

FROM PALESTINE WITH ART

BY PALESTINE MUSEUM US



La Biennale di Venezia

59. Esposizione
Internazionale
d'Arte

Eventi Collaterali

FROM PALESTINE WITH ART

A COLLATERAL EVENT OF LA BIENNALE ARTE 2022
BY PALESTINE MUSEUM US

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FROM

PALESTINE

FROM THE EXECUTIVE DIRECTOR



From Palestine With Art, a Collateral Event of La Biennale Arte 2022, sponsored by the Palestine Museum US, visualizes Palestinians' longing for a safe homeland and defiance of decades of injustice. Artists living on the land of Palestine in concert with those living in exile build with optimism the vibrant Palestinian national culture. Acknowledging the creative act as a form of resistance, artists refuse to accept man-made architecture and geography built to divide and constrict movement. Rather, they rise above it to show the natural beauty of Palestine and strength of its people. Palestinian artists of all ages show hopes and dreams of freedom as they debunk myths of the old dying and the young forgetting.

Incorporating symbols distinct to Palestinian life, artists have created unifying artistic language to show living reality of Palestine. Specific embroidery patterns identify villages; oud plays Palestinian music heard in wedding festivities; house keys on a live olive tree affirm Palestinians' right of return. Images of cyclamen, by Karim Abu Shakra, symbolize steadfastness in the face of oppression. Painted faces of beautiful Palestinian women express attachment to family and land.

Taqi Sabateen's depiction of hills surrounding Jerusalem joins Nabil Anani's panorama of majestic Palestinian landscapes of overlapping hills terraced with olive fields and dotted by pencil-thin Italian cypress, as a photograph of Rula Halawani sounds the alarm over the imminent destruction of that utopia.

Rania Matar photographs an exuberant young Palestinian venturing outside of her Lebanon refugee camp experiencing the sea for the first time, while another photograph by Hanan Awad tells the story of a Palestinian woman, clad in an embroidered thobe, offering her meager harvest of figs for sale at the Ramallah vegetable market.

Samia Halaby's abstract painting, bold and bright, expresses a radical optimism that is equally strong in the blue of sky and sea. Nameer Qassim's painting titled "Enough" demands a halt to violence against women. Jacqueline Bejani portrays Palestinians prominent in art and literature. Mohammed Khalil's "Salt Worker" laments back-breaking work often relegated to women laborers.

Two historic Palestinian thobes, fully accessorized, from Hanan and Farah Munayyer's prized collection, each with motifs identifying village of origin, connect with contemporized embroidery patterns and Arabic calligraphy in Samar Hussaini's printed fabric.

Stories of life since 1948, written and encased in kefiyah-cloth bundles bear testimony in Ibrahim Alazza's installation. Salman Abu Sitta's 1877 map shows the pristine Palestine that was, before colonial settlers transformed it into today's walled enclaves, forbidden areas, and checkpoints.

Palestinian artists, be they workers on the land, city dwellers, refugees in camps, or exiles abroad are clearly in love with the beauty of their land – a beauty that elicits a deep emotional response. In Venice, Palestinian artists from around the globe collectively paint hope as they present their art to the world.

FAISAL SALEH

PARTICIPATING ARTISTS

KARIM ABU SHAKRA

SALMAN ABU SITTA

GHASSAN ABU LABAN

IBRAHIM ALAZZA

MOHAMMED ALHAJ

NABIL ANANI

HANAN AWAD

JACQUELINE BEJANI

SANA FARAH BISHARA

SUSAN BUSHNAQ

LUX ETERNA

NADIA IRSHAID GILBERT

SAMIA HALABY

RULA HALAWANI

SAMAR HUSSAINI

MOHAMED KHALIL

RANIA MATAR

NAMEER QASSIM

TAQI SABATEEN

WITH

ART

KARIM ABU SHAKRA

Karim Abu Shakra, born in Umm-al-Fahm, Palestine, and still living there, paints combined and transformed recurring images in ways that are vividly colourful and surreal, but sometimes disturbing. Animals, plants, and birds are layered and merged into new shapes unfolding across canvases. Abu Shakra's style is eclectic, his bright acrylic canvases seeming to draw inspiration from variants of cubism and surrealism as well as from elements of the folk-art favoured by many of his Palestinian contemporaries, including his late uncle Assem Abu Shakra, named by the artist as a key influence. The artist newly experiments with pattern and paint, drawing from nature.



KARIM ABU SHAKRA,
CYCLAMEN, ACRYLIC
ON CANVAS, 2021.
120X80 CM



\$15,000

SALMAN ABU SITTA

"Palestine is my country and that of my family for as long as written record shows. After the military Zionist invasion of Palestine in the spring of 1948, Palestine was largely emptied of its people and the name Palestine was erased from Zionist records. Over 500 cities and villages were attacked, its seven to fourteen million people expelled and made refugees, victims of ethnic cleansing and Apartheid as evidenced by several recent Human Rights reports.



In 1963 I had a cultural shock in London when I found that the name Palestine was erased from libraries and replaced by the word "Israel". I started a search which lasted several decades. I collected maps and records from several sources in England, France, Germany, Turkey, USA, and the United Nations. I compiled several atlases. The most notable is the Atlas of Palestine 1917- 1966, depicting Al Nakba, the Zionist destruction of Palestine. It has 55,000 place names including 1200 Palestinian towns and villages. The map in this exhibition is based on this Atlas.

Further work led to the Atlas of Palestine 1871- 1877. Recording of Palestinian names extended to the Ottoman Tax Register of 1596 and to the Onomasticon by the Palestinian Bishop Eusebius (313 AD). Thus, the record of Palestine extends over at least 2000 years. Israel's erasure of this record is a crime against humanity, which must be reversed. This exhibition is a step in this direction."

Dr. Salman Abu Sitta is a Palestinian academic best known for his crucial work formulating a practical return plan for Palestinian refugees and documenting Palestine's land and people through his extensive mapping of Palestine. He is the Founder and President of the Palestine Land Society (PLS). His archival collection and working files form the backbone of the Palestine Land Studies Center (PLSC) at AUB. He is also the author of over 400 articles and papers on Palestine, as well as several books. Notable among them are a series of atlases documenting Palestine at different periods. These include: Atlas of Palestine 1948, Atlas of Palestine 1917- 1966, Arabic and English editions. Atlas of Palestine 1871- 1877 and the Return Journey Atlas.

