



26 JAN - 21 APR 2024

POSTERS FOR GAZA

Asad Azi
Aude Abou Nasr
Bashar Alhroub
Bashar Khalaf
Bashir Makhoul
Dyala Moshtaha
Fuad Alyamani
Haneen Nazzal
Hassan Manasrah
Hazem Harb
Hosni Radwan
Issam Al-Haj Ibrahim
Jafar Dajani
Khaled El Haber
Mahdi Baraghithi
Majdulin Nasrallah
Mohammed Joha
Nabil Anani
Rana Samara
Reda Alyasari
Saher Nassar
Sliman Mansour
Tayseer Barakat
Vera Tamari
Wadie Khaled
Yazan Abu Salameh

POSTERS FOR GAZA

Group Exhibition

Zawyeh Gallery, Dubai

26 January - 21 April 2024

In this unique exhibition, twenty-six artists come together to raise their voices, through a series of posters produced specifically for this exhibition. The posters shed light on the ethnic cleansing and horrific massacres taking place in the Gaza Strip - possibly the worst in modern history - demanding the recognition of Palestinian rights to live freely on their land with dignity.

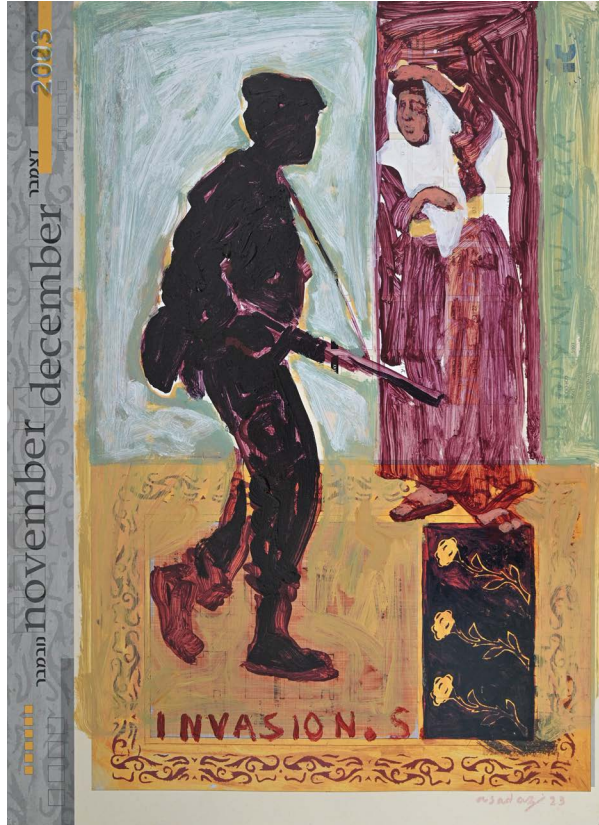
Representing a long tradition in Palestinian history, political posters were produced extensively in the seventies and the eighties by the Palestinian Liberation Organization with the contribution of Palestinian, Arab, and international artists. Posters played a crucial role in supporting the justice of the Palestinian cause and promoting it globally guided by the freedom, dignity, resilience, and the ongoing aspiration for independence, sought by Palestinians.

Uniformly sized and designed in a simplified manner, the posters of each artist reflect their uniqueness in terms of style, materials, and the underlying narratives. Steering away from the digital norm, participating artists poured their effort into producing those posters utilizing a variety of materials including acrylics, inks, charcoal, collage, and mixed media on paper, while some artists employed various digital design techniques.

Tapping into the posters' subjects, the themes vary, yet all the artists denounce the Israeli crimes, Western complicity, and call for humanity to prevail. Themes that address human rights violations in Gaza, are evident in the works *All Rights Not Reserved* by **Hosni Radwan**, *All Rights Reserved* by **Yazan Abu Salameh**, and *Ekhtilal* by **Asad Azi**. Artist **Nabil Anani** demands in his poster to *Stop The Genocide* and **Sliman Mansour** works on revealing the attempts to conceal the scenes of destruction, bombardment, and killings. Gazan artist **Mohammed Joha** encapsulates anxiety and worries towards his family living in Gaza in his poster *Sleepless*. The heavy weight of grief and melancholy also manifests in Gazan artist **Hazem Harb's** poster. Artists **Aude Abou Nasr** and **Dyala Moshtaha** express grief and anguish in different ways. The renowned Lebanese revolutionary singer **Khaled El Haber** participates with a sarcastic handwritten poster that reads, *We are doing fine in Gaza... What about you?!*

While **Hassan Manasrah** and **Vera Tamari** call for the freedom of Palestine, artists **Mahdi Baraghithi**, **Rana Samara**, **Jafar Dajani**, **Saher Nassar**, **Haneen Nazzal**, **Issam Al-Haj Ibrahim** and **Majdulin Nasrallah** use strong symbols of resistance and resilience in their posters to reflect that Palestinians will not leave their land and will continue the struggle. **Bashir Makhoul** mourns thousands of children martyrs and their dreams in his poster *Lost Words*, and Gazan artist **Tayseer Barakat** chooses to work on the theme of memory where those atrocities are engraved.

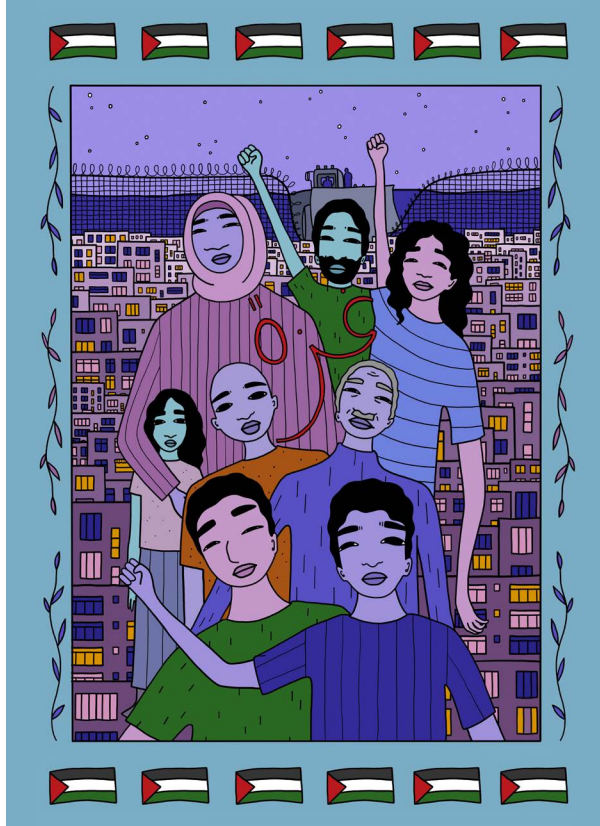
The three artists, **Bashar Alhroub**, **Wadei Khaled** and Iraqi artist **Reda Alyasari**, focus on the warmth of family and motherhood, whilst **Bashar Khalaf** and **Fuad Alyamani** depict the lethal missiles dumped from the sky towards the "safe homes" of Gaza.



