

# Rendezvous

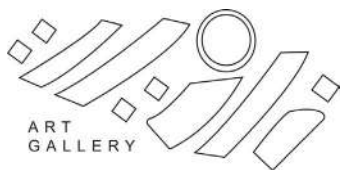
Zawyeh Gallery

23 April - 7 May 2016

NABIL  
ANANI

TAYSEER  
BARAKAT

SLIMAN  
MANSOUR



**Zawyeh Gallery**

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## Rendezvous

The exhibition marks a coming together of the three artists Sliman Mansour, Nabil Anani and Tayseer Barakat, who for many years have worked in close dialogue with each other. There is an important sense of comradeship and partnership between these artists that arises from years of shared daily experiences and shared lives. Such relationships and dialogues between artists, the daily habitude and anecdotes they share, provides us with a unique window into the world of art making.

The paintings on show in the exhibition mark the continued journey in each of artist's own particular oeuvre of work and reflecting their own individual pre-occupations in which they explore themes from the prism of today and reflect upon the experience of the contemporary condition. Perhaps what they all share in common is a sense of melancholia and foreboding, whether it is the isolated figures in Barakat's work, the empty vacated landscapes of Mansour, or the gestures and poses in Anani's work- a strong sense of loss pervades all the works.

Many of Nabil Anani's paintings are populated with figures and communities, however they often seem to be haunted by a sadness, that appears in the gestures and poses, it is though there is something incomplete, awkward or not as it should be. The village from example in the paintings 'Motifs', appears haunted as though only a few inhabitants remain, as the village has simple become a motif in our lives as many of us have very little connection with village life today. The 'End of Innocence' seemingly gestures to the dawn of a new time, however while this young group undulate with movements like the wave of a sea, we are drawn to the fact that all the figures are silenced as though part of their agency has been erased from them with the exception of the fragment of one single female figure.

Tayseer Barakat's work appear as palimpsest, as though carved into layers of stone with the encrusted contrasting surfaces. It is as though we have secretly discovered them in an ancient cave, where people have recorded new mythologies and traces of our time. Barakat has a long trajectory in his work of a relationship to ancient civilizations and traditions of representation drawn from this region, and this continues to echo throughout his work. It is though he creates an image to be discovered in the future of our contemporary time, such as in the works 'Distant Love', 'Freedom' and 'The Silent Crowd'.

In the works in this exhibition Sliman Mansour revisits a recurring theme in his work the landscape and the grooves of olive trees. His more recent exploration of this motif one finds that the paintings have a sense of melancholy to them, as the landscapes are empty, unpopulated and only inhabited by carefully distributed rows of lone olive trees which have born witness to years of occupation of the land. There are no large vistas or horizons in the work, but rather intimate views of fragments of the landscape, as though reflecting on the increasingly shrinking of the landscape of Palestine and the homeland. Similarly his olive pickers appear as ghost like figures, all colours washed away becoming shadows of their former selves.

Mansour's detailed affectionate rendering of the olive tree, seems to offer a prism of hope- a gesture of continued steadfastness which reveals itself through the various nuances of the paintings of these three artists whether it is a gesture of a dream of freedom, an individual olive tree or the rhythms of stoic figures.

Tina Sherwell  
April 2016

NABIL

ANANI

Nabil Anani was born in Latroun in 1943 and graduated in Fine Art from Alexandria University, Egypt in 1969. On completing his studies, Anani returned to Palestine and began a fruitful career as an artist and a teacher trainer at the UN training college in Ramallah.

Anani is a multi-talented artist - a painter, a ceramicist and a sculptor. He pioneered the use of local media such as leather, henna, natural dyes, Papier-mâché, wood, beads and copper. Anani draws inspiration from the land of Palestine and its people and has built an impressive catalogue of outstanding and unique art over the past four decades.

Anani held his first exhibition in Jerusalem in 1972 and has since exhibited widely in Europe, North America, the Middle East, North Africa and Japan – both individually and with groups of his Palestinian contemporaries. Recent solo exhibitions include Journey into Script, London, 2007 and Spirit of the Land, Beirut, 2013.

Anani was awarded the first Palestinian National Prize for Visual Art in 1997 and became the head of the League of Palestinian Artists in 1998. On retiring from his teaching post in 2003, Anani has dedicated much of his time to voluntary pastimes, leading on the League's activities and playing a key role in the establishment of the first International Academy of Fine Art in Palestine – with the assistance of the University of Oslo and the Norwegian Ministry of Foreign Affairs.