MAP OF PALESTINE
1877



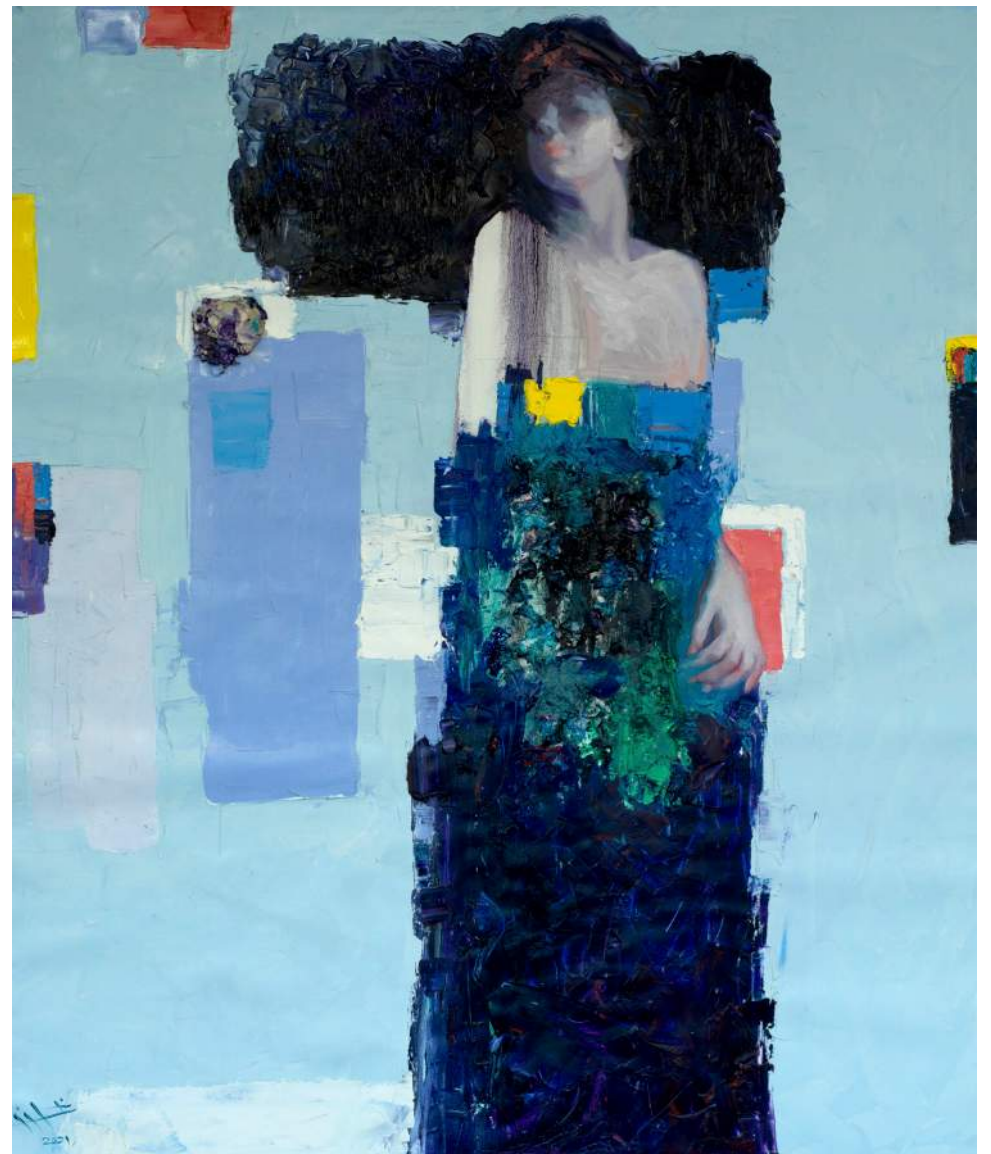
GHASSAN ABU LABAN

Ghassan Abu Laban was born in Bethlehem and earned his BA in Fine Arts at the Yarmouk University in Jordan. He currently teaches painting and drawing at the University of Jordan, specializing in portrait and figurative painting. One of the leading artists in Jordan, he has exhibited in more than fifteen countries with more than twenty-four solo exhibitions and placement in biennales, earning three international awards. A poet and critic, he presently is developing a contemporary theory of aesthetics with an artist's approach.



The memories of the chosen woman, movement of time, and feeling expressed in to colors and masses on canvas reflect the movement of memories and the changes in sensual content over time and space.