ASAD AZI
(Palestinian, B. 1955)

EKHTILAL (2023)
Acrylic on paper
75 x 55 cm

USD 4,500



AUDE ABOU NASR
(Labanese, B. 1993)

GAZA (2023)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 800



BASHAR ALHROUB
(Palestinian, B. 1978)

MARIAM (2023)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 2,200



BASHAR KHALAF
(Palestinian, B. 1991)

GOD, MAKE THIS HOUSE SAFE (2023)

Collage on paper
75 x 55 cm

USD 6,000

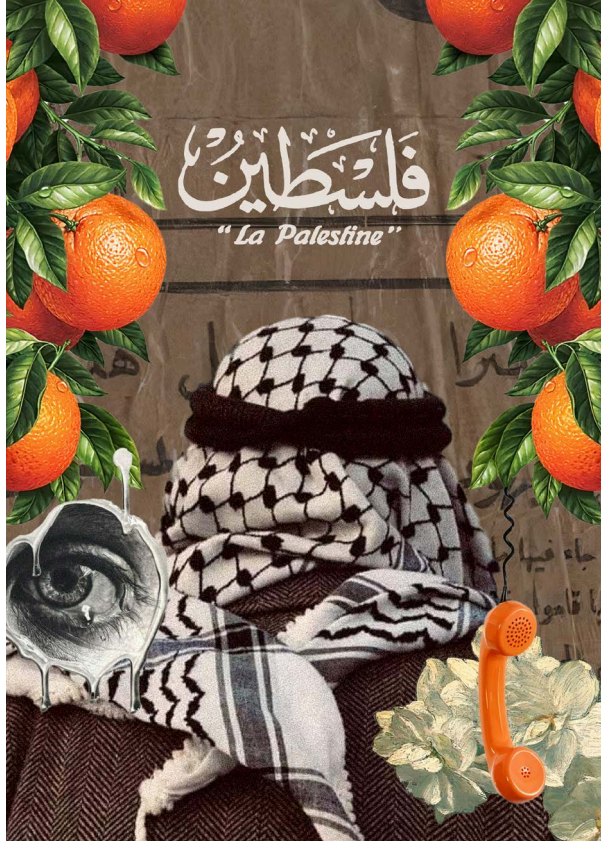


BASHIR MAKHOUL
(Palestinian, B. 1963)

LOST WORDS (2024)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 4,500



DYALA MOSHTAHA
(Palestinian, B. 1997)

FREEDOM IN BLOOM (2023)
FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 800



FUAD ALYAMANI
(Palestinian, B. 1996)

GAZA (2023)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 800



HANEEN NAZZAL
(Palestinian, B. 1991)

AGAINST (2022)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 800



FREE PALESTINE

HASSAN MANASRAH
(Palestinian, B. 1980)

PALESTINIAN WOMAN (2023)
FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 1,800



HAZEM HARB
(Palestinian, B. 1980)

THEY ARE NOW STEALING YOUR SKIN (2024)

Charcoal on paper
75 x 55 cm

USD 7,500

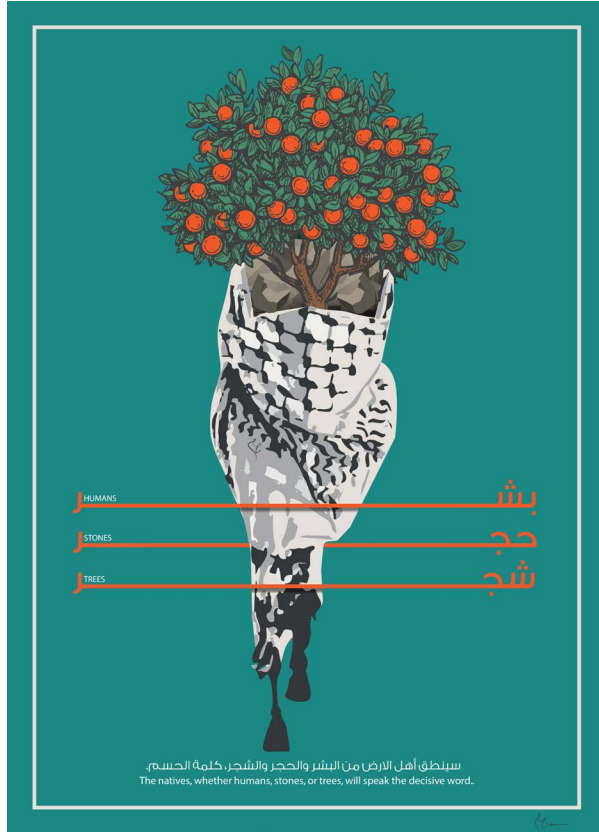


HOSNI RADWAN
(Palestinian, B. 1955)

ALL RIGHTS NOT RESERVED - GAZA (2023)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

