

FROM PALESTINE: OUR PAST, OUR FUTURE



BY PALESTINE MUSEUM US

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FROM

PALESTINE:

OUR PAST,

OUR FUTURE

FROM THE EXECUTIVE DIRECTOR



From Palestine: Our Past, Our Future is an exhibit marking the 75th anniversary of the Palestinian Nakba (Arabic for catastrophe). In 1948, Israel was established as the culmination of more than 50 years of a settler colonial project aimed at creating an exclusive Zionist Jewish State in Palestine. Months in advance of the declaration of the State of Israel, withdrawal of the British Mandate's troops, and following a pre-meditated plan, Zionist forces began a campaign to systematically depopulate Palestinian towns and villages. In some cases Zionists used massacres and psychological warfare to create panic and cause Palestinians to gather up their children and flee their homes, and when that failed, outright evictions at gunpoint were used. In many cases Palestinians' villages were bulldozed to prevent their return. Of the 500-some towns and villages, about half were depopulated/destroyed prior to May 15, 1948 when the state of Israel was declared and Arab armies intervened to protect Palestinians.

By the end of 1948, Israel had driven about 800,000 Palestinians from their homes into exile and refugee camps in the West Bank, Gaza, Egypt, Trans Jordan, Syria and Lebanon.

Israel changed the names of most Palestinian villages, in some cases covered up the ruins with invasive forestation, and buried the truth about its attempts to destroy Palestinian society and culture and its 1948 war crimes and International Law violations. Its efforts to erase Palestine off the map continues till today. Referring to Palestinians as "Arabs," Israel insists that there are "no Palestinians," and there never was a "Palestine." Sadly, this distortion of history was and to a large extent continues to be state sponsored, as the sitting Prime Minister of Israel Golda Meir famously yet erroneously said in 1969, "There was no such thing as Palestinian".

Using maps, architectural rendering, virtual reality, photographs, and artwork, this project exhibits and exposes information about lost Palestinian towns and villages and reimagines a future where descendants of the original population return to redesigned architecture, and urban planned communities, giving hope in the face of indefinite intractable odds.

Palestinian artists and architects showcase Palestinian resilience and determination as they paint hopes of returning to a Palestine free of racism and apartheid. Their very existence and their artistic legacies serve to debunk myths used to justify Israel's creation - about the "land without people for a people without a land", "turning deserts into bloom", and "the old will die and the young will forget" (Ben-Gurion). As these artists and architects will reveal, the young did not forget and their creations are largely the manifestations of the memories and stories of their Palestinian ancestors.

F. Salih *ف. صالح*

PARTICIPATING ARTISTS & ARCHITECTS

SALMAN ABU SITTA

GHASSAN ABU LABAN

ALAA ALBABA

TALA ALFOQAHA

NABIL ANANI

SAMIRA BADRAN

SHAIMA FAROUKI

JØRGEN GRINDE

HANIN HAYDAR

JACQUELINE BÉJANI

SAMIA HALABY

JOHN HALAKAH

MARGARET OLIN

SOBHIYA HASAN QAIS

TAQI SABATEEN

STEVE-SABELLA

ZAIN AL SHARAF WAHBEH

NISREEN ZAHDA

OLA ZAREINI

RECONSTRUCTION OF DESTROYED PALESTINIAN VILLAGES COMPETITION ORGANIZED BY THE PALESTINE LAND SOCIETY (Dr. Salman Abu Sitta, founder & president)

The Palestine Land Society, an independent non-profit scholarly society dedicated towards research and information-gathering on Palestine, the land and its people, has organized an annual competition for architectural students to redesign and reconstruct these destroyed villages as a mean to build a peaceful and just Palestine.

FEATURED STUDENT PROJECTS

QULA (Architect Arwa Qalalwa)
Faculty Advisor, Dr. Samar Nazer | Birzeit University

SAFFURIYYA (Nayrouz Ali)
Faculty Advisor, Arch. Tha'er Qub'a | German Jordanian University

SUBA (Majd Jahshan, Donia Alsalman, and Sajeda Alnaqrooz)
Faculty Advisor, Dr. Maisa Alshomali | Al-Balqa Applied University

SUHMATA (Maha Mansour, Alaa Hammad, and Asma Al Saqqa)
Faculty Advisor, Dr. Sana Saleh | Islamic University of Gaza

PROJECT TEAM



FAISAL SALEH
Curator

Faisal Saleh was born in the town of El-Bireh, Palestine, to a refugee family from the village of Salameh (5 km east of Yafa). He attended public schools in the West Bank and came to the United States to complete his last year of high school. He holds a BA degree in Economics from Oberlin College and an MBA from the University of Connecticut.

In 2018, After 40 years of entrepreneurial work, Faisal turned his attention to establishing the first Palestinian museum in the Americas - the Palestine Museum US, a 6,500 sq ft exhibition space that features over 200 works of art and many Palestinian cultural artifacts.

In 2022 Faisal led the Palestine Museum US efforts to present a Collateral Event exhibition at the Venice Biennale Arte 2022, a 7-month show that attracted over 100,000 visitors and produced 1,000 pages of visitor remarks and best wishes in many languages.

This year, in cooperation with Italian colleagues and supporters, he was able to move the exhibition that took place in Venice to the prestigious Accademia di Belle Arti di Roma for a three-week exhibit.

Faisal's expertise encompasses business management with deep domain knowledge of the employee benefits technology field and technical competence in software development, publishing / print management, aviation administration, real estate operation, and conference /event management. Faisal is also an avid photographer; his works have been exhibited locally in Connecticut.



NADI ABUSAADA
consultant

Dr. Nadi Abusaada is an architect and a historian. He is currently an ETH Zürich Postdoctoral Fellow at the Institute for the History and Theory of Architecture (gta) at ETH Zürich.

Nadi was previously an Aga Khan Postdoctoral Fellow in the School of Architecture + Planning at the Massachusetts Institute of Technology (MIT). Nadi completed his Ph.D. and M.Phil. degrees at the University of Cambridge and his B.A. at the University of Toronto.

Nadi is also the co-founder of Arab Urbanism, a global network dedicated to historical and contemporary urban issues in the Arab region. His writings have been featured in a number of international publications including The Architectural Review, the International Journal of Islamic Architecture, and the Jerusalem Quarterly among others.



LUZAN MUNAYER
consultant

Luzan Munayer is an architect and a researcher. She earned her Bachelor's of Architecture degree from the American University of Beirut.

She carried her interdisciplinary design education into professional practice through her work in architecture, landscape architecture, and urban design practice as well as research and curatorial work.

Luzan worked on design and curatorial projects in several cities in and beyond the Arab world including Palestine, Lebanon, the United Arab Emirates, Spain, and Italy. She designed and co-curated a number of exhibitions in Palestine including Past Tense at Birzeit University Museum, Suzan Hijab: Retrospective Exhibition at A.M Qattan Foundation, and Al-Ma'rad at Khalil Sakakini Cultural Center.

Luzan also contributed to design and research projects that have been published in Domus Magazine, Divisare, and the International Journal of Islamic Architecture.