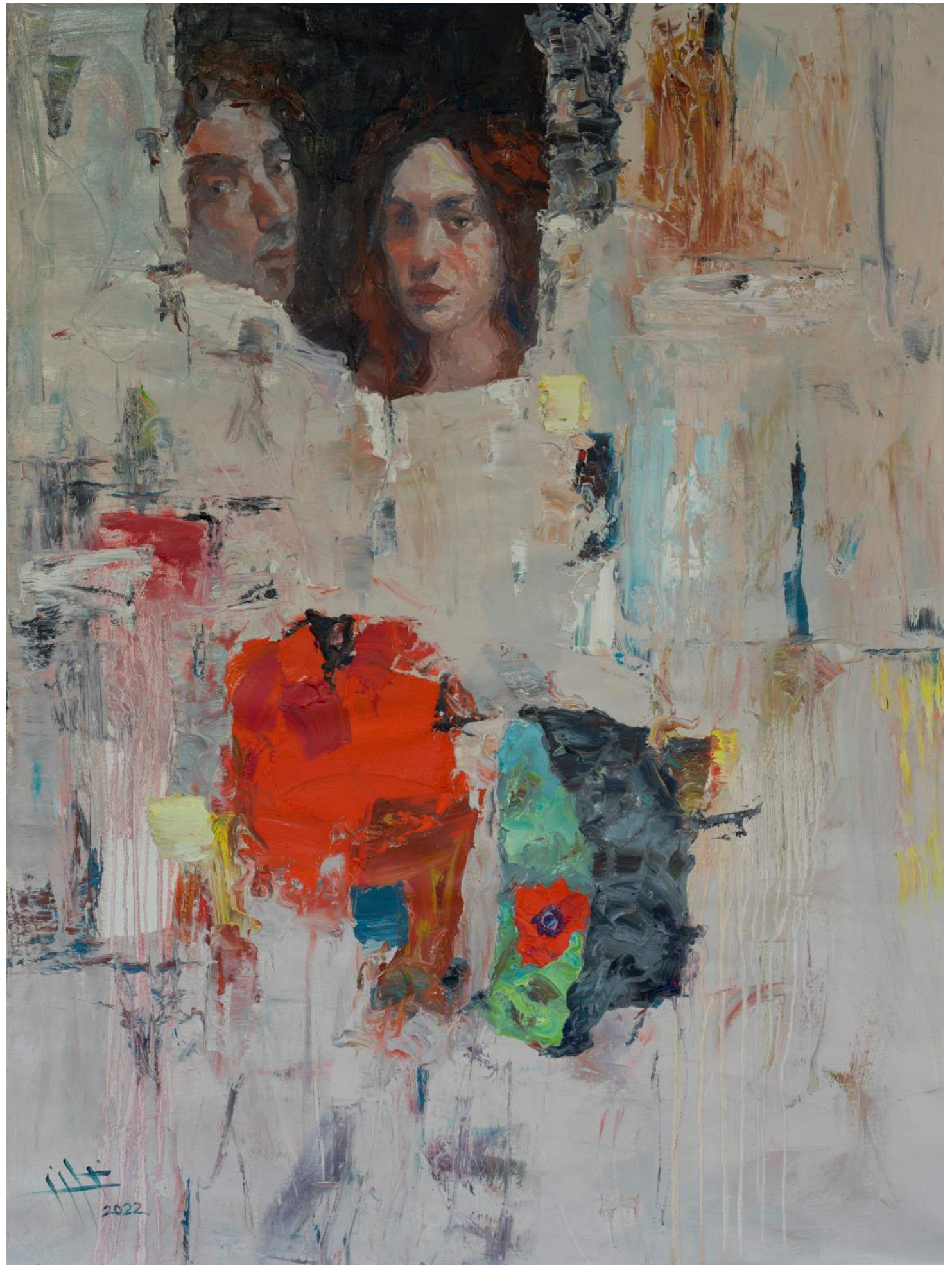
GHASSAN ABU LABAN, HOW I SEE HER, OIL ON CANVAS, 2021, 120X90 CM



Sold - Not in exhibit

GHASSAN ABU
LABAN, JIDAR, OIL
ON CANVAS, 2022,
120X90 CM

The wall that stands
between freedom
and captivity, the
idea and concept
of identity trapped
behind the stone
and concrete how
it represents the
new culture of
resistance.



\$15,000

IBRAHIM ALAZZA

PHOTO COURTESY
JULIEN KOUAME
PHOTOGRAPHY



All That Remains, 2020/2021

My work focuses on Palestine because I believe creative expressions have the power to inspire social change. I want to contribute to the voices speaking out against injustice and oppression worldwide. I try to incorporate everyday objects into my work by using them differently from their intended purpose. When it comes to form-making, I either create functional use by recycling old items or create a narrative using everyday materials. I also create fragile pieces using heavy materials, such as tiles and cement, that typically symbolize construction, building, and growth to challenge society's perceptions of such materials. My work visualizes Palestinian collective memory by drawing on symbols like the Kuffyia, which have been important aspects of the Palestinian narrative. The map of historic Palestine is prevalent in many of my works because it remains an idea that many hold dear to their hearts. In this project, I redesigned the shapes of the original Kuffyia. I replaced the fishing net with the map of historic Palestine and the waves with barbed wires, widely used in the occupied Palestinian territories to restrict Palestinian movement. I use the redesigned Kuffyia to tell the story of Palestinian refugees.

IBRAHIM ALAZZA,
ALL THAT REMAINS,
INSTALLATION,
2020/2021
PHOTO COURTESY
JULIEN KOUAME
PHOTOGRAPHY



MOHAMMED ALHAJ



It was through the stark reality of the challenges the Arab region is going through, especially in Palestine, and with the successive political tensions, that the idea of "Intiqal" was born to serve as evidence for the impact mass displacement has had on a population in search of stability of life in a safe and neutral environment. It also serves as a study of the perceived body language of those displaced

in foreign lands, as well as the individual and group human psychologies that can be seen in the process of transit and as a response to mass displacement.

With the artistic concept of radiative formations in mind, "Intiqal" was inspired by the vista of human masses segmented into groups and individuals, which would explain how the concept came to be an expressive philosophy, in a symbolic and aesthetic sense, giving continuous movement and dynamism in time and space to the paintings in which it appears.

From one perspective, the human shadow is the horizon that carries memories of the past and aspirations for the future, and from another, it is the study of movement and space that are both in constant change due to the persistence and continued appearance of this scene of mass displacement.

The core message of this project comes in the form of an inquiry about fate and the future, and about when this scene of mass displacement – which repeats itself almost daily now in various places and several times across the media – will end, and, lastly, about how one can confront and address this through art as an imagined visual language.

MOHAMMED ALHAJ,
WOMEN'S MARCH
3, 2021, MIXED
MEDIA ON PANEL,
69X51X7.5CM.



\$10,000



MOHAMMED ALHAJ,
WOMEN'S MARCH
1, MIXED MEDIA
ON PANEL, 2021,
69X51X7.5

\$10,000

MOHAMMED ALHAJ,
IMMIGRATION,
ACRYLIC ON CANVAS
MEDIA, 2021,
80X100



\$15,000

NABIL ANANI



PHOTO COURTESY
ZIAD ANANI,
ZAWYEH GALLERY

In pursuit of utopia, one might never arrive at the destination, although one could get close to it. The perfect place keeps running away further ahead like a shadow running from its owner. Utopia might be an impossible imaginary situation that will not necessarily materialize fully, yet it stays central to dreaming since our utopian thinking fuels the pursuit of our dreams that

keeps us alive with motives to realize them. The word utopia comes with a certain criticality as it can voice dissatisfaction with the status quo and/or holds a vision of the future that differs in at least some aspects from the present. It is in this sense that Nabil Anani sees Palestine: a prosperous thriving place free from occupation; a land that takes pride in its nature and parades it jubilantly; a dream worth pursuing.



