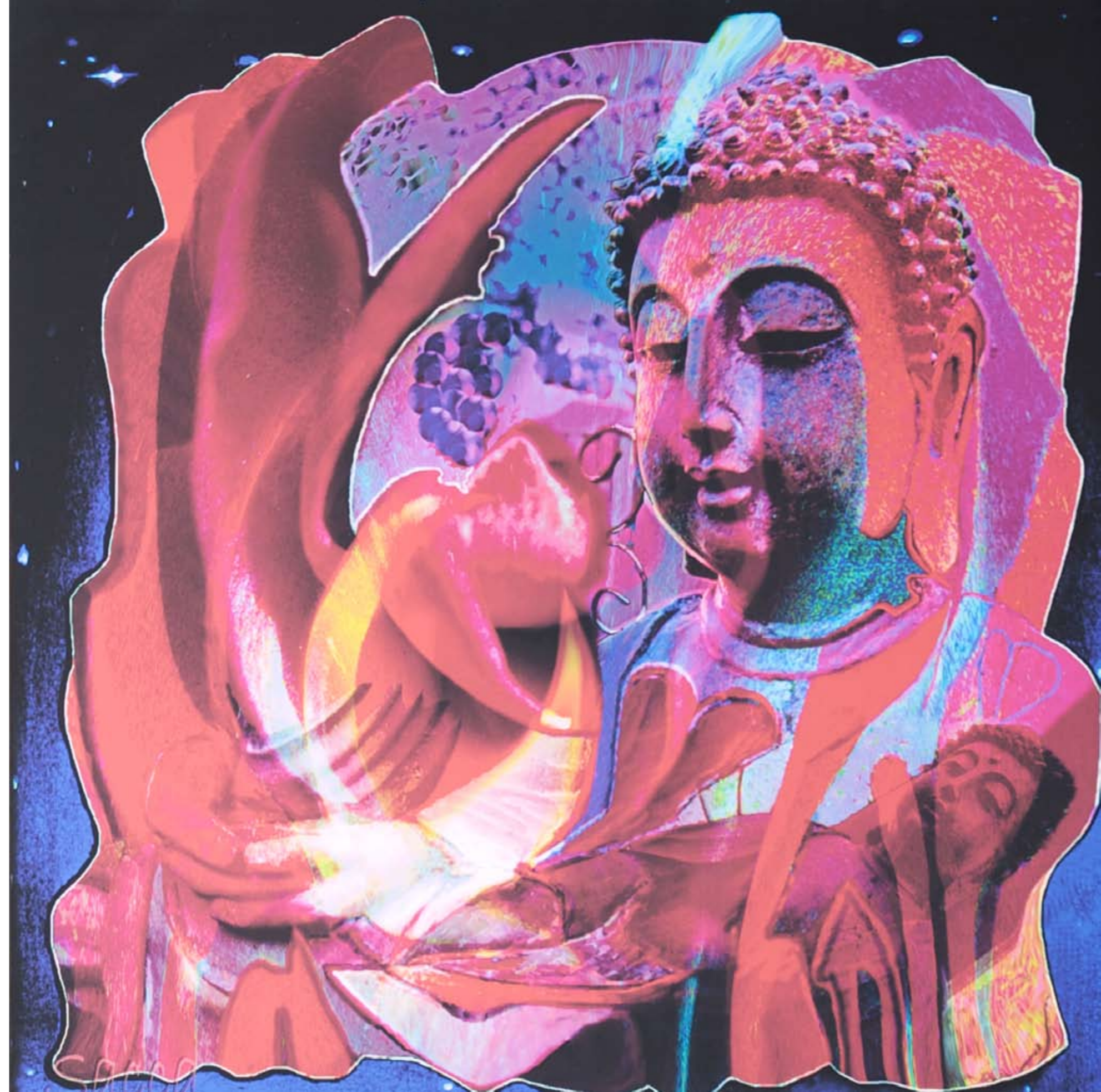
2007/5 days/Make a wish/Bethlehem/Palestine, 2006/2 days/
Dawn of dreams/Bethlehem/Palestine, 1997/1 week/Benefits of art in
the profession of architecture/Los Angeles/USA

Collective:

2005/2 weeks/Mixed media art in modern life/California/USA, 2004/3 weeks/
Art walk of La Jolla/California/USA

SELECTED PUBLICATIONS

2007/Peace centers/Center Publishing/Bethlehem/Palestine
2006/Peace centers/Center Publishing/Bethlehem/Palestine
2006/This week in Palestine/Turbo-Design/Bethlehem/Palestine
2002/Mixed media and unusual methods of creation/Artwalk /
San Diego/USA



Global tranquility, 2009, Printing on canvas, 93x95 cm

Inass Yassin

BORN IN 1973, ASIRA ASHAMALEYA, PALESTINE. LIVES AND WORKS IN RAMALLAH, PALESTINE.

“Photography is truth. And cinema is truth twenty-four times a second.” Jean-Luc Godard.

Yassin deals with the concept of the transforming reality in the Palestinian context that takes the space into regenerating process which is accompanied by dramatic change at social level. Exploring each model of spatial change can unfold layers of social and political structure within the Palestinian society; work varies between painting, photography and video. Recently, transforming space is becoming major; two solo exhibitions of mixed media paintings – The sea black (2007) and Transformation (2008). They explored personal perspectives to private and public spaces, within converting realities that change places to be new ones and to be disconnected from their historical function and their position in the collective memory.

Yassin worked in various arts and cultural programs with educational and cultural institutes in Palestine, such as The Palestinian Curriculum Centre, Women Society College, Khalil Sakakini Cultural Centre, Goethe Institute and The Virtual Gallery at Birzeit University. She is currently working as a research assistant with Professor Bashir Makhoul, at Winchester School of Art.

She has been awarded with some production grants from Khalil Sakakini Cultural Centre in 2007, A.M. Qattan Foundation in 2008, Hani Qaddoumi Foundation in 2009 and The Ford Foundation Fellowship in 2008.

STYLISTIC WORK DESCRIPTION

These 2 triptychs light box photography pieces are part of my project; “Projection”. Projection deals with the notions of change, destruction and memory within the Palestinian context.

Al Walid Cinema is one example of transforming spaces within the city of Ramallah.

Projectionists Room and **Projection Go Green** are 2 components of the project. The vanishing building is being dismantled since 2008 and yet it is still standing. Through time, it loses more parts of its walls, objects, beholds and evidently function – the ceiling was cut off and light enclosed the space and it eliminated the nature of the places as a cinema.



SELECTED EXHIBITIONS

Solo:
2008/Transformation/Birzeit/Palestine/2 months
2007/The Sea is Black/Birzeit/Palestine/5 months

Collective:

2009/Never Apart/Jerusalem/Palestine/8 weeks
2008/Arab artist residency and exchange/Amman/Jordan/3 weeks
2008/The Jerusalem Show/Jerusalem/Palestine/6 weeks
2006/Liminal Spaces Leipzig/Leipzig/Germany/3 days
2006/Braziers International Artists workshop/Oxford shire/UK/3 weeks
2006/Oslo/Norway/3 weeks
2005/Contemporary art summer/Ramallah/Palestine/6 weeks
2004/Al-Hallaj Gallery/Ramallah/Palestine/6 weeks

SELECTED PUBLICATIONS

2009/The Last Oil Shock/Winchester School of Art/Winchester/UK
2007/The Palestinian Women Artists: the land=the body=the narrative/The Palestinian Art Court/Jerusalem/Palestine
2007/The subjective Atlas of Palestine/010 Publishers/Rotterdam/Holland



Projection, 2009, Triptych light boxes photography, 3 light boxes (each) 6x52x40 cm
Projection goes green, 2009, Triptych light boxes photography, 3 light boxes (each) 9x52x40 cm

Ingy El Telawi Kanj

BORN IN 1974, CAIRO, EGYPT. LIVES AND WORKS IN GENEVA, SWITZERLAND.

"Everyone has a country where they live; we have a country that lives in us." Mahmoud Darwish

High school diploma with an artistic specialization (1994)

University of Geneva : Masters in Arabic Literature and Civilization (2000)

Social worker in an association for refugees in Geneva (2002-2006)

Social worker in a social service of a municipality of Geneva since 2007

Creation of a fashion show of costumes and music of the foreign residents of the community (12 different countries represented), March 2008

STYLISTIC WORK DESCRIPTION

I started out with oil paints. A few years ago, I began experimenting with various techniques using ink. This medium in particular, pleases me, as it offers a possibility for spontaneous, immediate work although I continue to paint with oil. Ink permits a rapidity of execution, which corresponds to my present artistic inclinations: certain news events inspire me to instantaneous creation as a witness. As a Palestinian among millions of other media viewers, I watch what is happening, powerless and frustrated. Drawing, I am able to release my feelings and exorcise my frustrations, to become an actor in ongoing situations that concern me.



SELECTED EXHIBITIONS

Solo:
2005/"Ailleurs" Exhibition/Geneva/Switzerland/2 months

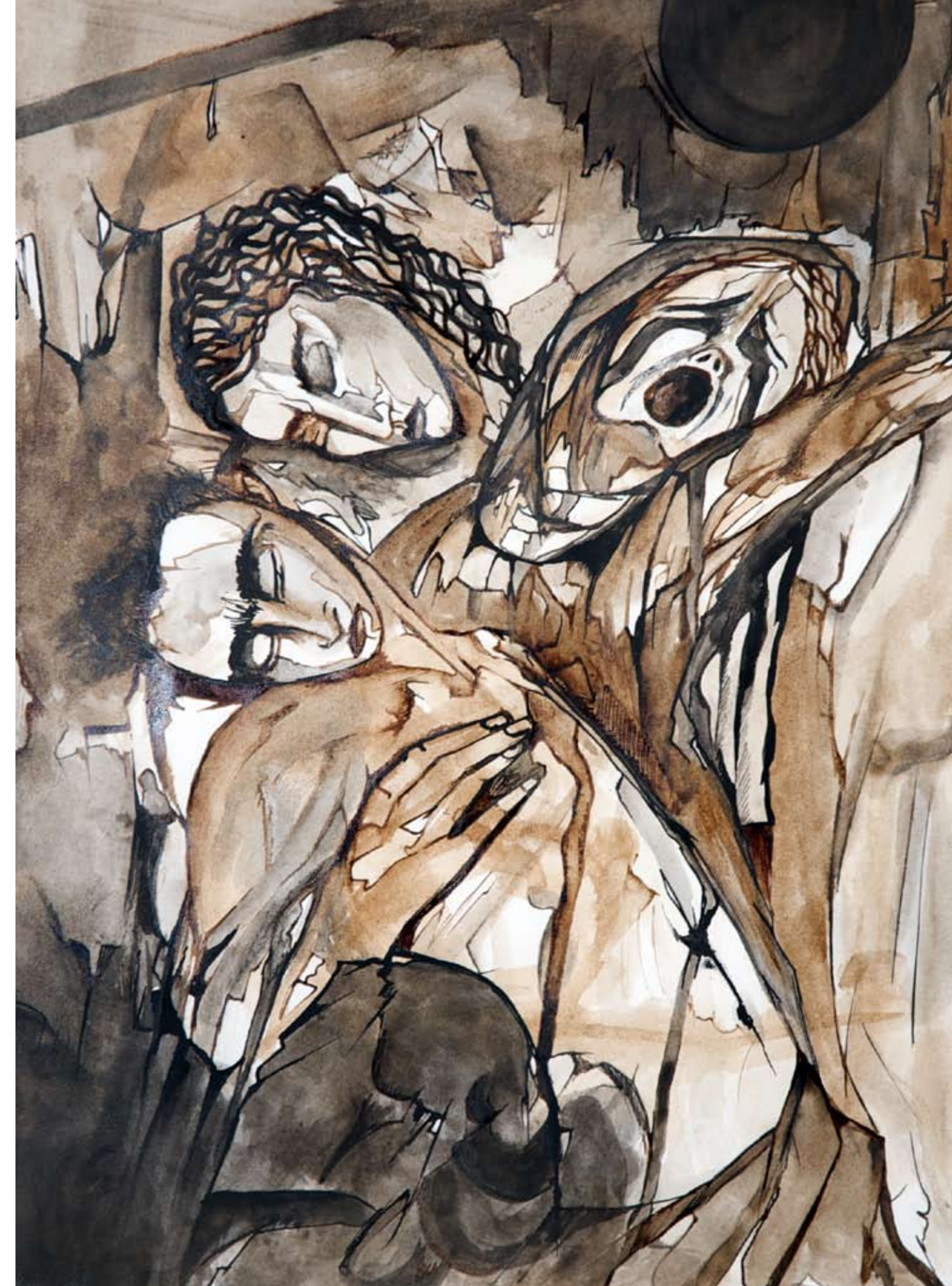
Collective:
2005/Palestine, my love.../Geneva/Switzerland

SELECTED PUBLICATIONS

2004/"Palestina a travers del arte" article/Al Damir magazine/Chili

Mothers, 2009, Ink on paper, 45x57 cm
Detail, Mothers, 2009, Ink on paper, 45x57 cm
One day in Gaza, 2009, Ink on paper, 45x57 cm





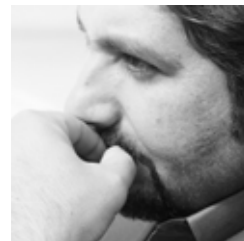
Iyad Sabbah

BORN IN 1973, KSA. LIVES AND WORKS IN GAZA, PALESTINE.

Sabbah received a Bachelor of Fine Arts from the University of Tarabulus, Libya and a Masters degree in sculpture from the University of Helwan, Cairo, Egypt. He has practiced and worked in contemporary arts for more than 15 years, where he gained vast experience in that field. His work is famous for its simplicity in symbolizing reality as well as mixing sculpture with painting. He participated in many local and international solo and collective exhibitions.

STYLISTIC WORK DESCRIPTION

This is a sculpture about the relationship between mass and space between, human nature and the wind, to give a sense of movement, procession and violent movement.



SELECTED EXHIBITIONS

Solo:

2009/Red shadows/,
2003/Thanaya (Folds)/Gaza/Palestine,
1994//Point view/Tarables/Libya

Collective:

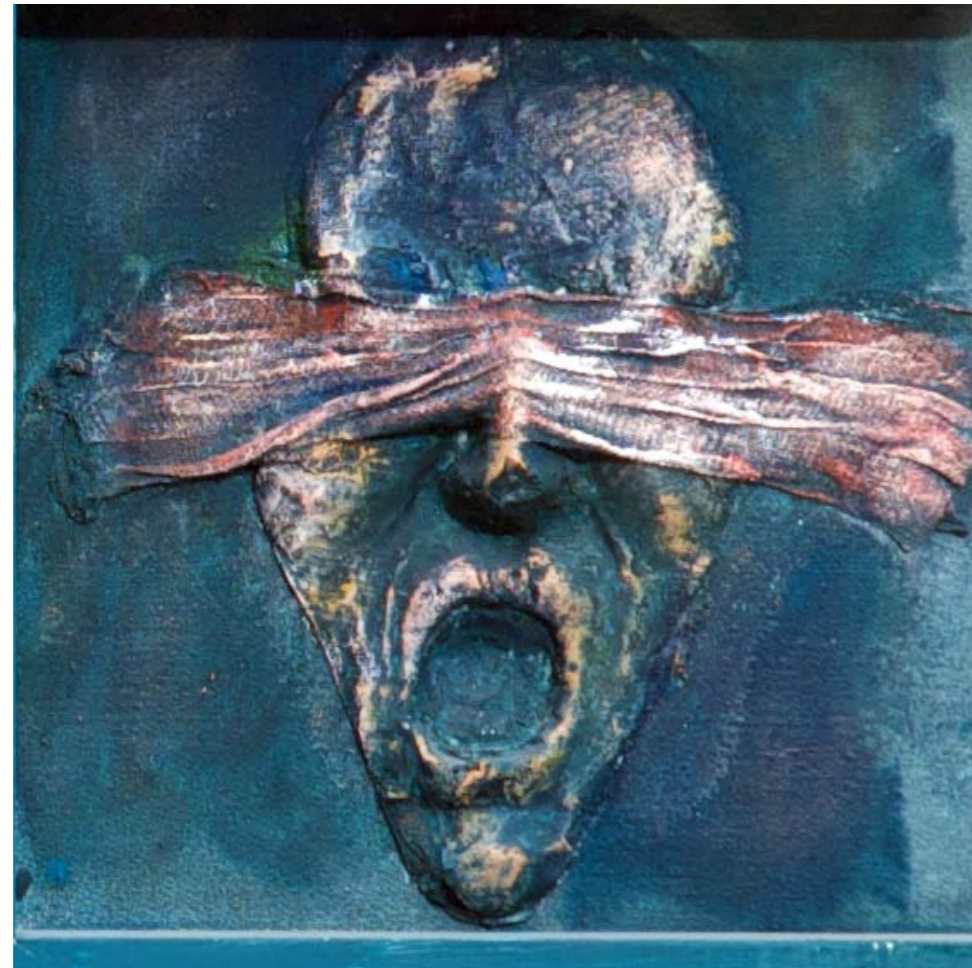
2008/Sixth and seventh/Juresalem/Palestine,
2008//Happens/Gaza/Palestine,
2007/Sixth and seventh/Juresalem/Palestine,
2007/Artists from Gaza/Paris/France

COMMISSIONED WORK

2006/El-Fedaa statue/Squre 17/Rafah/Gaza/Palestine
2004/Mermaid/Italian Complex/Gaza/Palestine
2003/Return home dream/Abu Hmaid Square/Khanyonis/Gaza/Palestine
2000/Anonymous soldier/Center of Gaza/Gaza/Palestine
2000/Phoenix rising/Palestine square/Gaza/Palestine

ASP, 2009, Polyester sculpture, 21x22x65 cm
Detail, Last words, 2009, Mixed media, 90x90 cm
Last words, 2009, Mixed media, 90x90 cm





Jad Salman

BORN IN 1983, TULKAREM, PALESTINE. LIVES AND WORKS IN PARIS, FRANCE.

I have a dream, and nothing could stop me from dreaming. We are the beauty of God on earth, and the color.

Salman is a painter and sculpture, and obtained his Bachelors of Fine Arts from An Najah University, Nablus in 2005. In October 2008, he started his Masters in Contemporary Art and New Media in Paris.

In September, Salman was invited for a residency for four months in Trondheim, Norway. In 2007, Salman was invited for an art residency for 3 months in Paris, France. Salman has participated in many group exhibitions in Palestine, Japan, Saudi Arabia, Europe and USA. He is a member of the League of Palestinian artists.

STYLISTIC WORK DESCRIPTION

When trying to summarize my artistic approach, time and time again, there is simply one line of teaching that keeps on coming back to me: SPACE. A space, which is far away, detached from emptiness, I try to inhabit space through colors, lines, materials and shapes.

The varied places I lived in have been synonymous with a frantic search of space and freedom. There is a thirst for space, not just in the common sense of movement, but above all, in a sense of giving a place to the imagination and escapism. Structuring other spaces, welcoming the audience to invest these spaces, sharing with as many people as possible varied ways in which to read my work, this is where the essence of my art lies.

An ensemble where everyone's free to identify taking on board it's own trek, to uncover it's own marks, signs or evidences. I try to entice the audience to have a transverse reading of my work, readings synonymous with a "free circulation between canvasses". There is no established order nor is there a reading direction, I intent to provoke a 'deconstruction of reality'. In this case, deconstructing has a specific aim: suggesting looking at the past differently, redefining the present and conceiving the future in a totally different way.

It's at this price that the confrontation between man and space take it's full meaning, A way of rehabilitating the first one in the second, without a care, if this latest space is nothing but a wild dream. Space multiplicity, the multiplication of projections, the absence of landmark heightened by layers, forms, materials and colors found the liberating spirit, which, I intend to confer to my work.



SELECTED EXHIBITIONS

Solo:

- 2009/Le Lieu/Saint-Pierre-des-Corps/France/3 weeks
- 2008/Don Quichotte de Palestine/Tours/France/3 weeks
- 2008/Frontieres du Soleil 2/Saint-Pierre-des-Corps/France/2 weeks
- 2007/Frontieres du Soleil 1/Paris/France/10 days
- 2006/Autre Espace/Jerusalem, Naplouse, Ramallah, Hebron, Nazareth and Gaza/Palestine/3 months
- 2005/STOP/Trondheim/Norway/2 weeks

Collective:

- 2009/13^e Prix Antoine Marin/Arcueil/France/3 weeks
- 2009/Living A live/Vincennes/France/10 days
- 2008/My dream/Ramallah/Palestine/2 weeks
- 2006/Occupied Space/London/UK/5 days
- 2005/Jifna Spring/Ramallah/Palestine/3 weeks



Ballet dancer, 2009, Mixed media on canvas, 97x130 cm
The donkey, 2008, Mixed media on canvas, 97x130 cm

Jawad Al Malhi

BORN IN 1983 AND LIVES, WORKS IN JERUSALEM, PALESTINE.

I believe in the importance of art for life, and that art and artists can make contributions to the place they are in. I practice life as an artist bringing that to all my encounters and in everything I do.

Jawad Al Malhi lives and works in Jerusalem. He received his MA in Fine Art from the Winchester School of Art, UK. Al Malhi works across all media using painting, photography, video and site specific work, often to explore the spaces and experiences of marginalized communities and their relationships with their environment.

He has held solo exhibitions in Jerusalem, Ramallah, Paris and Sweden.

Al Malhi has initiated and worked on community projects with children and youth from marginalized communities since 1992 in the Old City of Jerusalem, as well as with villages and camps in the West Bank.

STYLISTIC WORK DESCRIPTION

There is a question of the surface of the land, its fragility and continual transformation, when the unknown is unearthed, the precious is buried and the unwanted is discarded. Land is in a continual state of upheaval and fragmentation in the city of Jerusalem. It is this, which I explore in these works, by excavating the surface of the paintings of how one might excavate the surface of the land, which takes me on a journey into my relationship with the city.



SELECTED EXHIBITIONS

Solo:

- 2010/Forthcoming/London/UK/1 month
- 2009/House No 197/Birzeit/Palestine/1 month
- 2006/Apparition Juresalem/Palestine/1 month
- 2006/House No. 197-The Art and Ethnographic Museum at Birzeit University
- 2000/From here to there, Cite Internationale des Arts/Paris/France/1 month

Collective:

- 2010/Dislocated journeys/Essex/UK/2 months
- 2009/Shadow of the city/Jerusalem/Palestine/10 days
- 2009/Palestine/Venice/Italy/6 months
- 2009/Provision for the future Sharjah Biennale/Sharjah/UAE/7 months
- 2009/When will the next wall fall/Rome/Italy/3 months
- 2008/Radius/Kiel/Germany/2 months

2008/Middle of the Middle East curated by Catherine David/Beirut/Lebanon/2 months

- 2008/Beirut No man's land at Gemak in the Hague/The Hague/Netherlands/2 months
- 2008/Cactus juice/Paris/France/2 months
- 2008/The Juresalem show 01-Mamal Foundation/Juresalem/Palestine/1 month

COMMISSIONED WORK

- 2009/Palestine c/o Venice catalogue/Mind the Gap/Beirut/Lebanon
- 2009/Provisions for the future catalogue/Sharjah Biennial and Bidoun/Sharjah/UAE
- 2005/Apparitions catalogue/Al Hoash Gallery/Juresalem/Palestine



The skin of the land 2, 2009, Acrylic on canvas, 87x103 cm
The skin of the land 1, 2009, Acrylic on canvas, 87x103 cm



Khaled Hourani

BORN IN 1965, HEBRON, PALESTINE. LIVES AND WORKS IN RAMALLAH, PALESTINE.