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
 1948



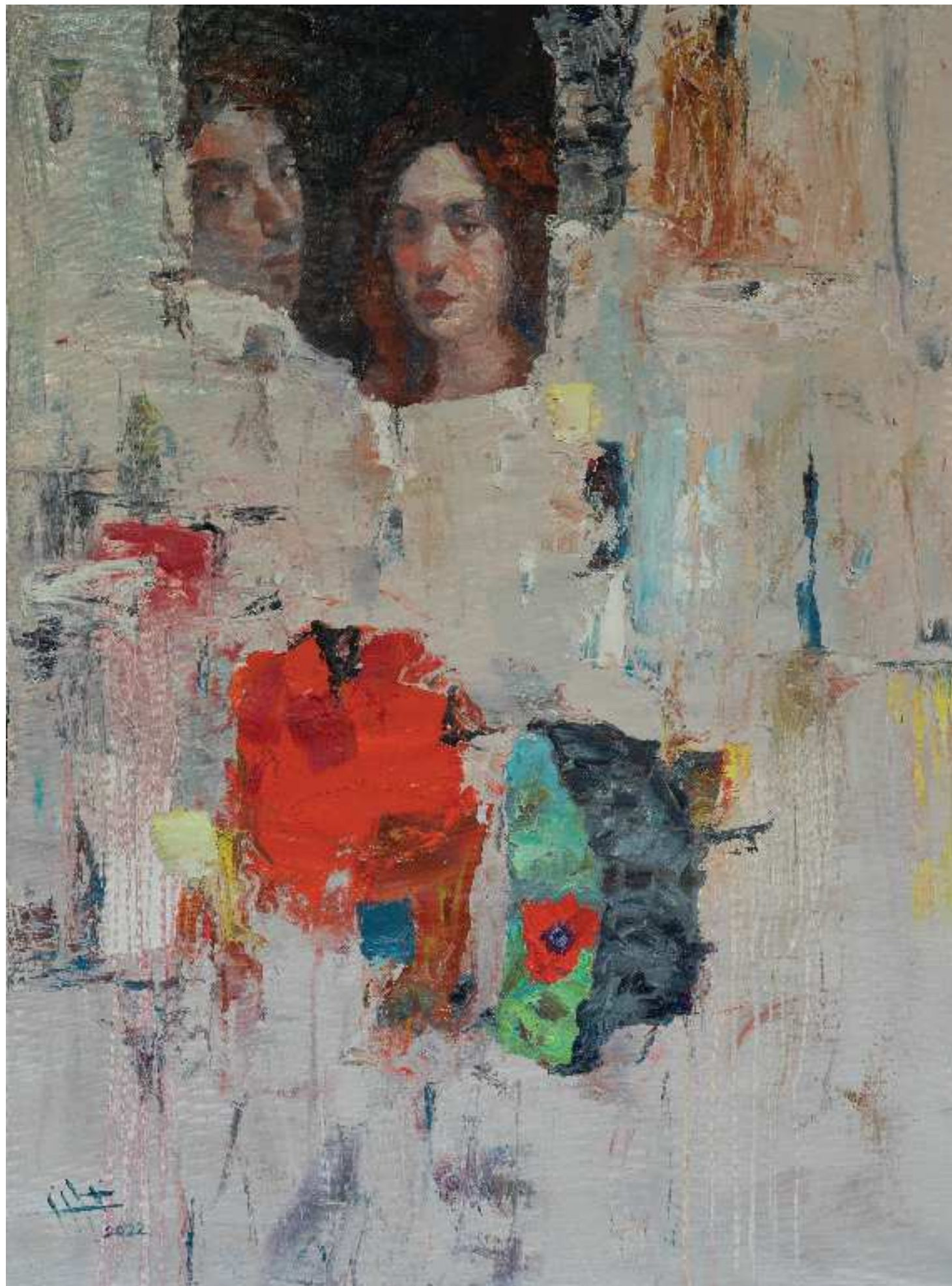
GHASSAN ABU LABAN



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 is currently developing a contemporary theory of aesthetics with an artist's approach.

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.



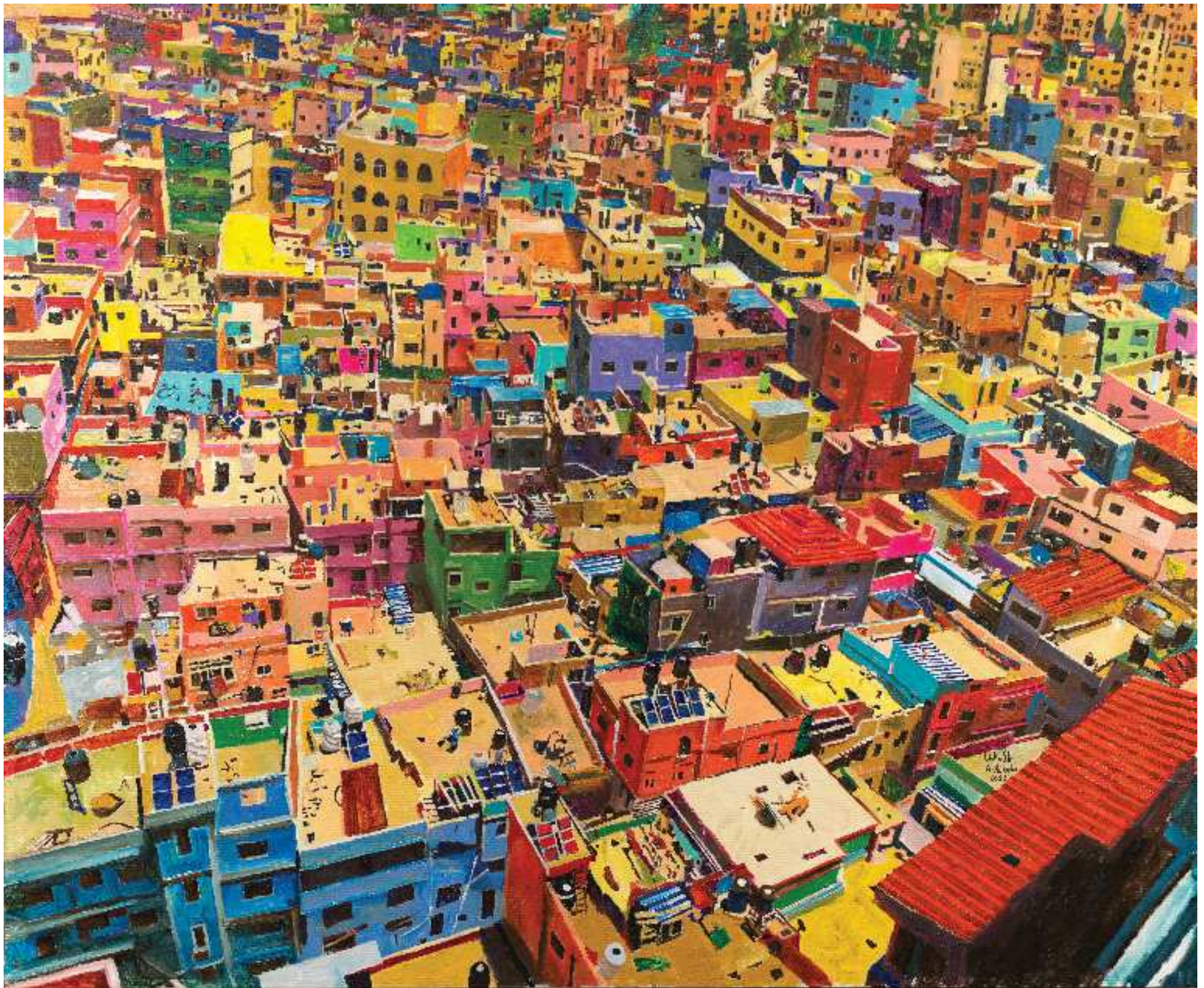
ALAA ALBABA



Alaa Albaba, was born in 1985 in Jerusalem, he is a visual community artist and “teaching artist”, he established the group ON THE WALL Studio “Almarsam” in Alam’ari Refugee Camp in 2011, he earned his BA in Modern Arts from the International Academy of Art Palestine by a scholarship from Kio University in Norway 2010-2015 and Visual Arts Forum in Ramallah 2008-2010. Alaa participated in art residencies in and out of Palestine, Beirut residency about Borj Alshamali Refugee Camp, and Alhola massacre, he produced sketches based on the real stories and murals in the Camp. Spain, Norway, Jordan, and Palestine Residencies, he created paintings and murals based on different themes such as life, beauty, future, community, and freedom in the Jordan Valley, Bil’in, and France.