End of Innocence, 2016, acrylic on canvas, 200 x 250 cm



*Nidaa*, 2013, acrylic on canvas, 100 x 75 cm



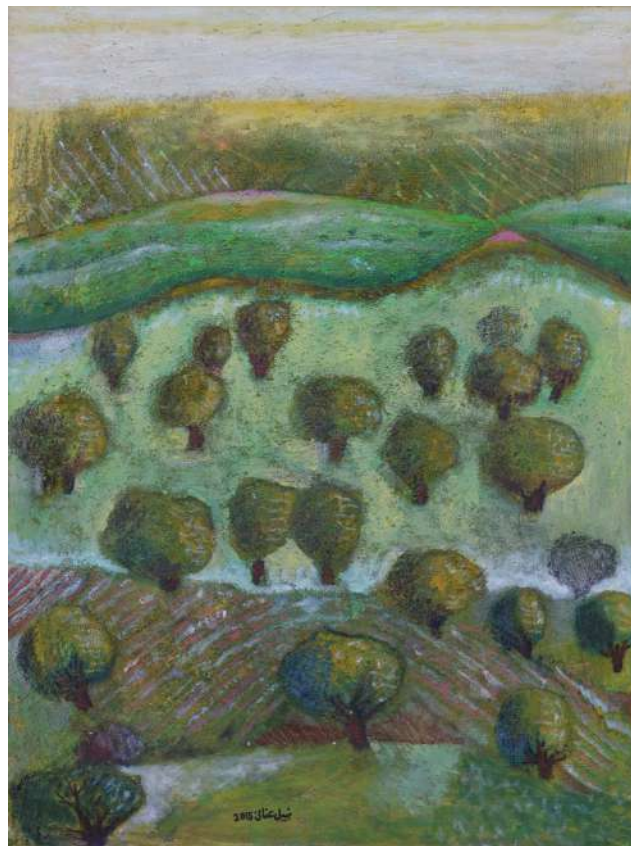
*Hutta Neighbourhood*, 2015, acrylic on canvas, 120 x 150 cm (set of 3p)



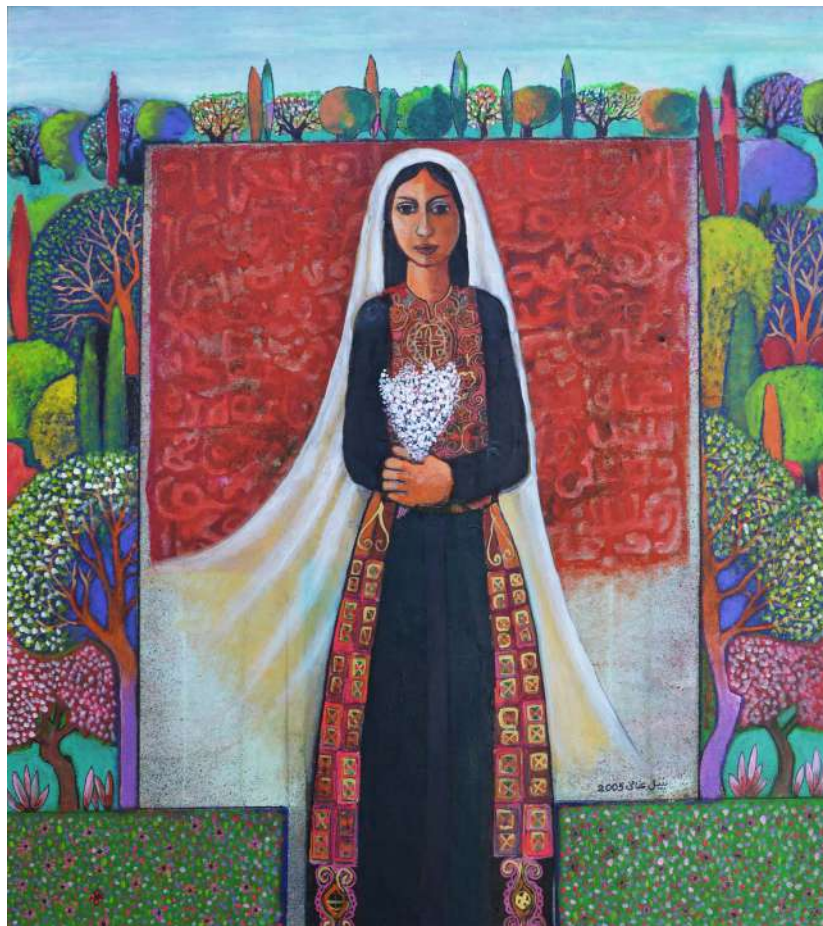
Eternal Love, 2015, acrylic on canvas, 140 x 90 cm



Biddu, 2015, watercolor on paper, 64 x 45 cm



Kobar, 2015, acrylic on canvas, 80 x 60 cm



The Bride, 2005, acrylic on canvas, 100 x 90 cm



Motifs, 2012, acrylic on canvas, 100 x 115 cm



Motifs II, 2013, acrylic on canvas, 100 x 115 cm

TAYSEER  
BARAKAT

Tayseer Barakat was born in Gaza in 1959 and completed his arts education in Alexandria, Egypt, in 1983. After completing his studies, he moved to Ramallah where he has since been based – both teaching and creating art.

A multi-talented artist, Barakat has worked with a variety media and has experimented widely – with wood, metal and glass – and has become one of Palestine's foremost artists working today. Painting remains his first love and he continues to work prolifically, drawing on the artistic heritage of the region and its influences. His creativity is demonstrated in his unique style and techniques often juxtaposing modern imagery with ancient forms.