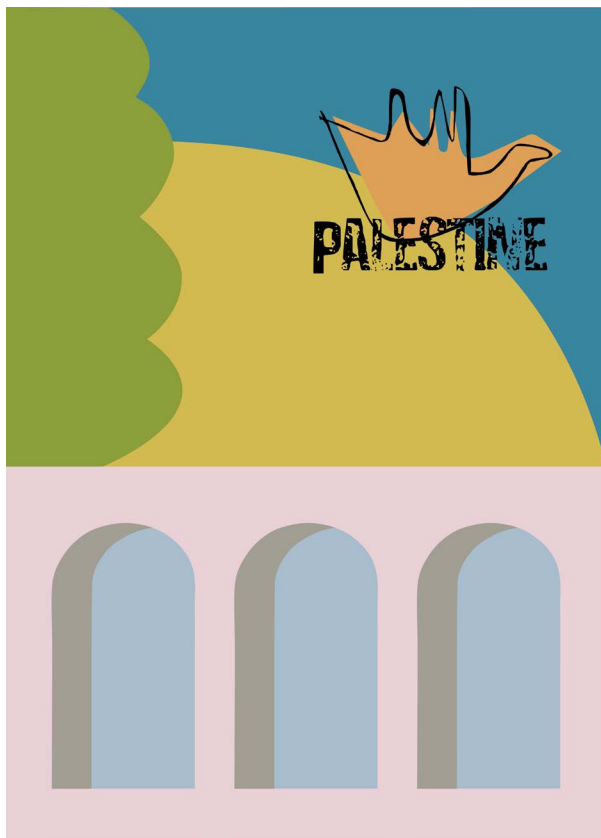
USD 2,200



ISSAM AL-HAJ IBRAHIM
(Palestinian, B. 1982)

THE ORANGE TREE (2023)
FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 1,200



JAFAR DAJANI
(Palestinian, B. 1977)

HOPE (2024)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 800



KHALED EL HABER
(Labanese, B. 1956)

WE ARE DOING FINE IN GAZA... WHAT ABOUT YOU?! (2024)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

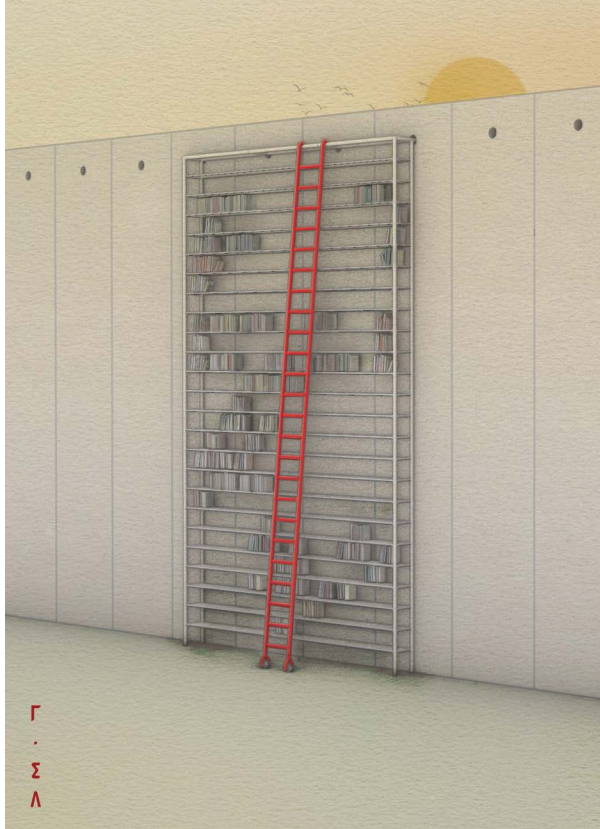
USD 2,000



MAHDI BARAGHITHI
(Palestinian, B. 1991)

LIBERTY, FREEDOM (2023)
FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 800



MAJDULIN NASRALLAH
(Palestinian, B. 1996)

2048 (2023)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

USD 800

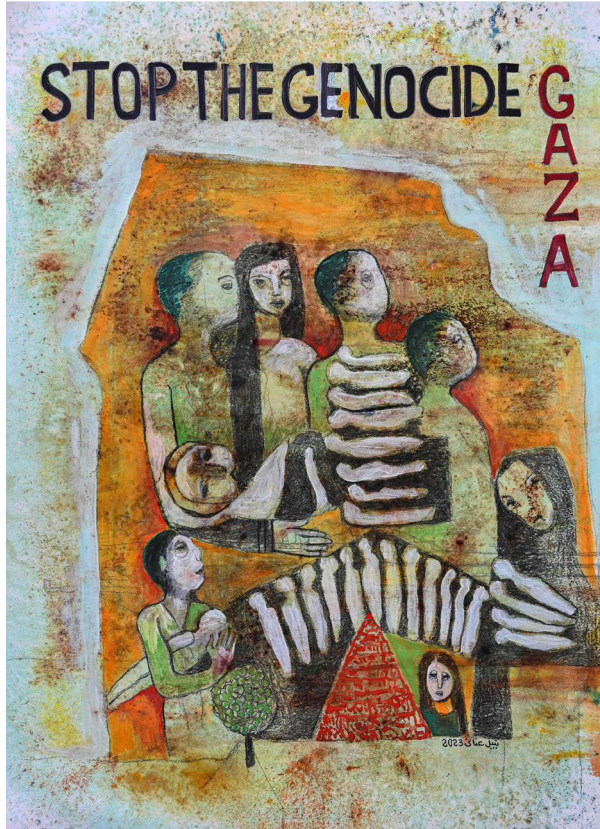


MOHAMMED JOHA
(Palestinian, B. 1978)

SLEEPLESS (2024)

Acrylic on paper
75 x 55 cm

USD 5,500



NABIL ANANI
(Palestinian, B. 1943)

STOP THE GENOCIDE (2023)

Mixed media on paper
75 x 55 cm

USD 9,000



RANA SAMARA
(Palestinian, B. 1985)

PIGGY BANKS (2023)
Mixed media on paper
75 x 55 cm

USD 2,800



REDA ALYASARI
(Iraqi, B. 1987)

EMBRACE (2023)

FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

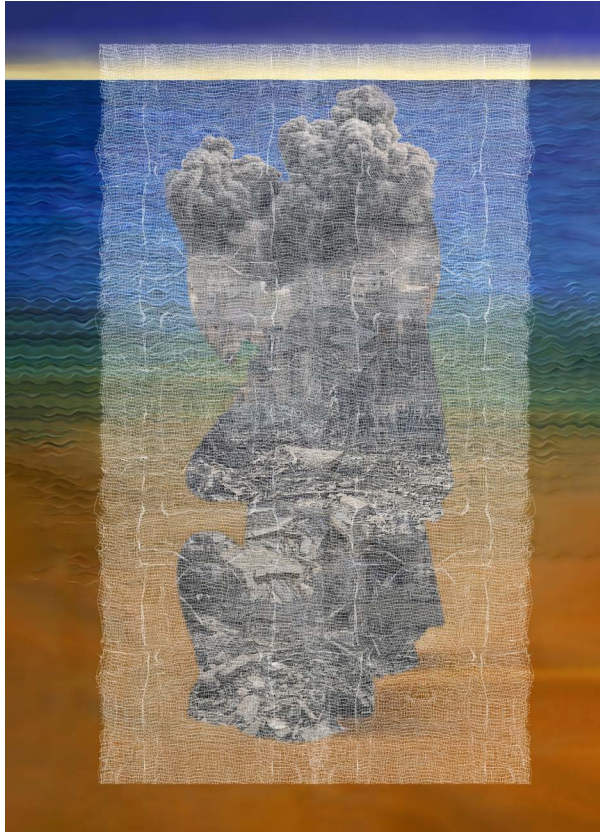
USD 1,800



SAHER NASSAR
(Palestinian, B. 1986)