Alaa Produced the Fish Path 2015-2018 starting from Nabi Saleh Village to Alam’ari Refugee Camp. He created 18 murals in Palestine, Lebanon, and Jordan having Fishes presenting refugees inspired by reality. Also, he produces The Camp project about the relationship between the artist “him” and the Camp, in all its detail, as well as how he sees and reconstructs it. He does this by using horizontal architecture, he created 15 paintings and participated in different types of exhibitions, lately, he participated in Holland and with Qattan Foundation Almarfaq 2019. In addition in 2020, he opened Camp Personal Exhibition at Gallery Almustawba3 , Ramallah, and opened an artistic residency in Ramallah for six months of participation with Ramallah municipality in the old city in 2021. Currently in 2022 he opened a personal exhibition at Bab Al-Deir Gallery, Bethlehem.

ALAA AL BABA
CAMP 2022
ACRYLIC ON CANVAS
100X120 CM



TALA ALFOQAHA

Tala Alfoqaha is a Palestinian-American artist and organizer based in Cambridge, Massachusetts. She uses visual and written arts to amplify the stories of Palestinians in their fight for liberation, with a particular interest in digital photography. In her free time, she's a second-year law student at Harvard.



AN AERIAL VIEW OF AIDA REFUGEE CAMP, TAKEN FROM THE ROOFTOP OF THE YOUTH CENTER. ESTABLISHED IN 1968, THE YOUTH CENTER OFFERS RECREATIONAL PROGRAMS THAT EMPOWER THE CHILDREN OF AIDA THROUGH VISUAL ARTS, MUSIC, AND AFTER-SCHOOL EDUCATION. BETWEEN THE YOUTH CENTER, AL ROWWAD CULTURAL AND THEATRE TRAINING CENTER, AND LAJEE CENTER, AIDA HAS BECOME A HUB FOR CREATIVE AND CULTURAL RESISTANCE



NEAR THE EXIT OF AIDA, A MURAL DEPICTS POLITICAL PRISONERS FROM THE CAMP*. THE STORY OF KHALED AL-AZRAQ, ONE SUCH POLITICAL PRISONER, IS THE STORY OF AIDA. AL-AZRAQ WAS IMPRISONED AT THE AGE OF 16. DISPLACED FROM HIS HOME AND PLUCKED FROM HIS COMMUNITY, AL-AZRAQ BUILT A NEW COMMUNITY. HE JOINED A REVOLUTIONARY PRISONERS' MOVEMENT THAT FOUGHT FOR THE RIGHT TO A LIBRARY. PRISONERS SMUGGLED BOOKS, HELD EDUCATIONAL SEMINARS, AND SYSTEMATIZED A RENTAL SYSTEM. 25 YEARS LATER, AL-AZRAQ WAS RELEASED.

*IN ORDER FROM RIGHT TO LEFT:
KHALED AL-AZRAQ, NASSER ABU SROUR,
MAHMOUD ABU SROUR, ASHRAF ABU
SROUR, KHALIL BARAQ'A, SAMIR AL-
AMEER, MUHAMMAD KARAJAH, BASSAM
ABU AKER, IBRAHIM JUNDIA, KHADER
RADI, AND RAMZI ZARINA



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.



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



SAMIRA BADRAN



Samira Badran is a visual artist of Palestinian origin, born in Libya. She is the daughter of the renowned artist and Islamic arts expert Jamal Badran, who played an important role in her artistic training. She studied painting at the Academy of Fine Arts at Cairo(71-76)and at Accademia di Belle Arti di Firenze (78-82). Samira is based at Martorelles, prov. Barcelona-Spain.

Samira Badran's work focuses mainly on her personal perception of the Palestinian context under Israeli settler-colonial occupation. She explores the multiple layers of oppression and control structures which are a continuum in her artistic journey. The notion of collective memory, the fragmentation of the body and the territory, the barriers and the different forms of restrictions, are persistent themes in her artistic creations.

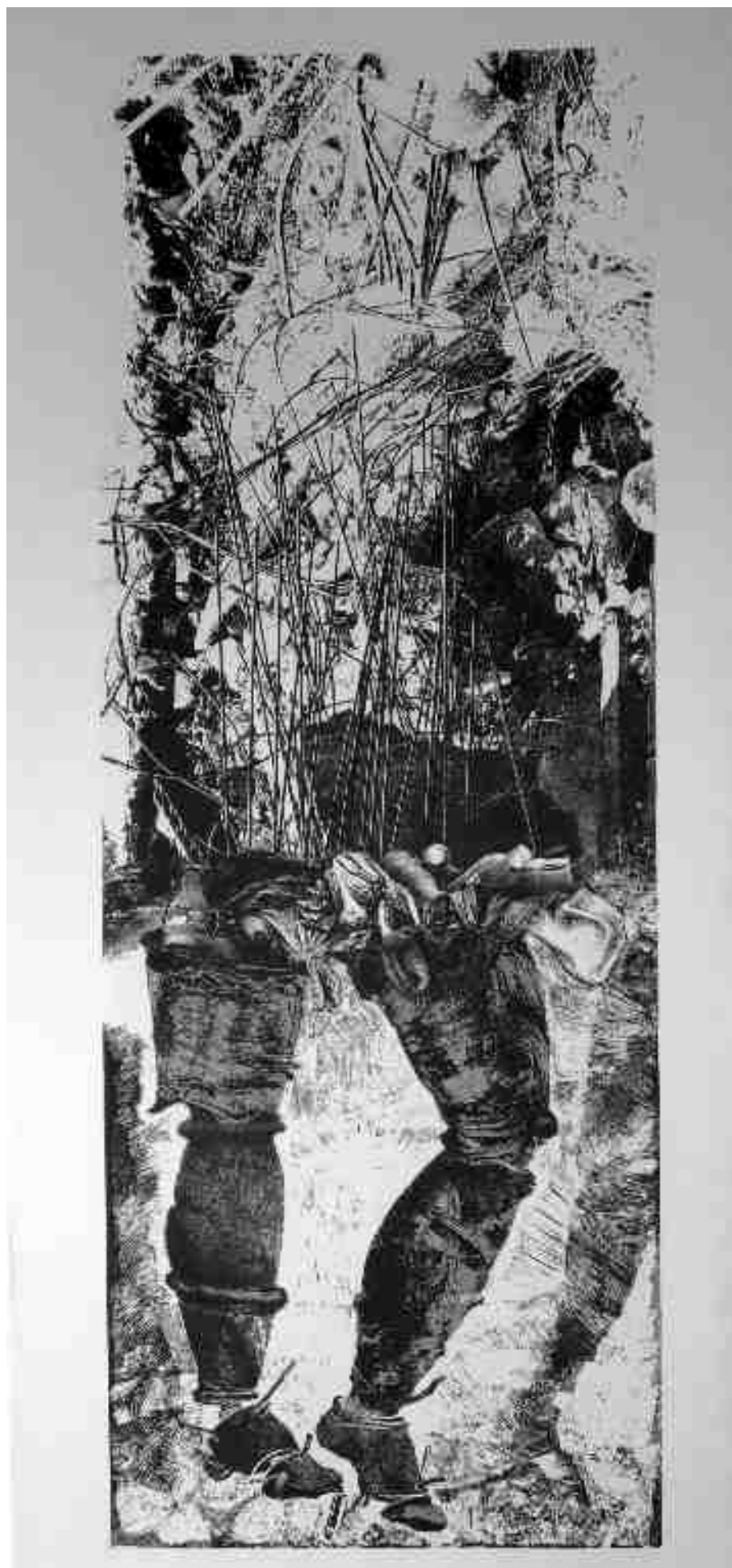
Badran investigates a variety of artistic disciplines and techniques, such as ink drawings, watercolour, acrylic and oil painting, collage, photography, intervention on analogue photographs, installation, engravings and recently short film animation . Her animated film, "Memory of the Land", 2017, was screened in a wide range of oficial selections at International short film festivals around the world.