Barakat has held nine solo exhibitions and has participated in numerous group exhibitions with many of his contemporaries in Japan, USA, Brazil, Europe and across the Arab world. His solo exhibitions have included 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.



Freedom, 2015, acrylic on canvas, 150 x 121 cm



Distant Love, 2015, acrylic on canvas, 150 x 121 cm



Eve I, 2015, acrylic on canvas, 121 x 150 cm



Eve II, 2015, acrylic on canvas, 150 x 121 cm



The Silent Crowd, 2015, acrylic on canvas, 121 x 160 cm



Untitled, 2015, acrylic on canvas, 150 x 121 cm



Instant Crush, 2015, acrylic on canvas, 160 x 120 cm



Foresight, 2015, acrylic on canvas, 121 x 160 cm

SLIMAN

MANSOUR

Sliman Mansour was born in Birzeit in 1947 and studied fine art at the Bezalel Art Academy in Jerusalem. Mansour is a remarkable artist famous for creating many iconic paintings depicting poignant moments in Palestine's recent history. He continues to draw inspiration from the subject of the olive tree, and has focused on the theme of 'land' since 1970. His recent work centres on the individual figure to convey the 'different states of exhausting anticipation or loss,' resulting from his experience of living under the occupation.

He has held solo exhibitions in Ramallah, New York, Sharjah, Cairo, Gaza and Stavanger, Norway. His group exhibitions include 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 Visual Arts at the Cairo Biennial.



My Grandfather's House, 2016, oil on canvas, 113 x 120 cm



A Fire in a Field II, 2012, oil on canvas, 112 x 112 cm



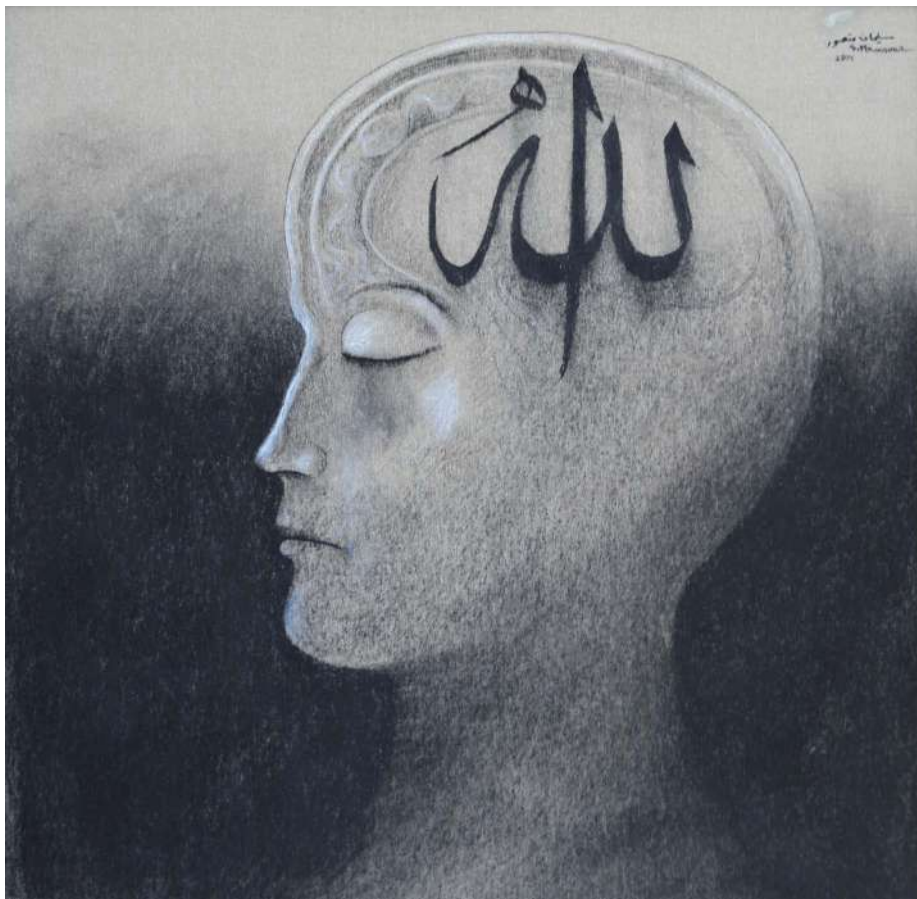
My Wedding Dress, 2014, charcoal and acrylic on canvas, 120 x 88 cm



Portrait with Oranges, 2015, oil on canvas, 110 x 80 cm



October, 2014, charcoal and acrylic on canvas, 100 x 100 cm



Refugee, 2014, charcoal and acrylic on canvas, 90 x 88 cm



Olive Field, 2015, oil on canvas, 102 x 85 cm



This catalogue is published in conjunction with  
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# ZAWYEH GALLERY

Zawyeh is an independent visual art gallery based in Ramallah, Palestine. It was founded by Ziad Anani in 2013. In addition to presenting local artists to an international audience, the gallery's mission is to promote established and emerging artists from Palestine through various thematic exhibitions.



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