CHILDREN OF THIS LAND (2024)
FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 10 (+AP)

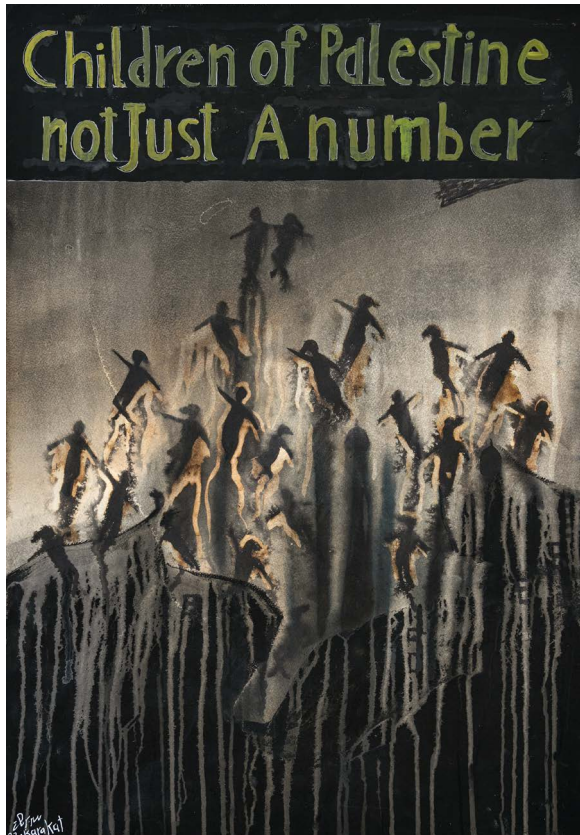
USD 2,200



SLIMAN MANSOUR
(Palestinian, B. 1947)

DISTORTION (2023)
FineArt archival paper, 310 gsm
75 x 55 cm | Edition of 5 (+AP)

USD 4,500



TAYSEER BARAKAT
(Palestinian, B. 1959)

UNTITLED (2023)
Acrylic and mixed media on paper
75 x 55 cm

USD 7,500



Gaza 2023 غزة

VERA TAMARI
(Palestinian, B. 1945)

GAZA: FROM THE RUBBLE SOARS LIFE (2023)

Collage and mixed media on paper
75 x 55 cm

USD 7,500



WADEI KHALED
(Palestinian, B. 1986)

WE PALESTINE (2023)
Ink and acrylic on paper
75 x 55 cm

USD 7,500



YAZAN ABU SALAMEH
(Palestinian, B. 1993)

ALL RIGHTS RESERVED (2023)

Acrylic and collage on paper
75 x 55 cm

USD 3,800

Asad Azi was born in Shafa Amr in western Galilee in 1955. In 1980 he earned his BA in art from the University of Haifa and then continued his studies for a Master's degree at Tel-Aviv University. In his youth, he began to create figurative sculptures influenced by the art of the Near East and continued to work primarily in stone sculpture. From the 1980s on, Asad Azi has worked in the medium of painting. His figurative works deal primarily with the concept of self-identity in an expressive style. In 1986 he represented Palestine at the Venice Biennale.

Blending cultural and historical references, media, and techniques, Azi's art reflects a search for his own identity, as well as that of his community. His intricate, richly colored, and multi-layered works investigate the mundane and the dramatic, the secular and the sacred. Using traces from the past, like photographs and objects, the artist reveals the forgotten history of people and places.

Azi has published several books of poetry and several articles and studies in the local Arabic newspapers. He has received numerous awards, has set up many solo exhibitions and has participated in more than 50 collective exhibitions, locally and internationally. He currently lives and teaches art in Yaffa.



Aude Abou Nasr is a French Lebanese illustrator and artist based in Marseille, France. She works with various independent platforms in the Middle East and Europe, illustrating voices that thrive to give a more relevant, accurate, and critical understanding of the changes operating in both the East and the West.

She also works with initiatives such as Queering the Map, grassroots NGOs, and initiatives including the Half of Syria campaign, Domestic Workers Unite and, Eгна Legna in Lebanon. She is the co-founder of the 0602 Project. Aude has also collaborated with institutions such as the Institut du Monde Arabe in Paris, Warehouse421 in Abu Dhabi, and Holma Photo in Malta. She works primarily in illustration including stories, series, comics, and animations.



Born in Jerusalem in 1978, currently living and working in Ramallah.

Bashar Alhroub graduated with a BA in Fine Arts from Al-Najah National University, Palestine in 2001. He was awarded the Ford Foundation fellowship to pursue an MFA, which he completed in 2010 from the Winchester School of Art, the University of Southampton in the UK. In 2012, Alhroub was awarded the first grand prize at the 14th Art Asian Biennial in Bangladesh.

Alhroub works with a variety of media including photography, video installation, drawing, and paintings. His work directly deals with the polemics of a place, questioning its role in humanity and its influence on creativity. His work is deeply influenced by the socio-political



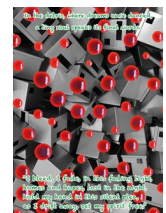
sentiments that assert his identity as well as his desire to belong to a social and cultural community; rooted in a particular place.

Alhroub's work is part of several international collections and museums including the Imperial War Museum, London; Barjeel Art Foundation, Sharjah; China Printmaking Museum- China; Bengal National Gallery, Bangladesh; Birzeit University Museum collection, Palestine; Omi Art Centre, New York; and Michael Abbate collection, New York; Bank of Palestine collection, Palestine; Contemporary Art Platform Kuwait- Kuwait and Dalloul Art Foundation in Beirut.