Her works had been exhibited in renowned institutions in Europe, the United States and the Middle East, including The Palestinian Museum and the Al Qattan Foundation, Occupied Palestine; The Jordan National Gallery, Darat Al funun and The Shoman Foundation, Amman-Jordan; Musée du Luxembourg, Paris-France; Gallery Whitebox Art Center, New York; The traveling exhibition of the National Museum of Women in the Arts, Washington D.C.-U.S.A ; the touring exhibition, "Breaking the Veil,Women Artists from the Islamic World", at Greece, Spain, Italy, Luxembourg and France.

She has participated in the Third Biennial , Havana-Cuba; Al Sharjah Biennial 9, Al Sharjah-UAE; Kulturhaus, Dock4, Kassel, Germany; Narrative of an Arab Family, Ministry of Foreign Affairs, Berlin, Germany; Nova Espai Àgora Catalunya, Barcelona, Spain.

Badran ´s works had been acquired by International institutions and private collections.

SIEGE
PRINT ON TEXTILE 1/1
243X114CM
2005
COURTESY SAMIRA
BADRAN©



ARTIST STATEMENT

The Israeli policies towards the Occupied Palestinian Territories have deeply affected the land and the daily life of Palestinians. The widespread of hundreds of Israeli checkpoints throughout the territory, has created a large series of obstacles, causing severe movement restriction for the Palestinian population.

The Israeli soldiers fire the legs of the Palestinian youth with live ammunition, causing disabilities. The violence of the settler-colonial occupation is focused on disabling, weakening and controlling Palestinian bodies.

In this work, the two legs are a metaphor of the indomitable spirit of steadfastness of the Palestinians who always seem determined to find alternate routs to face military and political domination, therefore and despite all constrains, they continue to move, walk and overcome the barriers. Thus, movement becomes an expression of freedom.

SHAIMA FAROUKI



A Palestinian Artist born in Jerusalem. A graduate of Friends School and currently lives in Palestine. Holds a Bachelor degree from Birzeit University in Journalism and Social Science. I had a passion and deep interest in arts.

I worked on my talent through practice and by attending workshops to improve my drawing skills. I also participated in many group art exhibits in Ramallah. Currently I create and sell paintings to people and galleries. I focus on Palestinian causes, traditions and the environment. And I am trying to develop skills working with most materials of art like pencil, charcoal, pastel, ink but most of my work I usually use watercolors and oil paints.

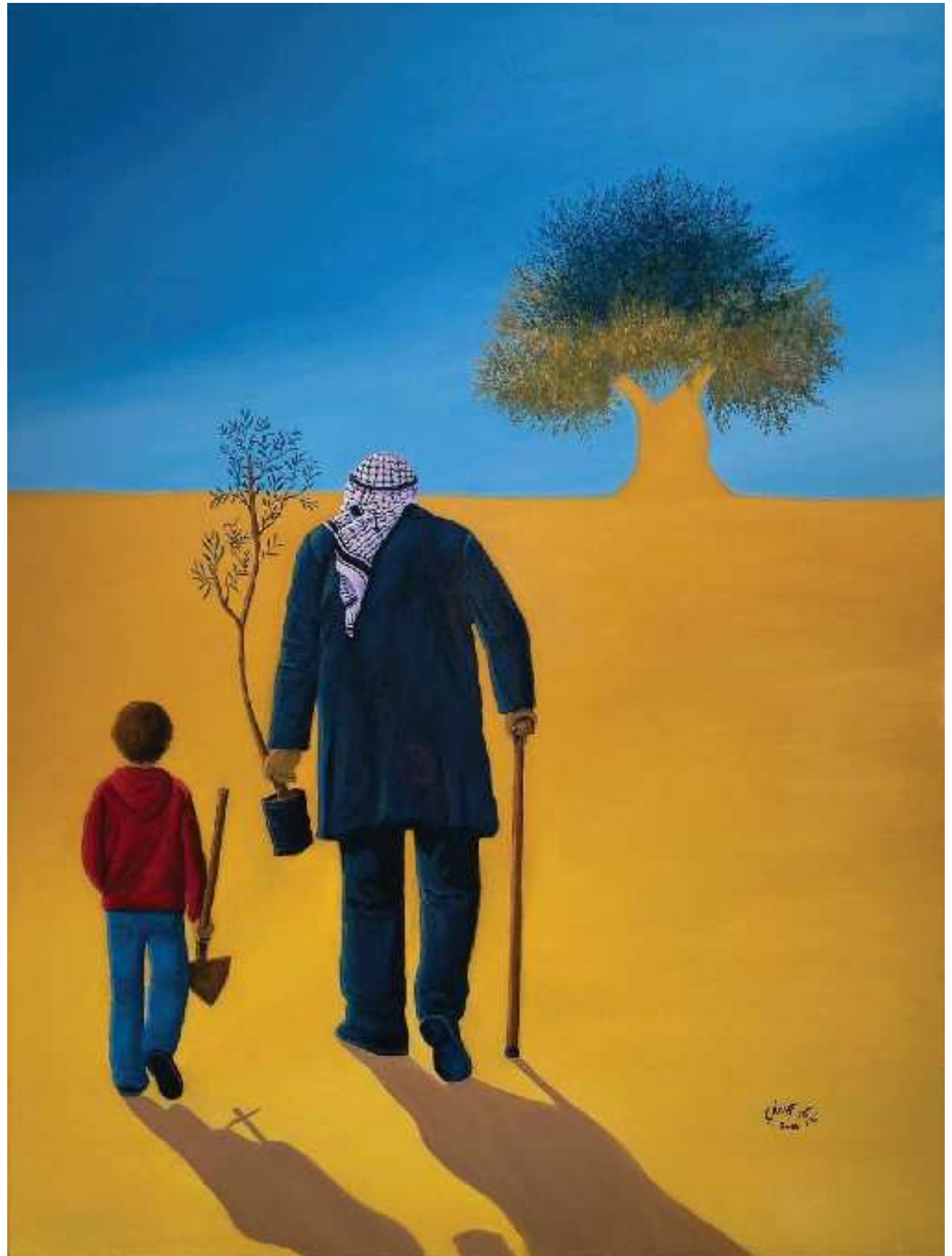
I have been teaching drawing classes for kids and adults for the last seven years. In addition, I work on illustrations for children storybooks.

For a Palestinian, the olive tree represents life and a symbol of resistance and attachment to land. Its roots reach deeply into the ground, telling how Palestinians are resisting injustice and occupation in the face of repeated eviction, confiscation and expulsion efforts.

This peaceful resistance is manifested in the planting of olive trees to replace those uprooted or burned, to bear witness for Palestinian rights and send a message to future generations of Palestinians about the importance of resilience and attachment to one's land.

I painted the yellow color as an expression of the dryness of the land and a symbol of the hard lives our people lead. I used green on the top of the tree to express hope and continuity of life, so the moment the tree becomes yellow and dies or is uprooted, there's always another small tree being planted to take its place, rising and growing bigger and pushing its roots into the ground again.

The grandson with the shovel as the grandfather holds the olive sapling both symbolize hope and the continuity of life. We see no clear dimensions or depth, ground with sky making a barrier which Palestinians will insist on storming to plant an olive tree, and this is The Will to Live.



THE WILL TO LIVE
80X60 CM
OIL ON CANVAS
2021

JØRGEN GRINDE



PHOTOGRAPHER JØRGEN GRINDE AT WORK.
GAZA STRIP, MARCH-MAY 1957
UNIVERSITY OF BERGEN LIBRARY, NORWAY

GRINDE'S COLLECTION AT THE UNIVERSITY OF BERGEN LIBRARY.

The collection consists of photographs taken by Jørgen Grinde (1915-1991), who was employed by the UN in New York from 1946-1973. He has a background as a photographer from his hometown of Bergen, England and NTB, before he began his career in 1946 in the photography department at the UN headquarters. Grinde was first darkroom manager, then responsible for the photography department, and later manager of the picture and exhibition section.