“It is the story of the Palestinian dress and of its transformations from an item of folklore to an emblem and a symbol of struggle, culture and endurance. The most prized possession of every Palestinian woman was a dress, which was embroidered and embellished with colored silk motifs in the best Palestinian fashion. This dress would be worn on all special occasions, weddings, funerals etc... But if there was a funeral in one’s immediate family, for example the loss of one’s husband or father, the women would renounce the colors of their dresses by coating them with a layer of natural black dye and as with many natural dyes, time and the effects of various chores, and multiple uses would cause it to wear off and dissipate from the knots of the silken threads, so that the original colors in all their splendor would reappear. Of course, a dress that has been dyed once would always bear the marks of sorrow; the blackness would have penetrated its very fiber and would become one with the memories.” by Reem Fadda

The artist currently works as the Artistic Director of the international Academy of Art in Palestine. Previously, he worked as General Director of the Fine Arts Department at the Palestinian Ministry of Culture from 2004 until 2006. He was General coordinator of the Jifna International Artists Workshop Palestine, Spring 2005. As an artist, he has participated in numerous workshops and art meetings. He also writes about art and organizes and curates art exhibits. In 1997, he founded Al-Matal gallery in Ramallah, Palestine.

STYLISTIC WORK DESCRIPTION

My style revolves around the idea, rather than the raw material or the manner in which a particular work is carried out. Each article serves, as the saying goes, between drawing, painting, design, photography, writing and film - beginning with idea and research, and that is what brings me to how best to realize this project of art, moving between these means and mixing them in to other times, hoping that I can reach and communicate with a new horizon. Behind the abstract work, there is an idea that was established through research and application.



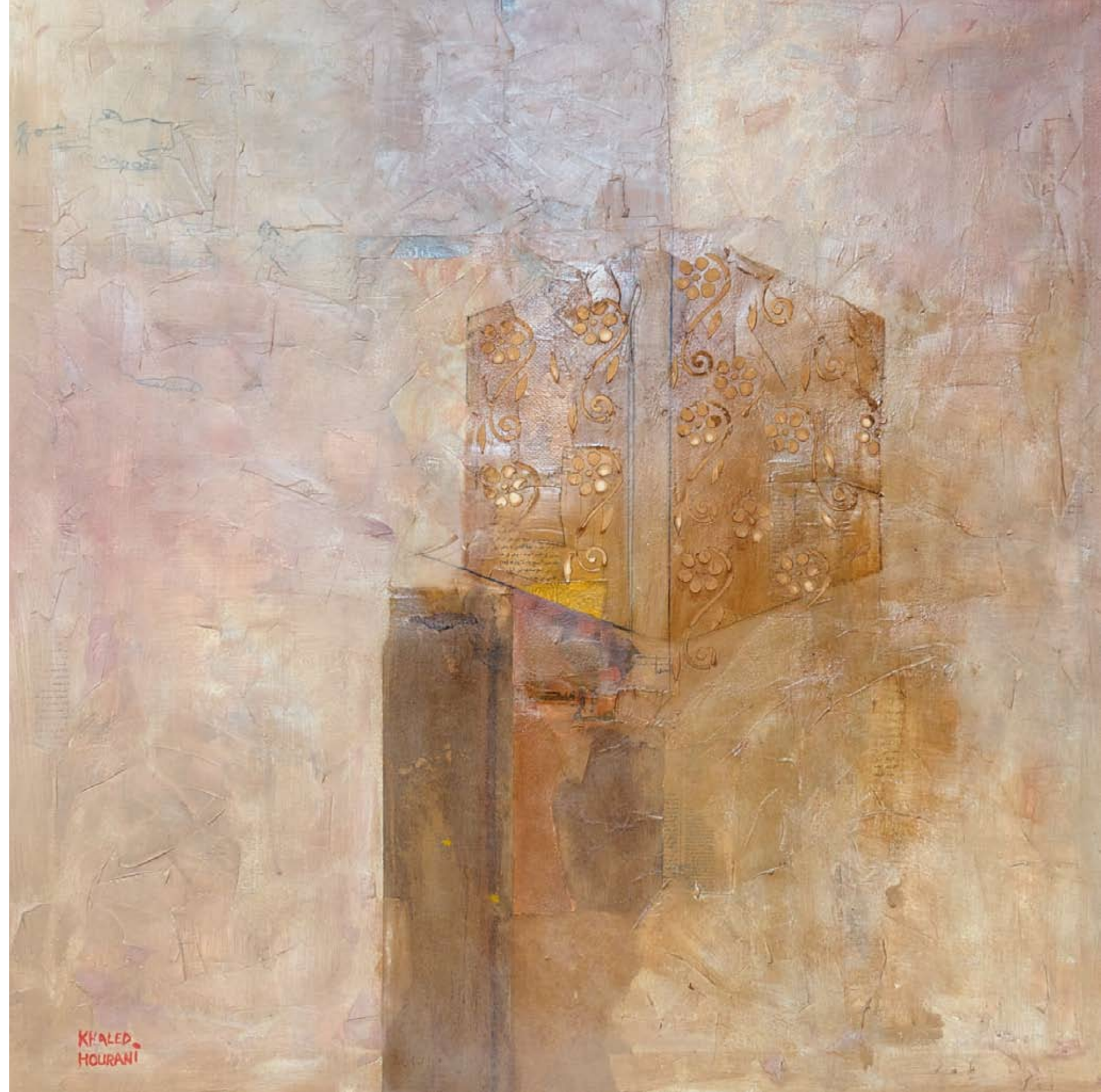
SELECTED EXHIBITIONS

Solo:

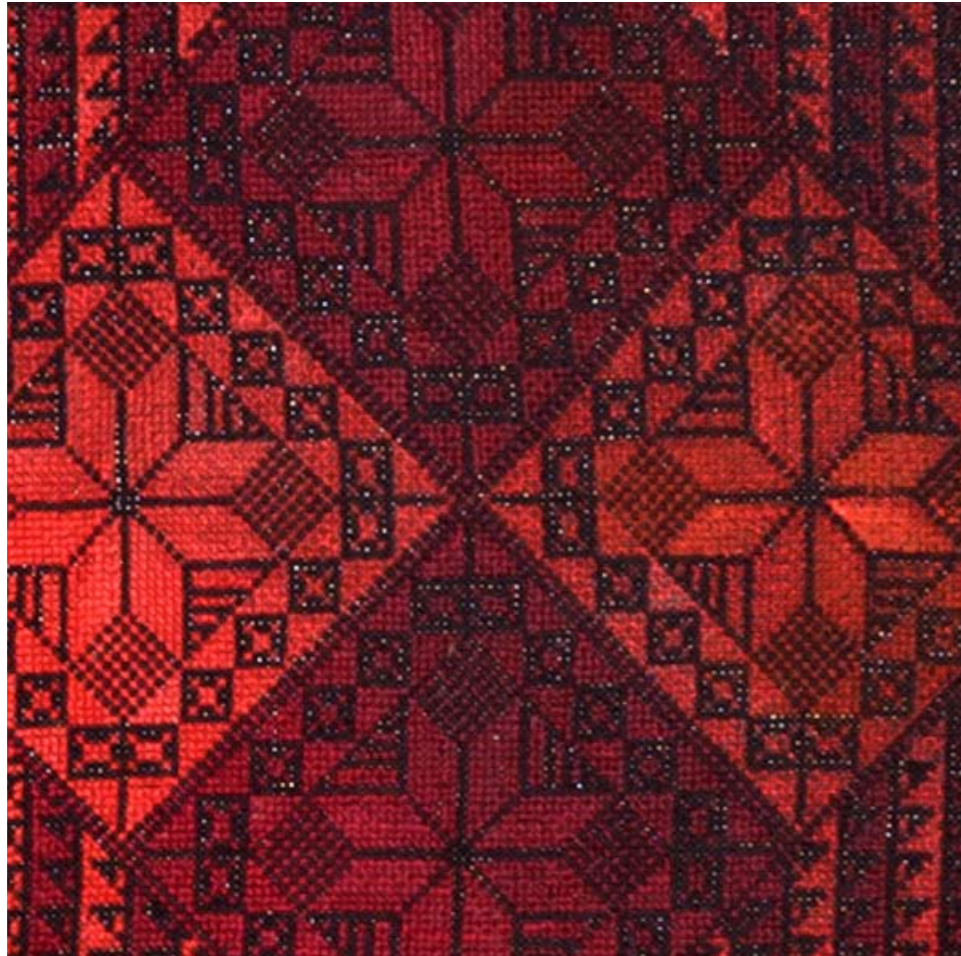
2000/Juresalem/Palestine,
2000/Gaza/Palestine,
2000/Ramallah/Palestine,
1999/Juresalem/Palestine,
1997/Ramallah/Palestine,
1997/Geneva/Switzerland,
1990///Juresalem/Palestine,
1989/(Ketziout)Ansar 3 detention prison/

Collective:

2009/Alexandria/Libya,
2009/Juresalem/Palestine,
2009/Never part/Juresalem/Palestine,
2009/22 gaza an everlasting memory/,
2009/7*7 Palestinian artists/,
2009/Riyadh/KSA,
2009/Berlino..Palestina, Messioca Quanda cadra il muro?/Rome/Italy,
2009/Passport/Amman/Jordan,
2008/Art Book/Cairo/Egypt,
2008/Made in..Cselley muhle/Oslip/Austria



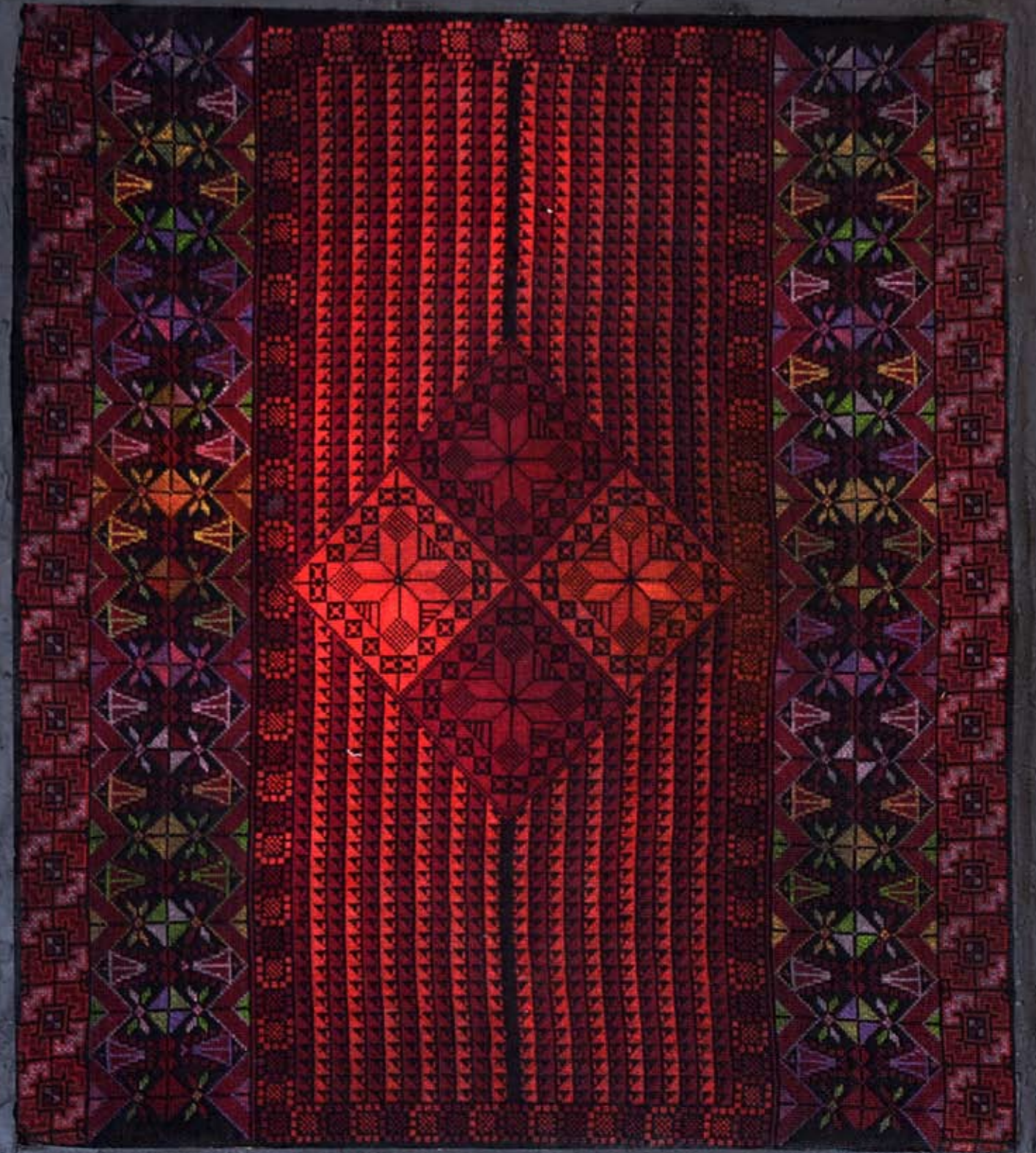
KHALED
HOURANI



Noor ala noor (light on light), 2008, Acrylic on canvas, 100x100 cm

Detail, Drapes of the dress, 2008, Mixed media, 100x100 cm

Drapes of the dress, 2008, Mixed media, 100x100 cm



Laila Shawa

BORN IN 1940, GAZA, PALESTINE. LIVES AND WORKS BETWEEN LONDON, UK AND VERMONT, USA.

“Laila Shawa was one of the first Arab artists to successfully break through barriers in the West.” - Lawrence Joffe quoting Dr Venetia Porter in The Middle East, ‘Laila Shawa: Still shaking people up.’

Laila Shawa was born in 1940 to one of Gaza’s old landowning families. Exposed to art early, she matriculated at the Leonardo Da Vinci School of Art in Cairo from 1957-1958. From 1958-1964 she studied at Rome’s Academy of Fine Arts, spending summers with Oskar Kokoschka at his School of Seeing in Salzburg. After graduation Shawa went home to supervise arts and crafts education in refugee camps for UNWRA and entered into an informal apprenticeship with UN war photographer Hrant Nakasian.

In 1967, she moved to Beirut and returned to Gaza when the Lebanese civil war started - for the next decade, Shawa, collaborated on designing and building the Rashad Shawa Cultural Centre. She took up residence in London in 1987 and soon after started her socio-political critique Women and The Veil. This was followed by a long series exploring the practice of magic and witchcraft in Islam embodied by the Hands of Fatima. She gained international recognition with her ongoing cycle of silk screens and prints collectively known as The Walls of Gaza (from 1992) investigating alternative modes of communication and drawing attention to generations of severely traumatized Palestinian children. Her pioneering work, during the 1980s, of utilizing photography as integral to art production, has left a lasting mark on contemporary Palestinian art. For the artist, it signified a departure from the traditional paint medium and instigated such works as the controversial installation Crucifixion 2000: In the Name of God at the Ashmolean Museum, Oxford and her immediate reactions to 9/11 in the form of sculpture entitled Clash. Her 29-piece collection Sarab (2008) expropriates Islamic geometric design from its historical context, asserting its role as primary visual identifier of Islamic popular culture. In January 2009, she commenced a Gaza III series, two works from which are entered into this competition.

STYLISTIC WORK DESCRIPTION

Like most of my Walls of Gaza works, Red Table (2009) evolved from a photograph sourced from my archive collected in Gaza before 1999. This picture was taken during the first Intifada; 20 years later, it lent itself effortlessly to illustrate my outrage towards the siege that has left Gaza starving for the last three years. The image was printed from my original negative onto canvas and finished with acrylics and other materials to give texture and depth. All three Gaza series footnote Pop Art and the international media utilizing photography and a strong palette over graffiti. My artistic practice strives to reduce from whilst communicating a strong socio-political message.

Letters to Omayya (2010) is a highly personal work. It recalls the death of my cousin Omayya who lived in Beit Hannoun. She was diagnosed with cancer but like so many, was prevented from traveling to Jerusalem for treatment. Her death was terrible; Israeli tanks surrounded her house for days. Then they destroyed the orange grove, her favorite place of repose; the fences around her house were crushed. In the confusion, she fell and broke both her hips-but no ambulance was allowed to reach her. She died in agony a few days later. With Letters to Omayya I’ve tried to resolve my feelings of anger and guilt about the fact that I couldn’t visit her during her illness, that I couldn’t say farewell, nor attend her funeral. Our story is not unique!

Letters to Omayya was produced by photographing my 2003 installation (with same title) and projecting the image onto a representation of the Separation Wall. Omayya’s face emerges, barely visible, like a ghost’s, through the barbed wire. The collage was printed digitally onto canvas; acrylic paint and other materials were added to add texture and dimension.



SELECTED EXHIBITIONS

Solo:
2008/Sarab/Dubai/UAE/2 weeks
2000/In the name of God: Crucifixion/1 month
2000/Oxford/UK, 1990/1 month/Women and the veil/Amman/Jordan,
1975/Of horses and cities/Beirut/Lebanon/1 month
1972/Desert cities/Kuwait City/Kuwait/1 month

Collective:
2010/Breaking the veils/St Paul Minnesota/France/2 months
2009/Arabesque: arts from the Arab world/Washington/USA/20 days
2008/Roads were opened roads were closed/Dubai/UAE/1 month
2008/Word into art/London/UK/2 weeks
2006/Word into art/London/UK/2 weeks
2006/The atrium/Dubai/UAE/3 months
1999/Dialogue of the present/London/UK/1 month
1995/Forces of change/Atlanta/USA/1 month
1994/Forces of change/Washington/USA/4 months
1989/Contemporary art from the Islamic world/London/UK/6days

SELECTED PUBLICATIONS

2010/The art of the Middle East: Modern and contemporary art of the Arab world & Iran/
Merrell/London/UK,
2010/The art of the Middle East: Modern and contemporary art of the Arab world & Iran/
Merrell/New York/USA,
2009/Contemporary art in the Middle East/Black Dog Publishing/London/UK
2009/New vision: Arab contemporary art in the 21st century/Transglobe Publishing/London/UK,
2008/Sarab, Exhibition catalogue/DIFC/Dubai/UAE
2002/Breaking the veils, women artists from the Islamic world/
The JordanNational Gallery/Amman/Jordan
1999/Contemporary Arab women’s art: dialogues of the present/
Women’s Art Library/London/UK,
1994/Forces of change/Barnes and Noble/Kuwait City/Kuwait,
1989/Art in Palestine/Al Qabas Press/Beirut/Lebanon,
1987/The woman artist in Lebanon/Catholic Press/Beirut/Lebanon



Detail, Red table, 2009, Mixed media, 150x100 cm
Letters to Omayya, 2010, Mixed media, 150x100 cm
Red table, 2009, Mixed media, 150x100 cm



Mazen Abdullah Sa'adeh

BORN IN 1959, JORDANIAN OCCUPIED JERICHO, JORDAN. LIVES AND WORKS IN RAMALLAH, PALESTINE.

I'm creating public art these days because it is through public art that we can break the taboos.

I began my life as a refugee and then an activist in Jordan up until 1992. However, I discovered over time that politics isn't the effective and honest way to communicate with people. Through many hard experiences I found that, for me, art and culture is essential for communicating - on a pure level. I also discovered that art is able to improve the environment in life, no matter where you are or where you were born. Because of this belief, I have worked with many forms of art, such as film, literature, graphics and sculpting. This process helped me to develop as an artist and a person.

For example, writing enabled me to mix between sculpture and poetry. My resulting work is neither one nor the other but both elements woven into one. In the last five years, I've succeeded with other artists who believe in public art, to create many public murals and workshops. I created The Open Workshop for Culture and Arts in 2005, with fellow Palestinian artists and writers. We had a dream to bring art to all of Palestine and also bring Palestinian art (and therefore the Palestinian story) to the world through cultural exchanges. I'm now interested in creating international works because I believe that today's world has become a small village. I believe that I am part of this world, and that I should participate within it.

STYLISTIC WORK DESCRIPTION

I believe in art, especially public art. It is very important for the Palestinian society, as all societies, to incorporate conversations with art in their daily lives. I enjoy using clay because it is long lasting outdoors and as a pure element of nature; it inherently holds a connectedness with the natural environment. My works are between the picture/painting and the sculpture - the two worlds of art become one with the third ability of clay. Generally, my art is woven of poetry and the clay. In my work, What Remains, I wrote the poem for the piece in the process of creating it. Indeed, the poem is as much a part of the work as the image itself.



SELECTED EXHIBITIONS

Solo:
2007/Permanent /The horse that fell off the poem/Ramallah/Palestine

Collective:

2009/Permanent/Women.Life./Ramallah/Palestine,
2008/Permanent/"The hope" installation/Ramallah/Palestine,
2008/No!/Towa/USA/7 weeks
2006/Permanent/From Jerusalem/Ramallah/Palestine,
2005/No!/West Bank/Palestine/1 year
2005/permanent/People's march/Ramallah/Palestine.

SELECTED PUBLICATIONS

2004/The last hour (novel)/Al Nasher Print House/Jerusalem/Palestine,
2003/My friend, my enemy (documentary directed by the artist)/
24 Productions/Ramallah/Palestine,
2003/My friend, my enemy (documentary directed by the artist)/
24 Productions/Paris/France,
2002/Rukab street-screenplay script/TTI Italian Production Company/
Ramallah/Palestine,
2001/Return to Haifa-drama film the artist co-wrote/
TTI Italian Production Company/Ramallah, Jerusalem/Palestine,

2001/Akher Sa's (The last hour) -play performance/The Jerusalem national
Theater/Jerusalem/Palestine,
2000/Mawsem zaitoun (olives harvest)-drama,
long cinema film performed by the artist/Los Angeles/USA,
2000/Min turab WaErjowan (The big king)/Ramallah/Palestine,
2000/Mamlakat al fawda (Kingdom of chaos)-play/
The Royal Court Theatre/London/UK,
1999/Ra'ehat Al Naw (The essence of sleep)/Al Katib Print House/,
1999/Shahid ayaan (the eye witness)-workshop/
Ashtar Theatre/Ramallah/Palestine,
1999/Al Thel (The shadow)-play performance/New York Theatre/New York/USA,
1998/Khalf al abwab al moghlaqah (Behind the closed doors)
-documentary written by the artist/Ramallah/Palestine,
1998/RABAB-drama, short cinema film written by the artist/
Ramallah/Palestine,
1995/Al nisf al ghaeb (The absent part)-documentary written by the artist/
Ramallah, Nablus/Palestine,
1992/AlSindeyaneh/The Horizen Print House/



What remains, 2008, Ceramic, 67x101 cm

Mohamed Abusal

BORN IN 1976 AND LIVES, WORKS IN GAZA, PALESTINE.

I am a professional artist whose time is spent between art research and painting and giving art lessons to children. I am prolific and in a few years have produced several series. One set deals with Palestinian love of their land and the different realities of separation and exile. The series presented in my artworks are abstracted figures and faces either in groups or alone exploring identity through color and image. In my most recent work, strong expressive images of cactus fill up my canvas - the cactus plant being a familiar Palestinian symbol. In my work the cactus, which he paints in warm greens, yellow, browns and reds are sometimes passionate and raging, and other times, stoic and resilient.

STYLISTIC WORK DESCRIPTION

Cactus, has been my long art study for the past ten years. This strong plant, which most people in Gaza and the rest of the world plant, may be for its beautifulness, and the little care and water needed to make it grow.

Cactus inspires me in my art projects; I draw its configurations, photograph it and make videos and installations with its imagery.

I present here two paintings that can be categorized in to an expressionistic and abstract style. In these series I am looking to reshape the cactus from a plant to a figurative style, by finding a relationship between a human and this plant.