Bashar Khalaf was born in Ramallah in 1991. He obtained his BA degree in Fine Arts from Al-Quds University in 2013. His work "Shadow of the Shadow" received the first award in the Young Artist of the Year Award organized by A.M. Qattan Foundation in Ramallah in 2014. This award helped him develop his work and allowed him to launch his career as a young artist. Currently, he works as a trainer and teacher in visual arts with several cultural institutions. He won the Ismail Shammout Award in 2015, and the State Order of Honor for Young Artists from the Palestinian Ministry of Culture in 2018. He participated in several group exhibitions including an exhibition in Bonn in Germany (2013); Suspended Accounts exhibition -as part of the Young Artist of the Year Award- organized in Ramallah in (2014) and in London (2016); the Ismail Shammout Award group exhibition in Bethlehem (2015); Supermarket Stockholm Independent Art Fair in Sweden (2015); Perspectives exhibition at Zawyeh Gallery in Ramallah (2015); the opening exhibition of Gallery One in Ramallah (2015); Sensorial Immunity exhibition at Gallery One in Ramallah (2017); An exhibition on the life and works of the late artist Ismail Shammout in Ramallah (2017). His latest solo exhibition was organized in Zawyeh Gallery in Ramallah (2019).



Bashir Makhoul is a conceptual artist born in Galilee. He studied Fine Art in the UK for his BA, MA, and completed his Ph.D. in 1995. He has exhibited internationally, including at the Hayward Gallery in London, Tate Liverpool, Saatchi Gallery in London, the Liverpool Biennial, Jordan National Museum, NCA Lahore in Pakistan, Haus am Lützowplatz in Berlin, UTS Gallery in Sydney, Elga Wimmer Gallery in New York, 798 Yang Art Museum in Beijing, Shanghai Minsheng Museum, the 55th Venice Biennial, Aichi Biennial in Japan, the Asian Triennial in the UK, The KL Biennial (2017), Institute of the Arab World in Paris, Today Art Museum in Beijing, and many others.



Makhoul is a published author and a leading scholar in the areas of art, conflict, and identity. He has authored books such as "The Origins of Palestinian Art" (2013), published by Liverpool University

Press, "Contemporary Art in Global Asia," published by Routledge, and he is the editor of "Palestinian Video Art," published by Al-Housh in Jerusalem. He is a professor of contemporary art and formerly served as the President and Vice-Chancellor of the University for the Creative Arts in the UK. Currently, he is the President of University Canada West in Vancouver, Canada.

Dyala Moshtaha is a Palestinian artist who was born and raised in the UAE and specializes in digital art and art direction. She earned her Bachelor's Degree from the University of the Arts London, Central Saint Martins, and her Master's Degree from the University of London, Goldsmiths. Returning to the UAE after her studies, she pursued her passion for graphic design, product design, and art direction.

Living away from her homeland, Dyala channels her creativity to forge a connection with her roots. She pays homage to Palestine in her collage and illustration work. Her works were published in Haya magazine and Jamalouki. Through her art, Dyala aims to kindle a sense of belonging and awareness, inspiring others to engage emotionally and intellectually with Palestine.



Fuad Alyamani was born in Ramallah in 1996. He is a visual artist of Yemeni origins. He graduated from Birzeit University in 2021 with a BA degree in Contemporary Visual Arts. He participated and volunteered in a variety of youth institutions and groups as part of his interest in social creative activities. He resided and taught at Konstfack University in Sweden in 2022.

Among the exhibitions he participated in locally were the Ismail Shammout exhibition in Bethlehem in 2018 and "Take My Hand, You Impossible" exhibition at Zawyeh Gallery in Ramallah. Alyamani participated in international exhibitions, such as the Arab Forum for Fine Artists in Cairo and Tangiers, Morocco in 2018-2017, the Comics Festival in Amman and Cairo in 2019, and an exhibition in Bratislava, Slovakia, in 2015. He won first place in the WHO competition award in 2014. Alyamani worked on several art and mural projects in Palestinian cities in cooperation with municipalities and a group of artists. He lives and works in Ramallah.



Haneen Nazzal is a visual artist based between Palestine and Tunisia. Her practice focuses on art's role in liberation movements and indigenous identity. She holds a BA degree in architecture from Al-Najah National University in Nablus, in 2014. Her multidisciplinary art practice combines illustration, calligraphy, animation, poster art, and experimental design. Through initiatives and collaborations with



community organizations, she actively advocates for decolonization, social justice, and human rights, encouraging a comprehensive understanding of the Palestinian cause.

Hassan Manasrah is a Palestinian–Jordanian visual artist, printmaker, and comic creator. He started his career in art in 2000. He studied applied arts, specializing in interior design at Al-Balqa Applied University, and studied fine arts painting at the Jordanian Fine Art Center. He attended lithography, zinc, copper, lino, and monoprint workshops, at the Jordan National Museum of Fine Arts. In 2006, he organized his first solo exhibition titled Urban Mood which consisted of 25 lithographs and one ironwork installation. He participated in several group exhibitions in Palestine, Qatar, Jordan, Syria, Egypt, United Arab Emirates, Algeria, Spain, Germany, and Switzerland as a visual artist, picture book illustrator, and comic creator. His latest solo exhibition was held under the title Everyday Rhythm in the Fire Station in Qatar, in 2019. The exhibition consisted of acrylic paintings on canvas and paperwork. He worked as an assistant art director for the international cartoon series (Pink Panther & Pals) produced by MGM & Rubicon Group Holding animation (2008 to 2010) producing about 30 picture books. He received several awards for his work in animation and picture books. Manasrah's primary source of inspiration is the human experience. Human beings are central to his works.



Born in Palestine in 1980, **Hazem Harb** is a visual artist who has lived in Gaza, Rome, and the UAE. He received his MFA from the European Institute of Design, Rome in 2009. He identifies as a painter, although photography has been a persevering interest since childhood. He is inspired by academia, architecture, and European art traditions; matters that negotiate complex social and cultural relations. His art combines photographic collages and drawings. Harb draws his subject matter from the history of Palestine: heritage and power dynamics. Intrigued by the complexities of memory: selective memory, lost and mutilated factualization, the artist steers away from romanticism, favoring the sheer impact of truth-telling; knowing his homeland's important history is depreciated by fanciful nostalgia. He was awarded a residency at The Delfina Foundation, London; Cite des Arts, Paris and Satellite, Dubai. Harb's work is in the collections of the British Museum, Sharjah Art Foundation, Centre Pompidou, the Oriental Museum Durham University, Salsali Private Museum, and A.M. Qattan Foundation among others. He has set up many solo exhibitions. He has also participated in several group exhibitions, Art Fairs and Art Biennials around the world.