In addition, he was active as a photographer. He documented historical events such as the Suez crisis and the UNEF forces, the aid work for refugees in the 1950s, and official visits to the UN in New York, including King Olav's in 1968. The collection gives a unique insight into several aspects of the UN's work, and contains many images that have never been published before. The collection also contains documents that shed light on the photographer's working conditions and communication within the UN, as well as a large number of private photos, e.g. photographs from Bergen and the surrounding area from the late 1940s to 1973 and around 3,500 slides with subjects from travels all over the world from the same period.

CAMP FOR PALESTINIAN REFUGEES -
PROBABLY KHAN AL-SHEH (ALSO SPELLED
KHAN ESHIEH). SYRIA, APRIL-MAY 1959





SCHOOL CHILDREN IN A CLASSROOM WITH
AN AREA MAP. GAZA STRIP,
APRIL-MAY 1957

PRIMARY SCHOOL GIRLS IN LINE OUTSIDE
A SCHOOL RUN BY UNRWA. GAZA STRIP,
MARCH-MAY 1957



HANIN HAYDAR



I am a passionate multimedia journalist based in Beirut, Lebanon. My focus is on human rights, human interest stories, politics, and social issues. I strive to bring important and underrepresented stories to the forefront of public consciousness through my work with alternative media. In addition to my journalistic work, I am a documentary producer and filmmaker.

I am dedicated to using my skills to tell compelling stories that have the power to affect change. Through my work, I aim to shed light on important issues and bring about positive change in my community and beyond.



This photograph captures a vivid scene of life in the Chatila refugee camp in Beirut, Lebanon. The image depicts the bustling, densely populated community, with its chaotic and unplanned architecture. The buildings appear to be constructed from a hodgepodge of materials, including cinder blocks, corrugated metal, and scrap wood, giving the impression of a community that has been built on a shoestring budget.

Despite the harsh living conditions, the photograph also captures the colorful spirit of the Palestinian people who reside in the camp. The bright hues of the buildings, clothes, and flags create a lively and energetic atmosphere, with a sense of resilience and hope. The image serves as a poignant reminder of the ongoing struggles faced by Palestinian refugees, who continue to face displacement and hardship as a result of conflict and political instability. At the same time, it speaks to the strength and perseverance of these communities, who have managed to create vibrant, thriving enclaves in the face of adversity.

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.

JACQUELINE BEJANI
FROM LEFT TO RIGHT

2022 - MAP 2 - PURPLE/GREEN
60 X 259CM



2023 - LANDSCAPE OF MY
MOTHER'S COUNTRY 12
LUPINE BRANCH
عرق الترمس
BEERSHEBA AREA
60 X 350 CM



2022- MAP 1 - YELLOW/GREEN
60 X 259 CM



2023 - LANDSCAPE OF MY
MOTHER'S COUNTRY- 13
CYPRESS TREES WITH SEEDS
AND MOUNTAINS
سرو میزر و جبال
JAFFA AREA
60 X 350 CM

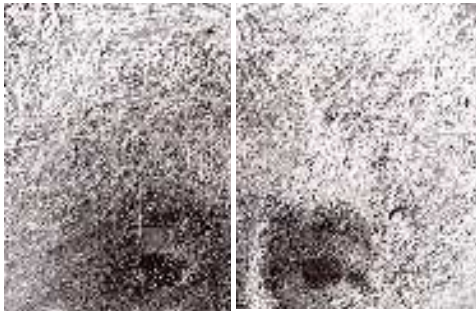


2023 - LANDSCAPE OF MY
MOTHER'S COUNTRY- 14
STAR AND CYPRESS TREES
نجوم و سرو
RAMALLAH AND AREA
60 X 258 CM



SAMIA A. HALABY

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



SAMIA HALABY
SELF-PORTRAIT JULY
2020



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 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.

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.



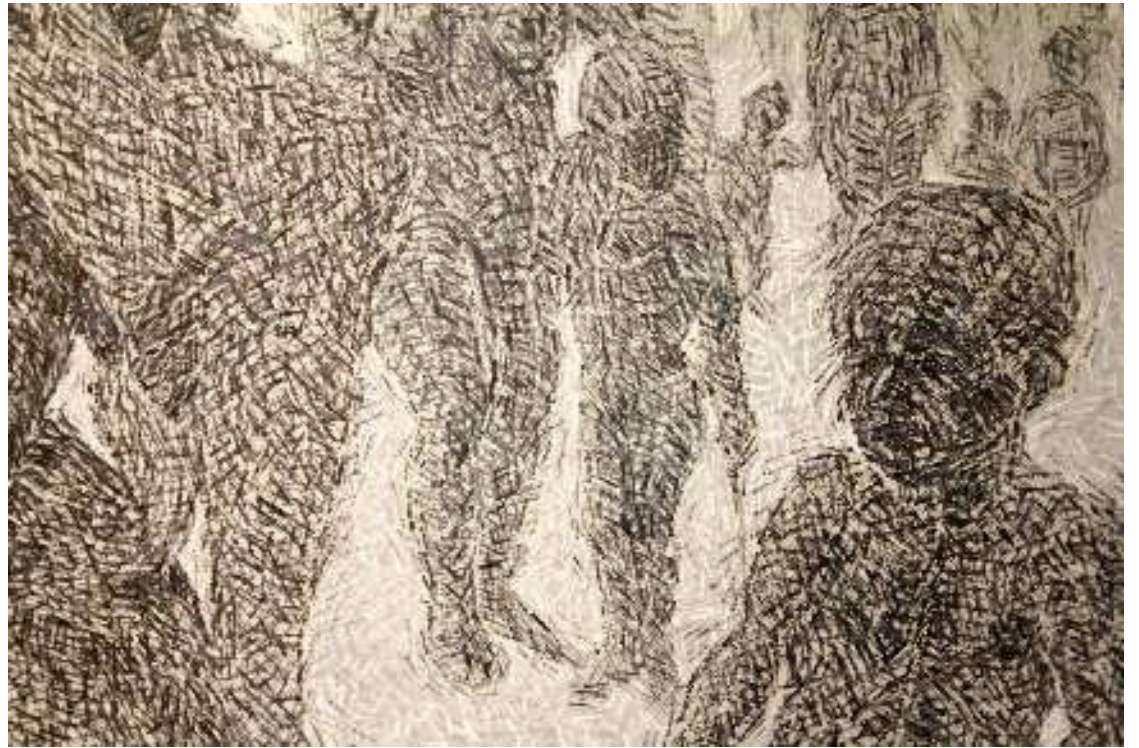
JOHN HALAKAH

John Halaka's artwork investigates narratives of cultural survival and political resistance in colonized and diasporic communities. His drawings, photographs, oral history archives and documentary films visualize the tensions between the emotional presence and physical absence of populations whose cultures have been devastated by the violent intrusions of settler colonialism.

With the partial support of a Fulbright Fellowship, John Halaka developed an extensive oral history project with Palestinian refugees in Lebanon, Palestine, Jordan and the U.S. as well as with internally displaced Palestinians in Israel. Based on the narratives of the men and women that he interviewed, he produced numerous bodies of work that have been exhibited in thirteen international and national solo exhibitions, as well as numerous group exhibitions, over the past ten years. A 2019 Fellowship from the Palestinian American Research Center, provided initial support for Halaka's current oral history project, titled "Vanishing Harvest: Meditations on the End of Palestinian Agriculture." The project investigates the existential crisis Palestinian farmers are facing with the expropriation of their agricultural lands, the theft of their water resources and the destruction of their distribution systems and markets.

John Halaka is a Professor of Visual Arts at the University of San Diego, where he has taught since 1991. He received his MFA in the Visual Arts from the University of Houston in 1983, and his B.A. in Fine Arts from the City University of New York Baccalaureate Program, with Brooklyn College as home school.