SELECTED EXHIBITIONS

Solo:

2009/Calligraphy/Gaza,Jerusalem/Palestine/20 days
2006/Borders/Albi/France/1 month
2005/Abusal's cactus/Toulouse/France/2 weeks
2004/The Magic Box - Friends school/Ramallah/Palestine/1 month
2001/The Identity/Ramallah/Palestine/20 days
2000/Blue Window/Gaza/Palestine/20 days

Collective:

2010/Visual stories/Gaza/Palestine/2 weeks
2009/Le centre culturel Arabe Syrien/Paris/France/1 week
2009/Art Rest/Gaza/Palestine/3 months
2009/ArtV0/Cergy Pontoise/France/1 week
2008/Morceaux choisis Gaza/Toulouse/France/1 week
2008/Occupied Space/London/UK/1 week

2008/Eltiqa/Cajarc/France/1 month

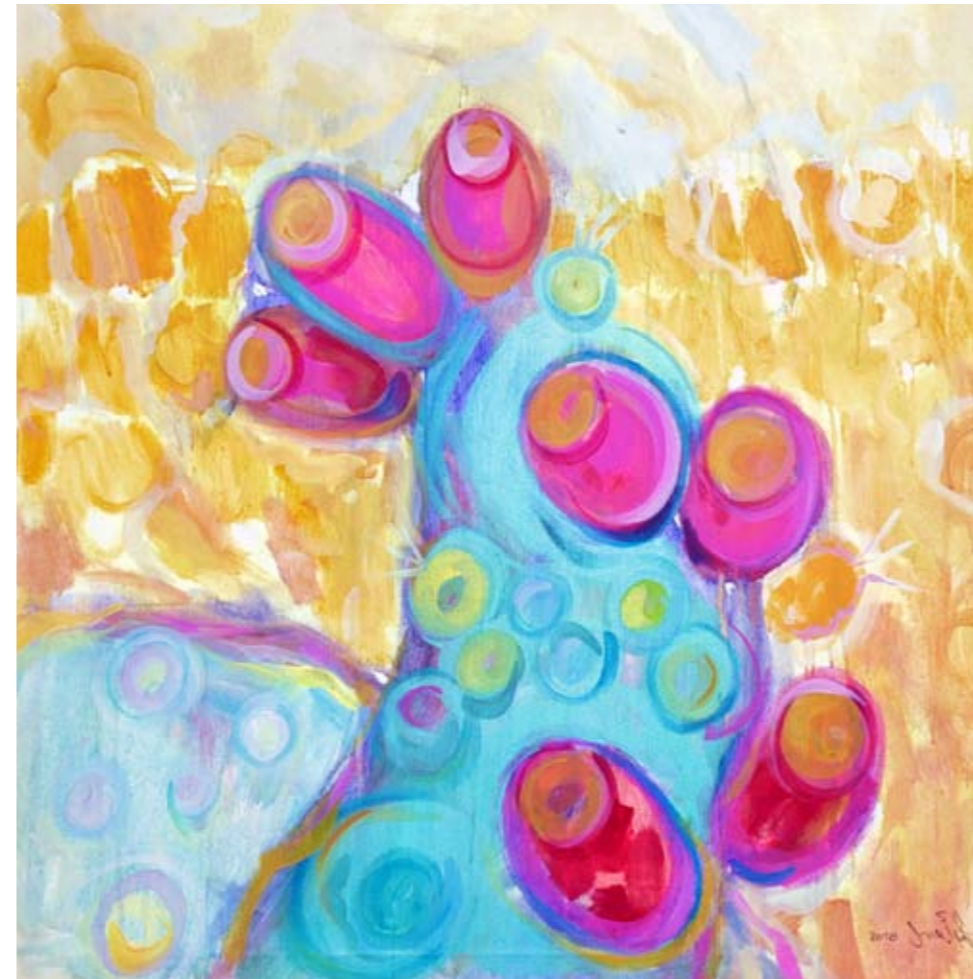
2008/Panorama Palestinian painters/Clermont Ferrant/France/2 weeks

2007/Gaza seasons/Geneva/Switzerland/1 month

2006/From sands to gray/Gaza/Palestine/10 days

SELECTED PUBLICATIONS

2009/Summer Eltiqa/PRSC & CCF/Gaza/Palestine,
2006/The butterfly's burden/Copper Conion Press/Washington/USA,
2006/Preoccupying zones/Qattan Foundation/Gaza/Palestine,
2005/Palestine peintures et photographies/Margtigny/Geneva/Switzerland,
2003/Made in Palestine/Ineri Publishing/Houston/USA



Cactus A, 2010, Acrylic on canvas, 70x70 cm

Cactus B, 2010, Acrylic on canvas, 70x70 cm

Mohamed Harb

BORN IN 1979 AND LIVES, WORKS IN GAZA, PALESTINE

Plastic affair a mix between photography and painting, the experience of working with more than 4 years in composing light and colors.

Born in Gaza city in 1979, Mohamed Kamel Harb studied at the Faculty of Fine Arts at An-Najah University in Nablus, specializing in interior design and décor. At the age of 16, Harb was a member of the technical committee of the International Mediterranean Festival in Gaza and participated in several workshops organized by the general union of cultural centers, together with the United Nations Development Programme (UNDP) and the Arts and Crafts Village. He has also participated in the drawing of a huge mural in Gaza city, commemorating the Nakba, in cooperation with the Ministry of Culture and the general union of cultural centers. After graduation in 2001, Harb joined the Palestinian Plastic Arts Society in Gaza and subsequently became a member of the Plastic Artists Association in Ramallah. In 2005 he took part in a photography and video art workshop in cooperation with the Ministry of Culture and the Society for Contemporary Art.

The first turning point in his artistic life took place whilst a member at the YMCA in Gaza city, where he attended several art workshops. His distinctive artistic character became more evident in 2001 when he had his first solo exhibition in Nablus. This became clearer in an exhibition he held in Gaza in 2003 titled Incomplete Features, in which he dealt with bodies and features and their connection to the place (Gaza), and the extent of the effect of the place on a person's features - especially the Intifada, the closures and the blockade.

In 2003, Harb was nominated by the Khalil Sakakini Cultural Centre in Ramallah to study at the Academy of Art in Amman, Jordan, with the support of the Khaled Shouman Association. Through the Ministry of Culture, he was chosen to participate in a course at the Society of Contemporary Art in Oslo, Norway.

Harb has exhibited his art at numerous group exhibitions, mainly in Gaza. He participated in a group exhibition at Al-Azhar University in 1996 and at the French Cultural Centre in 1997. In 1998 his works were shown at an exhibition commemorating the Intifada at the gallery of An-Najah University in Nablus. He also participated in an exhibition at the Abdul Hamid Shouman Foundation in Jordan in 2004. Harb's paintings were among those exhibited and auctioned by the UNDP at the Ambassador Hotel in Jerusalem in 2003 and 2004, in an attempt to promote the works of Gazan artists outside the Gaza Strip. The initiative proved successful and is being repeated every year. In 2005 Harb's works were shown in Oslo, alongside those of other artists from Gaza and Ramallah. Other group exhibitions were at the Rashad Al-Shawa Centre and the Arts and Crafts Village in Gaza and the Bank of Palestine. His solo exhibitions were in Nablus in 2001, at the Bethlehem Peace Centre in 2004 and at the A.M. Qattan Foundation in Ramallah in 2005, which later moved on to Nablus and Gaza. Harb has also produced several short art videos ranging from two to thirteen minutes in length and has shot numerous photographs on the sea and emptiness, the children of Gaza and its refugee camps.

STYLISTIC WORK DESCRIPTION

Through experiences of the search on the nature of the body and its relationship to areas and configuration, I try to explore line and color contradictions, finding new features of the human body, which has come to resemble profiles that are strange and appear from another world. In this experiment, I tried to summarize that color is a new experience in visual composition. Color, where I mix between color and black images on a successor and I examine the contrast in color spaces between body, space, and here, the story of man who is able. I took the human body as a key element in my art and I formulate this body to have a new look on a black background and with strong colors.



SOLO EXHIBITIONS

2009//The Jerusalem International Film Festival I/University of Gaza/Gaza/Palestine,
2009/Festival "Forum Fez Creations Young"/Morocco,
2009/Days Palestinian film/Nouakchott/Mauritania,
2009/The confluence of artists/Gaza/Palestine,
2009//Four walls/Gaza/Palestine,
2008//In the colors of ash/Cultural Centers of the Consulate General in Jerusalem & the French cultural Center in Gaza/Palestine,
2008//Four walls/Foundation House International Symposium/Bethlehem/Palestine,
2007//Under the skies above Gaza/The Ministry of Culture/Gaza/Palestine,
2005//Eibal/Abdul Mohsen Al Katan's enterprise/Ramallah/Palestine,
2004//Dialogue Address/The Memory Peace Center/Bethlehem/Palestine,
2003//Features/The flower of cities village/Gaza/Palestine,
2001//Plastic Creativity/Nablus/Palestine

COLLECTIVE EXHIBITIONS

2009//The festival moments of video art/Marseille/France,
2009//The third International Exhibition of photographs of the axis of nature and the environment The sea and the sun/Hamburg/Germany,
2009//The International Cultural Festival/Qattan Foundation and the Center for Cultural Alsayyuni Khalil/Ramallah/Palestine,

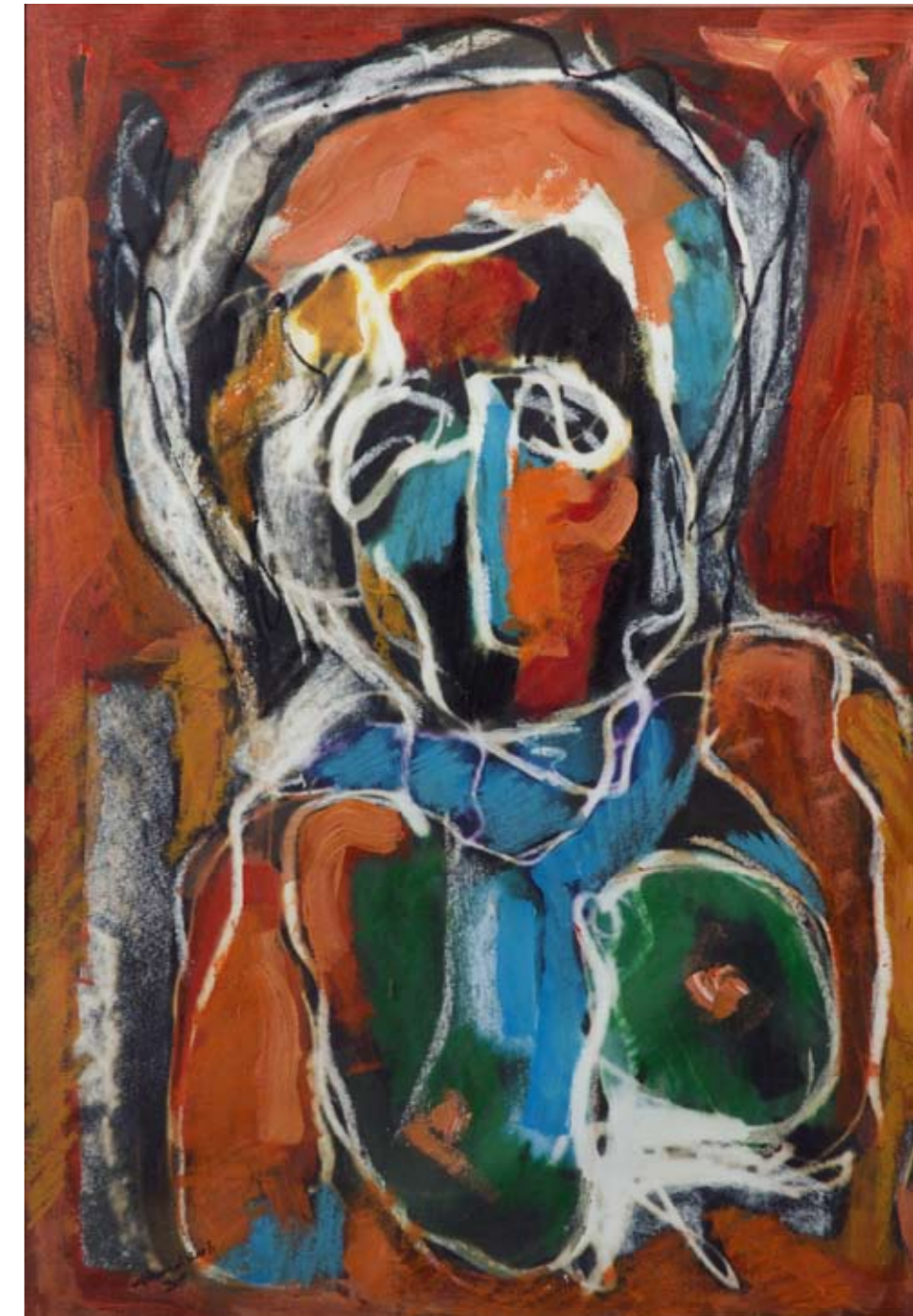
2009//The Festival of video art now art
2009//Canadian Cinema/Damascus/Syria,
2009//Show the world day to commemorate the Holocaust of Gaza/The Union of Arab photographers in Europe in the state of Hamburg/Hamburg/Germany,
2008//Arab fifth European Festival of Photography Alvetogrevk/Hamburg/Germany,
2008//Maria in Palestine/The International Symposium Foundation House/Bethlehem/Palestine,
2008//Video art "in scene"/Jerusalem/Palestine,
2008//Nuit Blanche/Gaza/Palestine.

AWARDS

2009//Received award atkadirp in the third international the axis of nature and the exhibition of photographs of Hamburg-environment "the sea and the sun", the state of Germany
2008//Received the second prize, silver,
"the fifth European Arab Children Festival of Photography of Germany
2008//received the second prize "Madalip silver",
the festival of a European-Arab Al photogrevk/Hamburg/Germany
2003//nominated by the Khaled Shoman Cultural Centre at the Academy of Art in Amman, Jordan to study



Bodies and spaces, 2010, Acrylic and mixed media, 66x87 cm



Features have not completed, 2010, Acrylic and mixed media, 66x87 cm

Mohamed Ibrahim Hassan Aldabous

BORN IN 1978 AND LIVES, WORKS IN GAZA, PALESTINE

Academic study in Cairo gave the artist more of a professional experience, as well as technical mastery of academic and technical aspects to art, as well as the ability to show the visual text, as expressive and artistic trends, methods, and treatments of specific technical characteristics and features.” Abdullah Abu Rashid

I participated in exhibitions and promised to art workshops, the most important one was in Jordan in September 2—3 in the Khalid Shoman Foundation (arts management) under the supervision of professor artist Marwan Kassab Bashi, a Syrian, the workshop lasted for one month and was the product of this exhibition, is a workshop in September to great effect to change the technique in which I work and where the execution fee for the first time in a manner expressive as these are a quantum leap in technical and stylistic transition from the classical school and the academy, which is used in the course of my studies in Cairo.

Since the beginning of my artistic career, I was able to study drawing, painting and calligraphy, which I had learnt in workshops, with each lasting approximately six months in 1994 and 1995, at the YMCA, Gaza. In 1997, I obtained a scholarship through the Palestinian Ministry of Culture and with the support of UNESCO, to study Fine Arts in Cairo, for a period of five years. Now I work as an art teacher, at the Faculty of Fine Arts, AL-Aqsa Univerity in Gaza. A group of young artists and I in Gaza Strip are members of a group called Group Eltiqa of Contemporary Art, as well as a member of the Fine Artists Association, Palestine.

I graduated from the Faculty of Fine Arts, Helwan University in Cairo in 2002 and earned a Bachelors degree, specializing in oil painting. I participated in exhibitions and art workshops. The most significant being in Jordan in September 2003, at the Khalid Shoman Foundation, under the supervision of Professor and artist Marwan Kassab Bashi.

STYLISTIC WORK DESCRIPTION

The idea revolves around the daily events in Gaza, especially the war on Gaza and the bloody scene which I was in and about Palestinians rights in the Gaza Strip.

The martyr is the title of the work, the work reflects the state of Palestine in our lives and its impact on a future of uncertainty and ambiguity which we live in, and the death in all instants during the Israeli repression and the killings of unarmed people facing the largest arsenal of weapons in the world bare, yes, of children, the elderly and women, who lived all this injustice and murder in cold blood in the war on Gaza. The work was carried out after the war on Gaza, an expressive abstract style that reflects the simple martyr falling and the moment of death. Gaza and death life: An expression of life .The lives of martyrs, the poor are flesh and blood and the scene is the world, and the road to freedom, which ends for justice and face the brutal oppression and injustice.

But I continued to stay in the ground, my feet rooted deep in the mud, and my eyes patrols watching the growth of oppression and fear in the eyes , watching some of my family members ‘s mourn - an expression of pain, aggression, death, poverty and the ingratitude. But the bitter lesson of life to keep me.



SELECTED EXHIBITIONS

Collective:

2010/Palestine in the eyes of young artists/Birzeit/Palestine/10 days

2010/Visual stories/Gaza/Palestine/1 month

2009/05:00/Gaza/Palestine/10 days

2009/Eltiqa/Paris/France/3 weeks

2009/05:00 evening commemoration of the war on Gaza/Gaza/

Palestine/2 weeks

2009/Under the ruins of the Palestinian Red Crescent Society in Gaza/

Gaza/Palestine/9 days

2009/5:00 pm/Gaza/Palestine/4 days

2009/3:00 pm/Gaza/Palestine/2 weeks

2009/Alltqa/Gaza/Palestine/1 day

2007/White night show//Palestine/1 day

2004/01:00 pm/Birzeit/Palestine/10 days

2004/5:00pm/Gaza/Palestine/2 weeks/

2003/Marwan Kassab Bachi Student/Darat Al Funu/Jordan/10 days

2001/The intifada will continue/Cairo/Egypt/1 day

2009/Alltqa/Gaza/Palestine/1 day

2007/White night show//Palestine/1 day



Death (diptych), 2009, Acrylic on paper, (each) 35x35 cm
Shahid, 2009, Acrylic on canvas, 90x90 cm

Mohamed Khalil

BORN IN 1960, ZARKA, JORDAN. LIVES AND WORKS IN RAMALLAH, PALESTINE.

"I do not draw what I see but I draw what I have seen". Edward Munch

In 1988 Khalil graduated with a Masters degree from the Arts Academy in Dresden, Germany. He then returned to Damascus where he had his first solo show, Sabra, at Naji Al-Ali Art Gallery. His body of work for this show consisted of graphics, engraving and printing in black and white.

Khalil later left Damascus to work in the city of Nicosia for 5 years. There, he had several solo exhibitions and participated in several group exhibitions with other Palestinian artists. During this period, he began to show more features within his work – that had been characterized by strong Banfoan Lines and colors. There were characteristics of German expressionism that was evident in all of Khalil's work.

During 1994, where the signing of the Oslo peace accords took place, Khalil returned to Palestine, which deeply affected him. During this time, Khalil completed large number of works of art, which focused on the impact of the Palestinian situation that had an effect on him – this body of work was purely abstract.

Khalil has had several art exhibitions in and outside Palestine, as well as participating in most of the exhibits of the General Federation of Palestinian Artists, he has won awards, including the Jury Prize at the Biennale of Alexandria in 2000.

Khalil is currently working as the director of art in the Palestinian Ministry of Culture, teaching at the Department of Arts at the University of Jerusalem, and is the founder of the Young Artists Forum in the West Bank for the development of art in Palestinian.

STYLISTIC WORK DESCRIPTION

In the city of Dresden, the home of Der Brucke, the founders of German Expressionism, I found myself in the studio that the artist Oscar Kokoschka had worked for a period of time; which is when I started my real artistic career.

With the existential anxiety and troubled political heritage of a Palestinian, I naturally found resonance with German Expressionism - its concepts and philosophical concerns around humanitarian issues. In Expressionism I found myself and with a sense of affiliation so powerful, that I have come to think I was meant to be an Expressionist from the moment I began drawing as a child.

A curator in Paris wrote about my paintings, the following quote: "... in Paris, I deepened this conviction. I realized that I had a completely expressionistic personality and approach, despite all my attempts to move away on the grounds of experimentation and research in different directions. When I found myself filled with sadness and concern for my people and my family under oppression and aggression, when I was away from there, always remembering the time of the news to be sure not to miss it, in this tense atmosphere expressionism with all its strength and intensity erupted from the lethargy deep in my soul and overwhelmed my character in a way beyond my control. In my moments of most intense humanity, I find myself an overflowing well filled with expressionism and nothing else."



SELECTED EXHIBITIONS

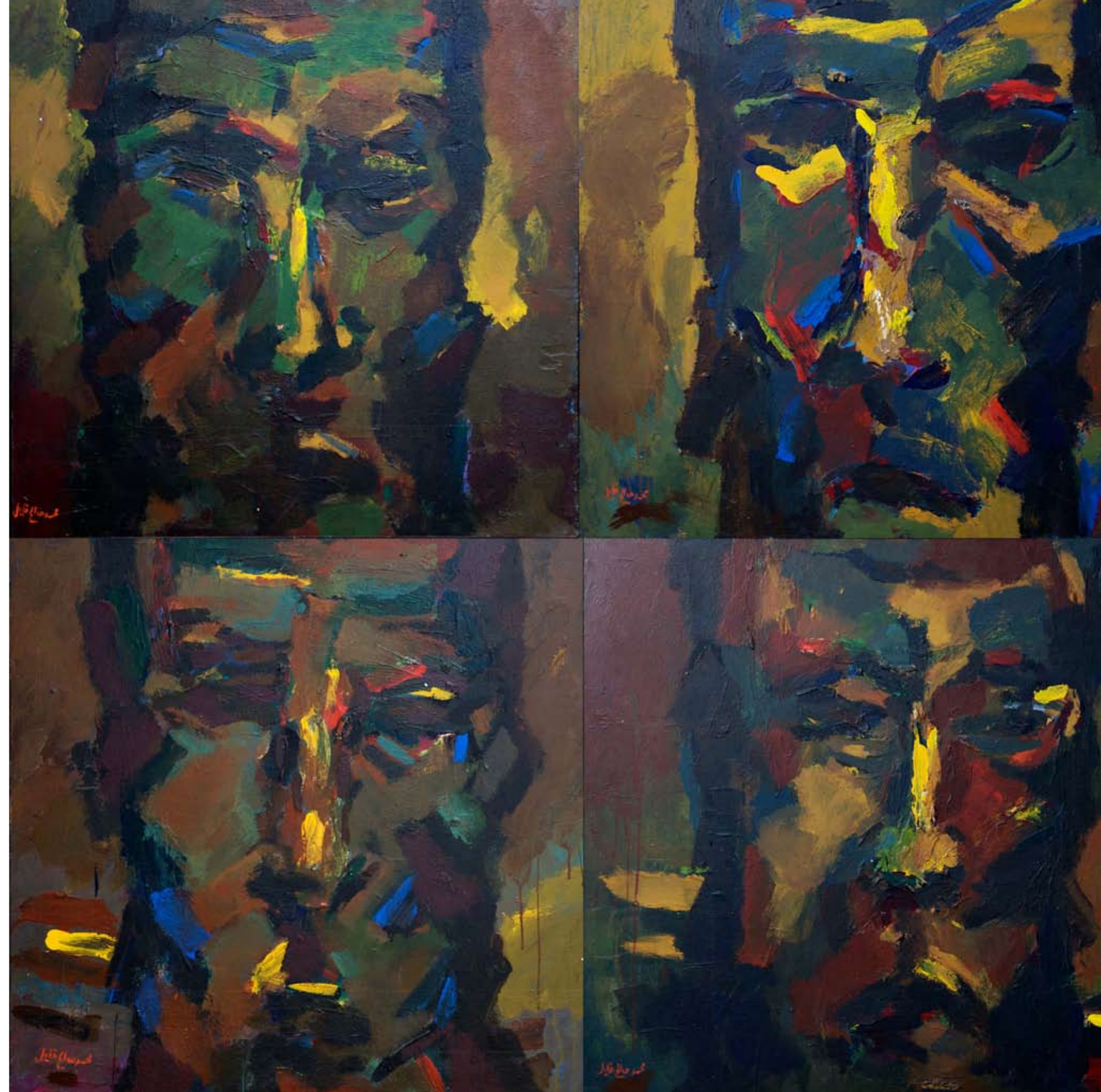
Collective:
2008/Body structure/Ramallah/Palestine/2 weeks
2001/Portraits/Paris/France/1 week
1999/Landscape from Palestine/Alexandria/Egypt/ session
1997/Portraits/Sana'a/Yemen/ session
1994/I remember/Nicosia/S. Cyprus/1 week
1993/Verses/Nicosia/S.Cyprus/2 weeks
1989/Sabra/Damascus/Syria/2 weeks

SELECTED PUBLICATIONS

1996/Al-Ayyam Newspaper//Ramallah/Palestine,
1995/Al-Nahar Newspaper/Juresalem/Palestine,
1995/Al Hasad Magazine//amman/Jordan,
1994/Falestine Al Thawra Magazine/Nicosia/N.Cyprus,
1993/Falestine Al Thawra Magazine/Nicosia/N.Cyprus,
1992/Al-Quds Al Arabi Newspaper, Part 1/London/UK,
1992/Al-Quds Al Arabi Newspaper, Part 2/London/UK,
1992/Balsam Magazine/Nicosia/N.Cyprus,
1989/Al Horrya Magazine/Damascus/Syria,
1989/Fateh Magazine/Damascus/Syria

AWARDS:

The award of Hans Grundesch of Arts, Germany, The bronze award to the most beautiful book in the international book exhibition (IBA) in Leipzig, Germany in 1989,
The award of the jury committee of the 19th Alexandria Biennale for Mediterranean countries





Man portrait (quadriptych), 2009, Acrylic on wood, (each) 96x96 cm
Detail, Fish dish (quadriptych), 2009, Acrylic on canvas, (each) 110x110 cm
Fish dish (quadriptych), 2009, Acrylic on canvas, (each) 110x110 cm

Mohammad Al Jaloos

BORN IN 1960 AND LIVES, WORKS IN AMMAN, JORDAN

1979-1981 Studded Painting at Jordan Institute of Fin Arts.