Hosni Radwan was born in Baghdad in 1955. He studied fine arts at the University of Baghdad, specializing in graphic design. He held several solo exhibitions in Iraq, Lebanon, Cyprus, Japan, and Palestine. Radwan took part in international biennales including in Berlin, Cairo, and Sharjah. He left Baghdad in 1979 and headed to Beirut, where he worked in graphic design and journalism while continuing to draw and paint, using his talent to express the cause of his people. Radwan's works have special characteristics as they do not include realistic or political imitations. He seeks to illustrate the external world in all of its spaces and its various states and situations, using techniques that go beyond color and different materials, thus forming a world of his own. Details of the scenes in Baghdad have played a major role in his artistic experience, inspiring his work that has spanned over 25 years of ongoing production. He mixes acrylics with sand, wood, paper, and other objects, forming mounds on his canvas which create a special abstract world. Radwan has exhibited widely, and his solo shows have been held in cities including Tunis (1993); Tokyo (1985); Nicosia (1983); Ramallah (2003,2002,1997); Baghdad (2001), and Kuwait (2008). Radwan lives and works in Holland.



Issam Al-Haj Ibrahim was born and raised in Dubai, UAE. He completed his education in architectural engineering, graphic design, and marketing & advertising in Beirut, Lebanon, graduating in 2007. He established his own business, Artisan Marketing and Advertising, where he now serves as the Creative Director and Visual Artist. Specializing in Surrealist and Modern Art, he has exhibited his work in prominent venues such as the Arab Cultural Club in Beirut, World Art Dubai (2021), and part of his work is showcased at Zawyeh Gallery, Dubai. Issam earned a Certificate of Participation in World Art Dubai in 2021 and a Certificate of Participation from the United Nations High Commissioner for Refugees (UNHCR) in Beirut in 2006. In 1996, he received the 1st award and the 4th award in mural painting in Sharjah, UAE.



Jafar Dajani was born in Amman, Jordan, in 1977. He earned his Bachelor's degree in Architecture in the UK, followed by a Master's degree in Interior Design. He has worked at Dar Al Handasah in Cairo, Consolidated Consultants/Jafar Tukan & Partners in Amman, and Depa Interiors in Dubai. In 2013, he established his design practice in Dubai, focusing on residential projects. Dajani occasionally engages in painting and designs bespoke furniture for some of his projects. He has showcased his designs at



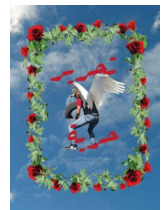
events such as Amman Design Week, Design Days Dubai, and various group shows for Architectural Digest Middle East. He has been featured in their AD Top 50 list for three consecutive years.

Khaled El Haber is a pioneering singer renowned for his political songs in Lebanon and the Arab world, born in Beirut in 1956, he began his artistic career as a solo singer accompanied by the guitar in 1974. In 1975, he founded Al-Firqah (The Band) and started touring in Lebanon, as well as in Arab and European capitals. Composing most of his songs, he relied on poems from Lebanese and Palestinian poets such as Mahmoud Darwish, Samih Al-Qasim, Tawfiq Ziad, Joseph Harb, and others in his songs. Advocating and continuing to advocate for the issues of the oppressed people, particularly human rights issues, with a constant focus on the Palestinian cause, he has dedicated several works to it. He continues to perform concerts in Lebanon and abroad.

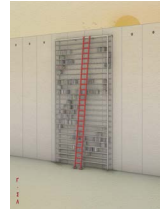


Mahdi Baraghithi was born in Ramallah in 1991. He is a visual artist who works across a range of media including performance, installation, and collage. Baraghithi explores and deconstructs the representation of masculinity and the male body in Arab societies, specifically in his context of Palestine through the use of materials, such as found images and readymade objects.

He received an MFA from ENSA Bourges, France in 2018, and a BA in Contemporary Visual Art from the International Academy of Art Palestine in 2015. He has participated in many workshops and residences including the year-long Home Workspace Program at Ashkal Alwan – The Lebanese Association for Plastic Arts (2016-2015). He also holds a diploma from the Palestine Film Institute in Ramallah (2010). He exhibited his work in several group exhibitions including Cities Future (2013), Naples, Italy; Cities Exhibition 6 / Lydda – A Garden Disremembered (2018), Birzeit University Museum, Palestine. His recent work delves into the notions of the body, home, and the mundane through the manipulation of found images and texts. The exhibited works were produced in Palestine, France, and Lebanon, and range from performance to installation to collage, with a focus on ongoing themes of engaging and deconstructing images of the Arab man found in popular, national, and religious culture.



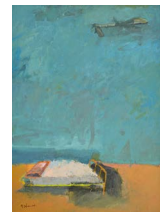
Majdulín Nasrallah is an Interdisciplinary designer holding a Master of Fine Arts in Interdisciplinary Design Studies and a Bachelor of Fine Arts in Interior Design from Virginia Commonwealth University. Majdulín weaves threads of memory, identity, and belonging into her work through various means and mediums including paintings, textiles, sculptures, and large-scale installations. Her work, both poetic and political, explores the relationship between the human experience and the built environment on both a personal and universal scale. It is an ongoing exploration and reflection on the transitory nature of borders in the Occupied Palestinian Territories. It questions the ever-changing urban fabric, where barriers are subject to constant reconfiguration - emerging, expanding, shrinking, and disappearing - based on a military agenda.



Majdulín's work has been showcased at several venues across Doha, Qatar including Mathaf: Arab Museum of Modern Art (2023, 2022), Eiwan Al Gassar Gallery, St. Regis (2023, 2022), Doha Fire Station Gallery (2021), Crescent Park, Lusail (2021), Al-Hosh Art Gallery, Jerusalem (2020). Her work has also been exhibited Internationally at the Art Museum at the University of Toronto, Canada (2022), Manege Central Exhibition Hall, St. Petersburg, Russia (2018), the Anderson Gallery, Richmond, Virginia (2018), Kraftwerk, Berlin, Germany (2017). She lives and works in Doha, Qatar.