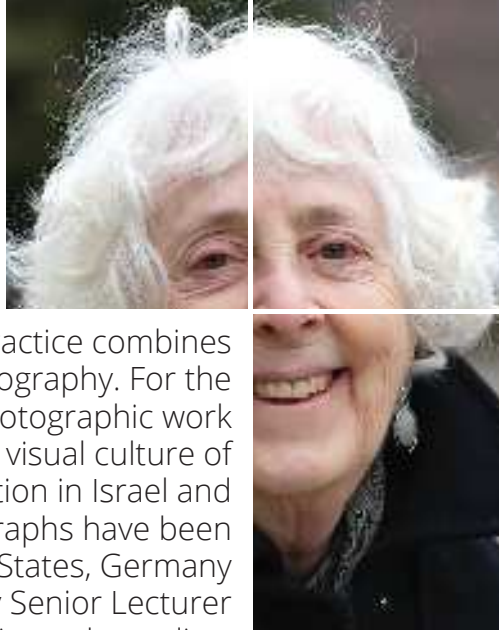




STRIPPED OF THEIR IDENTITY AND DRIVEN
FROM THEIR LAND
1993 - 2003. INK AND RUBBER-STAMPED
TEXT ON CANVAS. 90 X 252"



MARGARET OLIN

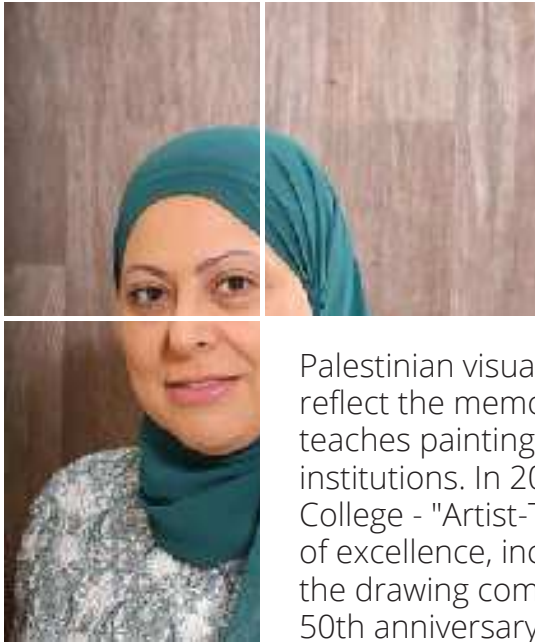


Margaret Olin's practice combines scholarship and photography. For the past nine years her photographic work has centered on the visual culture of opposition to the occupation in Israel and Palestine. Her photographs have been exhibited in the United States, Germany and Israel. Currently Senior Lecturer Emeritus at Yale University and co-editor of the journal *Images: A Journal of Jewish Art and Visual Culture*. She is the author of several books, including *Touching Photographs* (University of Chicago Press, 2012). *The Bitter Landscapes of Palestine* will be published by Intellect Press in early 2024. For more information about her photography and other activities, see her website, margaretolinphotography.com

A STREET IN THE DHEISHEH REFUGEE CAMP SHOWING A MURAL BY CHILDREN UNDER THE SUPERVISION OF THE ARTIST AHMED HMEEDAT AND SPONSORED BY THE LOCAL NGO, LAYLAC, 2015. PHOTOGRAPH: MARGARET OLIN, 2015



SOBHIYA HASAN QAIS



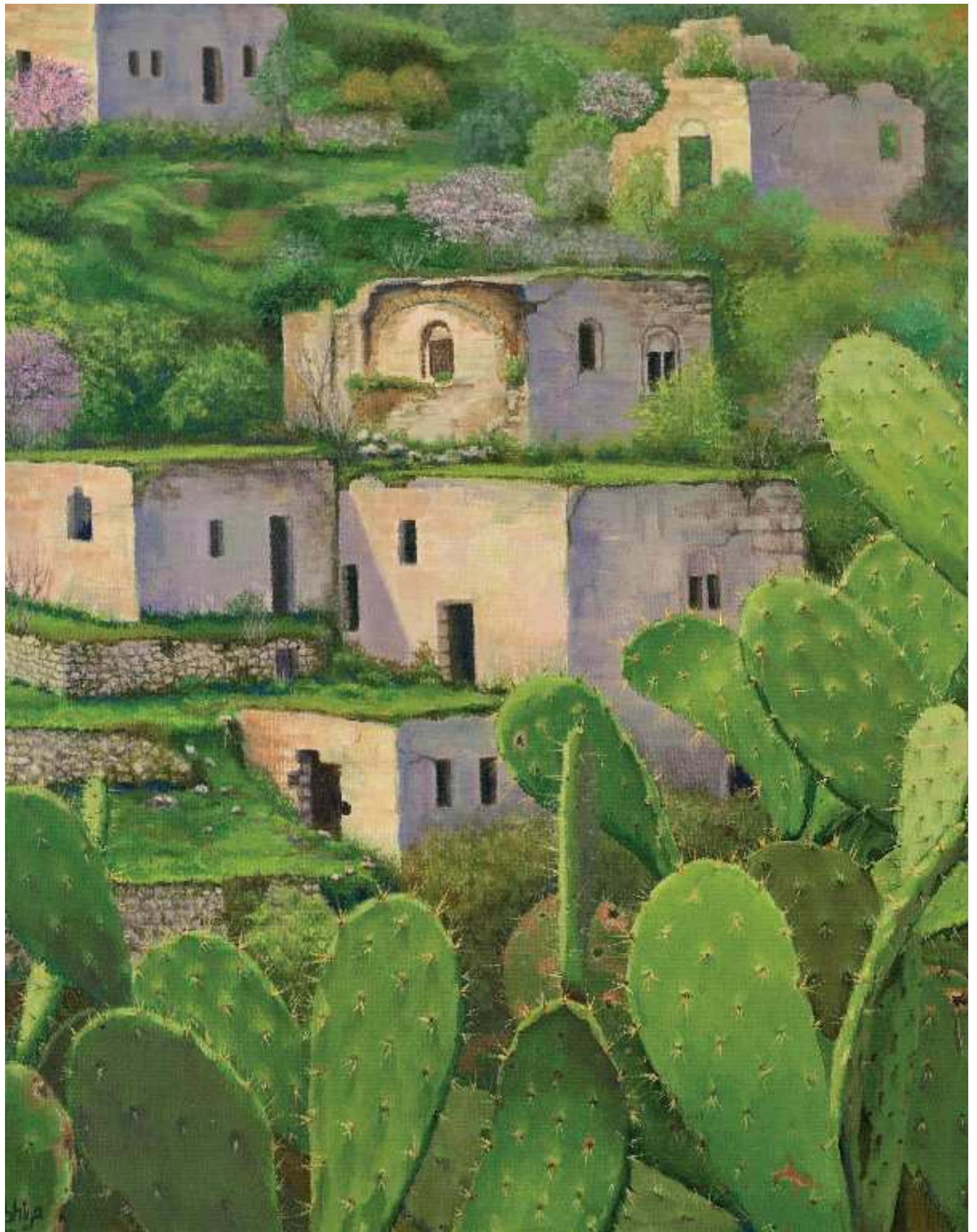
Palestinian visual artist, paints with oils on canvas. Her works reflect the memory of the time and place in which she lives. She teaches painting in her private studio and in several educational institutions. In 2021, she completed her master's degree at Oranim College - "Artist-Teacher" track. She won several prizes and grants of excellence, including the prize for the best expressive painting in the drawing competition that was held in commemoration of the 50th anniversary of the Kafr Qassem massacre.

The artist falls under a dual occupation; As a Palestinian Arab artist living under occupation and as a woman living in a patriarchal society. The cactus in her work acquires a new meaning in addition to its previous representations in Palestinian art. Her identity, which is linked to who she is, her thoughts and memories, and the values she believes in, is her identity rooted in time and space.