\$105,000

NABIL ANANI, IN PURSUIT
OF UTOPIA #7, 2020,
ACRYLIC ON CANVAS,
138X300 CM
PHOTO COURTESY
ZAWYEH GALLERY



HANAN AWAD

HANAN AWAD,
FACES OF
RESILIENCE 1,
ORIGINAL DIGITAL
PHOTO PRINT, 2020,
73X68 CM



Despite having been raised in Palestine, I still consider myself an exile. Whenever I return to my village, I am only returning as a visitor. I lack the right to return to the birthplace of my father. Regardless, there is a connection I have to Palestine and her culture that can never be severed.

My grandmother would tell me stories about the olive harvest. It was more than a harvest, but a time where the entire village would celebrate festivities. The season of the olive harvest just so happens to be when most of the Palestinian weddings take place.

I was able to capture more of the Palestinian identity through photography. I was constantly inspired by the intimate stories and steadfastness of the Palestinians I met during my travels. The women especially were extremely passionate as they opened their hearts to me to share their stories of surviving a life between occupation and tradition. With every story I hear, I take a picture to capture that moment of the people who experienced them.

I became aware of the richness and diversity of my people's culture, and how these stories and memories are passed down from generation to generation. I consider the lens of my camera to be a bridge that connects the stories of the past to the realities of the present. My goal as a Palestinian photographer is to preserve and record the story of my sisters, documenting the story of Palestinian resistance.

\$6,000



JACQUELINE BÉJANI



Jacqueline Béjani is a French / Lebanese / Palestinian artist born in Beirut. She lives and works in Luxembourg. After studying in atelier met de Penninghen and Ensad Paris, she joined the Ecole Nationale des Beaux arts of Arlon in Belgium. Her mother is from Haifa Palestine, her father from Ras Beirut and she has a Syrian grand mother from Aleppo, hence, feels a strong middle eastern belonging, bringing together these rich diverse origins. Palestine is a land that she has never been able to visit. Her mother was barred going from going back to her home even just to collect her belongings.

Béjani wants to maintain this very strong Palestinian heritage. With this series of portraits of prominent Palestinian characters, she would like to show that Palestinians had, before the Nakba (eviction of hundreds of thousands of Palestinians from their homes in 1948) and today, a very lively cultural life spanning all the fields that can be representative of a civilization.

These portraits are part of a larger series of more than fifty paintings. It's a chance to experiment with several techniques with different outcomes expressing the diversity of these, often very different, individuals, yet, part of a same body, building a unique identity, the only rules being to use the colours of the flag and to stay in the same format.

She also makes videos, collages, mixed media paintings and ceramics.

Béjani has participated in several shows in Luxembourg, Belgium and the United States. She was selected as one of the artists of the year in Luxembourg in 2020 and 2021.

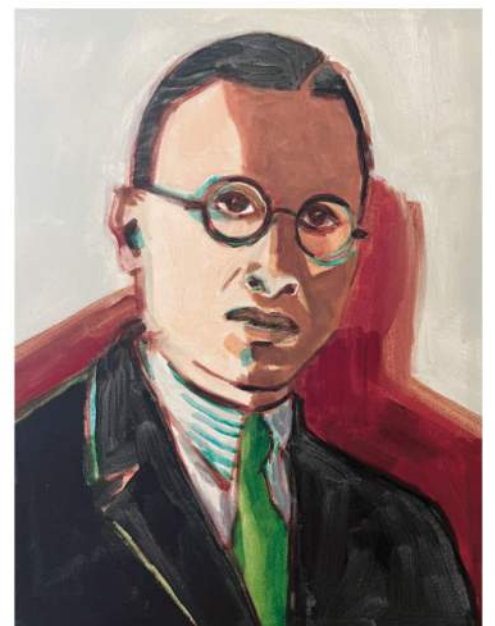
FROM LEFT TO RIGHT
MAHMOUD DARWISH
SAMIA HALABY
LEILA SHAHID



FROM LEFT TO RIGHT
SUAD EL AMIRY
SUSAN ABULHAWA
FADWA TUQAN



FROM LEFT TO RIGHT
HIAM ABBAS
GHASSAN KANAFANI
IBRAHIM TUQAN



JACQUELINE BEJANI,
PALESTINIAN
PORTRAITS, 2022,
ACRYLIC ON
CANVAS, 40X30 CM

**\$5,000 each,
\$36,00 collection**

SANA FARAH BISHARA

Sana Farah Bishara, one of the leading Arab women sculpting in bronze today was born in Nazareth in 1964. She attended the Academy of Design and Education in Haifa, earning a BA in Fine Arts and Sociology at the University of Haifa. A degree in Museology and M.A. in Humanities and the Arts with an art-based research specialization at Oranim College followed. "For me, sculpture is a challenge, a means of expression. As I wrestle with my identity as person, woman, mother, Arab, and Palestinian living in the State of Israel, resulting in a multifaceted, divided, and conflicted reality, my sculptures reflect my struggle."



PHOTO
COURTESY OF
WARHAFTIG
VENEZIAN
PHOTOGRAPHY

Beginning her practice in realistic bronze sculpture, influenced by August Rodin, Sana later incised narrow, gradually expanding cuts to form modularly divided bronze sculptures. The woman's body in Sana's works expresses the complexity of a woman's life, split between work, aspirations, family, and soul, struggling for individual identity, reconciliation and acceptance. As the sculptural disassembly and separation serve as metaphorical

descriptions of the person separated from family, native landscape and traditional patterns of consciousness passed down from one generation to the next, the sculpture describes the soul fractured between social, national, and gender identities. Following the 2018 Silent Outcry installation exhibited in the Umm El-Fahem Gallery, her recent work relates to the Nakba that women in general and those in her family have undergone, signifying a personal perspective that connects the personal to the collective story through art.