Mohammed Joha was born in 1978 in Gaza. He lives and works between Paris and Marseille. Joha received his bachelor's degree from the Department of Art Education at Al-Aqsa University in Gaza in 2003 and then joined the summer academy at Darat Al-Funun, Khaled Shoman Foundation, in Amman, under the supervision of the late Syrian artist Marwan Kassab-Bashi. In 2004, Joha won the Young Artist Award of the A.M. Qattan Foundation, after which he was awarded a series of residencies at the International City of Arts in Paris, where he worked to develop his experience, participating in solo and group exhibitions in Europe and the region. He worked for years in the field of painting, and his work was characterized by the spontaneous expressive style using multiple techniques, such as drawing, collage, installation, and other media.

Joha has developed a unique expressionistic style of collage with a strong esthetical appeal and multi-layered narrative. Joha's recent compositions are built on a skeleton of architectural horizontal and vertical lines, organically bent into variation, crossed by precise details appearing on the scene, and brought to life by the colorful materials he uses, including old cloth, paper, and carton. The depth and appeal of his artwork derive from the formal and clear composition on the one hand, alongside the playful, organic, and carefully placed colorful and light interaction of material and, on the other hand, the serious, suffocating, and devastating reality behind

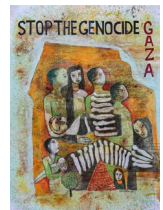


his compositions. Representing the chaotic and organic architecture in Gaza, destroyed, and rebuilt, devastated, rebuilt again with only cloth and whatever else there is as building material, Joha tells the endless story of living in over generations of institutionalized confinement, under the ever-underlying threat of re-destruction, while the over densely populated area steadily grows in terms people living in it. The architectural representation in Joha's work hints in an unobtrusively direct fashion at the society it houses, caught for eternity between the explicitly temporary nature of their homes, whilst throughout latest history becoming the only perspective there is since and for generations.

Nabil Anani was born in Latroun, Palestine in 1943. He is a key founder of the contemporary Palestinian art movement. Anani studied Fine Art at Alexandria University, Egypt, graduating 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.

Anani pioneered the use of local media such as leather, henna, natural dyes, paper-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 several 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.

Anani's work can be found in museums and international private and public collections, including the Guggenheim Museum (Abu Dhabi, UAE), Bunker Art Space Museum (Florida, USA), TATE Modern (London, UK), Mathaf, Arab Museum of Modern Art (Doha, Qatar), Institut du Monde Arabe (Paris, France), Jordan National Museum (Amman, Jordan), Barjeel Art Foundation (Sharjah, UAE), Darat Al Funun (Amman, Jordan), Salama Bint Hamdan Al Nahyan Foundation (Abu Dhabi, UAE), Dar El-Nimer (Beirut, Lebanon), Birzeit University Museum (Birzeit, Palestine), Abu Dhabi Music and Arts Foundation (Abu Dhabi, UAE), and The Agha Khan Museum (Toronto, Canada).



Rana Samara was born in 1985 in Jerusalem. She is a Palestinian artist and a graduate of the International Art Academy, Ramallah (2015).

Samara's project - Intimate Space - explores societal norms, sexuality, gender roles, and other factors associated with modern Palestinian life. Her work focuses on the less obvious factors that underpin the daily lives of women who reside in overcrowded refugee camps and rural communities - women whose lives continue to be blighted both by conservative traditions and the exigencies of life under occupation.

Focusing on marital intimacy, Samara demystifies many social taboos and translates these onto large, bold, and colorful canvases that are both remarkable social statements and beautiful artistic constructs. Conversations with women form the backbone of her work transcended the private space into the realm of the public. Often depicting the aftermath of sexual encounters, Samara's paintings are remarkable visual metaphors of the lives of Palestinian women existing in restricted environments, cramped and constrained by internal traditions and external forces.

Samara has participated in several exhibitions, including Contemporary Istanbul, Turkey, 2019; Art Dubai, United Arab Emirates, 2019; Beirut Art Fair, Lebanon, 2017; and Art Dubai, United Arab Emirates, 2017. In addition to several local solo exhibitions in Ramallah and Jerusalem. Her last solo exhibition was organized in Zawyeh Gallery in Dubai (2022).



Born in 1987 in Baghdad, **Reda Alyasari** is an Iraqi illustrator, calligrapher, and visual artist currently living in Finland. He discovered his passion for art in childhood but didn't have the chance to attend a Fine Arts college. Instead, he focused on art practice, refining his skills as he developed a curiosity for new techniques.

In 2016, Alyasari organized his first exhibition in Finland at the Taideruukki Gallery, followed by several solo and group shows. He participated in group exhibitions in Kouvola and Helsinki in Finland, in addition to a collective exhibition in Kingston (London) that featured a group of Iraqi and Arab artists from around the world.

Al-Yasari is devoted to portraying the Arab identity with a unique touch. He creates art that reflects diversity by combining Arabic calligraphy with Western influences, resulting in a style rich in details. Human figures and traditional Arabic calligraphy are central to his art. He uses vibrant colors in his illustrations to tell multi-layered stories based on complex relations between female and male figures.

Al-Yasari has also been actively involved in humanitarian work. He volunteered with the Red Cross and Saaga Culture, contributing to their efforts to support refugees.



Saher Nassar was born in Palestine in 1986. After graduating from the University of Hertfordshire, England, he started a career in illustration and graphic design, working for various renowned media and design institutions in the UAE. It didn't take long before he changed course and embarked on his practice as an independent artist. His artistic approach to subject matters is fundamentally influenced by contemporary political and social conflicts. He uses various visual mediums and disciplines to showcase his work. Nassar has participated in several solo and group exhibitions and was commissioned by various art institutes in UAE. His most recent show at Art Dubai, titled *Residue*, was a comic portrayal of tyranny and the abuse of power represented by soldiers, a body of work that reflected an act of childishness amidst exploitation, where the residual innocence of childhood is manifested as a juxtaposition of violence.