1981 B.A In business Administration , Jordan University .

1994-1995 Lived In NY City , USA .

The president Of The Jordanian Plastic Artists Association 2003 - 2004 .

Member Of;

*the Higher Committee Of National Cultural Conference 2004 .

*jury – Philadelphia University, the best art work , years 2007,2008 .

*jury – Bahrain yearly exhibition, 2009

*jury – Many other art competitions, for children paintings and artists.

STYLISTIC WORK DESCRIPTION

My art has enjoyed an interesting evolution over the years, guided by my solemn faith in abstraction. To me, abstraction is returning to Nature as a reference, and it is a joy that I practice in everything I do. The various subtle elements of this abstraction has had a clear presence in my art since the 80s, manifesting as human faces in the beginning and gradually evolving to random colorful lines in my most recent works. These faces and lines correlate to characters that refuse to part from my memory – characters that compel me to depict them in their natural, unaltered state. These timeless depictions reflect my inability to purge my memory of all that makes it. These faces, at times coarse in their complexion and rough and in their texture, communicate a hidden meaning without permission or conscience. They often forsake their individual characteristics in favor of a more visual, undefined façade – shaped by the blows of the knife against the paste.

As a child, I would scribble on walls using mere leftovers for tools – a near-empty henna bottle or coals from the camp's winter fires. Of course, the winters were hard and cruel; bringing heavy rain that would often drown the road to our school. We would often stand in long lines waiting for a warm meal supplemented with milk or a pill. Back then, we drew pictures of airplanes and love birds, and we boldly wrote names of girls without permission, placing them in the first hearts and arrows we ever drew. There was always a concept that was left undrawn, and it is that painting that returns to me frequently. It is not in the recesses of my imagination but in the memories I have of the neighborhood in which I grew up.



SELECTED EXHIBITIONS

Solo:

1981/Artists Association Hall, Amman.

1985/Petra Bank Art Gallery, Amman.

1987/Artists Association Hall.

1990/Royal Cultural Center, Amman.

1991/French Cultural Center, Amman.

1993/Gallery, (Musee Des Metiers De Mercure), Rochefort, France,

Ashtar 2 Art Gallery, Damascus, Syria.

1994/Gallery D, Tamble, laruchail - France.

2001/National Council For culture And Arts, Kuwait

2002/Al anda Art Gallery , (Faces From Within), Amman.

2002/Al said Art Gallery , Syria , Damascus .

2005/Qanat al Qasaba – maraya Alqanat , al Sharja UEA .

2005/Oman society for fine arts , Salala, Oman

2008/Royal Cultural Center, Watercolor Paintings , Amman

Collective:

Kuwait Biennial. 1985

Jordan Artist Exhibition — Peking, China 1985.

Arab Contemporary Art, Mall Gallery, London. 1986

Baghdad First International Festival, Baghdad.1986

Three Artists, Shauki Shukini, Refqi Razaz and M. Al Jaloos,

Shoman Association Hall. 1991

Seville International Expo, Spain. 1992

Tonnay Bottone international Festival, France. 1993

The opening of Daret Al Foonon, Shoman Association Amman.1993

REC Gallery Exhibition, with princes Wejdan Ali, Ali Almandalawi,Muna Zalouk,

Mohammed Husain Abdallah and Qasem Alsaedi, Paris.

Tehran Second Biennale of Islamic World Paintings , Tehran, Iran 2002

Williamsburg Bridges Palestine 2002 , 50 artists, New York , USA 2002

Coordinator and participated in the International work shop for Gaza –

jedareiat assomoud 2009

Work shop- Jerusalem in there eyes – Damascus – Syria 2009

AWARDS

2002/The first prize of the second Tehran biennale of contemporary paintings of the Islamic World.

1996/Certificate of the jury of Muscron International Festival for Fine Arts,

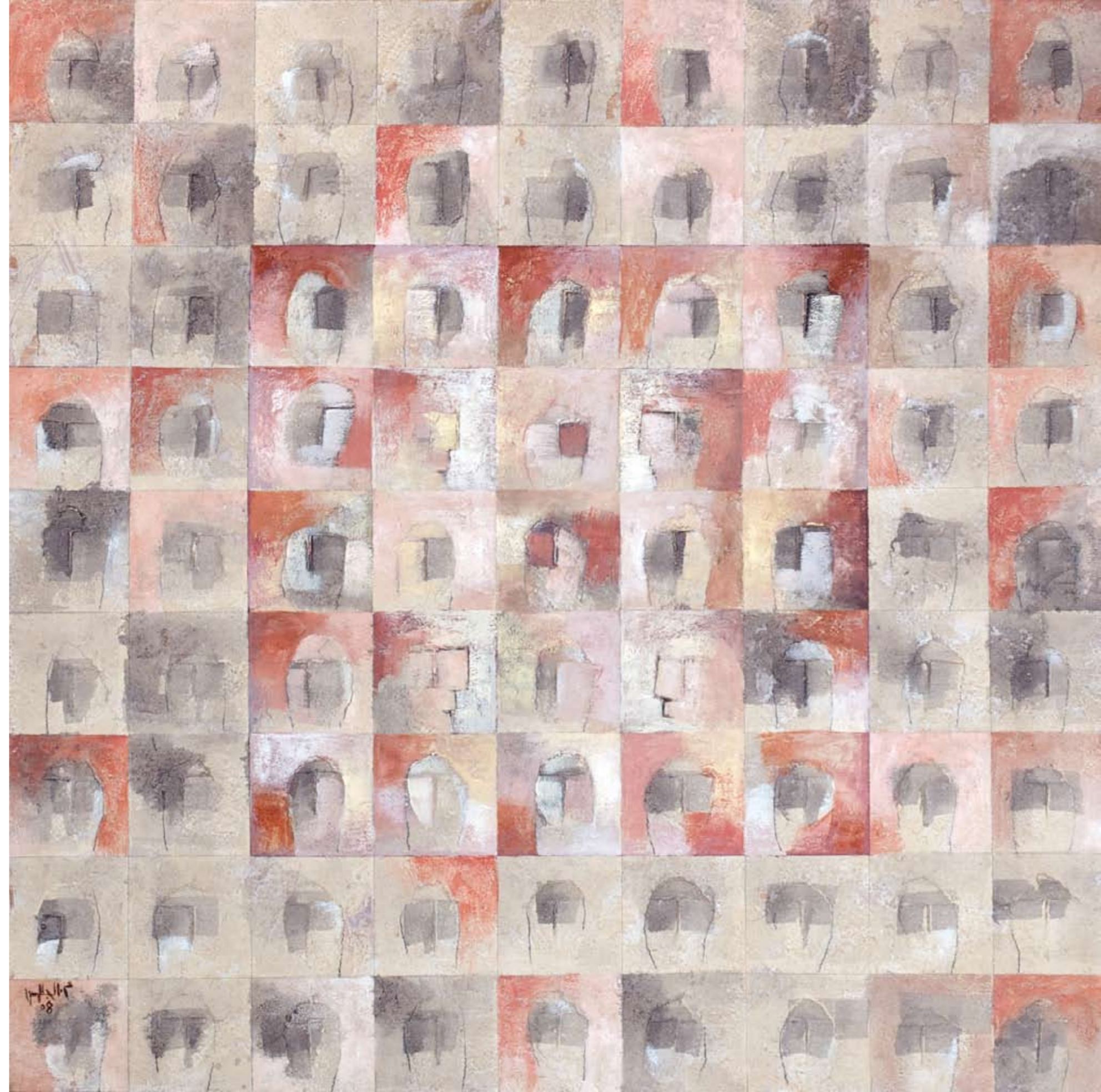
Belgium 1995.

Faces 2, 2009, Acrylic on canvas, 150x150 cm

Detail, Faces 1, 2008, Acrylic on wood, 150x150 cm

Faces 1, 2008, Acrylic on wood, 150x150 cm





Mohammed Abu Nasser

BORN IN 1988 AND LIVES, WORKS IN GAZA, PALESTINE.

I am Mohammed, an artist from Gaza. I have been practicing art since childhood right through to the practical theater. I have many dreams and aspirations in my life.

Silence was wandering around in my town. In a moment, the savagery traitor came to make me see only small scattered pieces everywhere red, blue, purple and yellow faces escaping from fear and anxiety spread through the city. Internal conflict circulated in a moment, I was about to explode into bits and pieces - I pick up my portrait and colors to draw the conflict between faces that we know and don't know, and buried bodies among spots, and bits between colors strike down each other over my picture...

STYLISTIC WORK DESCRIPTION

I mostly work with experimental impressionism, through which I embodied my work by using a style that came from psychological motives, as a result of the last war in Gaza. I used oil colors and some brushes on a cloth panel.



SELECTED EXHIBITIONS

Solo:

2009/Half past of case/Gaza/Palestine/30 days

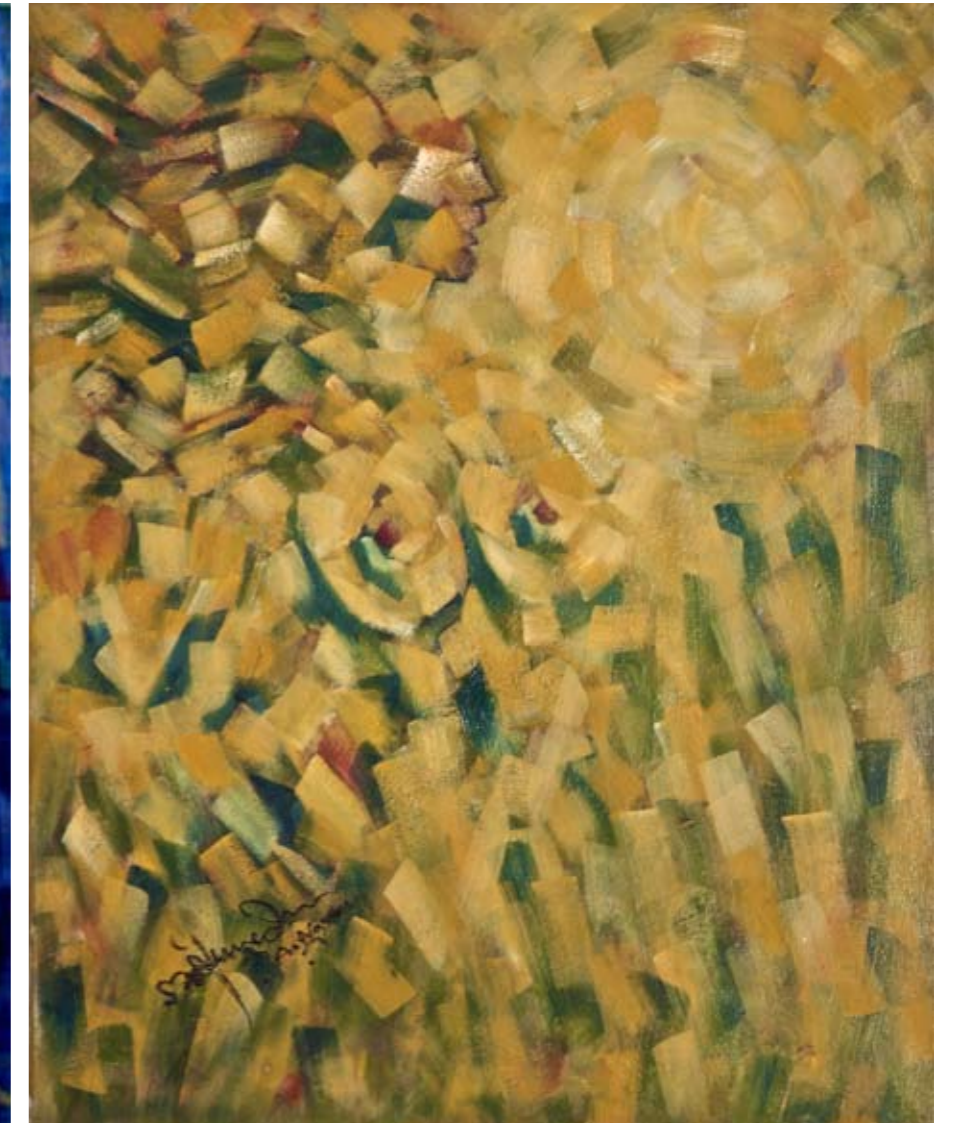
Collective:

2009/The city in the eyes of the artist/Gaza/Palestine/15 days

2009/Baet elteqaa of fine art/Gaza/Palestine/15 days

2009/Another view to the artists/Gaza/Palestine/3 days

2007/Not for violence against women/Gaza/Palestine/6 days



Fear, 2010, Oil on canvas, 51x68 cm
Bright hope, 2010, Oil on canvas, 43x53 cm

Mohammed Al-Hawajri

BORN IN 1976 AND LIVES, WORKS IN GAZA, PALESTINE.

"I feel that when I see the work of Muhammad Hawajri, he has dissolved himself with color and it unites with him, and the images or wrong colors on the road to independence belong to the artist." Marwan Kassab Bashi

Hawajri is one of founders of the fine art programs at the Red Crescent society of Gaza, he regularly taught workshops for young artists. He participated in the September Academy workshop in Darat Al-Funun, Amman with a Syrian artist from 1999 - 2001.

A finalist for both the 2000 and 2002 young artists' award, organized by A. M. Qattan Foundation, he was included in the 2008 Jerusalem show at Al-Ma'mal Foundation. He also participated in 2010 Palestine creation in the Bahrain National Museum Al Manama and has been invited to residencies and workshops in UK, Jordan, France and Switzerland.

Hawajri is a founding member of the Eltiqa Group for contemporary art, Eltiqa Artists House in Gaza and the coordinator of art projects.

STYLISTIC WORK DESCRIPTION

My work is an attempt to link the past and the present in a contemporary way - the Arabic script, to achieve that Arabic (calligraphy) is the lines of the most beautiful fonts to distinguish the differences in the movements and sizes that will build a harmonious work of art sent in the eye of the beholder - conviction and joy, words and characters in the paintings is the depiction of the words and symbols.

The forms are the signs of the spirit of the Palestinian villages and nature, or of the Islamic heritage using inks, dyes and aromatic smell emanating from the different spices of the food colors and diversity, which adds another dimension to the work. Audiences can enjoy the scenes, using all their senses. Out of this image I draw and live and scribble my paintings and work that come as a sign of the importance of the Arabic script, including the abstract movement.



SELECTED EXHIBITIONS

Solo:

2009/Return from Paris/ Gaza, Juresalem, Nablus, Al Nasra, Bethlehem, Hebron, Ramallah, Berzeit/Palestine/2 weeks
 2007/Spirit & perfums/Gaza, Jerusalem, Nablus, Al Nasra, Bethlehem, Hebron, Ramallah, Berzeit/Palestine/2 weeks
 2002/Palestinian Art/Amman/Jordan/1 month
 2002/Project story of tress/Ramallah/Palestine/3 months
 2001/Black dreadlock/Ramallah/Palestine/1 month
 2000/Colorful life/Gaza/Palestine/1 month
 1999/New faces/Gaza/Palestine/3 weeks

Collective:

2010/Palestine/Paris/France/3 months
 2009/Palestinian art in all cases/Manama/Bahrain/6 months
 2008/in-scene video art/Jerusalem/Palestine/1 month
 2008/International painting symposium Mediterranean in art waves of emotions/Bescara/Italy/1 month
 2008/XIII Biennale of young artists from Europe and the Mediterranean/Bary/Italy/1 month
 2007/Gaza saesons/Geneva/Switzerland/1 month

2007/Biennale Al Eskandaria/Alexandria/Egypt/3 months

2006/Occupy the space/London/UK/1 month/
 2005/Palestinian artists/Margtini/Switzerland/1 month/
 2003/Art work Brezies park/London/UK/1 month/

SELECTED PUBLICATIONS

2003/Hope and the aesthetic moment/Al Qattan Chartable Trust/Ramallah/Palestine,
 2000/New horizons in Palestinian art/Al Qattan Chartable Trsut/Ramallah/Palestine,
 2009/Palestinian art from 1859 to the present/ChemalySAQT/London/UK

ART AUCTION:

2009/The Palestinian Art Court - Al Hoash/Jerusalem/Palestine
 2005-2009/Ambassador Hotel organization UNDP/Jerusalem/Palestine



The land of Canaan, 2009, Acrylic on canvas, 99x99 cm
 Woman and the bird, 2009, Acrylic on canvas, 99x99 cm

Mohammed Joha

BORN IN 1978, GAZA, PALESTINE. LIVES AND WORKS IN GRONG CITY, NORWAY.

Marwan paints images of human beings, very subjective images, never individual portraits. The person portrayed is always exemplary, unique and anonymous all at once. Such images... reveal a crisis of identity, [but] they also expose its contrary: an identity with consciousness and feelings, an identity with the world. Marwan's paintings question life and egos, touch upon the secret, and circle about it, reflecting it. Emerging in his paintings as a vision – as a "face"-the secret, disappearing, proclaims itself, vanishes. There to be seen, it again withdraws." John Merkert

Since 1995, the artist has been working in the field of painting and over the years, he has gathered lots of experience as an artist. A very individual, strong, expressive artistic style means that he can characterize his paintings today, which stand out by an excellent, spontaneous style, reminding us of children's drawings.

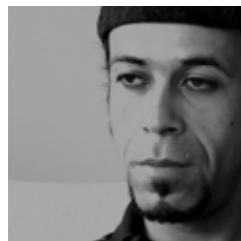
Many of the paintings in his large oeuvre give evidence of this. In 2003, he graduated with a Bachelors in Art Education at the Al-Aqsa University in Gaza.

In 2004, he won the "Hassan Hourani Young Artist Award", being elected Artist of the Year. This allows him to reside in the Cité Internationale des Arts in Paris during 2005, where he developed his personality as artist. Since 2009, he is member of the Oslo-Art Online.

His oeuvre includes also installations, photography, and video art. Joha has participated in many local and international exhibitions and workshops. The artist lives now in Norway.

STYLISTIC WORK DESCRIPTION

What often floats in my mind is the transit obsession, in its traditional sense at times and it's other sense in other times. In a transit traditional concept, our dream is normally focused on how to cross through this or that point. All what flies around in our heads becomes out of reach under what is the so-called tightened siege... Gaza! Distant from all the details, distant from all these worlds! The plane is a ghost chasing my curse (my siege)! Scattered before my sight, vague features of this ghost called F16. On the concept of flying! At the times I see it as graceful fish making its way through the blue swirl and other times I see it a wild beast-making its way through the blue swirl as well. And the fine line separating the blue and the blue is the umbilical cord of an obstructing delivery.



SELECTED EXHIBITIONS

Solo:

2009/Art behind the news/Minchin/Germany/1 month
2008/In X OUT/Paris/France/2 weeks
2007/The shade and other shade/Rome/Italy/2 weeks
2007/Arts under the conflict/Modena/Italy/2 weeks
2007/Un place/Rome/Italy/2 weeks
2006/Burned dolls/Rome/Italy/1 month
2005/Tales/Paris/France/2 weeks
2004/Clothes line/Ramallah/Palestine/1 month/
2003/Flower poets-stories/Ramallah/Palestine/2 weeks

Collective:

2009/Gaza a morlaix/Proteine/France/2 weeks
2009/Tribute to juresalem/Gaza/Palestine/2 weeks
2009/Gaza 63-Seoul 59/Seoul/S. Korea/1 week
2008/Five artists from Gaza/Paris/France/2 weeks
2008/Color siege/Gaza/Palestine/2 weeks
2005/The peace and freedom promise/Paris/France/2 weeks
2003/The earth mud/Gaza/Palestine/2 weeks
2002/12*2/Gaza/Palestine/2 weeks

SELECTED PUBLICATIONS

2006/The young artist of the year-2004, The Hassan Hourani award catalogue/
A.M. Q. Foundation/Ramallah/Palestine
2005/Colors of hope/UNDP-PAPP,SJerusalem/Palestine
2004/Mohammed Joha-Artist of the year/This week in Palestine/Juresalem/
Palestine



Freedom, 2009, Acrylic on canvas, 90x70 cm
Waiting, 2009, Acrylic on canvas, 92x75 cm

Nabil Anani

BORN IN 1945, LATROUN, PALESTINE. LIVES AND WORKS IN RAMALLAH, PALESTINE.

“On this land what deserves living” by Mahmoud Darwish

Anani is considered to be one of the most prominent Palestinian artists working today. He is considered by many as a key founder of the contemporary Palestinian art movement. On graduating in fine art from Alexandria University, Egypt in 1969, Anani returned to his native Palestine and began fruitful career as an artist and an art teacher, trainer at the UN training College in Ramallah. He is a multi-talented artist, for he is a painter, a ceramicist and a sculptor. He pioneered the use of local media such as leather, henna, natural dyes, papier-mache, wood and copper. Over the past four decades, he has built an impressive catalogue of outstanding, innovative and unique art. He was awarded the first Palestinian National Prize for visual art in 1997 and became the head of the League of Palestinian Artists in 1998. On retiring from his teaching post in 2003, he dedicated much of his time to voluntary pastimes, leading on the League’s activities and playing a key role in the establishment of the first International Academy of fine art in Palestine-with the assistance of the University of Oslo and the Norwegian Ministry of Foreign Affairs. Earlier in 2007, he won the prestigious King Abdullah II Arab World Prize for fine art. He was selected in 2008 to represent Palestine in Chanchun, China to create a sculpture in the International Park.

STYLISTIC WORK DESCRIPTION

The splendor of Islamic civilization in its creative production of art as a living experience was through a philosophy of art as a utilitarian medium for serving humanity and mankind. The sublime and beauty as aesthetical conceptions echoed the utilitarianism of Islamic art in accordance to the particularity of the geography and culture of the place. The artistic inspiration of this work is based on the brilliance of Islamic art in producing manuscripts such as in Calila Wa Dumna drawn and scripted by Yahia al-Wasiti. The stimulus of Islamic manuscripts in the three pieces was through the appropriation and abstraction of Palestinian folkloric patterns found in traditional embroidery, rugs and straw work as well as in traditional architecture; in a fusion with Islamic geometrical, plant and animal motifs adopted from different Islamic manuscripts and highlighted with Arabic calligraphy. The calligraphy of words and phrases used in the work has meanings adopted from folkloric proverbs and sometimes states random versus from the Quran. Some pieces are quite similar in composition; each one of them takes the form of a plain white square made out of sand paste, containing a vertical rectangular area, where the fusion of calligraphy, folkloric patterns and Islamic motifs occurs produced from sheep leather. The third piece is also a white square made from sand paste, however the fusion is held in a circular composition in the centre of the square. Although the fusion is complex in its integrity and composition, the colors chosen for the artwork are inclined towards natural shades that immerge from the natural color of leather, wood and Henna.



SELECTED EXHIBITIONS

Solo:

2008/10 days/A state of sufism/Cairo/Egypt,
2007/10 days/A journey into script/London/UK,
2006/10 days/The arts of the Middle East/Kori/Italy,
2001/1 month/People and chairs/Ramallah/Palestine,
1996/1 month/Inspiration from the first Intifada /Ramallah/Palestine,
1972/1 month/Oil paintings collection/Juresalem/Palestine.