Her sculptures are included in Museums collections: Haifa Museum, Palestine Museum US, and are installed in public places on permanent display including a life-size statue of Saint Charbel at Saint Louis Maronite Church in Haifa. Sana's work has been exhibited locally and internationally, receiving an honorary prize for Haifa artists (2000), and the Herman Struck Prize, City of Haifa (2007).

SANA FARAH
BISHARA, EMOTION,
BRONZE, 1991,
24X19 CM, 7 KILOS



\$9,800

SANA FARAH
BISHARA, WOMAN
IN ALL HER MOODS,
TWO PIECES LEGS
AND BODY, BRONZE,
2021, 44X39 CM



\$12,500

SUZAN BUSHNAQ



Suzan Bushnaq's artwork, Steps (2019) depicts human attachment to place, and emotional links to those places associated with our memories. In her new collection, place is depicted in black and white because she considers black the color of mystery and power and white the color of life.

Ms. Bushnaq hold a bachelor's and master's degree from Russia. She has had exhibitions at Bushehri Gallery 2020, 2003, 2001,1999; at Alfnoom Gallery 2006, 2008, 2012, 2017 under the care of the National Assembly for Cultural Arts and Literature; participation in the first Gulf Cultural Festival in Sharjah, 2004; Exhibition in Seoul, Korea for Peace 2010; Women and Peace Exhibition Sharjah 2014; Exhibition in Seoul, Korea for Peace -2014; Exhibition in Egypt, Mahmoud Mokhtar Museum 2016; Exhibitions at the Palestine Museum US, 2017 and 2018; International Exhibition of

Human Rights 2006;

Women's Professional Exhibition in Bushehri 2011;I am Spring, Fa Gallery 2013; Exhibition at Boushahri 2015; Colors of Eve 2015 Museum of Modern Art Consort and Spring shows; Exhibition at the United States Palestine Museum 2018 and 2019;Boushahri Gallery" Reflection "Exhibition 2018; Kuwait Professional Women Exhibition Boushahri 2019; Exhibition Reflection 2019 Boushahri.

Bushnaq has received the Award of the First Kharafi Biennial 2004; the Qurain Award 2005, 2008, 2012 and 2016; Spring Exhibition Award 2011 and 2015; Qurain Exhibition Essaa Saqer Award 2013.

SUSAN BUSHNAQ,
STEPS, ACRYLIC
ON CANVAS, 2018,
148X120 CM



\$15,000

LUX ETERNA

LUX ETERNA,
AUTO-PORTRAIT,
ORIGINAL DIGITAL
PHOTO PRINT,
2017, 73X67 CM



Lux Eterna, born of Palestinian parents in Australia calls her photographic series, "Decolonizing the Gaze". Lux allows her subjects to choose how and where they are photographed.

She writes: "Having only once visited the grandmotherland in 2016 (Palestine), I never realized how displaced from my heritage or from my parents' dispossessed yet inherited trauma, I was. I am myself born in a land that is still maturing in the trauma from colonization and dispossession to another." Lux Eterna presents her auto-portrait in the dress of her Palestinian ancestors and continues: "I cannot speak on behalf of our indigenous people, yet, as an ally, can help them to be heard, and be present witness to their individual and collective healing. As well as recognizing

the Darung People as traditional custodians of the land in Australia, where she lives and works, Lux wishes to honor her parents, Vera Shahin and Jacob Zaccak, born respectively, in Haifa and Jaffa, Palestine for their journeys and life-giving, and acknowledges giving voice to indigenous Palestinians as well.



\$6,000

NADIA IRSHAID GILBERT



PHOTO CREDIT
SARA LAUFER

Nadia's work takes a multifaceted approach to the activation of humanity through visual art and healing spaces. She is a Palestinian-American filmmaker, visual artist, chef, and Reiki master. Whether through film, in person workshops, or performances, Nadia aims to create immersive experiences through her work that plant seeds of empathy and wonder. She feels it is her responsibility in this life to be a conduit for others to open their hearts to the unfamiliar, and to bridge cultural connections between "East" and "West".

She has had the privilege of visiting and working with the individuals in Jordan's Jerash refugee camp over the years. These visits were to provide essential aid, and assess the needs of individual families. On these days, she has taken portraits and videos with individuals, and collected their oral histories. These images were meant

to be experienced on a large scale, so that the viewer feels they could step into the room with them.

Over the last several years her work has expanded from film into the food world, where she created the Sahtein project, which celebrates Palestinian cuisine and wisdom, and asks us to redefine our idea of what it means to be nourished. Sahtein includes a cooking show, virtual cooking and meditation workshops, and in person experiences. Nadia believes that "what we consume, through our mouths, eyes and ears has the power to change our life and world."

NADIA IRSHAID GILBERT, "WOMAN CARRIES THE WEIGHT OF OUR PAST AND OUR FUTURE", 2017, ORIGINAL DIGITAL PHOTOGRAPHIC PRINT, 110X177 CM



\$10,000

SAMIA A. HALABY

Samia A. Halaby (b. 1936, Jerusalem) is an artist, activist, and scholar living and working in New York. Halaby is recognized as a pioneer of abstract painting and for her early use of programming kinetic paintings with sound in digital media. Since beginning her artistic career in the late 1950s, she has exhibited in museums, galleries, and art fairs internationally. Her work is housed in international private and public collections including the Solomon R. Guggenheim Museum (New York and Abu Dhabi), the Institut du Monde Arabe (Paris), and the Chicago Art Institute.

Halaby received her education in the Midwest between 1954 and 1963. She was active as an educator at the university level for 17 years. She was the first woman to hold the position of Associate Professor at the Yale School of Art where she taught for 10 years. Throughout her years of teaching, she produced an incredible



SAMIA HALABY
SELF-PORTRAIT JULY
2020

body of work, inspired by her understanding of shape and color, her travels, and her exposure to artists. She settled in New York in 1976 and by 1982, she began to devote her time entirely to painting and writing.