In her works, she mixes between public and private suffering, between the struggle of identity, land, and history, and between her personal struggle with society, which made her search for her visual vocabulary that reflects these concepts and symbols such as patience and strength of endurance, challenge and steadfastness.

The cactus plant appeared in her works, as she presents and applies them in her realistic, expressive and critical style.

"SPRING IN LIFTA
VILLAGE"
ACRYLIC ON CANVAS
100 X 80 CM
2023



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.

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



STEVE-SABELLA



Born in Jerusalem in 1975, and living in Berlin since 2010, Steve Sabella has developed a distinct style of art that has earned him numerous awards and accolades. Widely recognized for his bold artwork, he is able to explore themes of identity and displacement, exile, the effects of colonization, liberation and the human condition in a unique and powerful way celebrating the resilience of the human spirit. His artwork has been featured in numerous galleries, museums, and publications worldwide.

He is the author of the award-winning memoir, *The Parachute Paradox*, published by Kerber Verlag (Berlin, 2016), tackling the decolonization of the imagination. Sabella is also the author of *The Artist's Curse*, sponsored by the Dalloul Art Foundation.

Sabella earned a master's degree in Photographic Studies at the University of Westminster, London, graduating with a Caparo Award of Distinction. In 2009, he made his second master's in Art Business at Sotheby's Institute of Art, London.

Sabella's art is in the British Museum collection in London. MATHAF, The Arab Museum of Modern Art in Doha, where he was one of the 23 artists commissioned for its inauguration in 2010. The Arab World Institute Museum in Paris has twenty artworks in its permanent collection. Bahrain National Museum upon a commission to interpret the country visually. Ars Aevi Museum of Contemporary Art in Sarajevo, Claude & France Lemand, Dalloul Art Foundation, Salsali Private Museum in Dubai, Barjeel Art Foundation in Sharjah, and the Contemporary Art Platform in Kuwait, among other prominent private collections.

Sabella exhibited with curators Sam Bardaouil and Till Fellrath, directors of Hamburger Bahnhof Museum in Berlin, in *Told, Untold, Retold* for the opening of MATHAF. With Christine Macel, curator of the 2017 Venice Biennale in *Nel Mezzo del Mezzo* at Museo Riso in Palermo. With Venetia Porter, in *Contemporary Art of the Middle East* at The British Museum in London.

Sabella's many solo exhibitions include a major retrospective at the International Center for Photography Scavi Scaligeri Museum in Verona (2014), *Archaeology of the Future*.

In 2008, Sabella received the Ellen Auerbach Award by nomination from the Akademie der Künste in Berlin, leading to a monograph covering twenty years of his art published by Hatje Cantz (Berlin, 2014) with texts by Hubertus von Amelnunxen, president of the European Graduate School in Switzerland, and a foreword by artist and art historian Kamal Boullata who described Sabella's work as a dream to discover.

The Great March of Return is a collage by Steve Sabella of over one thousand photographs captured by five award-winning Palestinian journalists from Gaza of the crowds who gathered every Friday from March 2018 for eighteen months to end the never-ending Israeli Occupation. Sabella contrasted these images with photos of outer space, merging the hermetically sealed Strip with infinity. This monumental "present-day fresco" demonstrates a nation's eternal fight for liberation.



THE GREAT MARCH
OF RETURN
STEVE SABELLA
200 CM DIAMETER
LIGHT JET MOUNTED ON
MATT DIASEC

ZAIN AL SHARAF WAHBEH



Born in Jordan and raised in the United Arab Emirates, Zain Al-Sharaf is a London-based Palestinian researcher, designer, and a Part II Architectural Assistant at WilkinsonEyre. She obtained her Part I qualification in Architecture from the University of Edinburgh in 2019 and Part II qualification at the Royal College of Art in 2022.



Home to my paternal great grandparents, Al-Manshiyya was a Palestinian neighbourhood that was once situated in the North of Jaffa. It faced a perpetual mass destruction under a brutal Zionist colonial occupation, between 1948 and the present day. To confront the erasures of Al-Manshiyya's infrastructure, land, and culture, the following short film aims to virtually reconstruct the most relevant cultural and socio-spatial aspects of this now-absent neighbourhood.



In doing so, this audio-visual experience aims to address my hometown's destruction from the regional to the material scale, by enabling its audience to experience the neighbourhood's vernacular past and real-estatised present through contemporary modes of visualisation.

NISREEN ZAHDA



A Palestinian architect, urban planner, and the founder of VRJPalestine, a project dedicated to reconstructing demolished Palestinian villages with Virtual Reality (VR) tools.

She was born and raised in Hebron city in occupied Palestine before moving to Japan to complete her postgraduate studies. She holds a Ph.D in urban planning and has published papers in academic journals. Her passion for using VR has developed during her search journey for new tools of storytelling that can offer an immersive experience where users can be part of the reconstructed narrative.

VRJPALESTINE (VIRTUAL RETURN JOURNEY TO PALESTINE BEFORE NAKBA):

A project explores the possibilities and the limitations of using VR tools in recalling the Palestinian narrative. The project aims at reconstructing the demolished Palestinian villages using Virtual Reality & 3d modeling software based on available archival data, whereby the spatial structure of these villages is reconfigured. Several villages have been virtually reconstructed such as Tantoura, Hittin, and Zir'in. For more visit www.vrjpalestine.com

A SCREENSHOT OF THE ANIMATED NAKBA TIMELINE MAP.



NAKBA TIMELINE MAP:

"One second for every depopulated Palestinian city and village" (infographic map)
This animated map describes the chronological order of systemic depopulation, ethnic cleansing, and the destruction of more than 400 Palestinian cities and villages during the 1948 Nakba. This map highlights the dates and main factors behind the depopulation of each city, town, and village.



A VIRTUAL RETURN JOURNEY TO DESTROYED VILLAGES OF TANTURA, HITTIN, AND ZIR'IN



FIGURE 2: A PHOTO OF TANTURA VILLAGE IN THE 1940S
(SOURCE: PLAESTINEREMEMERED.COM)

TANTURA VILLAGE

Tantura village was a fishing village 24 km from Haifa city along the Mediterranean coast with a population of 1728 and an area of 14520 dunums in 1948. Tantura suffered one of the largest massacres during Nakba. More than 300 people were killed. It was ethnically cleansed, destroyed, and replaced with an Israeli settlement shortly after. Only two buildings remained from the village.

Scan the code for full video & used archival data

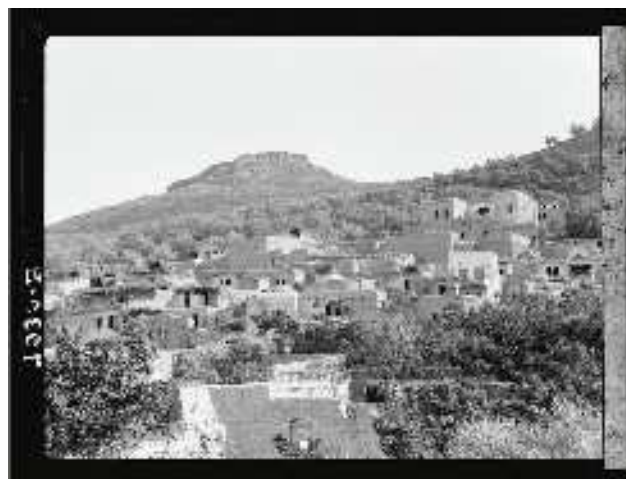


FIGURE 3: A PHOTO OF HITTIN VILLAGE IN THE 1930S
(SOURCE: MATSON COLLECTION)

HITTIN VILLAGE

Hittin village was a mountainous agricultural village with mixed building styles located 8 km west of Tiberias. Hittin was famous for its fertile soil, plenty of groundwater, and a stream running through the village. In 1948, it had a population of 1380 and an area of 22,764 dunums. It suffered continuous attacks from Zionist groups before being ethnically cleansed. The village was demolished except for the minaret of its historical mosque.