Collective:

2005/Palestinian art/Geneva/Switzerland,
2004/2 weeks/The colors of life and freedom/Paris/France,
2003/2 weeks/Palestinian art/Tokyo/Japan,
2002/Alexandria Biennale/Alexandrai/Egypt,
2001/1 month/Al Sharjah Biennale/Sharjah/UAE,
2001/2 weeks/Palestinian art/Tokyo/Japan,
1999/ 1 week/Palestinian art/Dramen/Norway,
1999/2 weeks/The artists of the occupied lands/Amman, Jordan,
1992/1 week/Kufia/Roma/Italy,
1989//New vision/Juresalem/Palestine,
1986/10 days/Palestinian art/Moscow/Russia,
1977/1 year/Palestinian art//USA,
1976/1 month/Palestinian art/London/UK.

SELECTED PUBLICATIONS

1986/The guide to the art of Palestinian embroidery/Inash Al-Osrah Association/El-Biereh/Palestine,
1984/Palestinian visual art in the occupied territories/Gallery 1979/Juresalem/Palestine

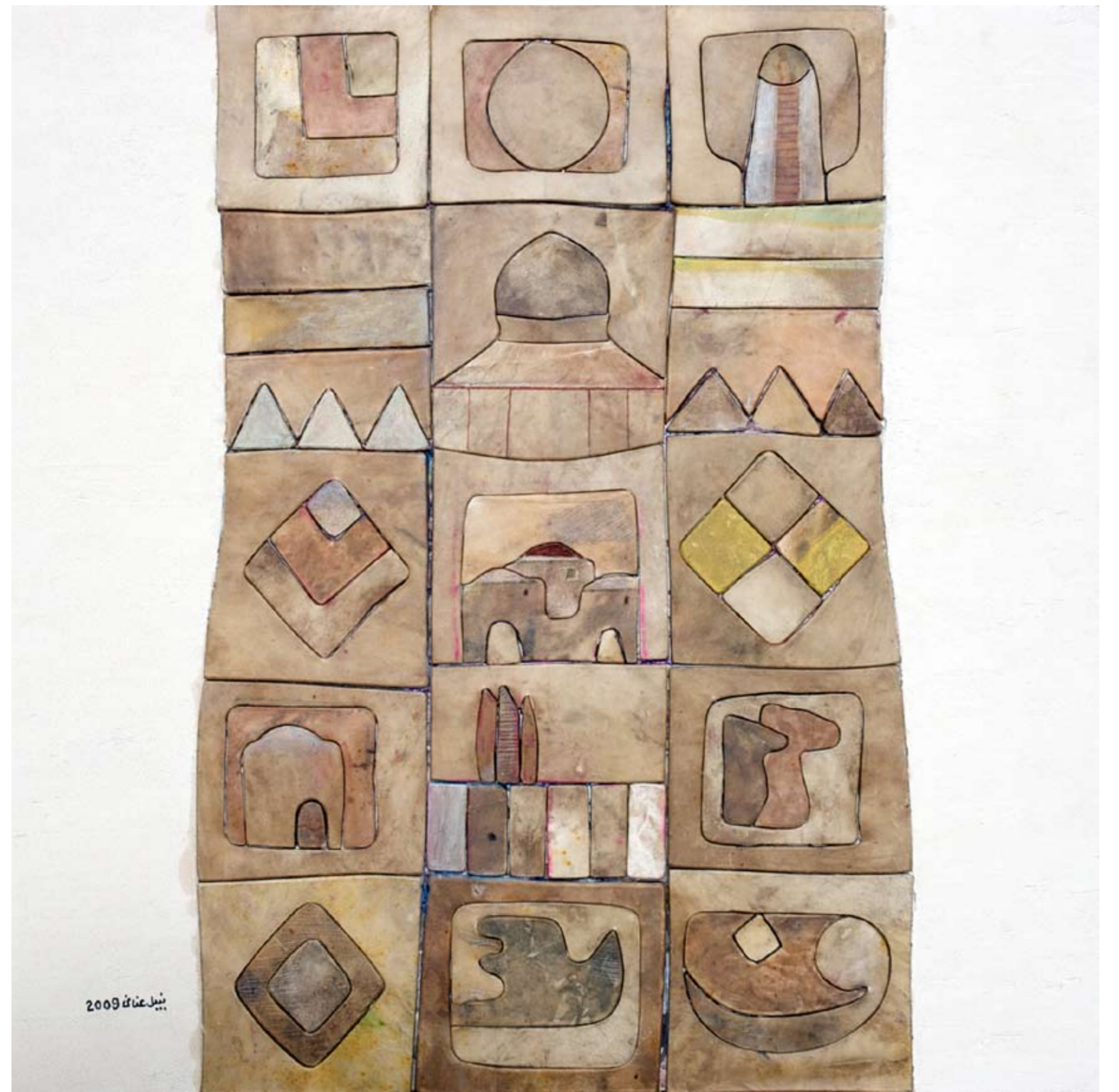
COMMISSIONED WORK

1986/Aluminum Mural, Mother and son,
1993/Inash Al-Osrah Association, El-Biereh (solo-commissioned-permanent display), Steel sculpture, Abstract composition,
2002/Kawkab Abu El-Hega Village, Galilee (collective exhibition), Wooden installation, Statue of liberty,
2003/Al-Mokata'a compound, Ramallah, Palestine (solo exhibition), Iron sculpture, a Martyr's mother,
2004/UNRWA women training center, Ramallah, Palestine (solo), Iron sculpture,
2005/the key of return, jawal roundabout, El-Biereh (solo), Iron sculpture, abstract composition,
Jefna village, Palestine (collective), right of return “2008-09th China changchun international sculpture symposium in Changchun sculpture park, China (collective)

F in a circle, 2009, Mixed media, 80x82 cm
Motives from Jerusalem, 2009, Mixed media, 91x81 cm
Symbols from a village, 2009, Mixed media, 80x81 cm



نابيل اناني 2009



Natasha Ma'ani

BORN IN 1959, AMMAN, JORDAN. LIVES AND WORKS IN RAMALLAH, PALESTINE.

The act of creating art brings me closer to myself.

Born in Amman in 1959, I moved to Beirut where I worked with the P.L.O until Israel's invasion of Beirut in 1982. At that time, I left with my family to Damascus. I lived there until 1989. During which I worked as a graphic designer. After this, I lived in Tunis where I worked in the Cultural Department with the P.L.O, where I arranged my first exhibition. During 1991, I moved to Amman briefly and then came with the Oslo agreement to Palestine in 1996. Since coming to Palestine, I have worked in media and graphic design. I'm currently working as the Head of the graphic design department for Palestine Satellite Station. However, it is during this time that I have become increasingly more dedicated to creating my own art.

STYLISTIC WORK DESCRIPTION

My style is simple. I seek to express emotion. I try to let my feelings flow through the brush. I'm never concerned with the final result. Only with the act of transferring what is inside onto the canvas.

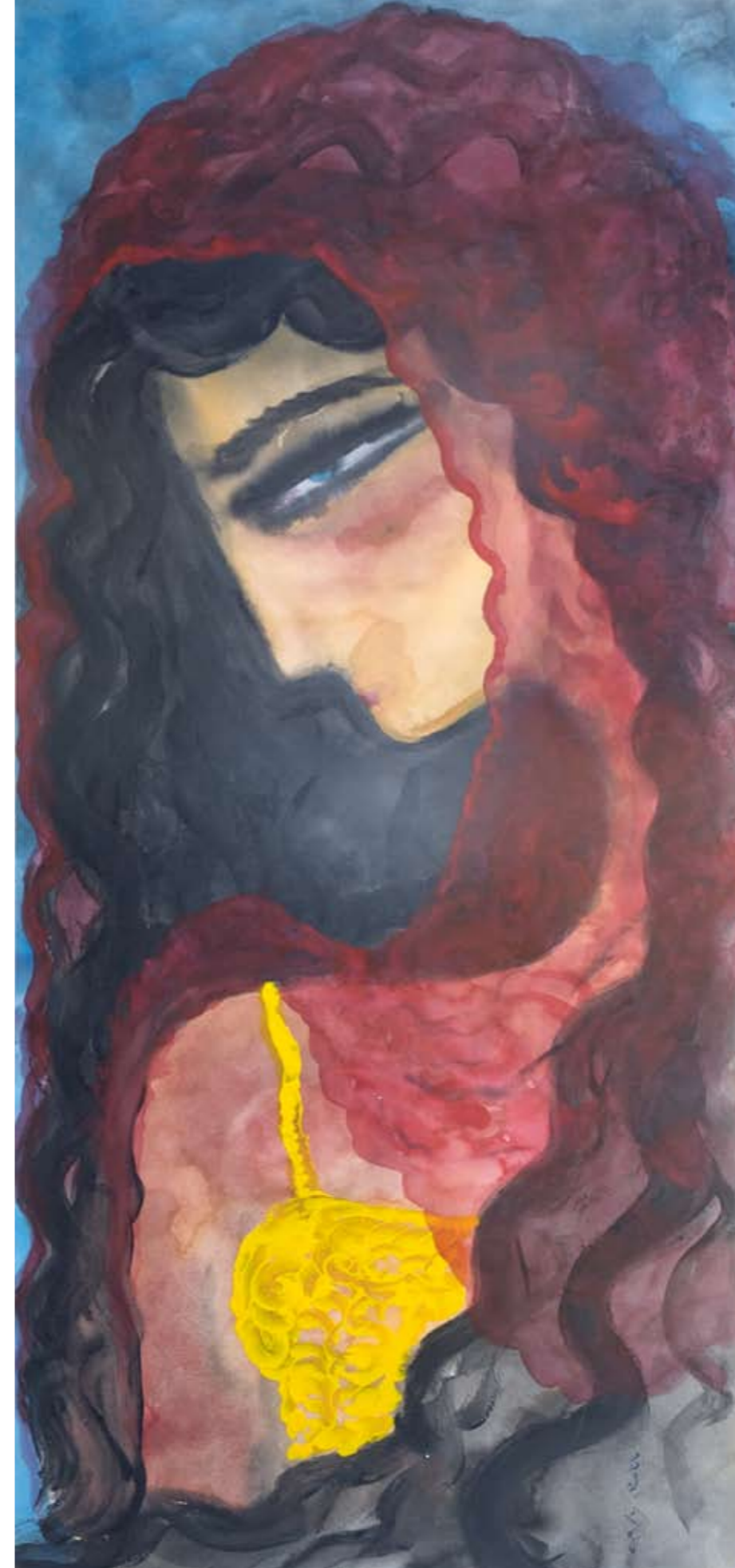


SELECTED EXHIBITIONS

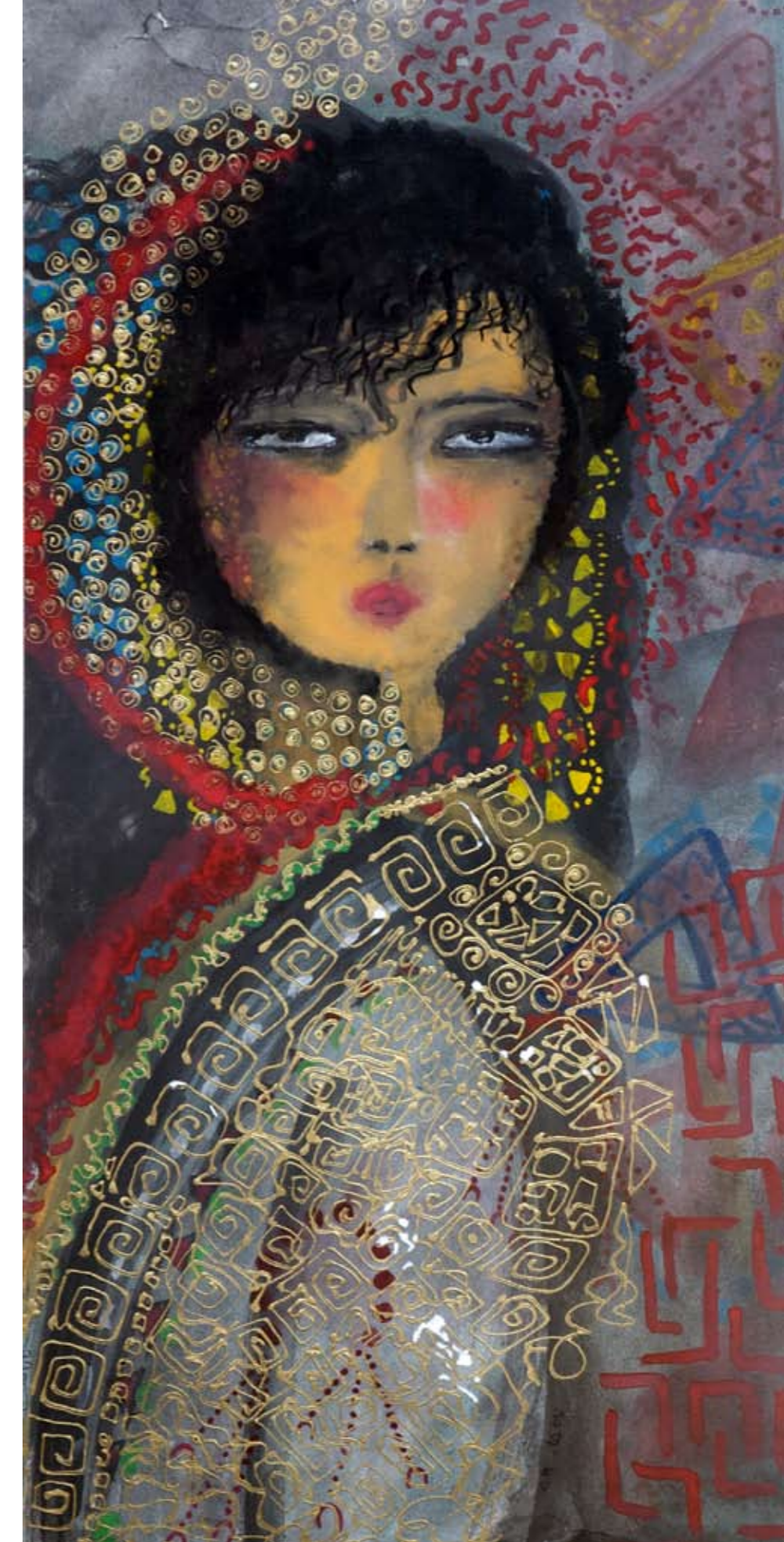
Solo:
1990/Childhood/Tunis/Tunis/2 weeks

SELECTED PUBLICATIONS

2008/Poster of funeral for Mahmoud Darwish/PNA/Ramallah/Palestine,
2000/Poster of opening day for Al Casabah Theater/Al Casabah Theater/
Ramallah/Palestine,
1999/Poster of Yabous Eastern Music Festival/Yabous Foundation/
Juresalem/Palestine,
1996/Poster for President Bill Clinton in Palestine/Palestine National
Authority/Ramallah/Palestine



Disheartened, 2009, Watercolor, 75x136 cm
Bedoin vision, 2009, Watercolor, 62x114 cm



Nidal Mohammed Abo Oun

BORN IN 1971 AND LIVES, WORKS IN GAZA, PALESTINE.

*It is the olive tree, It is Gaza, she is Palestinian women,
she is steadfast and forbearing in the face of erosion and uprooting,
It is a process of discussion between colors on the meaning of life.*

I am a plastic artist from the Gaza strip; Palestine and I have started my life as an artist since 1998. Through art program YMCA, I had two courses in the field of graphic and painting two years ago. I have been a member of the General Union of Palestine plastic artists since 1995. During this period, I shared in several art workshops and exhibitions inside the Gaza strip. In 1996, I worked as an employee in Palestine Ministry of Culture. I supervised several art workshops and art courses, Art Walls in the occasion of Palestine NAKBA or disaster, In addition to human rights and child rights and prison. This happened with the co-operation with NGO's, which works inside the Gaza strip. I participated in many exhibitions from 1996 to 2010 and in 2009; I worked in my studio to prepare for my own exhibition, which consists of 20 paintings 100x100 about Palestinian immigration.

STYLISTIC WORK DESCRIPTION

The idea of my work is derived from olive trees and its strength roots from several centuries. This inspired me to paint 20 artworks, which fostered the essential role of the Palestinian women because of their strong connection with the land and our Palestinian heritage. I considered the weather factors, which affected the paintings as forcing the people to leave their lands and transfer them to other places. I resembled the Palestinian human steadfast as trees facing the coming winds from the other. The blue color symbolizes, for me, the doors of the schools and clinics, and all that is around me is blue. All is blue in the refugee camp which I live in. It is all UNRWA but it is not for those who uproot the olive trees. All the land, with all its colors, belongs to us.



SELECTED EXHIBITIONS

Collective:

2010/Palestine through the eyes of young artists/Nazareth, Haifa, Juresalem, Bethlehem, Birzeit, Hebron, Jenin, Nablus, Jerico/Palestine/8,5 months
2010/Exhibition art/Gaza/Palestine/1 week
2009/Visual stories/Gaza/Palestine/4 days
2009/Colors of hope/Juresalem/Palestine/1 week
2007/Colors of hope/Juresalem/Palestine/1 week
2005/Al Rabae'/Ramallah/Palestine/unlimited
2003/Autumn/Gaza/Palestine/18 days
2002/Tin Al-ard/Gaza/Palestine/ unlimited
1997/Al quds/Doha/Qatar/ unlimited



Dream, 2009, Acrylic on canvas, 100x100 cm
A wedding in the camp, 2009, Oil on canvas, 100x100 cm

Noel Jabbour

BORN IN 1970, NAZARETH, PALESTINE. LIVES AND WORKS IN BERLIN, GERMANY.

Noel Jabbour has been placing the marginal at centre stage in her artistic work. Her photographs consistently expose a human dimension, an angle of vision, or a profound insight, which are usually unseen or ignored. In this, she performs one of art's important tasks: rendering visible what is otherwise invisible. Jabbour's art making praxis has a transformative dimension as well: it expands our range of vision and shows us things that are important to see.

Jabbour studied photography at the Hadassah College of Technology Jerusalem, and in the Postgraduate Young Artists' Program at the Bezalel Academy of Art in Jerusalem. Her work drives its power from a deliberate affinity with documentary photography and is represented in major public & private collections including the Musee Nicephore Niepce, Chalon-sur-Saone; Zabłudowicz Collection, London; Neuer Berliner Kunstverein, Berlin; the Israel Museum, Jerusalem. She is also the recipient of several major scholarships, prizes and residences from the Berlin Senate, The Musee Nicephore Niepce, Pepinieres Europeennes Pour Jeunes Artistes and the A.M. Qattan Foundation.

STYLISTIC WORK DESCRIPTION

Noel Jabbour's work derives its power from a deliberate affinity with documentary photography. Some of her more recent pieces diverge from reality and move into a more poetic realm.



SELECTED EXHIBITIONS

Solo:

2009/The living road/Leipzig/Germany/1 month
2008/Palestinian Interiors/Athens/Greece/18 days/
2007/Noel Jabbour/Berlin/Germany/1 month
2007/Mary Magdalene/Ein Harod/Palestine/2 months
2004/The living road/1 month
2004/Mary Magdalene/London/UK/2.5 months

Collective:

2010/This is not a love song/Dubai/UAE/1 month
2010/Intimate portrayals - Palestine film festival/London/
UK/2 weeks
2009/Palestine, la creation dans tous ses etats/Manama/
Bahrain/8 months
2007/When we build let us think that we build forever/
Gateshead/UK/6 months
2007/Reality crossing/Ludwigshafen/Germany/1 month
2007/Foerderkohle/Berlin/Germany/5 weeks
2006/The earth/Houston/USA/5 weeks
2004/Nazar/Leeuwarden/Netherland/2 months
2003/Corpus Christi/Hamburg/Germany/15 weeks
2003/Made in Palestine/Houston/USA/6 months

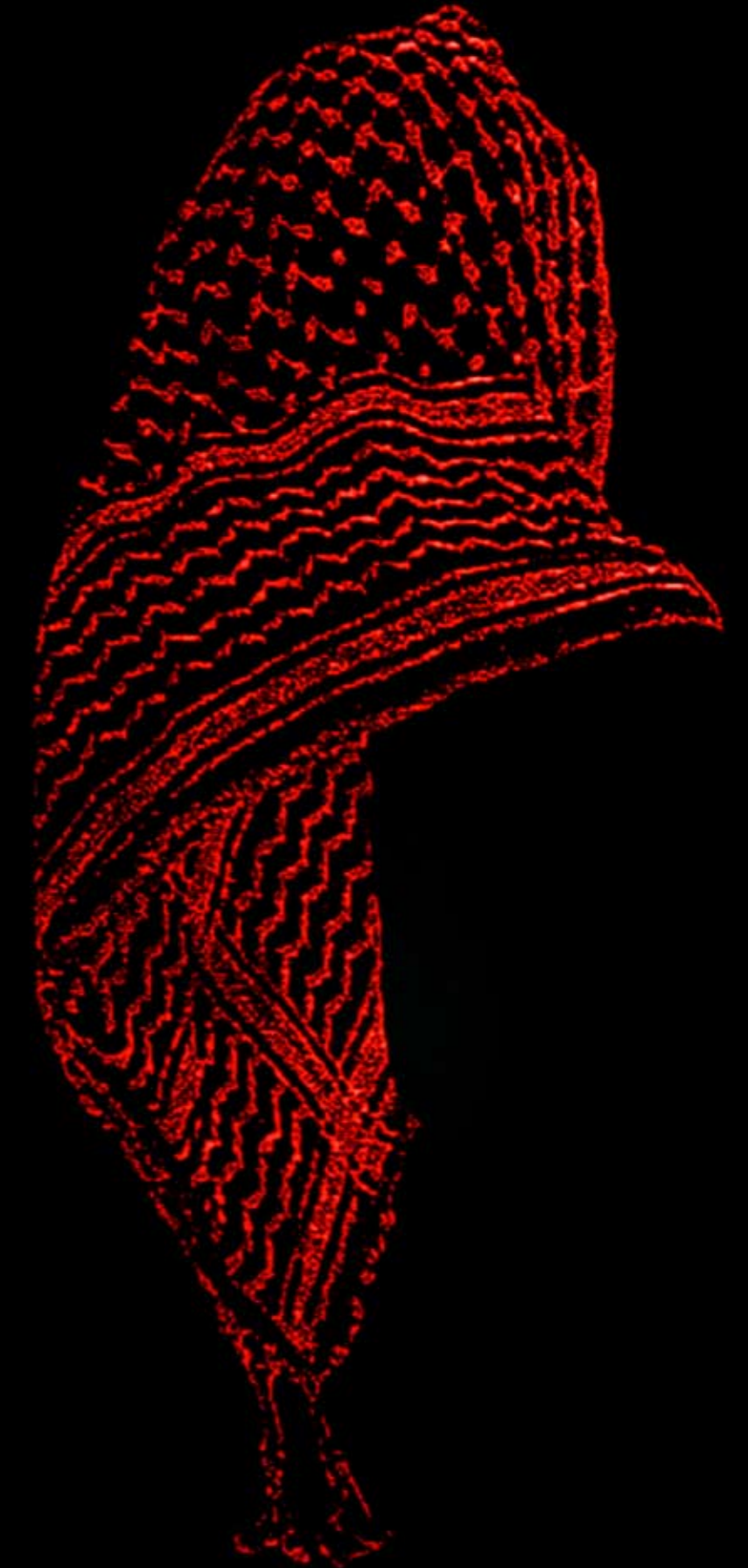
SELECTED PUBLICATIONS

2009/Vision-Aussicht auf Leben catalogue/Designhaus Darmstad/
Darmstad/Germany,
2008/The humanity game: art, Islam and the war on terror/
George Washington University/Washington/USA,
2007/Palestinian women artists: the land=th ebody=the narrative/
Reem Fadda/Jerusalem/Palestine,
2007/Foerderkohle/Neuer Berliner Kunstverein/Berlin/Germany,
2006/FotoFest 2006, the eart/FotoFest/Houston/USA,
2005/Nazar-Photographs from the Arab world/
Aperture Foundation/New York/USA,
2003/Vogue Hommes International/
The Conde Nast International Inc/Paris/France,
2003/Revelation:Representation of Christ in photography/
Israel Museum/Jerusalem/Palestine,
2001/In weiter ferne, so nah-neue Palaestinensische kunst/
Institut fuer Auslandsbeziehungene.V./Bonn/Germany,
1998/Megapoles=pétite planete, nouvelles & photographies/
Le serpent a plumes/Paris/France

Palestinian kafieh, 2010, photography/C-print on aluminum, 55x67 cm

Detail, Um Eyad, 2009, photography/C-print on aluminum, 58x75 cm

Um Eyad, 2009, photography/C-print on aluminum, 58x75 cm





Omar Jalal Anabousi

BORN IN 1975 AND LIVES, WORKS IN NABLUS, PALESTINE.