Based in New York since 1976, Halaby has long been active in the city's art scene, mainly through independent and non-profit art spaces and artist-run initiatives.

SAMIA HALABY,
"VENETIAN RED",
2021, ACRYLIC
ON CANVAS,
177.8X177.8 CM.
PHOTO COURTESY
SAMIA HALABY

ARTIST STATEMENT

On completion, Venetian Red brought back dreams of Venice. The painting creates a visual memory of a perfect room in Venice. But it also provokes thoughts of red velvet and fire.

The truth is that neither red velvet nor Venice nor fire composed the first impulse. My intention was to reflect wave motion as a living process in the painting, a method of adding strokes and colors based on the previous ones so that their sequencing imitates the way water flows over river rapids; or, as it might behave in a cross-current around an off-shore island. I remember watching such currents and remember swimming through them struggling with their peaks and valleys as I remember walking through gentle rapids as they shift over and around rocks.

The wave motion is a principle that is true of a lot of things in reality beside motion of water flowing over rocks or around an offshore island. It is not unlike a huge migrating herd of animals or school fish moving and bifurcating then rejoining the main group depending on obstacles. It is not like fiery tongues stirring and disappearing in air. With these thoughts I clarify that abstract paintings imitate nature and reality, but they are not based on a stationary point of view as in Renaissance painting or as in photography; but rather on our comprehension of reality as we are moving and watching the shapes about us contract and expand.



\$105,000

RULA HALAWANI

IRRATIONAL

"Usually, I call these words a statement, but actually I do not sit and write. I write while I'm taking photos. Usually, my statements reflect my feelings towards my work, but for these photos no words could be written. I could not find my words because I could not find the images from my childhood of the pure hills of the West Bank. They were no longer there. The landscape of Palestine that I grew up with is gone. There are no longer growing ancient villages melting into the mountains, there are no shepherds wandering freely, no olive trees hugging the beautiful hills. All I can see now are newly developed, ugly constructions. They are called "Israeli settlements". They grow like monsters slowly killing every hope of whatever current peace process is being discussed on the news and not on the ground. In these photographs I am speaking to my land, to my Palestine and I am saying sorry but these irrational monsters will be gone one day."



RULA HALAWANI, 2003

As a native of occupied East Jerusalem, Rula Halawani began her artistic career by registering the difficulties of living under a protracted political conflict.

Halawani's early works capture the many aspects of this reality, from the tedious moments of attempting to perform daily tasks under the restrictions of military occupation to the cyclical onset of violent siege that transforms Palestinian neighbourhoods, towns, and cities into overnight war zones.

After several years of photographing the stark imagery that defines the everyday lives of Palestinians, Halawani increasingly focused on the spatial implications of the occupation by documenting its built environments and structures: the meticulous system of architecture that serves as one of its central mechanisms. Recently, she has turned her lens towards the traces of lives and history that can still be found in often overlooked details, whether in the material culture of Palestinian society or the transformed landscapes of her childhood.

Born in 1964, Rula Halawani holds a Bachelor of Art degree in Advanced Photography from the University of Saskatchewan in Canada (1989); and a Master of Art degree in Photographic Studies from the University of Westminster, London (2001). Halawani is based in Jerusalem.

RULA HALAWANI,
IRRATIONAL,
ORIGINAL DIGITAL
PHOTO PRINT, 2003,
73X102 CM



SAMAR HUSSAINI

The craft of the Thob, a Palestinian traditional dress, is notable for its cross-stitched embroidered designs, regional identity, and the practice associated with Palestinian cultural expression. Samar Hussaini's representation reimagines the Thob as a mixed media design on canvas, preserving