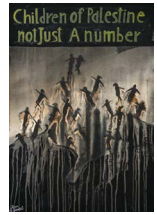


Born in 1947, in Birzeit, Palestine, **Sliman Mansour** studied fine art at the Bezalel Art Academy in Jerusalem. Mansour is known for his 1973 work *Camel of Hardship* which depicts an old porter carrying Jerusalem on his back. Mansour has tailored his comprehensive portfolio around the Palestinian struggle, portraying peasants and women in traditional dress in his early work. During the first Intifada against Israeli occupation (1993 – 1987) Mansour and other artists in the 'New Vision' art movement started in 1987 boycotted Israeli supplies. Instead, Mansour used local materials like mud and henna in his work. Mansour draws inspiration from the subject of the olive tree and has focused on the theme of 'land' since 1970. His recent work is centered on the individual figure to convey the 'different states of exhausting anticipation or loss,' resulting from his experience of living under the occupation.

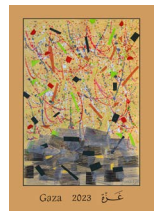


Mansour held solo exhibitions in Ramallah, New York, Sharjah, Cairo, Gaza, and Stavanger, Norway. His group exhibitions include the Museum of Oriental Art, Moscow (1980), Palestinian Spring, Al-Hakawati Theatre, Jerusalem, 1985; New Visions, Jordan National Gallery of Fine Arts, Amman, 1991; Made in 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. Mansour's work can be found in international private and public collections, including, the Guggenheim Museum (Abu Dhabi, UAE), Mathaf, Arab Museum of Modern Art (Doha, Qatar), Institut du Monde Arabe (Paris, France), Jordan National Museum (Amman, Jordan), Barjeel Art Foundation (Sharjah, UAE), Darat Al Funun (Amman, Jordan), Salama Bint Hamdan Al Nahyan Foundation (Abu Dhabi, UAE), Dar El-Nimer (Beirut, Lebanon), Birzeit University Museum (Birzeit, Palestine), The Palestinian Museum (Birzeit, Palestine), and Um Al Fahem Museum (Um Al Fahem, Occupied Palestine).

Tayseer Barakat was born in Gaza in 1959 and completed his art education in Alexandria, Egypt, in 1983. Since then, he moved to Ramallah where he has been based – both teaching and creating art. Barakat has worked with a variety of media and has experimented widely – with wood, metal, and glass – and has become one of Palestine’s notable artists working today. Painting remains his first preference and he continues to work at a prolific rate, drawing from the artistic heritage of the region and its ancient influences. Barakat is one of Palestine’s preeminent artists whose practice has drawn inspiration from the ancient past and from the oral traditions and cultural narratives that are intimately tied to life in Palestine. Working primarily in paint, inks, and dyes, he uses a color palette that is often limited to monochrome tones, which imbues his works with a certain soberness. His solo exhibitions 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. In addition, he has held 10 solo exhibitions and has participated in numerous group exhibitions with many of his contemporaries in Japan, USA, Brazil, Europe, and across the Arab world.



Vera Tamari was born in Jerusalem in 1945. She received her BA in fine arts in 1966 from the Beirut College for Women in Lebanon (now the Lebanese American University). Tamari completed her studies in ceramics at the Instituto Statale per la Ceramica in Florence, Italy, in 1972. In 1984, she obtained an MFA degree in Islamic Art and Architecture from Oxford University. Tamari primarily worked with clay, including bas-reliefs, sculptural installations, and what she calls sculpted paintings. In 1975 she became the first artist to establish a ceramics studio in the West Bank when she opened one in Al-Bireh, near Ramallah. She was a founding member of the Al-Wasti Art Center in Jerusalem, as well as the New Visions Art Group. She is a member of the League of Palestinian Artists and Khalil Sakakini Cultural Center. Tamari lectured on art at Birzeit University, where she founded the Virtual Gallery. She also created the Founding Committee for the Development of Cultural Heritage. In 1989 she co-authored *The Palestinian Village Home*. Tamari is recognized as one of Palestine’s leading artists. She had solo exhibitions in Ramallah and Jerusalem and took part in international group exhibitions such as *Forces of Change: Artists of the Arab World*, which was shown at The National Museum of Women in the Arts, Washington, DC, in 1994; *New Visions: Art from the Occupied Territories*, shown in Amman, Jordan, Salerno, Italy, and both Bonn and Frankfurt, Germany in 1989 and 1990; *Tallat: Palestinian Women’s Art Exhibition*, in Jerusalem in 1986; the *Third World Artists Exhibition* in London in 1981; and *Women Arab Artists*, which was shown in Baghdad, Iraq in 1980. More recently, her work was featured in the *Made in Palestine* exhibition that toured the United States in 2006.



Wadei Khaled was born in Al-Arroub Refugee Camp in 1986, and during his early childhood, colors had become his favorite companions. The first milestone in his artistic career came at the age of 13 when he held an art exhibition in Al-Arroub. After that, he began to explore the possibilities of painting his art directly on the walls of the camp. Wadei obtained a bachelor's degree in fine arts from Al-Quds University and since then has participated in many local and international exhibitions.



Impressionists were among Wadei's main inspirations in art school. Like them, he enjoys playing with light, colors, and shadows. His passion as an artist is driven by his strong connection with the landscape. In his various works, he reflects on the Palestinian landscape, its zigzag details, and the olive trees that for centuries have not only provided livelihoods for many Palestinians but also inspired numerous traditional and popular stories.

Yazan Abu Salameh was born in 1993 in Jerusalem. He studied Fine Arts at Dar Al-Kalima University in Bethlehem in 2011 and participated in several workshops including scenography at Al-Quds College in Beit Jala. He taught art at several community centers including the center at Aidya Refugee Camp in Bethlehem. He participated in two group exhibitions with his graduation project, the first was organized in Bethlehem in 2013, and the second in Amman organized by the Jordanian-Iraqi Center in 2014.



Abu Salameh's artworks reflect the courage of a young artist in terms of the use and distribution of materials on the surface of his artworks. He uses a mixture of concrete, pebbles, and wires mixed with Lego blocks and drawings. His concrete artworks can be seen as miniature maps that reflect remnants of childhood memories, present concrete blockades, and watch tours as well as Palestinian neighborhoods from a bird's eye view.

Abu Salameh participated in two group exhibitions at the Walled Off Hotel Gallery in Bethlehem. He won third prize in the competition "Let's make it glow" which allowed him to exhibit in Italy in a group exhibition held in cooperation with Turin Municipality in 2019. He participated in several group exhibitions including in Ramallah Art Fair in Zawyeh Gallery and had a solo show in Zawyeh Gallery Dubai. He is currently part of a residency at A.M. Qattan Foundation in Ramallah. He lives and works in Bethlehem.

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