"We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies". Pablo Picasso

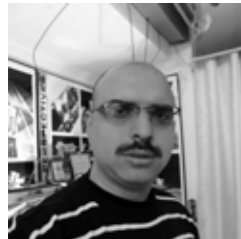
I graduated in 1999-2000 from An-Najah National University from the faculty of engineering, of which I specialized in architectural engineering during my study, I was challenged by every difficult step I went through.

Development and change were the hall masters, my standpoints, to the extent that extraordinary ideas came to me at the beginning of my career, I felt lonely, but after some time, everyone welcomed my work. After graduation, I worked in many architectural projects, which had positive impact on the profession of architecture in Palestine. In 2003, I opened my own office in Nablus and I called it The fourth Dimension of Architecture (from a philosophical point of view). It was one of the main dimensions and elements of technical work in building a relationship between the vacuum and the mass of buildings, and the works of art. I was able to complete, in a short period of time many projects as an architect.

I worked as a part time teacher at An-Najah University. I completed many projects including sculpture and architecture. In (2007 –up till now) was hired as a full time teacher at the Faculty of Fine Arts in the field of Visual Arts. I have accomplished and created many innovations related to the academic and the practical aspects. I teach students how to study sculpture from the philosophical point of view.

STYLISTIC WORK DESCRIPTION

My works reflects simplicity, training with the power of philosophy and expression; I try to collect raw materials and the ideas of a philosophical dimension, which reflect a new vision of the subject, content within the form and substance in artwork. The challenges and difficulties which we live as Palestinians inspire me to expressions that are not in any other part of the world. Imposed to us by the occupation - the separation wall, checkpoints, freedom, repression, oppression, martyrdom, etc. have added different meanings in the dictionary of Palestinian art - recognized meanings in the languages of the world. When I look at those silent faces which bare tears in their eyes, that is full of pride and dignity but without speaking, because all the languages of the world are unable to express its suffering. I realized that the language of the arts reflect the ability to arrive deep silence to the world in silent works.



SELECTED EXHIBITIONS

Collective:
2008/The annual art exhibition/1 week
2008/Nablus/Palestine,
2007/NUAQAT/1 week
2007/Nablus/Palestine,
2003/Exhibition of Commerce in a competition,
Chamber of Commerce Building/Nablus/Palestine/5 days
2000/Exhibition of the Faculty of Engineering/Nablus/Palestine/15 days
1997/The Palestinian Architecture/Nablus/Palestine/1.5 month

AWARDS

2003/Chamber of Commerce-Nablus/
Participation in the chamber of commerce compaction/Nablus/Palestine,
2000/Martyr edifice/Municipality of Nablus/winner in which many artists participated at the local level of Palestine/Nablus/Palestine,
1999/Graduation project "Gaza Aquarium"/selected as the best project during the academic year 1999-2000 from the Faculty of Engineering Department of Architecture in Najah University/Nablus/Palestine



Discrimination separating wall/Talking to a wall-First "Watch",
2009, Sculpture in plates of copper, 17x17x30 cm
Discrimination separating wall/Talking to a wall-Second "Cross",
2009, Sculpture in plates of copper, 17x17x30 cm
Discrimination separating wall/Talking to a wall-Third "Martyrdom",
2009, Sculpture in plates of copper, 17x17x30 cm

Osama Said

BORN IN 1957, NAHF, PALESTINE. LIVES AND WORKS BETWEEN BERLIN, GERMANY AND NAHF, PALESTINE.

The more the recent the art, the deeper is the expression.

Said was born in the Palestinian village of Nahf (Galilee). In 1974, he attended his first painting course. After high school, he graduated with an apprenticeship at Barclays Bank in Akka. In 1980, he settled in Jerusalem and attended a painting course in Bezalel Art Academy. For art studies, he relocated in 1981 to Germany where he was a guest student at University of Arts in Berlin. In 1982, he started academic studies of arts at University of Arts in Berlin and finished in 1987 and in 1988, he graduated as Master of Arts with excellence. Following 1989, he received a very important two-year scholarship (Nafiq), to work exclusively as artist. In 1991, he received service contract with the Senate of Culture Berlin, for two years for buying artworks from artists. From 1993, he worked as an artist in his studio in Berlin, with international exhibitions until he moved back to Nahf in September 1998.

There, he worked as an art teacher at the Technical High School, Naamet. From 1999, he received a two-year scholarship (as an art teacher) from Department of Culture and started at the same time working as a tutor of art at the College Sakhnin (Arab Institute) until 2004. In 2001, he started working as a tutor of art at Barilan University in Safad until 2004. From 2004 onwards, he has started working again as an artist in studios in Nahf and Berlin and is the art director of a gallery in Potsdam (Germany) near Berlin.

STYLISTIC WORK DESCRIPTION

Said's paint technique is based on different ways in which he tries to reach a strong expression to make a constant influence on the watcher. The material density and the strong colors are essential for his creations. He reduces the number of colors and forms to a minimum, to give an intensive concentrated artwork. He is avoiding theatrical and artificial effects because they have a shorter influence by the watcher because he tends to eliminate nature and prefers a silent speech. The thick paint material reaches deepness and replaces the third dimension which plays on the line of vision. His style is influenced from Islamic art philosophy, which is based on two dimensions and the perspective of belief. German realism and so many years of studies whilst living in Germany influenced his abstract expressionist style. Most of his topics are taken from the Palestinian reality and the geographical memory of the artist. The colors and forms of his paintings fuse with the pain of the Palestinians. The very strong black lines, which goes through his paintings, are build a high tension and give a strong coherence of the composition.

He especially uses large formats and his pictures are showing endurance, intentness and hope. "The painting of Osama Said inspire us and are bringing light into the darkness. Not because the call of duty, but in comes from inside necessity which cause and origin comes from the history of Palestinian destiny" says Dr Peter Gottschau, German philosopher.



SELECTED EXHIBITIONS

Solo:

2007/Tamra/Palestine

2006/Wien/Austria

1994/Museum of State Boudariux/Montpellier/France

1994/Museum in der Hofkellerei/Michelstadt/Germany

1992/Museum in der Hofkellerei/Michelstadt/Germany

1989/Time art-Art time/Berlin/Germany

Collective:

2009/Erotik and Exotik/Weiesenburg/Germany

2001/Celebration of celebrations/Haifa/Palestine

1999/National Museum/Amman/Jordan

1993/IG-Metall/Germany

1991/Museum of Modern Art-Martin Gropius -Haus/Berlin/Germany

1990/Culture season/Bonn/Germany

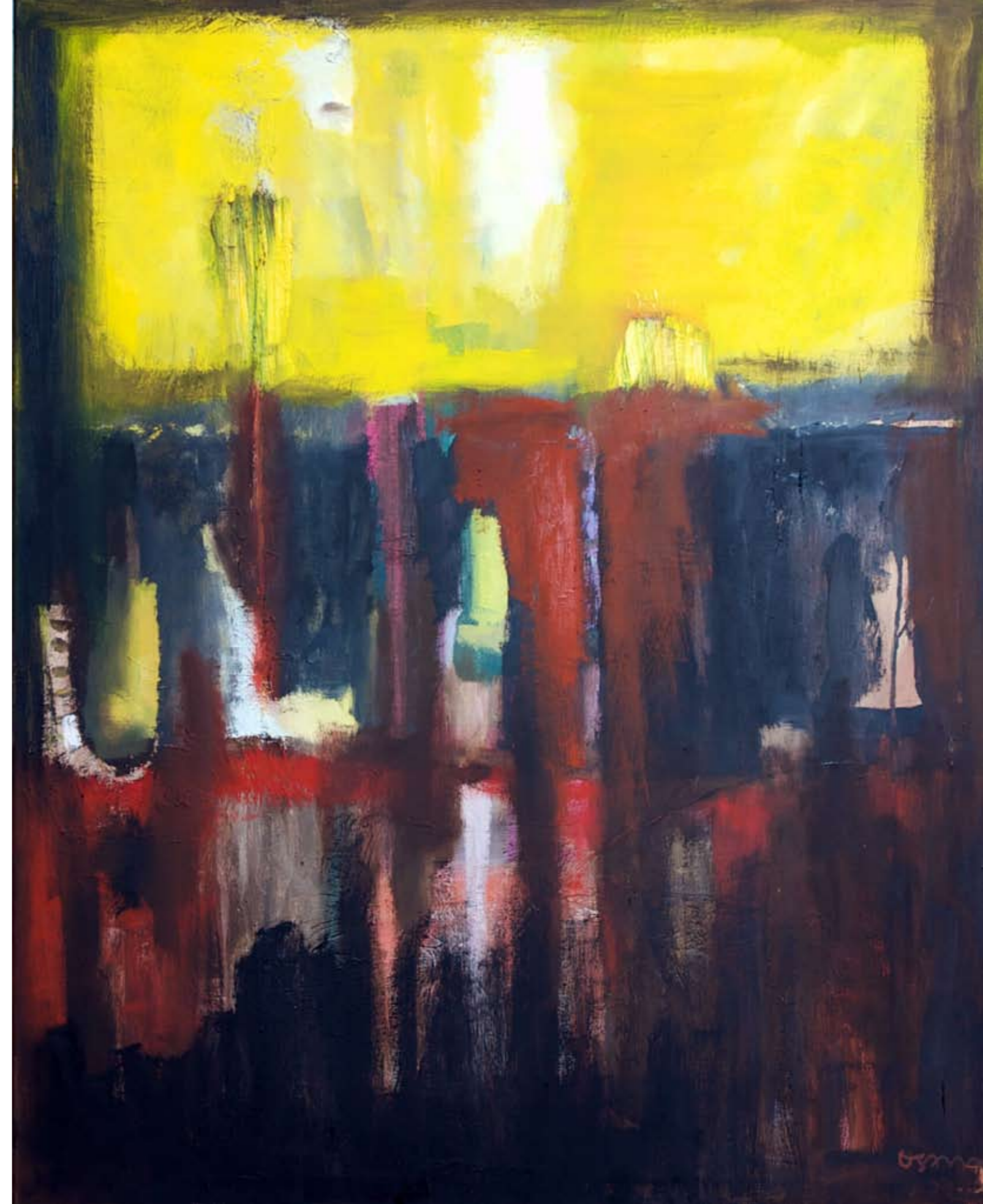
1990/Artszene/Germany

1986/Week of the students/Berlin/Germany

Wall and hope, 2009, Oil on canvas, 80x100 cm

Detail, Wall and siege, 2009, Oil on canvas, 120x90 cm

Wall and siege, 2009, Oil on canvas, 120x90 cm





Raed Issa

BORN IN 1975 AND LIVES, WORKS IN GAZA, PALESTINE.

In recent months, we have been witness to tragedies beyond belief. Strangely enough though, what drew my attention most were the faces of martyrs, especially those whose skulls had been crushed. Now transformed from a familiar into a horrific sight, the exact details of these destroyed heads were too much to take in. At the same time, the shock would blunt the image of these heads into familiar objects, as if they were watermelons on the table.

Raed Issa was born in Al-Bureij refugee camp in Gaza in 1975. He studied Computer Science at the Islamic University in Gaza before developing an interest in the arts and taking courses in painting and drawing. He has had solo exhibitions at several of the major cultural centers in Ramallah, as well as participated in international group exhibitions, including in Gaza, Jordan, Lebanon, Switzerland, Australia, Oslo, and France. In 2001 Issa participated in the Sharjah Biennale, and in 2002, he was awarded the A.M. Qattan Foundation's Distinction Award in the Young Artist of the Year Competition. He participated in the 2003 Braziers International Artists Workshop in the U.K. He works as a freelance artist in Gaza.

STYLISTIC WORK DESCRIPTION

Issa's preoccupation with martyrs explores several themes; portrayed repeatedly are both the solitude of death and the accompanying community expressions of grief and unity. In most images the martyr is the sole figure in the painting, unmoving, sometimes abstracted, and alone in death. In other images, the martyr is depicted in order to indicate his importance to the community; massive as if to signify the key role he occupies.



SELECTED EXHIBITIONS

Solo:

2009/Visions/Gaza/Palestine/2 weeks
2008/1000 portraits/Geneva/Switzerland/1 month
2008/Views/Geneva/Switzerland/1 month
2007/Project scholarships ateliers/Geneva/Switzerland/2 weeks
2004/Al-Faje'ah /Ramallah/Palestine/18 days
2001/Spirit of the earth/Ramallah/Palestine/2 weeks

Collective:

2010/Visual stories/Gaza/Palestine/1 month
2009/Art rest/Gaza/Palestine/3 weeks
2009/Eltiqa-Peinture, le scribe-11 artists contemporary from Gaza/Gaza/Palestine/1 week
2009/Eltiqa/Paris/France/1 week/
2009/Art rest/Gaza/Palestine/2 months
2009/Traces de guerre/Gaza/Palestine/1 week
2009/ArtV0/Cergy/France/1 week

2008/Morceaux choisis Gaza/Toulouse/France/1 month

2008/La nuit blanche/Gaza/Palestine/2 weeks

2008/Occupied space/London/UK/1 month

2008/Ferrant/Paris/France/2 weeks

2007/Gaza seasons/Geneva/Switzerland/1 month

SELECTED PUBLICATIONS

2009/Palestinian art from 1850 to the present/SAQ/London/UK,
2003/Hope and the aesthetic moment/Al Qattan Charitable trust/
Ramallah/Palestine.



Shahed B, 2009, Acrylic on canvas, 90x90 cm
Shahed A, 2009, Acrylic on canvas, 90x90 cm
Detail, Shahed A, 2009, Acrylic on canvas, 90x90 cm



Rafat Mazooz Izat Azad

BORN IN 1974, NABLUS, PALESTINE. LIVES AND WORKS IN RAMALLAH, PALESTINE.

Asad was awarded a Bachelors in Fine Arts from An Najah University in 1998. He produced sound and light installations, video and performance, however his work focuses mainly on painting. He participated in residency programs with Delfina Studio Trust Residency program in London, Shata workshop in Jordan and Connected: 09 workshop 'Syrian summer art' in Australia. He is a founder member of an artist-run gallery space in Al Mahattah Gallery Ramallah.

STYLISTIC WORK DESCRIPTION

White Phosphorus is a collection of paintings that I am still working on. That idea came from poems that I wrote during the recent Israeli war on Gaza Strip. In that period, it was very difficult for me to produce any artwork as a self-expression of what is happening in the Strip, because of its brutality. So I started writing some sentimental poems and I planned to transform them into a piece of art later on. The idea is to show these paintings in one exhibition attached to the poems through a publication in the form of a book, which shall be published at the opening of the exhibition.



SELECTED EXHIBITIONS

Solo:

2006/ /Maps exhibition/London/UK,
2006/ /Narrative exhibition/Ramallah/Palestine,
1999//Visions and abstracts exhibition/Nablus/Palestine

Collective:

2009/The other shadow of the city/Jerusalem/Palestine
2008/Passport/Ramallah/Palestine
2008/Occupied space-Art for Palestine/London/UK
2006/Occupied space-Art for Palestine/London/UK
2006/Behind the wall/Al Jilil/Palestine
2006/Roushan festival of the minor works of art/Jeddah/KSA
2006/Promise of freedom and life/La Fleche/France
2005/A painting and a picture/Martigny/Switzerland
2005/World day for solidarity with Palestine/New York/US
2004/Palestinian colors/Beirut/Lebanon
2004/The Asian African Exhibition "Jaala"/Tokyo/Japan
2001/Death of the cactus/Doha/Qatar

White phosphorus 1 (diptych), 2009, Acrylic on canvas, 190x90 cm
White phosphorus 2, 2009, Acrylic on canvas, 150x200 cm





Rufaida Mohammed Sehwael

BORN IN 1987 AND LIVES, WORKS IN GAZA, PALESTINE.

*My colors Dances' singing... My philosophy shaking with life that followed my building,
My entering in fact is a silly speech and to get out is more silly and fact speech,
A foreign colors kissing gives me brightness,
Playing at an imagination soft music scene,
For hope which shadowing under the other tree face,
Children flowers' building me by a color that translates me to all languages,
Because the time of yours and mine is passing, So I am the child tampering with colors, I am Rufaida Sehwael (December1987).*

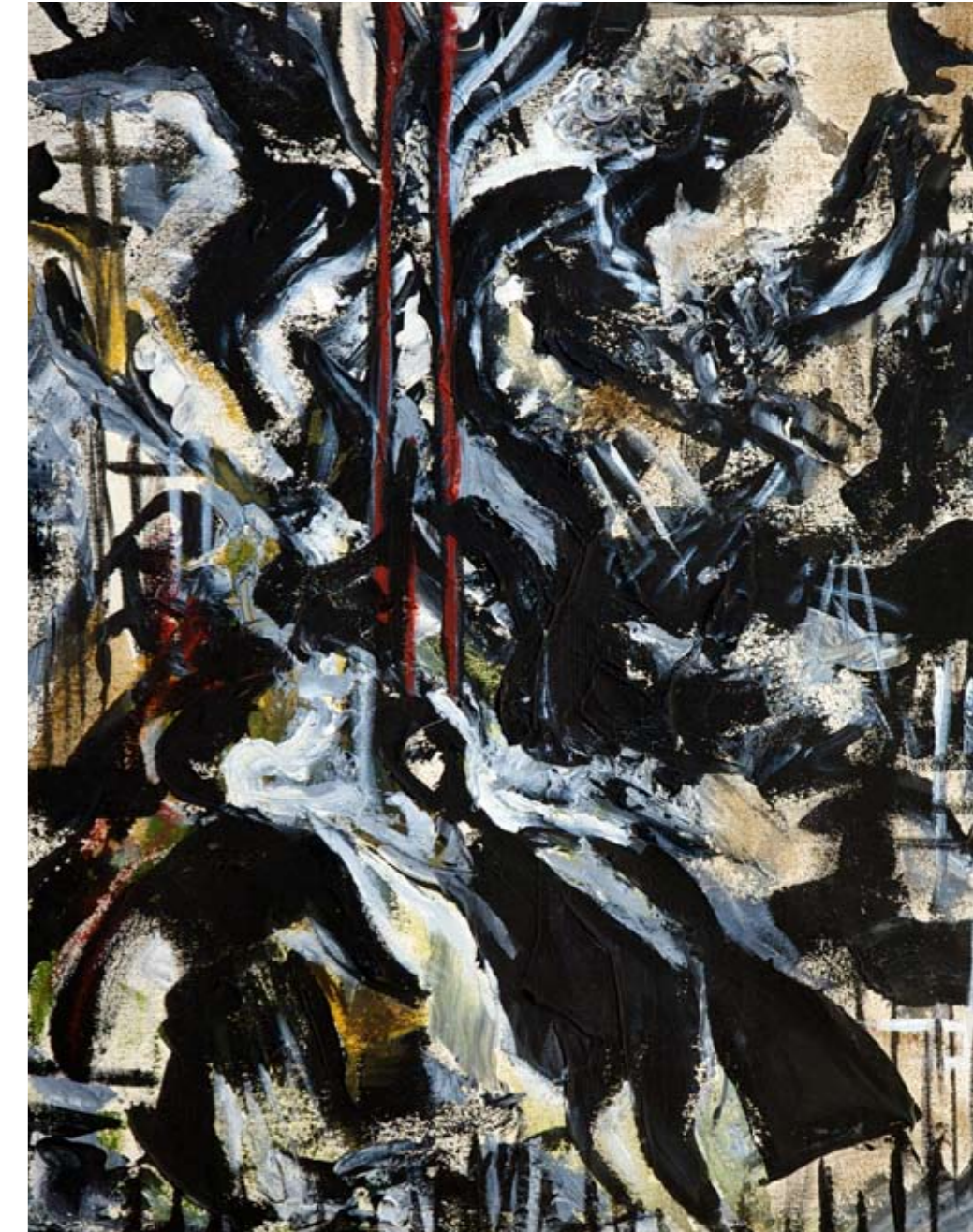
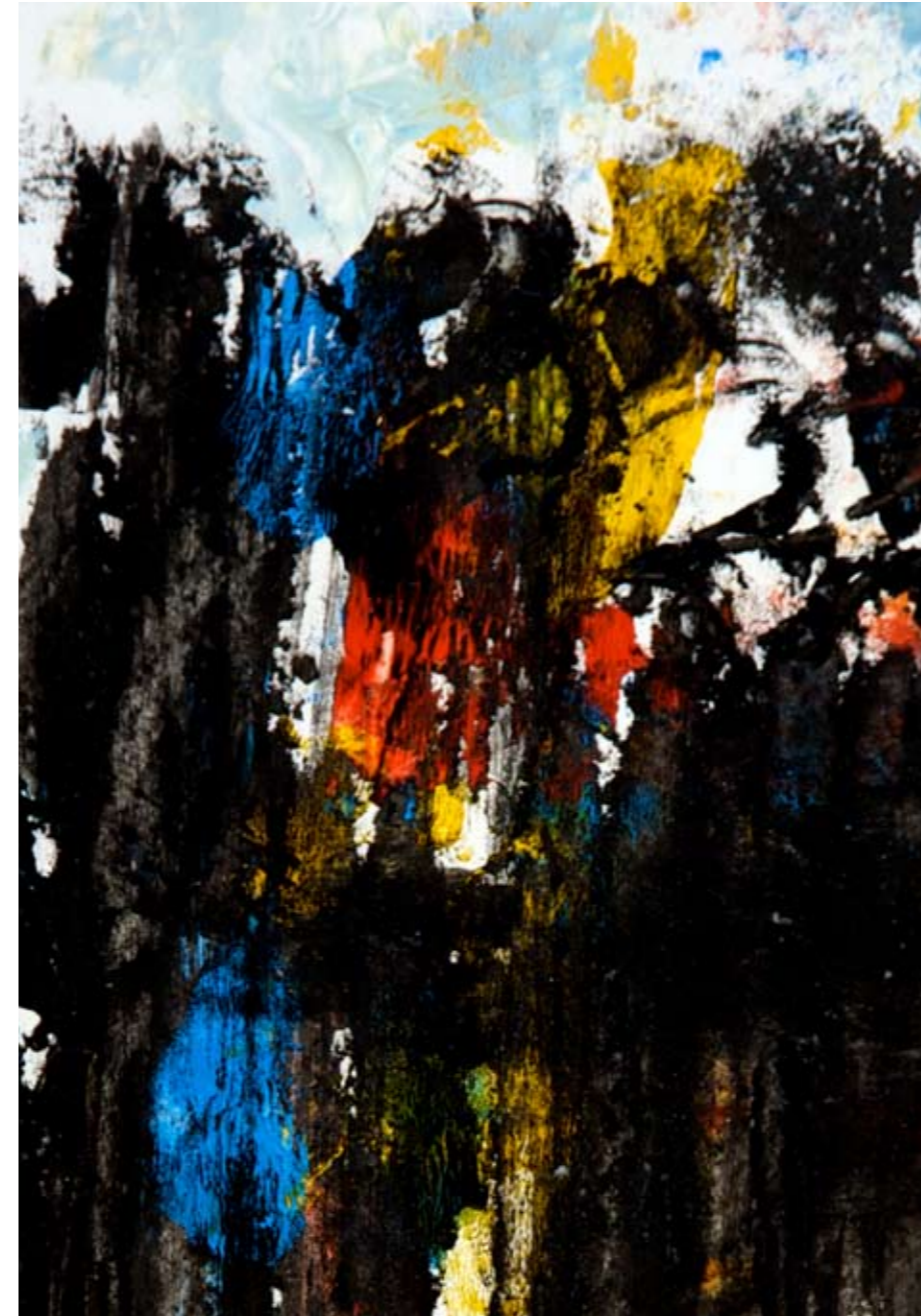
I have liked drawing since I was a child. In 2005, I studied art in an art college in Gaza, Palestine and majored in photography. I participated in a first group show when I was 18 years old, called Rtoosh in Gaza City. Following this, there were other local national and international shows. I have also worked in theater and acted in different plays and worked with children for two years. I have also worked as a trainer in the field of drama and as a psychology supporter. I like music and playing the violin.