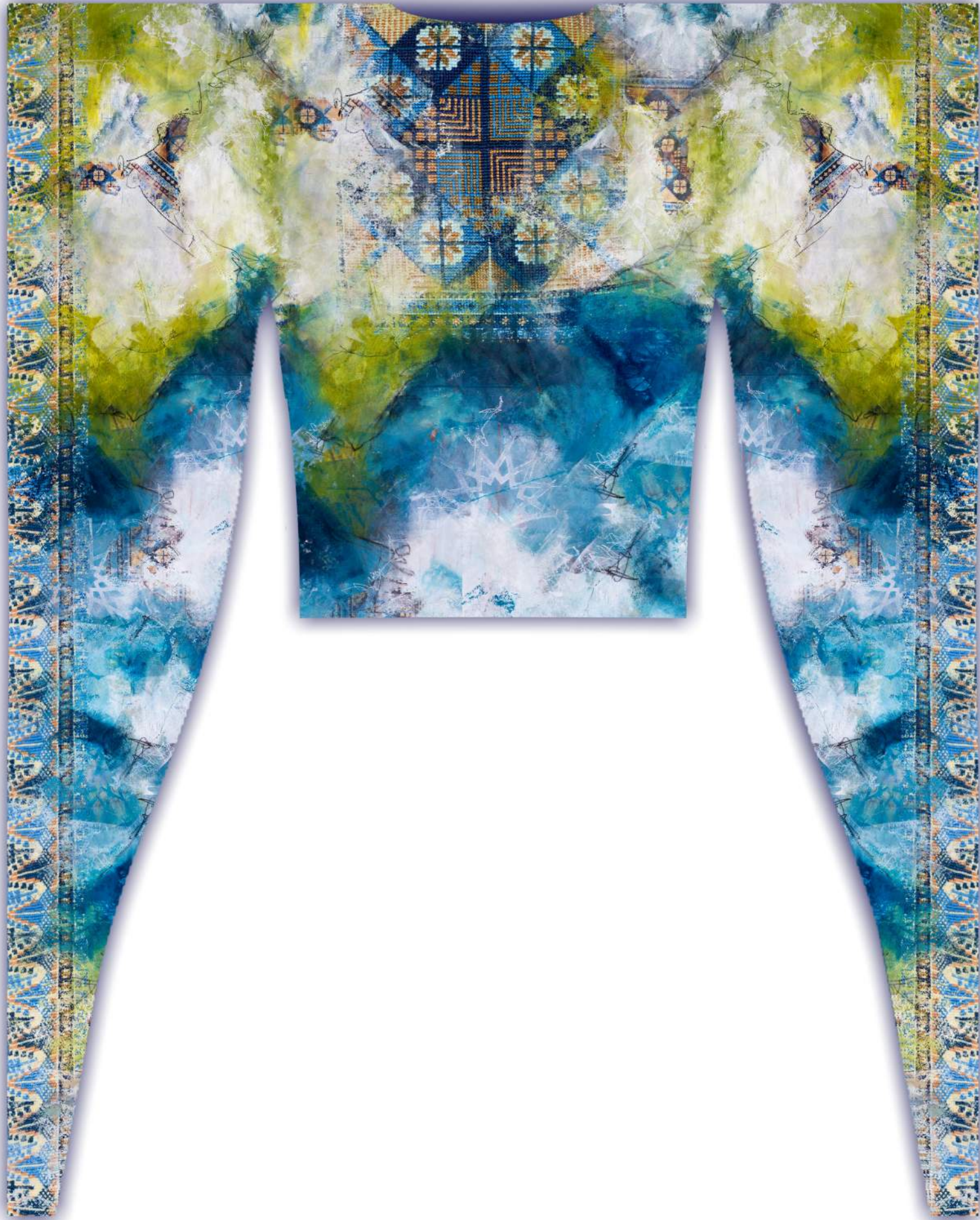


the practice passed down through generations and reinterpreting past traditions. Hussaini seeks to visualize the layered challenges enriching her distinction as a Palestinian-American artist, at the same time striving to create thought-provoking ideas of dialogue and hope.

Hussaini's works incorporate several symbols and cultural designs connected to her Palestinian heritage, writings of her father, Dr. Hatem Hussaini, political representative, activist, and scholar; the Palestinian Keffiyeh, a traditional Arab head covering which is a symbol of freedom, hope, and a people's fight against oppression, along with traditional Palestinian design motifs. All intertwine with multimedia layers of charcoal, graphite, metal leaf, stitching, and acrylic paint on canvas that both anchor her personal narrative and reveal cultural and socio-political awareness of the Palestinian people.

Samar Hussaini received her BA in studio art and art history from the University of Maryland and a Master's in communication design from Pratt Institute. Hussaini worked in advertising receiving awards for her designs. Her fine artwork has been exhibited in numerous group shows, along with solo exhibits including Gallery Al-Quds in Washington, DC. She has received several awards notably the Innovative Fine Art Award from the Catharine Lorillard Wolfe Art Club in NY. Samar Hussaini lives and works outside of New York in West Orange, New Jersey.

SAMAR HUSSAINI,
AHLAN - WITH OPEN
ARMS. ORIGINAL
PRINT ON FABRIC.



\$10,000

MOHAMED KHALIL

My artwork, what I am up to?

In life, a person is exposed to many influences, some of which leave a trace and some fade into oblivion.