Scan the code for full video & used archival data

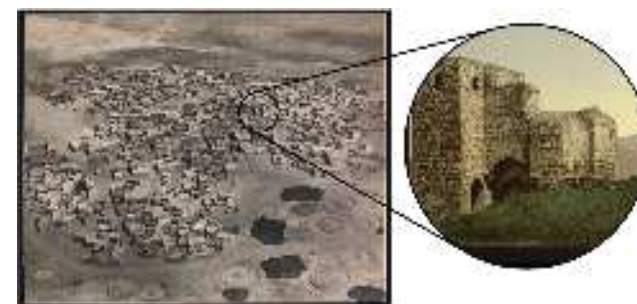


FIGURE 4: AIR VIEW PHOTO OF ZIR'IN VILLAGE IN THE 1930S
(SOURCE: SALMAN SCHOCKEN COLLECTION 1937)

ZIR'IN VILLAGE

Zir'in village was an agricultural mud village in the Jezreel valley with a population of 1647 and an area of 23920 dunums in 1948. Zir'in was depopulated and destroyed by Israeli militant groups. An Israeli settlement was built on the village lands. No remains are left from the village.

Scan the code for full video & used archival data



OLA ZAREINI



The artist Ola Zareini was born in the village of Tur'an in the year 1980. She obtained her first degree in science from the Faculty of Education in Haifa in the year 2002 and worked as a teacher in an elementary school and is still working. Ola has been practicing drawing since childhood and obtained a master's degree in art from the Faculty of Art Oranim In 2020, the artist participated in several local painting exhibitions.

AIN AL-HILWEH CAMP
100X120 CM
OIL ON CANVAS
2022



The artist expresses the tragic situation of the Palestinian camps. We see the crowdedness and simplicity of the houses, as well as the accumulation of worries on the Palestinian refugee. The painter used impure and dark colors and slanted lines.

This camp is the largest and most famous Palestinian camp in Lebanon and the most crowded. Its residents live in very difficult social and material conditions.

QULA

2018 Winner of the Reconstruction of Destroyed Palestinian Villages competition organized by the Palestine Land Society.

VILLAGE NAME:
Qula

PROJECT NAME:
Qula Village - Al Ramle District
Qula Village regained and designed

STUDENT:
Architect Arwa Qalalwa

SUPERVISOR:
Dr. Samar Nazer

UNIVERSITY:
Birzeit University

PROJECT BLURB:

During the tragic events of the Nakba, Israel occupied the village of Qula, as it did many other Palestinian villages. Qula had been completely obliterated by the 14th of July 1948, and its inhabitants had been ethnically cleansed; those who remained alive had been depopulated.

Listening to the stories of Qula Village residents and translating their memories into architecture. The main driving force behind the design concept was to restore Palestinian collective memory by incorporating elements of Palestinian architecture and the village's existing destroyed rubble into the new layer of reconstruction, where the hidden layers on Qula's fabric preserve its heritage and the Palestinian right to exist while meeting modern needs



SAFFURIYYA

2022 Winner of the Reconstruction of Destroyed Palestinian Villages competition organized by the Palestine Land Society.

VILLAGE NAME:

Saffuriyya

PROJECT NAME:

Saffuriya Village - Nazareth District
The Missing Layer

STUDENT:

Nayrouz Ali

SUPERVISOR:

Arch. Tha'er Qub'a

UNIVERSITY:

German Jordanian University

PROJECT BLURB:

The site is a depopulated and destroyed multilayered Palestinian village that holds a diverse historical legacy of many civilizations. On the 17th July 1948 Israeli forces had ethnically cleansed the village and deconstructed the buildings while restoring the archeological remains. Later on, the Jewish National Fund has planted a forest on the village ruins as a policy that Israel tends to apply on destroyed and depopulated Palestinian villages. Those forests are used as a colonial tool that Greenwashes and covers war crimes.

The missing layer is a memorial park that transforms the natural landscape into a display and evidence.

The main role goes to the site while using experience to create a new understanding of history and fix the narrative of the space; by adding the missing layer of the narrative; the Palestinian presence.



SUBA

2022 Winner of the Reconstruction of Destroyed Palestinian Villages competition organized by the Palestine Land Society.

VILLAGE NAME:
Suba

PROJECT NAME:
Suba Village - Jerusalem District
Dar al-Maqamah

STUDENTS:
Majd Jahshan, Donia Alsalman,
and Sajeda Alnaqrooz

SUPERVISOR:
Dr. Maisa Alshomali

UNIVERSITY:
Al-Balqa Applied University



PROJECT BLURB:
The project is the reconstruction of the village of Suba, one of the villages of Palestine that was destroyed in 1948, so that it becomes suitable for receiving its people and making them able to overcome the impacts of the occupation and to emphasize the memory of the village in the past and its importance.

The village is rich with resources, when these resources are properly utilized, it will reach a state of self-sufficiency so that it becomes for its residents something called (Dar al-Maqamah) One of the names of Paradise mentioned in the Qur'an once. Paradise is called Dar al-Maqamah, because its people reside in it and do not leave it.

SUHMATA

2020 Winner of the Reconstruction of Destroyed Palestinian Villages competition organized by the Palestine Land Society.

VILLAGE NAME:

Suhmata

PROJECT NAME:

Suhmata Village - Acre District

STUDENTS:

Maha Mansour, Alaa Hammad,
and Asma Al Saqqa

SUPERVISOR:

Dr. Sana Saleh

UNIVERSITY:

Islamic University of Gaza

PROJECT BLURB:

The people of Suhmata are like all the Palestinians whose lives have changed completely after 1948 between destruction and difficulties in the camps.

They all dream of returning to the village to find the homes of their ancestors as they were before migration and the places they used to hear stories about. However, the reality that exists now cannot be ignored. The village of Suhmata was destroyed, two settlements and investment projects were built on it. In addition to increasing the population of people of Suhmata about 9 times.

The concept in the project of reconstruction of the destroyed Suhmata is to create a balance between what people dream, what the village is now, and the services the residents need to return to the village.



THANK YOU

شكراً

We are delighted to present this book in commemoration of From Palestine: Our Past, Our Future exhibition.

We would like to thank the many people and organizations that helped make this exhibition a reality.

First, we thank the artists and architects who participated in the exhibit and allowed us to share their works on this important world stage and to tell the Palestinian story through the arts.

We thank the European Cultural Centre for hosting our show at Palazzo Mora and welcoming our participation in the 2023 Biennial Architecture Exhibition — Time, Space, Existence, ensuring that Palestinian voices will be heard.

We thank the following staff of the European Cultural Centre and particularly the Palazzo Mora team: Leonia Quarta, Lilia Andreotti, Cecilia Mentasti, Marco Fontichiari, Angelo Licciardello, Luca Ravagnan, Giuseppe Tammone, Giorgia De Santis, Giovanni Dal Sasso, Matteo Buratto, Matteo Paoletti, Nicola Pavan, Daniele Sartori, Serhat Emrulai, Miguel Núñez Jiménez, Chiara Dalla Rosa, Sara Danieli, Rachele De Stefano, and Lucia Pedrana.

We thank our Italian friends and supporters for their tireless efforts to arrange and publicize our events, provide guided exhibit tours, and most importantly champion the Palestinian cause. In particular we thank Luisa Morgantini, Esther Marconi, Solveig Cogliani, Nara Ronchetti, Pina Fioretti, Shaden Ghazal, Patrizia Zanelli, Simone Sibilio, Rania Hammad, Ammar Al Masri, Natalie Al-Masri, Alba Nabulsi, and Enrica Batista.

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Faisal Saleh
Founder & Executive Director
Palestine Museum US



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