STYLISTIC WORK DESCRIPTION

I hope that I could register something as a result of what Gaza is to my paintings - one of the keys which will remind the new generations, with a story for a population that had been stolen from its rights and its land and scratch in its freedom. As with Gaza, to be my picture of one of the keys that will remind generations to come, the story of people deprived of their rights and their land stolen and their violated liberty.

Story Black: What war has brought to Gaza is enough to lead us to the desert. War and blockades, far light and near shadow, that which supports me to search for shadows and light by using the color black, and its contrast due to its closeness to reality.

Praying: When humans stop between darkness, around them, faces and bodies that have been swallowed by injustice cannot be seen except for themselves. They then stand and ask themselves about their mind. What are they looking to make? Allah is the only one who is close to the fairness, we have to be closer to him, we would be glad even if it extends, and the figures shadow, so that hope must live in our hearts. He must wet from his good seeds, ethics a perfume for free and brightness to a new life.



SELECTED EXHIBITIONS

Collective:
2010/Palestine in youth eyes/West Bank/Palestine/9 months
2010/Long color cast/Gaza/Palestine/1 week
2009/Kanania/Ramallah/Palestine/30 days
2009/Mural-Gaza siege and cultural lights/Gaza/Palestine/ till now
2009/Case/Gaza/Palestine/1 day
2008/White night/Gaza/Palestine/10 days
2007/Mural-Koufe man/Gaza/Palestine/ till now

SELECTED PUBLICATIONS

2009/Kanaaniat embody their presence/Preal Media/Gaza/Palestine,
2009/Critical approach of the demonstration fine/Donia Al-Raai/
Gaza/Palestine,

2009/Ckllat Boloanhen spoke about a black cloud we were the "sacrifice"/
Real Media/Gaza/Palestine,
2009/Women artists in the Gaza Strip/
Palestinian women's information and media center/Gaza/Palestine,
2009/Art exhibition reflects artists Juresalem eyes Strip/Safa/Gaza/Palestine,
2009/Art exhibition in the formative events "Juresalem is the capital
of Arab culture/Al-Ayyam Newspaper/Gaza/Palestine,
2008/Rufaida Sehweil artist, my paintings which talk about me are secret
symbols/Preal Media/Gaza/Palestine

AWARDS

2007/Prize from violence against woman-Democratic Center & Unit Struggle

Praying, 2008, Acrylic on paper, 20x29 cm
Story black, 2009, Acrylic on canvas, 44x54 cm

Rula Halawani

BORN IN 1964 AND LIVES, WORKS IN JERUSALEM, PALESTINE.

Within The Wall aims to shed light on the isolation caused by the Apartheid Wall.

Halawani received a Masters in photographic studies from the University of Westminster in London and has been an artist in residence in USA, Marseille and London. Upon her graduation from university, she founded a photography program at Birzeit University where she currently works as program director. Her work documents various aspects of Palestinian daily and political life. Her work is in several private and public collections such as the British Museum Collection in London, Victoria Albert Museum and Darat Al Fonon in Jordan.

STYLISTIC WORK DESCRIPTION

The photograph was shot with a small pocket digital camera. The small digital size of the image (one mega pixel) produced a hazy and a bleaker affect. The diptych was created through the use of the same image inverted. I used this technique to emphasize the feelings of disruption and isolation within the landscape. Throughout my artistic career, I have documented several aspects of Palestinian social and political life. Within the Wall aims to shed light on the isolation caused by the Apartheid Wall. By inverting an image of the wall, I have created a middle space that hints to the internal restriction imposed on Palestinians, who are not only cut off from the outside world but also suffer from a more profound isolation, that has dislocated them from their fellow Palestinians on the other side of the wall.



SELECTED EXHIBITIONS

Solo:

2010/Presence and Impressions/London/UK/3 months
2008/Retrospective, Botanique museum/Brussels/Belgium/4 months
2007/The wall;traces, dreams/Thesaloniki/Greece/3 months
2006/The wall/Potsdam/Germany/3 months
2006/The wall/Zamosc/Poland/3 months
2006/The wall/Amman/Jordan/4 months
2005/The wall/Sharjah/UAE/4 months
2002/Palestinians I am /Sharjah/UAE/4 months
2002/Negative Incursion/Sharjah/UAE/4 months
2002/The warm light still there/Rome/Italy/4 months

Collective:

2009/The wall/Paris/France/4 months
2009/Aperture 27,000 (Intimacy)/London/UK//2.5 months
2008/Negative Incursion/Den Haag/Holland/3 months
2008/Intimacy/Massachusetts/USA/2 months
2006/The wall/Bahrain City/Bahrain/3 months

2006/Intimacy/Bahrain City/Bahrain/3 months

2004/Palestinian I am/Frankfurt/Germany/2 months

2004/Negative Incursion/Frankfurt/Germany/2 months

2003/Negative Incursion/Texas/USA/4 months

2002/Irrational/Leeuwarden/Holland/3 months

1993/They call it peace/Perpignan/France/1 month

SELECTED PUBLICATIONS

2008/Palestine-book/La lettre vole/Brussels/Belgium,
2005/Silent witnesses/Al-Madad Foundation/London/UK,
2008/Palestine-book/La lettre vole/Brussels/Belgium,
2002/The earthquake in April-contributed photograph for the book/
Riwaq/Ramallah/Palestine,
1999/Our story, the Palestinians-contributed photograph for the book/
Sabeel Technology/Juresalem/Palestine,
1992/The new Palestinians-contributed photographs for the book/
Potomac Books/Washington/USA.



Within the wall (diptych), 2010, Photography, 159x63 cm

Salman Mouzafar Al-Nawati

BORN IN 1987 AND LIVES, WORKS IN GAZA, PALESTINE.

Lecturer at a Fine Art Collage – department of painting, Al Aqsa University in Gaza. Children's trainer - working as trainer for children in the arts such as drawing, painting and video art – Al Qattan Center for Children Lecture presentation with group of youths - the main goal was human rights education - Hadaf Enterprise For Human Rights Culture.

Training of children for lots of games and arts activities which included drawing, painting and sculpture - Theater Days Company. Specialized with in cartoon drawing like anthems, serials, films and also in painting and motion pictures - John Toon Company for cartoon drawing.



SELECTED EXHIBITIONS

Solo:

The first personal exhibition-shababik for modern art/Gaza/Palestine

Collective:

Contest for the best video art film about medical team suffering during the war period it's title "and 101", win the third award/Gaza/Palestine.

War effect wall painting –"about 1500" social with artist team with Shark enterprise support/Gaza/Palestine,

Short film contest with Jawwal company support during white night activities, the film immediate Palestine position, its title "GOOD AND AFTER THAT", win the fourth award/Gaza/Palestine,

Human right wallpainting with artist group supported by independent form for human rights by cooperate with high office for human right/Gaza/Palestine, Contest for best canvas for human right, supported by Democratic Palestinian Centre and Dispute dissolved/Gaza/Palestine,

Contest best art work about Palestinian capture memory, Al Aqsa University support and capture society and editors/Gaza/Palestine, Spring 2006 exhibition, social, fine Art collage at AL Aqsa University/Gaza/Palestine,

Palestinian identity wall painting social – with artist group in fine art collage/Gaza/Palestine,

Lebanon victory wall painting, with artist group in fine art collage/Gaza/Palestine



Time is running out, 2010, Acrylic on canvas, 92x82 cm

Samia Taktak Zaru

BORN IN 1938 IRAQ. LIVES AND WORKS IN NABLUS, PALESTINE.

I am in constantly searching within myself. I feel the need to express human suffering and convey my feelings in lines, colors, shapes, materials, scraps and decayed objects. Events, humans and the Cosmo put me in vertigo. I need all energy, I need to shake my soul to speak and I need all the possible materials to give my work the spirituality. Would I ever be able to reach?

Zaru is a multi media artist, designer, painter and sculptor in her own right in the varied scopes of art domains from painting to casting in metals. On the art scene, her participation in international and Arab exhibitions has won her three reputable medals and many awards. Her works are in the collection of the Jordan National Gallery, Museum of Women in the Arts DC, the Regain Museum USA, the Vatican Museum Italy, the Iraqi Museum of Modern Art and the Rockefeller Art Collection, as well as in the collections of art lovers around the world.

Zaru is a founding member of the Jordan National Gallery and the Artists Association and a pioneer of installation art in the Arab World since 1986. Zaru also works in the domain of development and revival of traditional designs in the Arab and Islamic World in her capacity as a consultant and speaker at seminars on art and identity. A lecturer and an expert in the construction and development of art curriculum at schools and at university level, tailored to Arab culture, Zaru is presently one of seven international experts with UNESCO to set the policy for the enhancement of the arts in education. Zaru also prepares and represents TV visual art programs for children to enhance art awareness and support creativity

STYLISTIC WORK DESCRIPTION

It is by dedication and decision that I opted to be a mixed and multi-media artist, because my themes of expression are deeply rooted in human suffering in this time and place. I have always used a variety of scrap materials and discarded pieces from around which carry within them memories of people who might not be still around: their everyday life , traditions , costumes , beliefs , aspirations, hopes for a homeland and the right for a decent life on their land Palestine, which is the holiest trace of land on a great imbiguous cosmos!

Every issue requires a certain mood and therefore certain materials and techniques. I hammer and sculpt, knot, colour or scratch with no restrictions. I use metal for hardness, paint for emotions, wood for closeness to nature, rope fibers for continuity and strength, and everything else with the ultimate respect of creation.

Sources for inspiration are unlimited and are always inside me, awaiting the creative urge to be stirred and give forth energy for the beautiful breathtaking land - the sky and seascape, the rich mountains, planes, terrains and olive trees, the roads and pathways of Jerusalem the aroma of spices, the windows of historical buildings, the whispers of people and their secrets, and finally, the sounds of church bells and holy verses from the minarets summoning for prayers with endurance of occupation. Signs of love and peace in the arts will ever stand steadfast against the illegal occupation of Palestine.

SELECTED EXHIBITIONS

Solo:
1999/Metal works "Time"/Jordan National Gallery/Jordan
1998/Aftermath//The Arab Center for culture and art/Beirut/Lebanon
1998/Emerging from the rocks/
1996/Doors and windows/Sanaa/Yemen
1996/Jerusalem themes/Amman/Jordan
1995/Time and space/
1993/Shoman foundation/Jordan
1991/Tents and stones/NY, DC, SF, LA, Bostn, Sacramento,Chicago/
USA,Toronto/Canada/2 years
1989/Tensts and stones/Amman/Jordan
1989/Milano to Hiroshima tour-selected 3m peace poster
1988/Time and space 1/Jordan national Gallery Installations/Jordan
1985/Theme of the land/London/UK
1978/Retrospective (1)/Jerusalem/Palestine
1976/Theme of Jerusalem/London/UK
1966/AUB Alumnni Association/Jerusalem, Palestine/Amman, Jordan
1957/Graduation/AUB at UNESCO Palace/Beirut/Lebanon

Collective:

2000/Touring exhibitions of the Jordan National/10 years
1999/Hannover Expo 7
1999/Deutch welle Colone Art Commission
1999/Welfare/London/UK
1995/Encourtering the other project groupe Islamic World Artists/
Kassel/Germany
1994/Forces of change
1991/Palestinian women artists/UNESCO Palace/Paris/France
1989/Contemporary Art from the Islamic World/London/UK
1988/Prominent Arab women artists touring exhibition
1986/Festival of creativity women artists/Jordan
1978/Third world artists/London/UK
1976/Tatterchill boat/London/UK
1957/Young artists of the Middle East Tour/USA & Canada

SELECTED PUBLICATIONS

1997/Contemporary art in Jordan
1997/Formative arts in Jordan
1995/Artists of the Islamic world/Stoffwechsel/Germany

1994/Forces of change-Arab women artists, the international
council of women in the arts/Washington/USA
1990/Panorama of arts in Jordan
1989/Contemporary art of the Islamic world/London/UK
1989/Palestinian art/Kuwait
1988/Kingdom's treasures of Jordan's heritage/London/UK
1982/Museum of women in the arts/Washington/USA
1982/Arab artists,Beirut/Lebanon
1980/Palestinian artists/Beirut/Lebanon
1978/Women of the fertile crescent/Beirut/Lebanon

AWARDS

1988/International Art Festival/Silver medal
1986/Baghdad Festival of Arts/Golden medal
1986/Cairo Biennal/Bronze medal
1984/Cairo Festival of Creativity/Bronze medal
1983/Kuwait Biennal/First Prize
1980/First exhibition of arab women artists/Golden medal
1957/Graduation exhibit/UNESCO award



Trace of time 1 (triptych), 2010, Mixed media, 5x49x100 cm

Trace of time 2 (triptych), 2010, Mixed media, 5x49x100 cm

Trace of time 3 (triptych), 2010, Mixed media, 5x49x100 cm

Shadi Al Zaqzouq

BORN IN 1981, AL KUFRAH, LIBYA. LIVES AND WORKS IN PARIS, FRANCE.

No more tears, let's laugh!

Shadi was born in the Libyan Desert, of a Gazaoui mother and an Egypt-born father from a Palestinian refugee family native to Jaffa and exiled in Egypt in 1948. At the end of the 70s, his parents move to Libya where Khadafy promotes the venue of Palestinian intellectuals and that become teachers. As a child, Zaqzouq started painting, on the walls of his bedroom and on his schoolbooks. The inhabitants of Al Kufrah call upon his talents to draw on the city walls the name of Allah, the face of Yasser Arafat, Mickey Mouse or Ali Baba. During his childhood, he travels every 3 years to Gaza and experienced the first Intifada during his holidays. Back to Gaza: After the Oslo accords in 1993, as numerous Palestinians, Zaqzouq, his 5 brothers and his mother go back to Gaza and settle in a neighborhood named Zeitoun in Gaza City. He was a painter and musician: In 1999, he graduated from high school and decides to study music. Yet he still paints in the attic of the family house where he expresses his deep feelings of injustice. He gets his inspiration from the streets he paces mainly at night. He joined in 2002 the group "Windows from Gaza for Contemporary Arts" with whom he often goes to the French Cultural Centre of Gaza. This is where his first exhibition will take place, with his project "Gaza Upside Down" that will be exhibited all around Palestine. In 2006, he received a prize from the French Consulate and the Al Qattan Foundation: a 6-month artistic residency in Paris.

STYLISTIC WORK DESCRIPTION

As a Palestinian artist, people expect from me to deal directly through my work, with the drama that my nation is going through. I neither want to shun this subject nor arouse compassion amongst viewers. Quite the opposite... I propose an aesthetic of humor. Laughter is my weapon. A tint bit provocative, I define myself as a merry agitator, a troublemaker and paintbrush entertainer. I am always seeking surprise and discrepancy in the angle I deal with my subjects, for I think that entertainment is often much more efficient than realism. I can address the most serious issues but always in a funny perspective and with a fierce and sincere will to arouse a lively feeling of freedom and enjoyment. I am dissenter. I am resolutely anti-conceptual. I don't aspire to anything but having and giving pleasure. I draw my creative strength from joy, excess and humor. No more tears, let's laugh!



SELECTED EXHIBITIONS

Solo:

2009 /Red line/Paris/France/1 month
2009/Gaza, dream in danger/Paris/France/1 month
2008/Red line/Tours/France/1 month
2007/Just a dream/Paris/France/2 weeks
2005/Gaza upside-down/Gaza,Ramallah,Juresalem, Naplouse/
Palestine/2 weeks each

Collective:

2009/De Gaza a Morlaix/Morlaix/France/1 month
2009/Gaza 61 + Seoul 59/Seoul/Korea/2 weeks
2009 /Damascus-Paris, From Paris to Alep, Damas & Alep, Syria/
Alep/Syria/2 months
2008/Paris, Damascus: Crossed glances/Paris/France/2 months
2008/No man's land/La Haye/Netherlands/3 months
2008/Gaza-Paris/Paris/France/1 month
2008/Levant/Paris/France/1 month

SELECTED PUBLICATIONS

2009/Palestinian art from 1950 to the present/Kamal Boullata/Paris/France
2006/The young artist of the year 2004/A.M.Q. Foundation/Ramallah/Palestine
2004/The young artist of the year 2004/A.M.Q. Foundation/Ramallah/Palestine
2004/The young artist of the year 2004 catalog - Al Qattan Foundation
Ramallah / Palestine



Manege, 2009, Oil on canvas, 150x180 cm

Shadi Habib Alla

BORN IN 1977, JERUSALEM, PALESTINE. LIVES AND WORKS IN NEW YORK, USA.

My practice begins with the meticulous mapping-out of multiple subjective interests in a given topic. Through examination of our relationships of systems of infrastructure, class identification and hierarchies of authority, I rework existing objects or make images of images in ways that eventually erase or replace the original, until it is unclear what is original and what is the copy. For example, in one project I repurposed a metal folding chair so that the hollow cavities of the legs served as the drain passages for the sinks and the plumbing system in a men's room. I create visual or experiential anecdotes laced with humor and skepticism for power systems, including that of the art world. My work, encompassing installation, video and photography is not about the object or the artifact itself. It is about the reconstruction or subversion of existing objects. In this way, my practice questions received ideas of use, value and the power structures that hold them in place.

Shadi Habib Alla received a Bachelors of Fine Art from Bezalel Academy of Arts and Design in 2003. His interdisciplinary practice, primarily involving sculpture and video, is informed by ideas on structural and material degeneration. He was twice awarded 2nd prize for the young artist award from the A.M. Qattan Foundation and has attended residencies at Cittadelarte, Fondazione Pistoletto in Biella, Italy and Gasworks in London, UK.



SELECTED EXHIBITIONS

Solo:

2006/*An ongoing tale*/Ramallah/Palestine/1 month
2005/99/*Jerusalem*/Palestine/1 month
2004/*Untitled 2004* /Ramallah/Palestine/1 month

Collective:

2009/*Palestine c/o Venice*/Venice/Italy/3 months
2009/*The thousand and one nights*/New York/USA/1 month
2009/*First year MFA*/New York/USA,
2007/*In focus*/London/UK/1 month

SELECTED PUBLICATIONS

2009/*A nationalism among nations:*

the Palestinian pavilion in Venice/Doris Bittar
2009/*Washington report "The thousand and one nights"*/Washington/USA
2009/*Intelligent life Magazine*-Making room for a "Stateless Nation"/
London/UK
2009/*Art Asia Pacific Magazine*, *the thousand and one nights:*
contemporary artists from Palestine/New York/USA
2009/*The Palestine syndrome: out and about in Venice Episode 9*/
Frankfurt/Germany
2009/*Voices from Palestine*/Berlin/Germany
2009/*Palestine c/o Venice Catalog*/Beirut/Lebanon
2007/*Interview with Shadi Habib Alla*/London/UK
2007/*The human condition in our present time*/London/UK
2006/*The young artist award catalog*- Al Qattan Foundation/
Ramallah/Palestine



Tayseer Barakat

BORN IN 1959 AND LIVES, WORKS IN RAMALLAH, PALESTINE

*I am a people yet unborn
I might be born in September of the year 2179,
I am sad and I wish I did not exit in the present
I wish to be in the past or a different time
I will hold several group exhibitions on several planets
Including Jupiter, Saturn and Mercury
I am considering three individual shows on Mars, Pluto and Planet Earth
I am nameless and formless
I have no value in this point in time
You might find me dead in a tunnel by the Egyptian borders
Or a street beggar in Nouakchott
Or a garbage disposal in Jabalia camp in Gaza
Or a bag of cement in Abu Dis
Or a rose bud on the Pacific coasts
Or a bird choking with oil on the Arabian Gulf beaches
I am your brother, I am nothing, I am a coincidence, I am a tunnel, I am a tank, I am a bag of flour, I am a destroyed house, I am a bleeding wound, I am
a gas container, I am a limping cock, I am an ambulance car, I am a wall waiting to be knocked down, I am a tin,
I am a tree losing a branch every day so they cook food for their children,
I am a destroyed pavement in Hashem's Gaza
I maybe corrupt, maybe courageous, maybe kind, maybe miserable!*

STYLISTIC WORK DESCRIPTION

Dust-Dialogue-Iron: She is a living creature, breathing, heart beating, and making conversation. If you understood, she offers her deeply buried secrets. She gives more if she is in love, argues, she sometimes withdraws and goes into isolation. She opens up, flatters, hides, causes surprise, sneaks, embraces and quarrels. When in love, she blossoms. With knowledge, she brightens up, shedding light on her deeply buried secrets. I spent a year feeling her features, I imagined I was the knowledgeable, that I knew she carried within herself the seed of speech and the secrets of this universe. I knew she was an early element of Hammurabi's wheel, the sharp blade of Damascus swords, the first brick of USA plane carriers, the burner that finds no gas in Gaza and of a tent stake looking for a tent in the Empty Quarter.

I can still sense the metal smell of the bowl my mother used, for two decades, to cook for my siblings. I wake up before dawn to see what has taken place to a part of my body. Has it recoiled? Did it bloom? Is it lazy? What can cause this material to speak, the cold? Humidity? Or pomegranate juice? I followed her for a thousand nights and more than a sun and three quarters of a night's humidity and fifth a year's worth of frost. Sometimes, she revealed herself to me more than water springs ever did. Other times, she closes up onto her treasures when I withhold. She offers when I shine with my secrets, withholds when I pull curtains over my soul.