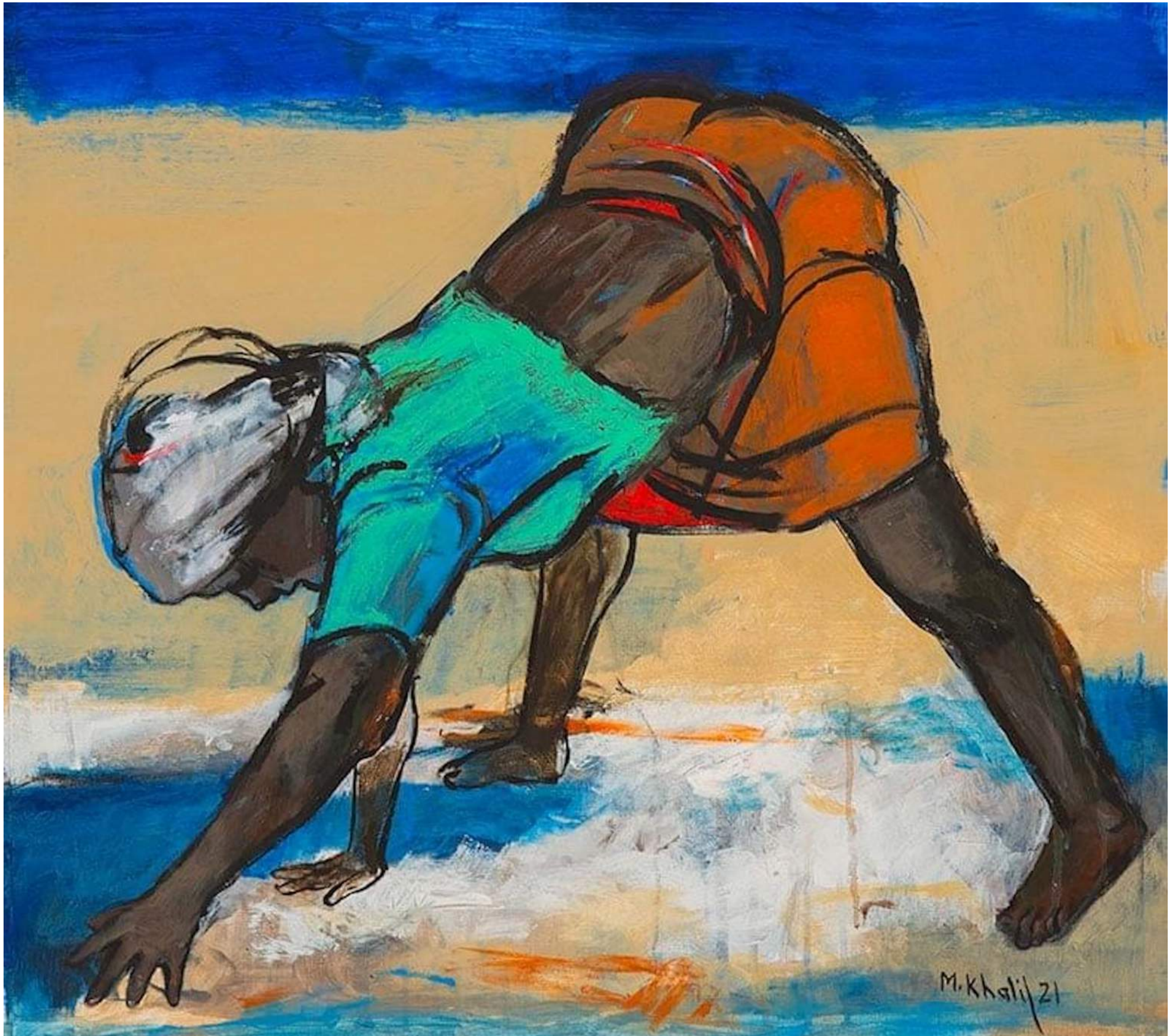


For me, as an artist, with intellectual, heritage and philosophical references, I receive these daily influences with great sensitivity. Events and scenes do not pass normally. Nor is there a preference of a particular format for a particular type of event. For example, the sight of an animal in pain affects me just as the sight of pain in humans. I enjoy a lot in the beauty of the body and my attention is drawn to every movement and look. Beauty in my culture has many forms. Of course, ugliness also has many manifestations. An ugly object can be paintable, composable and a good source of inspiration for the artist.

In my artistic experience from about 35 years ago until today, I have been striving for artistic perfection. The painting, with its color and graphic equations, was my first inspiration. So, I was never satisfied. I feel that running after perfection is a farce. The more progress I make, the more new question marks appear in front of me.

In my work "Salt Workers," which is a relatively small work, I wanted to draw attention to the suffering of strong-willed women who toil all day under the scorching sun for a meager wage. Salt, the basic substance of life, is made with tired hands. I liked the idea of the work first, then I worked on getting it done.

MOHAMED KHALIL,
THE SALT WORKER,
ACRYLIC ON CANVAS,
2021, 64X70 CM



\$15,000

RANIA MATAR



PHOTO CREDIT
HELENA GOESSENS

As a Lebanese-born American artist and mother, Matar's cross-cultural experience and personal narrative inform her photography.

Her work has been widely exhibited in museums worldwide and is part of the permanent collections of several museums, institutions, and private collections. She had mid-career retrospectives at Cleveland Museum of Art, Amon Carter Museum of Art, and American University of Beirut Museum. Matar received a 2022 Leica Women Foto Project Award, 2018 Guggenheim Fellowship, 2017 Mellon Foundation artist-in-residency grant, 2011 Griffin Museum of Photography Legacy Award, and Massachusetts Cultural Council Artist Fellowships in 2021, 2011 and 2007. She published four books: *SHE*, 2021; *L'Enfant-Femme*, 2016; *A Girl and Her Room*, 2012; *Ordinary Lives*, 2009.

Samira, Ramlet Al Bayda, Beirut, Lebanon, 2018

Samira is a third-generation Palestinian refugee living in the refugee camp of Bourj El Barajneh on the outskirts of Beirut. Her grandparents settled in Lebanon in 1948. I have known her and her family since Samira was 5 and I developed a special relationship with her over the years visiting her every time I was in Lebanon. She is now 22. I had been photographing her in the refugee camp for years but in the past few years, we started leaving the camp and taking pictures outside the camp. That was the first time we did this. We went to Ramlet Al Bayda beach on the Mediterranean. She ran into the water and she was so happy. She felt free and alive - at least for the few hours, we were there.

This image is part of my project and new book *SHE*. The series focuses on young women in their late teens and early twenties. Depicting women in the United States and the Middle East, this project highlights how female subjectivity develops in parallel forms across cultural lines. Each young woman becomes an active participant in the image-making process, presiding over the environment and making it her own. The work is about empowerment and collaboration. I portray the raw beauty of those young women: their age, individuality, physicality, and mystery—and I photograph them the way I, a woman and a mother, see them: beautiful, alive.



RANIA MATAR,
SAMIRA, 2021,
73X92 CM

\$10,000

NAMEER QASSIM

NAMEER QASSIM,
"ENOUGH", 2020, ACRYLIC
ON CANVAS, 100X100 CM
PHOTO COURTESY
NAMEER QASSIM



Nameer Qassim was born in Jerusalem/Palestine in 1984. She holds a BA in Fine Arts from Al-Quds University in 2007.

She held her first solo exhibition entitled "Spontaneous Character" at Yabous Cultural Center in Jerusalem 2012. She held her second solo exhibition entitled "Dance", visual works inspired by the Palestinian Folklore Ensemble at Mahmoud Darwish Museum in cooperation with the Palestinian Folklore Troupe and the Folk Art Center in Ramallah 2017. She participated

in the facility exhibition organized by the Abdul Mohsin Al Qattan Foundation / Ramallah in 2019. She held her third solo exhibition entitled "Ishtibah" at Katara Cultural District in Doha / State of Qatar 2020.

Nameer Qassim's painting inspired by the dances of the Folklore Folk Dance Troupe, two hands are united to repel a deep-rooted injustice as eyes stare at the face of an ungrateful time. Strong shoulders rise for every dream that began to flutter, and for every hope raised for a promising life, and a bright future. Nothing fails the bird except by the breaking of its dreams, and it does not clip its wings except by the retraction of its voice. So the bird promised his sky that it would not stop expressing openly, and from the loud cry, "Enough."



عبدالمجيد
2020

\$15,000

TAQI SABATEEN



In Palestine, a spiritual relationship between the land, people and man-made structures on that land exists. The dialectical relationship between man and land comes through an understanding of what naturally exists on this land and how man has altered it. Whereas the balance between nature and people can lead to a good relationship; as soon as a person not observing that good relationship enters the scene, the good relationship is brutally sabotaged. Under the pretext of modernization, the sky is divided with electric wires extending to settlements on the tops of mountains surrounded by other wires in a takeover of the land; an appropriation of the sacred scene.



\$15,000

TAQI SABATEEN,
SUMMER WITHOUT
SUN, ACRYLIC ON
CANVAS, 2021,
100X114 CM

TAQI SABATEEN,
SPRING WITHOUT
HORIZON, ACRYLIC
ON CANVAS, 2021,
114X127 CM



\$15,000

THANK YOU

شكراً



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