

# PALESTINIAN ART: RESILIENCE AND INSPIRATION



**ZAWYEH GALLERY, DUBAI**

23 MARCH - 30 JUNE 2020

WAREHOUSE #44, ALSERKAL AVENUE, AL QUOZ 1, DUBAI, UAE

## ARTISTS

**KHALED HOURANI**

**NABIL ANANI**

**SLIMAN MANSOUR**

**TAYSEER BARAKAT**

**WAFI HOURANI**

## PALESTINIAN ART: RESILIENCE AND INSPIRATION

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The exhibition presents a group of prominent Palestinian artists, who have been inspirational not only to the younger generation of artists in Palestine but equally to the wider audience. In a time of defiance and instability in the region, the artworks deliver a message of resilience in the face of all odds.

In **Khaled Hourani's** works, the spirit of resilience is apparent and strong. Each work presents a child jumping high in the air over the Israeli Apartheid Wall, that appears of no significance or importance. Hourani focuses on the young generation, who takes upon themselves to challenge occupation regardless of what happens in the political arena; these are the same kids who are seen in demonstrations on the streets bare-chested challenging heavy Israeli artillery, the children of the future.

On the other hand, **Nabil Anani's** series of artworks titled “Demonstration”, present tangled bodies of women, men and children moving in different motions. The spontaneity of the people – women holding children, couples hugging, children sitting on the shoulders of mothers, reflects the centrality of protest against the occupation in the lives of Palestinians. In each artwork one can catch a glimpse of a domestic animal; a dog, a dove or a goat hidden between the human bodies as if the artist is trying to include various elements of the daily life in these communal actions.

On a long stretch of canvas, **Sliman Mansour's** “Revolution was the Beginning” tells the story of Palestine since the Nakba of 1948. Starting with the displacement of Palestinians the artist presents several milestones in the Palestinian struggle. The canvas starts with a scene of a refugee camp under a dark thundery sky (on

the right) and ends up with an image of a young man and woman marching while carrying a Palestinian flag, (on the far left). Several direct symbols appear in the artwork, reflecting the right of return, imprisonment, the Apartheid Wall, martyrdom and the transformation of the nature of the Palestinian struggle through history. The artist makes the Dome of the Rock and olive groves, a focal point in the painting.

**Tayseer Barakat** participates with two artworks titled “Light in the Dark”. Unlike the classic realism style of Hourani, Anani and Mansour, both works are abstract in style. Yet the artworks tell the story of people in confinement yearning for freedom. They consist of several windows of mainly black and white colors, each presenting a different story: 1948 Nakba, dispossession, the Intifada, Israeli invasions of Palestinian towns, the Apartheid Wall, Jerusalem, and other details of living under occupation. One can notice a competition between the black and the white colors, a fight for domination in each square as if the artist is redeeming the “white” from a well of a lost memory (black) in an attempt of documentation for future generations.

Mirror Party by **Wafa Hourani**, is a many layered artwork reflecting the realities of living under occupation. The installation presents a segment of the Israeli Apartheid Wall with the prediction of “the emergence of a Palestinian political party who places a large mirror along the Apartheid Wall making it disappear.” While demonstrating the significance of the wall in size in relation to the figures, the installation, in its core, criticizes the Palestinian internal political situation and raises questions about the beautification of the wall as opposed to confronting the political reality.