SELECTED EXHIBITIONS

Solo:
2009/Dust dialogue iron/Ramallah/Palestine/14 days
1999/Salt of sea/Gaza/Palestine/20 days
1996/Without title/Vienna/Austria/15 days
1996/Fire and wood/Sao Paulo/Brazil/1 month
1992/The whiteness/Juresalem/Palestine/17 days
1987/Without title/Juresalem/Palestine/14 days
1984/The bigbnings/Ramallah/Palestine/7 days

Collective:

2009/What else/Alexandria/Egypt/40 days
2005/Imagine the book/Alexandria/Egypt/20 days

2005/Colors of life and liberty/Paris/France/1 month
2003/Made in Palestine/Texas/USA/1 month
1996/Group exhibition for Palestinian artists/New York/USA/18 days
1990/Exhibition for Palestinian art/Madrid/Spain/15 days

SELECTED PUBLICATIONS

2009/Dust dialogue iron/ADWA/Ramallah/Palestine,
2009/Alexandria Binal/Albinaly Administration/Alexandria/Egypt,
2006/The number of that has found a name/ADWA/Ramallah/Palestine,
2003/Made in Palestine/Station Museum/Texas/USA,
2002/The siege/Khalil Sakakini Cultural Center/Ramallah/Palestine,
1996/Spring of Palestine/Institut du mon arabe/Paris/France



Dust dialog iron, 2009, 2D,150x120 cm

THE ARTISTS AMATEUR

EX-QUO: FIRST PRIZE: ISRA' ODEH
EX-QUO: FIRST PRIZE: YAZID ANANI
SECOND PRIZE: MUNIR ALAWI

AYMAN TA'AMAR
EVONE ALAWI
LARA ABU SHARKH
MAXIM ZAQTAN
NIDA HAJ-ALI-QATAMESH
NOUR SAIED-AHMAD
REHAM ODEH
SAMAR AL-HUSSEINI

Isra' Odeh

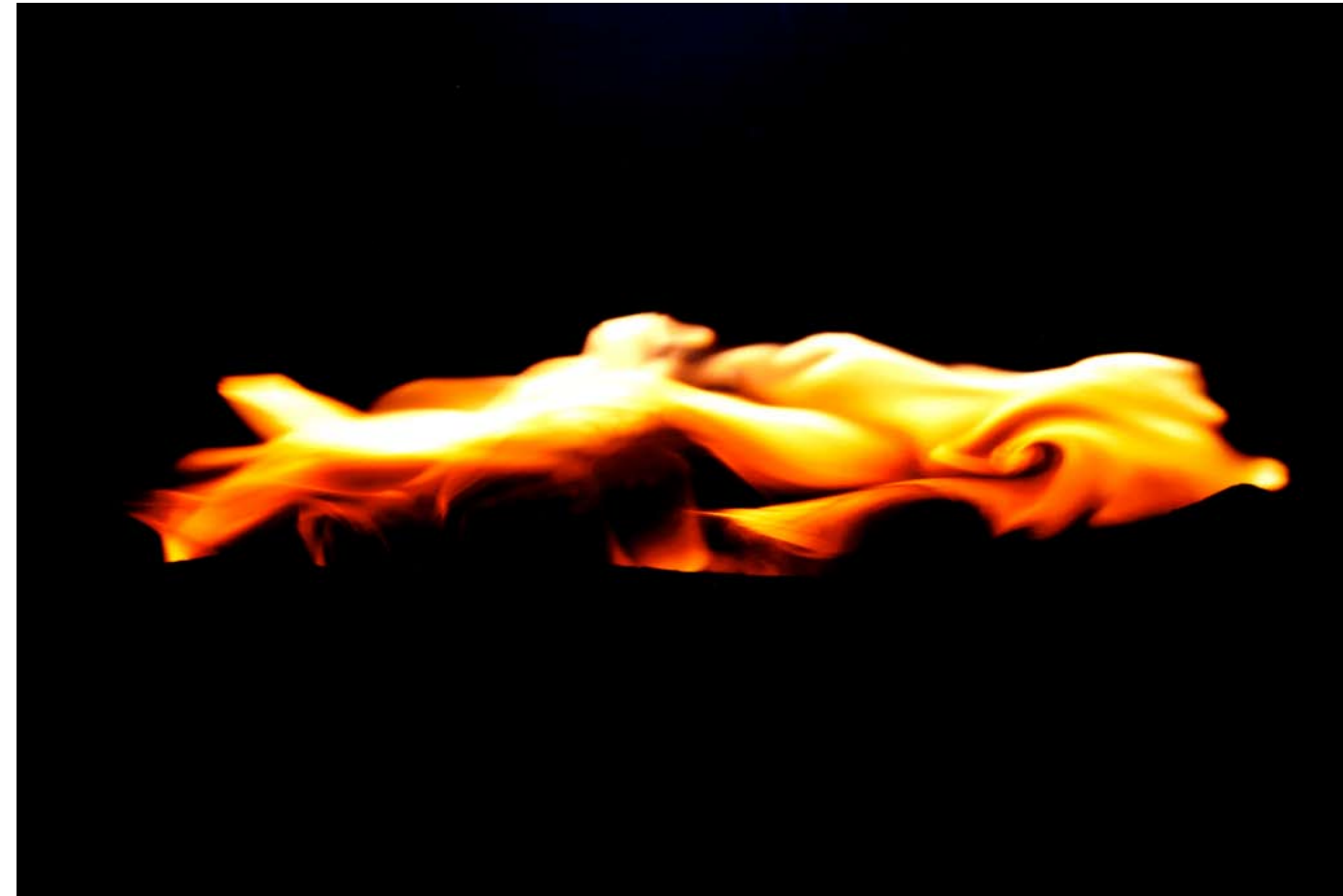
BORN IN 1985 AND LIVES, WORKS IN RAMALLAH, PALESTINE.

Taking photographs is exciting, viewing them is more exciting but sharing them is even more exciting.

The artist is a photographer and filmmaker. She was 15 years old when she took her first filmmaking course in the year 2000. Isra' continued to develop her filmmaking knowledge and experience whilst pursuing a diploma in Graphic Design. By the time she had her diploma, she was an established camera operator, editor and still photographer. The camera becomes more than just a professional tool to execute a job. It became her third eye that sees and captures a moment in life that would have been lost in memory. Rather than limit herself to a certain theme or field of work, everything she can see around her, could become a focus point and worthy of a click.

STYLISTIC WORK DESCRIPTION

In my short photographic experience, I had a certain control on my subjects except for one thing that fascinated me with its beauty and constant formation. The first time I photographed the flames of a candle, I was astonished with the results, and on the contrary it controlled me in a pleasant and exciting way. Photographing flames became one of my obsessions. I get excited when I light candles and I start taking photos and on my way home carrying the treasure of photographs that I captured.



Flame dancer, 2008, Photography, 76x106 cm

Yazid Anani

BORN IN 1975 AND LIVES, WORKS IN RAMALLAH, PALESTINE.

Art is a non-framed tool of social land political change.

Anani is an assistant professor at the Department of Architecture and Masters program of Planning and Landscape Architecture, Birzeit University, Birzeit. His current research interests are focused on colonial & post-colonial spaces, cross-border development and co-operations, spatial planning and relationships of differences, planning and border studies. He received his Bachelors in Architectural Engineering in 1997 from Birzeit University, Palestine and his Masters in Landscape Architecture in 2000 from the Agricultural University of Norway (UMB), Norway. He received his Doctorate in Spatial Planning in 2006 from Dortmund University, Germany. He joined the Department of Architecture and Masters program of Planning and Landscape Architecture in 1998. He received a certificate in Sustainable Development Strategies Conflict Resolution, from the University of Middle East (UME) in 2000, and a stage certificate in Regional & Urban Planning and Development, from the Politecnica di Milano in 1998. He has curated and co-curated several projects such as Decolonizing Architecture: Architectural Alternatives, Urban Cafes & Labor in Dubai, and took part in several art related spatial projects such as One City Project & Decolonizing Architecture curated by Eyal Weitzman, Alessandro Petti and Sandi Hilal.

STYLISTIC WORK DESCRIPTION

Contested Urbanity: Palestinian urban centers are in rapid transformation. With a neo liberal economy that is still in the process of spatial appropriation, urban spaces in Palestine are on a trajectory of accommodating global processes within the still incompatible existing physical and sociological milieu. The inherited notion of urbanity and the production of urban spaces are still prevailing, hence, there is a clash between the old methods of spatial production and the influx of new global telecommunication technology, transnational politics, and global economy. This project is an attempt to document moments of transition and collision between locality and neo liberalism by means of investigating the imagery and visuals of urban spaces. The Light At The End Of The Tunnel: Al-Qubeibah village along with Beit Duqqu, Beit 'Anan, Beit Surik, Qatanna, Biddu, Beit Ijaz, Kharayib Umm al-Lahim and at-Tira form one of the of the Palestinian enclaves of Jerusalem known as the 'BIDDU Enclave'. The enclave is only linked to Ramallah by a tunnel road that is fenced on both sides. The tunnel allows settlers from the colony of GiV'at Ze'ev to move freely and extend their settlement toward Jerusalem without any physical or visual connection with Palestinians who would be traveling under ground between their enclaves. The disappearance of Palestinians from the surface, the obliteration of their 'being' from the Jerusalem landscape might be a typical colonial domination of the colonized and an act of cleansing the other from the visuals of the claimed landscape. However, the connotation of the underground as a realm of resistance and as a space of rebellion still gives moments of hope like the subversive light at the end of the tunnel



SELECTED EXHIBITIONS

Solo:
2009/Palestinian cities: Visual contention/Ramallah/Palestine/1 week
2008/Decolonizing architecture/Ramallah/Palestine/5 days
2008/Urban cafes/Ramallah/Palestine/1 day

Collective:
2009/Ramallah syndrome/Venice/Italy/2 days

SELECTED PUBLICATIONS

2009/A new common border space/IRPUD/Dortmund/Germany
2009/The fall of the wall is 1 of 3/Goethe Institute/Ramallah/ Palestine
2009/A very bad bad education, "Muzeum"/ N:7/Warsaw/Poland
2007/Meaning of rehabilitation in the Palestinian occupied territories/
TU Dortmund/Dortmund/Germany
2006/A new common border space/Blaue Reihe/
the library of Universitat Dortmund/Dortmund/Germany
2002/"Alternative trails", Palestine monitor:the voice of civil society/
the Voice of Civil Society/web-based



Contested urbanity (diptych), 2009, Digital photography, 185x64 cm
The light at the end of the tunnel (diptych), 2009, Digital photography, 185x64 cm

Munir Alawi

BORN IN 1963 AND LIVES, WORKS IN BETHLEHEM, PALESTINE

I take photographs with passion and make them art objects. I make them for myself first and foremost and that is important.

I have been interested in art and have been creative all my life. My work reveals a visual record of my experiences, emotions and visions. While I was in California in 1990s, my curiosity in photography began on a graphic course in Fullerton College. I went on to earn a certificate in computer graphics, a certificate in computer animation and an associate degree in liberal arts. During my stay in California, I worked as digital painter for a production company, and produced a video in Arabic titled Salam's Journey, which was distributed in the Arab world during the nineties. I later moved to Toronto, Canada in 1999 where I continued my passion for art and photography and took a number of workshops for photography, such as photography basics and street photography, where I gained valuable information and guidance from many talented individuals. In Toronto, I worked as web producer and content editor for jumptv.com. In 2009, I graduated with a Masters degree in Business Administration from Heriot-Watt University in Edinburgh, Scotland and moved back to Bethlehem, Palestine. I have long held a special affection for world history, cultures and religions. My current endeavors are focused primarily on historic architecture photography and digital arts.

STYLISTIC WORK DESCRIPTION

My work is a part of my outer world which is the reality surrounding me, and a part of my inner world that is my emotions, imaginations and dreams. My primary subjects are historical, sacred architectural sites in Palestine. In the majority of my artworks, I am trying to merge real images with subconscious emotions and dreamy thoughts. I do not force my understandings of a picture or push idealistic opinions about it onto viewers. I only hint at them by image titles. One is absolutely free to interpret or translate my artwork contents the way that is close to the viewer only.

I always start with a photograph. A lot more happens when I open myself up to the work and let myself act and react to it. It's a form of communication while I'm working on the images. By moving around taking photographs and later changing these photos in to a new image, I feel free from the limitations of cameras, objects and times. For me it's a process of discovery. I use Canon equipment and I typically capture my images in 'raw' format. My workflow begins with Canon's Digital Photo Professional software and then proceeds to Adobe Photoshop for final processing. I then use professional services for printing the photographs. I am passionate about digital photography. I hope that people feel touched and inspired by my work and consciously look for beauty and inspiration in their lives too.

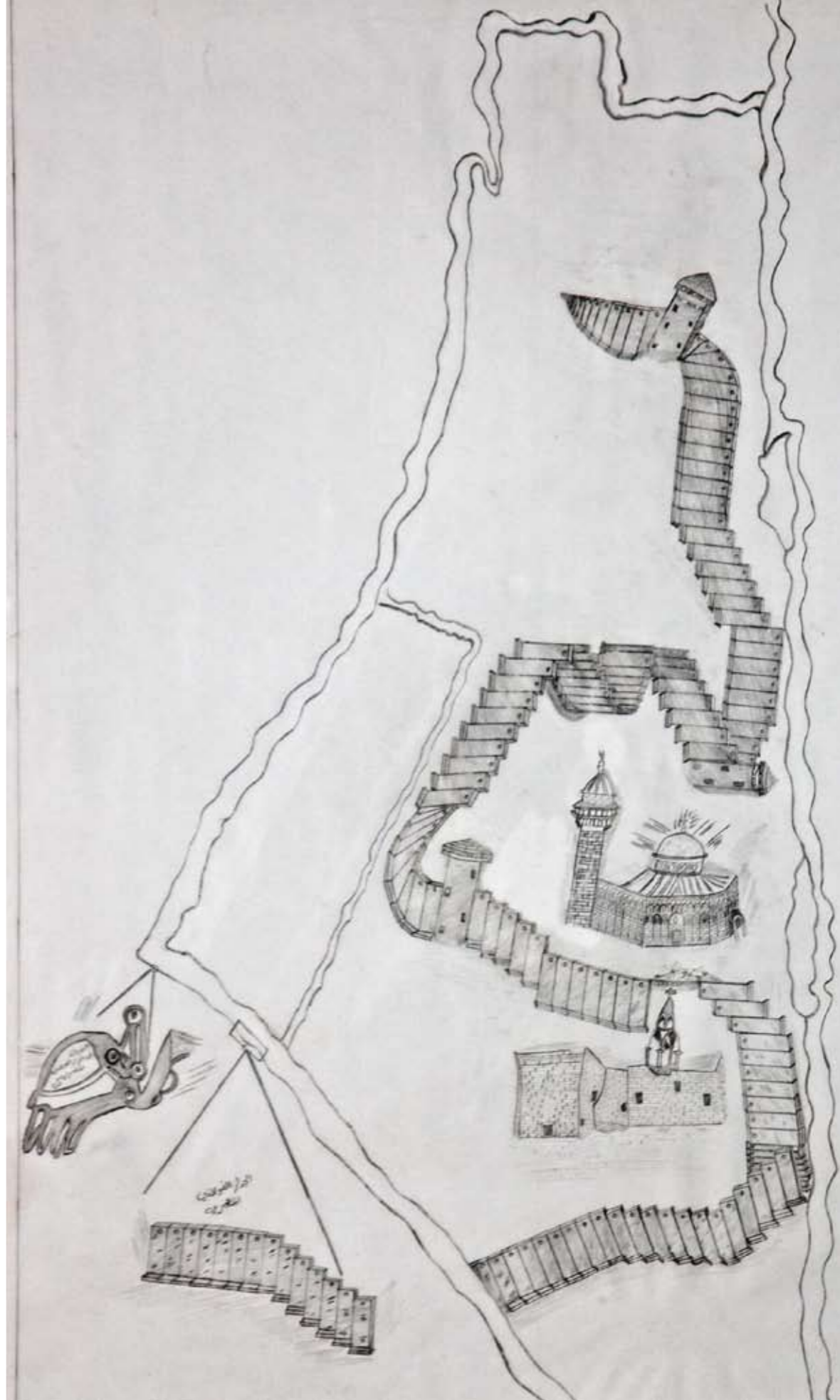


Reaching heaven, 2009, Photography, 104x70.68 cm
The light, 2010, Photography, 104x70.68 cm

Ayman Ta'amar

BORN IN 1989 AND LIVES, WORKS IN BETHLEHEM, PALESTINE.

Please note that I am an amateur artist and didn't participate in any exhibition or publication yet, so I am so proud to be one of the artists who will participate in this big and wonderful event.



Apartheid walls, 2010, Pencil drawing, 71x101 cm

Evone Alawi

BORN IN 1958, BETHLEHEM, PALESTINE. LIVES AND WORKS IN AMMAN, JORDAN.

True life begins at the end of everyone's comfort zone

Painting has been a natural form of expression, a huge source of inspiration since my childhood memories. Although I had some formal art training, I employed my natural talent in sketching and painting. I am particularly interested in the experience of women. I have been producing artwork in one form or another for the better part of my life.

STYLISTIC WORK DESCRIPTION

I have a preference for simple subject matter, such as portraits of women at their everyday work or at rest. Some portraits reflect my inner conflicts through the dynamic tension between line and color. Sketching with diluted paint is how my paintings come to light from a memoir or a scene that grabs my attention. My background is a reflection of complementary form of the subject, projecting light on the beauty of tradition and spontaneous horizon of the subject itself. On my palette, brown manifests most with the blue and yellow.



Granny's leisure time, 2008, Oil on canvas, 60x50 cm
Straw lady, 2008, Oil on canvas, 70x50 cm

Lara Abu Sharkh

BORN IN 1982, RIYADH, KSA. LIVES AND WORKS IN WEST BANK, PALESTINE

"A great artist is always before his time or behind it." George Edward Moore

I was born in the Kingdom of Saudi Arabia in 1982, where I finished my primary education, and I returned to the West Bank in 1997, where I completed my secondary education. I later got my Bachelors degree from the Architecture Department at Birzeit University, and I worked in the conservation field, which aimed at preserving Palestinian cultural and architectural heritage. Along side this, my artistic experience was born from deep inner feelings of differences and alienation from what is going around me, in the shape of characters from social frameworks, that the artistic visual vision that reshapes the sensational intellectual experience consciously, may be the sponge that picks up what drips of wonder that come from the mind, and the key to opening siege doors, is the insistence on life and resistance.

I make many artworks using oil colors and canvas. I was also part of a team of 10 artists that made a women's' mural, which is the biggest mural in the Middle East. I am using clay at the moment, and I am in the process of producing my first solo exhibition, which will take place in June this year.

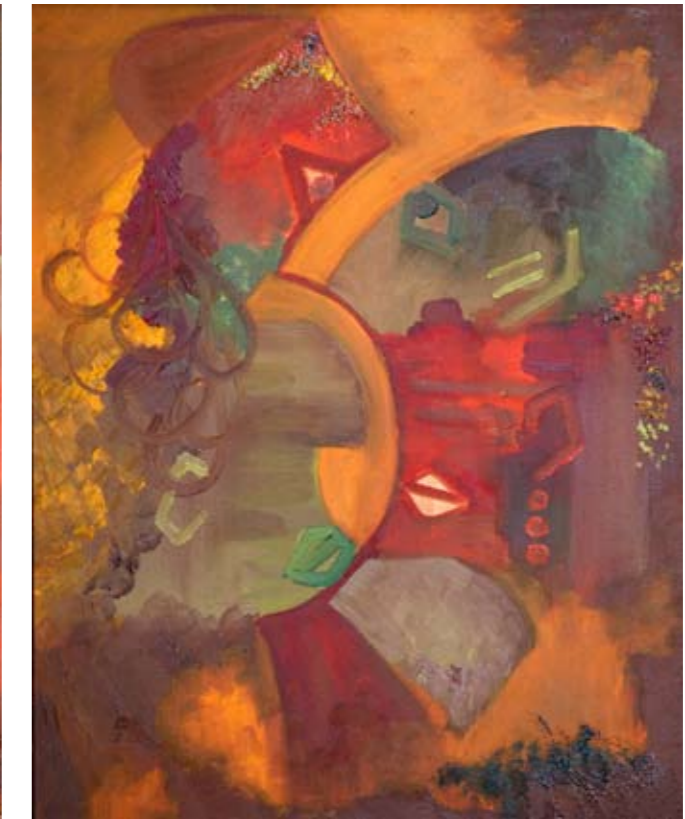
STYLISTIC WORK DESCRIPTION

The adopted abstract style in the two artworks build on facial and body expressions and its connected to the land. Figures with a poetic nature or color here might not be a choice but the symbolism of such bodies is what imposes closeness to the yellow of the sun, redness of the soil and sometimes to the colors of the darkness, 'the darkness of another world'. In these two artworks, there is no painting that is empty of a body or a face, and in each time there is a symbol - a symbol of love, a symbol to a psychological status such as rebellion, meditation or fear... or a symbol to some legends - the legend of immortality for instance. I feel that bodies and faces have approached the tunes of sensing a reality. To me, I love to stare into faces and characteristics and this might be a poetic closeness to this world. A searcher for truth of his or her own world should think deeply about offering his or her individual subjectivity without following the scales of shapes.



SELECTED EXHIBITIONS

Collective:
2010/Women-life mural/Ramallah/Palestine/3 days
2006/Then what/Birzeit/Palestine/10 days



Maxim Zaqtan

BORN IN 1982, BEIRUT, LEBANON. LIVES AND WORKS IN RAMALLAH, PALESTINE.

Through art, I'm trying to expose the Palestinian face, the person who exists outside of politics. Our history is rich and deeper than this struggle with Israeli.

I've been described as an emerging artist. While I'm trying to 'emerge' there is difficulty. Unfortunately under the current circumstances my country is in, I lack the academic facility for visual arts education that I desire. Or perhaps I need. Still, I manage to gain the knowledge and technique that is not entirely unavailable in Ramallah, if you look under every stone. I am originally from a village near Jerusalem named Zakariyya named after the Prophet Zakariyya - whose tomb lies there still. My home village is now under occupation. I don't have access to visit my hometown, though it isn't far. Now I live in Ramallah where I also work and study and it is as much my home as my home village today.

STYLISTIC WORK DESCRIPTION

The art I'm trying to create is based on passion and visual values. I'm less concerned on the conceptual; rather, I focus on creating something deep and beautiful to look at and to contemplate.



SELECTED EXHIBITIONS

Solo:
2006/Myth/Trondime/Norway/1 week

Collective:
2005/NO/West Bank/Palestine/1 year
2004/PACA/Al Bireh/Palestine/2 weeks



Fed-up, 2009, Ceramic, 27x21x23 cm
Embrace, 2009, Ceramic, 22x30x19 cm

Nida Haj-Ali-Qatamesh

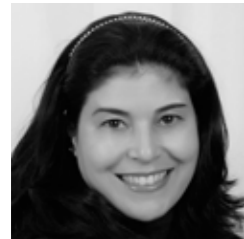
BORN IN 1973 AND LIVES, WORKS IN RAMALLAH, PALESTINE

"Creativity is a cathartic means for humans to purge themselves of their flaws, ugliness and impurities thus reaching perfection." Aristotle

Nida Haj-Ali-Qatamesh is owner and manager of Al-Raha Studio, a graduate of business administration from a community college, followed by several courses in photography including; dance photography course offered by the "Contemporary Dance Festival 2009", a general photography course offered by journalist Osama Silwadi, introduction photography offered by German/French Cultral Centers' personal photography (portraits) offered by German/French Cultural Centre , dance photography offered by Mahatta Gallery. Ms Qatamesh's photos have been published in local magazines & in EL-Funoun Dance Troupe's yearly calendar.

STYLISTIC WORK DESCRIPTION

This work is about breaking the stereotypical image of Palestinians shown in the mainstream media. Palestinians' love and passion for life is a side that needs to be revealed to the world. The joyful proud moments they live for and their strength to continue their struggle for freedom. This project searches for those moments that can display the human side of Palestinians, by celebrating their rich cultural history. The day-to-day life is reflecting in its dynamics, with one click of a camera. Drama, tragedies, joy and pride are revealed in a moment with a dancer suspended in the air or another twirling in endless circles.



SELECTED PUBLICATIONS

2010/Calendar of Elfunoun Dance Troupe/
El Funoun Dance Troupe/Ramallah/Palestine,
2009/Calendar of Elfunoun Dance Troupe/
El Funoun Dance Troupe/Ramallah/Palestine,
2009/This week in Palestine/Turbo-Design/Ramallah/Palestine,
2009/Wameed magazine/Apollo Images Co/El Beireh/Palestine,
2008/Filistinashabab/Jeel Publishing/Ramallah/Palestine



Passion, 2009, Photography, 160x110 cm
Twirling, 2009, Photography, 160x120 cm

Nour Saied-Ahmad

BORN IN 1970, HEBRON, PALESTINE. LIVES AND WORKS IN DUBAI, UAE.

I would like my art to evoke warmth in people's hearts.

Nour Saied-Ahmad is a self-taught artist, native of Palestine, holding a Finnish citizenship.

STYLISTIC WORK DESCRIPTION

The artist produces sketch-like watercolor paintings as well as various free style Arabic calligraphy paintings, in both oil and watercolor.



SELECTED EXHIBITIONS

Collective:

2009/Celebrating Ramadan/Dubai/UAE/1 month

2006/Helsinki Global Village Festival/Helsinki/Finland/2 days

2005/Christmas Bazaar/Turku/Finland/1 day

Reham Odeh

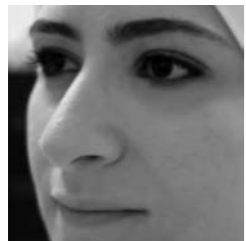
BORN IN 1975, AMMAN, JORDAN. LIVES AND WORKS IN SHARJAH, UAE.

It was only when I started painting, I realized how words are profoundly unsatisfying but colors are.

I spent my childhood traveling between Amman, Syria, Oman, Yemen and finally settled in the UAE. I studied architecture in my youth and I love what architecture does to a person and how things can be seen from a totally different perspective. I always felt an inner urge that I have to do something which I never truly understood till I finished my first painting.

STYLISTIC WORK DESCRIPTION

I'm still lost in an art maze and have not find my path yet, but I'm certain that time and experience will lead me the way.



Awraq, 2008, Acrylic on canvas, 76x80 cm



Samar Al-Husseini

BORN IN 1955 AND LIVES, WORKS IN ABU DHABI, UAE.



Dispersed, 2009, Mixed media, 68x57 cm

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