**KHALED HOURANI**



LEFT | **NIDAL** (2020), OIL ON CANVAS, 150 X 110 CM  
RIGHT | **RIHAN** (2020), ACRYLIC ON CANVAS, 167 X 125 CM

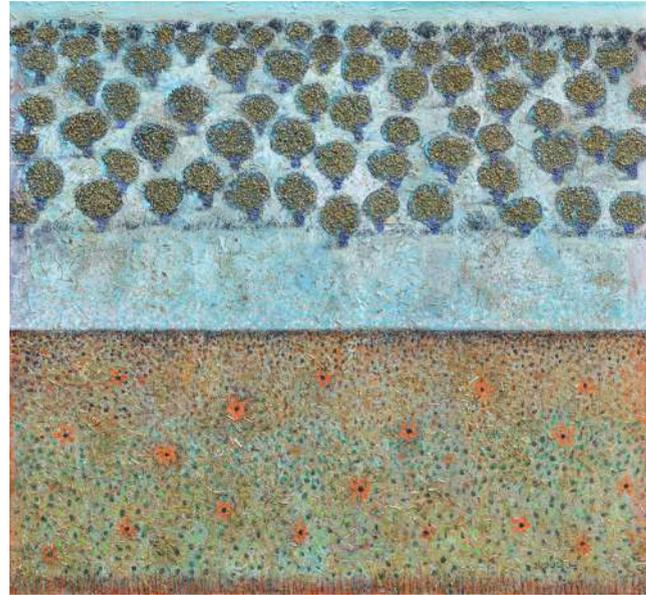
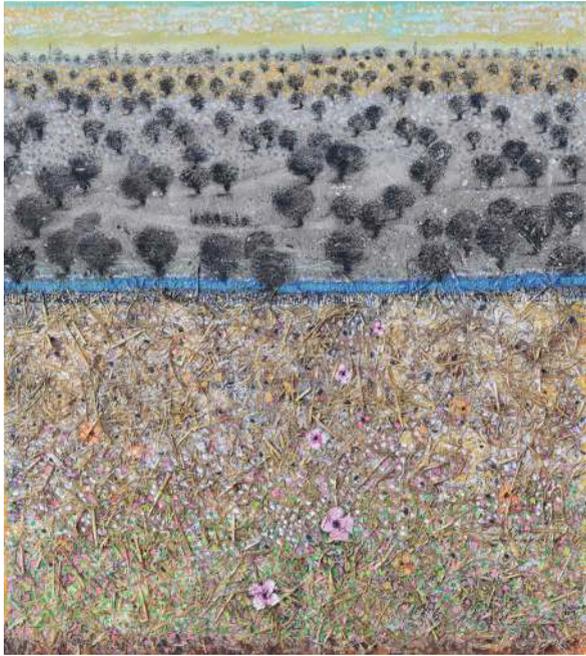


LEFT | **HASAN** (2020), OIL ON CANVAS, 122 X 87 CM  
CENTER | **ZEINA** (2020), ACRYLIC ON CANVAS, 122 X 87 CM  
RIGHT | **RAKAN** (2020), ACRYLIC ON CANVAS, 122 X 87 CM

**NABIL ANANI**



**DEMONSTRATION #1, 2 (2016), ACRYLIC ON CANVAS, 200 X 250 CM EACH**



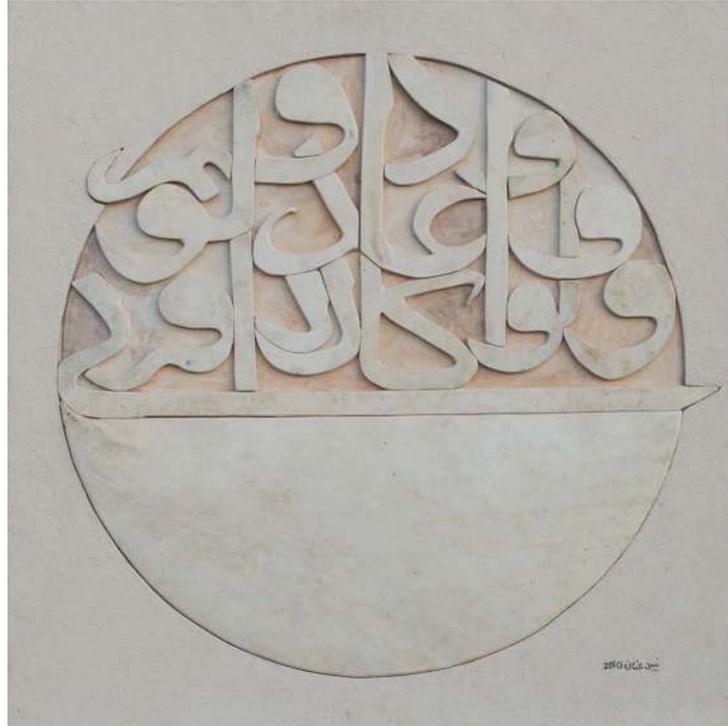
LEFT | **OLIVE GROVES #1**, (2019), MIXED MEDIA ON CANVAS, 112 X 100 CM  
RIGHT | **OLIVE GROVES #3**, (2019), MIXED MEDIA ON CANVAS, 102 X 110 CM



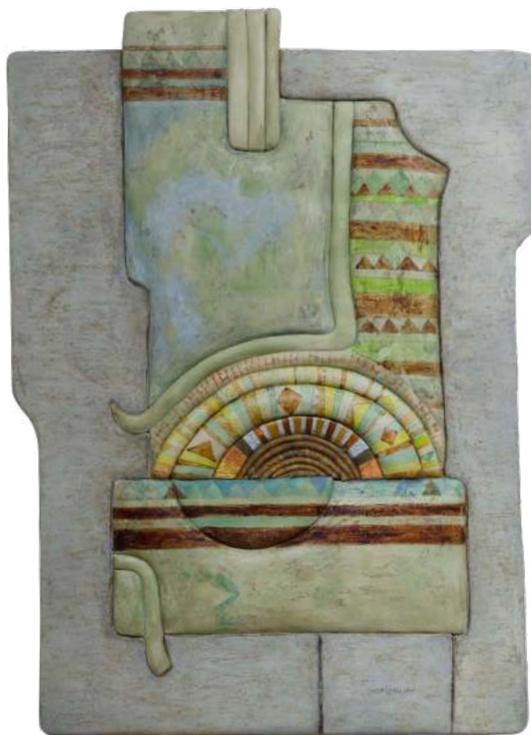
**MOTHER** (1995), OIL ON CANVAS, 124 X 105 CM



UNTITLED (1985), OIL ON CANVAS, 77 X 67 CM



**STATE OF JUSTICE** (2010), LEATHER AND PASTE ON WOOD, 82 X 82 CM



**PALESTINIAN HOUSE** (1993), LEATHER AND MIXED MEDIA ON WOOD, 85 X 62 CM

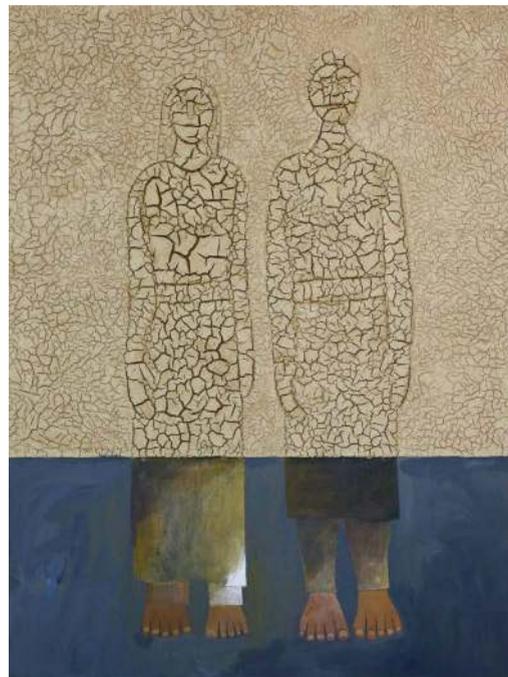
**SLIMAN MANSOUR**



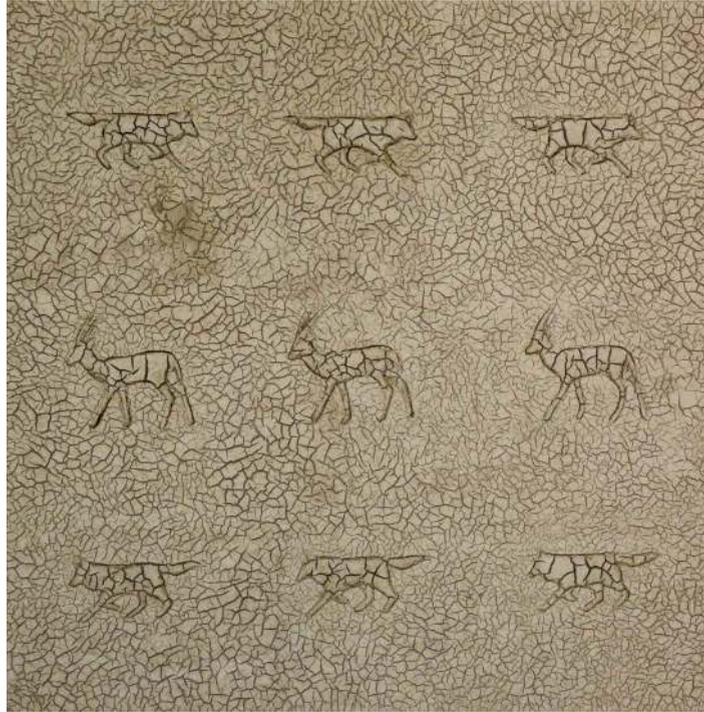
REVOLUTION WAS THE BEGINNING (2016), OIL ON CANVAS, 200 X 500 CM



**WOMAN PICKING OLIVES (2018), OIL AND ACRYLIC ON CANVAS, 77 X 67 CM**



LEFT | **TEMPORARY ESCAPE** (2019), MUD AND ACRYLIC ON WOOD, 110 X 100 CM  
RIGHT | **ABSENT PRESENCE** (2018), MUD AND ACRYLIC ON WOOD, 145 X 110 CM



**SURVIVAL** (2018), MUD ON WOOD, 120 X 120 CM

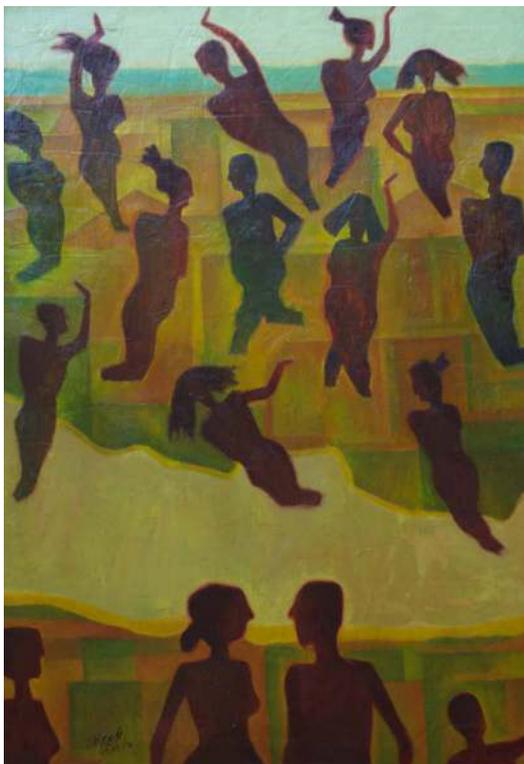


LEFT | **LETTER H** (2009), OIL ON CANVAS, 80 X 95 CM  
RIGHT | **LETTER Y** (2009), OIL ON CANVAS, 83 X 92 CM

**TAYSEER BARAKAT**



**LIGHT IN THE DARK #1, 2** (2016), ACRYLIC ON CANVAS, 200 X 250 CM EACH



**NOSTALGIA** (1989), OIL ON CANVAS, 100 X 70 CM



**THE CAMP** (1992), WOOD BURN (PYROGRAPHY), 197.5 X 45 CM

**WAFI HOURANI**



**THE MIRROR PARTY** (2019), CONCRETE AND MIRROR, 250 X 100 X 100 CM



A LETTER FOR, A LETTER OF FATE (2018), PHOTOGRAPHY COLLAGE AND POST STAMPS, 35 X 44 X 5 CM

## **KHALED HOURANI**

(b. 1965, Hebron, Palestine) Khaled Hourani is a prominent Palestinian artist, curator and writer. He was the Artistic Director of the International Academy of Art Palestine from 2010 – 2007, and its General Director from 2010 to 2013. He also worked as General Director of the Fine Arts Department in the Palestinian Ministry of Culture (2006 – 2004). As a painter and a conceptual artist, he was awarded the Leonore Annenberg Prize, Creative Time for Art and Social Change in New York City in 2013. In 2014, he organized his first retrospective exhibition at the CCA in Glasgow and Gallery One in Ramallah. In 2017, another retrospective exhibition was organized at Darat Al Funun, Amman, Jordan. Hourani was the initiator of the 2011 Picasso in Palestine project, and the Stone Distance to Jerusalem project. He participated in several exhibitions including the Sharjah Biennial, 2011; an exhibition at the Times Museum in Guangzhou, China, 2012; the 2nd CAFA Biennale Museum in Beijing, 2013; DOCUMENTA (13) in Kassel; KW Institute for Contemporary Art in Berlin; Catastrophe and the Power of Art at Mori Art Museum, Tokyo, 2017; and more recently in Picasso and Spanish exile at Museum of Modern Art, Toulouse, France, 2019. Hourani is also known as an art critic and curator. He lives and works in Ramallah.

### **Selected Collections**

The Van Abbemuseum (Eindhoven, Netherlands)  
Guggenheim Museum (Abu Dhabi, UAE)  
Barjeel Art Foundation (Sharjah, UAE)  
Darat Al Funun (Amman, Jordan)  
Dalloul Art Foundation (Beirut, Lebanon)  
Birzeit University (Birzeit, Palestine)  
Mori Art Museum (Tokyo, Japan)  
The Palestinian Museum (Birzeit, Palestine)  
Um Al Fahem Museum (Um Al Fahem, Palestine)

## **NABIL ANANI**

(b. 1943, Latroun, Palestine) Nabil Anani is a key founder of the contemporary Palestinian art movement. Anani studied Fine Art at Alexandria University, Egypt, in 1969. On his return to Palestine, he began a career as an artist and an art teacher-trainer at the UN college in Ramallah. Anani held his first exhibition in Jerusalem in 1972 and has since exhibited widely in solo and group shows in Europe, North America, the Middle East, North Africa and Japan. His works can be found in many museums and private collections.

As a multi-talented artist, Anani is a painter, ceramicist and sculptor. He pioneered the use of local media such as leather, henna, natural dyes, papier-mâché, wood, beads and copper and other materials. Over the past four decades, he has built an impressive catalogue of outstanding, innovative and unique art. Anani is also the co-author of a number of books on Palestinian arts and folklore. He was awarded the first Palestinian National Prize for Visual Art in 1997 by Yasser Arafat. He was the head of the League of Palestinian Artists and played a key role in the establishment of the first International Academy of Fine Art in Palestine. In 2006, Anani was awarded the prestigious King Abdallah II Arab World Prize for Fine Art. He lives and works in Ramallah, Palestine.

### **Selected Collections**

Institut du Monde Arabe (Paris, France)  
The Agha Khan Museum (Toronto, Canada)  
Mathaf, Arab Museum of Modern Art (Doha, Qatar)  
Guggenheim Museum (Abu Dhabi, UAE)  
Jordan National Museum (Amman, Jordan)  
Salama Bint Hamdan Al Nahyan Foundation (Abu Dhabi, UAE)  
Darat Al Funun (Amman, Jordan)  
Dalloul Art Foundation (Beirut, Lebanon)  
Dar El-Nimer (Beirut, Lebanon)  
Abu Dhabi Music and Arts Foundation (Abu Dhabi, UAE)

## SLIMAN MANSOUR

(b. 1947, Birzeit, Palestine) Sliman Mansour studied fine art at the Bezalel Art Academy in Jerusalem. Sliman Mansour is known for his 1973 work *Camel of Hardship* depicting an old porter carrying Jerusalem on his back. Mansour has tailored his comprehensive portfolio around the Palestinian struggle, portraying peasants and women in traditional dress in his early works. During the first Intifada (1993 – 1987) Mansour and other artists in the ‘New Vision’ art movement boycotted Israeli supplies of art materials. Instead, Mansour used local materials like mud and henna in his works.

Mansour draws inspiration from the olive tree, and has focused on the theme of ‘land’ since 1970. His recent work is centred on individual figures conveying the ‘different states of exhausting anticipation or loss,’ resulting from his experience of living under the occupation.

He exhibited in Ramallah, New York, Sharjah, Cairo, Gaza and Stavanger, Norway. He participated in several group exhibitions including exhibitions at: Museum of Oriental Art, Moscow (1980), Palestinian Spring, Al-Hakawati Theatre, Jerusalem, 1985; *New Visions*, Jordan National Gallery of Fine Arts, Amman, 1991; *Made in Palestine*, Station Museum of Contemporary Art, Houston, Texas, 2003; and *Contemporary Graphic Art in the Arab World*, Nabad Gallery, Amman, 2010. In 1998 he received the Palestine Prize for the Visual Arts at the Cairo Biennial.

### Selected Collections

Institut du Monde Arabe (Paris, France)  
Mathaf, Arab Museum of Modern Art (Doha, Qatar)  
Guggenheim Museum (Abu Dhabi, UAE)  
Jordan National Museum (Amman, Jordan)  
Salama Bint Hamdan Al Nahyan Foundation (Abu Dhabi, UAE)  
Barjeel Art Foundation (Sharja, UAE)  
Darat Al Funun (Amman, Jordan)  
Dalloul Art Foundation (Beirut, Lebanon)  
Dar El-Nimer (Beirut, Lebanon)

## TAYSEER BARAKAT

(b. 1959, Gaza, Palestine) Tayseer Barakat completed his art education in Alexandria, Egypt, in 1983. After completing his studies, he moved to Ramallah where he has since been based. Barakat works with a variety of media and has experimented extensively with wood, metal and glass. He has become one of Palestine’s foremost artists working today. Painting remains his main practice and he continues to work at a prolific rate, drawing from the artistic heritage of the region and its ancient influences.

Using primarily paint, inks, and dyes, his color palette is often limited to monochrome tones, which imbues his works with a certain soberness. In Barakat’s words, the dark colors he uses “reflect the hardships of our time and our present life.”

His solo exhibitions include: Sao Paulo Biennale, Sao Paulo, Brazil in 1996, the *Number that Became a Name*, Ramallah in 2006 and *Distant Voices*, Zawyeh Gallery, Ramallah in 2014. He has participated in 12 solo exhibitions and in numerous group exhibitions with many of his contemporaries in Japan, USA, Brazil, Europe and across the Arab world.

### Selected Collections

Institut du Monde Arabe (Paris, France)  
Mathaf, Arab Museum of Modern Art (Doha, Qatar)  
Guggenheim Museum (Abu Dhabi, UAE)  
Jordan National Museum (Amman, Jordan)  
Barjeel Art Foundation (Sharja, UAE)  
Darat Al Funun (Amman, Jordan)  
Dalloul Art Foundation (Beirut, Lebanon)  
Dar El-Nimer (Beirut, Lebanon)  
A. M. Qattan Foundation (Ramallah, Palestine)

## **Wafa Hourani**

(b. 1979, Hebron, Palestine) Wafa Hourani studied experimental cinema in Tunisia. He works with a variety of media including film, photography, installation, sculpture, performance, music and poetry. He lives and works between Palestine and Bahrain.

Hourani made several videos in his home city of Ramallah: Yousef, 11 Sep Jenin, Curfew and Poster. His Future Cities series project Qalandia 2087 – 2067 – 2047 was exhibited at the Thessaloniki Biennale (2007), Sfeir Semler Gallery, Beirut (2008), Saatchi Gallery, London, the Istanbul Biennale, Disorientation 2 in Abu Dhabi (2009), Haus der Kunst, Munich, The Silk Road, Lille (2010), as well as The New Museum, New York (2014). His first solo show Newton's Fourth Law was exhibited Al-Mamal for Contemporary Art, Jerusalem. In 2012, he presented his works in the Voicing Resistance festival – Ballhaus, Berlin, the Arrival and Departure, Ancona, Italy, Newtopia, Mechelen, Qalandiya International, Jerusalem, Encoun- ter, Doha and the European Capital of Culture program, Guimaraes.

Hourani exhibited at the White Box, New York, and at the Weatherspoon Museum, North Carolina in 2014. He was invited to lead the project Orientamenti and to speak in the symposium, the Sienna Art Institute pro- moted both events.

In 2019 he was part of the exhibition Popular culture and the city at Manarat Al Saadiyat as part of the Gug- genheim Abu Dhabi collection.

### **Selected Collections**

Guggenheim Museum (Abu Dhabi, UAE)

The Archaeological Museum of Thessaloniki (Thessaloniki, Greece)

Contemporary Art Platform (Kuwait)

Abu Dhabi Authority for Culture & Heritage ADACH (Abu Dhabi, UAE)

A.M. Qattan Foundation (Ramallah, Palestine)

Saatchi Gallery (London, UK)





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