

VISUAL ARTS

Introduction

As with Palestinian writers and poets, Palestinian artists are deeply influenced by the tragedy of their people. They routinely convey their emotions – whether they be grief, sorrow, anger, rage, nostalgia, desperation, hope or pride – through various forms of artistic expression. Palestinian artists use a diverse range of methods, materials, and images to express their identity, homeland and invariably exile.

The story of Jerusalem in Arab painting, sculpture, and photography, is evolving and has been revisited many times. Jerusalem has, throughout its history, been a magnet for artistic depiction, a trend that has not ebbed in modern times. While there is little scholarship dedicated to modern Arab painting of Jerusalem prior to 1948, we know of a handful of “pioneer artists” who worked in the city during the early parts of the 20th Century. The work of Sophie Halaby stands out for its simple perspectives and Spartan scenes of the Jerusalem landscape. Her works portrayed the city and its environment in a more intimate light than the more predominant works of western artists, which tended to romanticize the Holy City through an Orientalist lens.

The war of 1948, and subsequent dispersal of many Palestinians, created three distinct groups of artists - those remaining in the West Bank and Gaza, those becoming “Israeli” Arabs, and those in the Diaspora. This would have an added long-term effect on artistic styles and trends within Palestinian art.

Ismail Shammout, another well-known artist often considered a founder of modern Palestinian visual arts, belongs to this generation of artists. He held the first stand-alone art exhibit in Gaza City in 1953. Besides being a prolific and consistent painter of realistic scenes of the Palestinian tragedy, as well as idyllic depictions of Palestinian rural life, he often experimented with computer art, and wrote extensively on Palestinian art.

Influenced by the 1967 defeat and subsequent Israeli control of the West Bank and the Gaza, a new thematic focus emerged in Palestinian art, dominated by the Palestinian quest for national self-determination and the struggle for Jerusalem, now under Israeli sovereignty. The Arab Jerusalem became a central motif in Palestinian iconography.

Landscape painting are one of the most popular in Palestinian art, especially with regards to Jerusalem, whose mosques, alleys, churches, street scenes and surrounding hills have captured the imagination of numerous Palestinian artists (see for instance the works of Mustafa Al-Halaj, Sliman Mansour, Nabil Anani, and Taleb Dweik). Both panoramic and detailed examinations of specific sites - most often the Dome of the Rock - are at times depicted in realistic, "primitive" terms or else in more lyrical, personal styles as in the case of painters such as Taysir Barakat or Issam Bader. Typical scenes include the olive tree, symbolizing the ancient bond of the Palestinians with their homeland, and the hills of Jerusalem populated by Arab peasants, conveying the rural beauty of the Jerusalem countryside.

Others, such as Taleb Dweik, use Arabic calligraphy to emphasize Jerusalem's Arab identity. This emphasis can also be found in the frequent use of two other motifs, stressing the city's Palestinian identity: the image of Jerusalem being "carried" by its Arab inhabitants (see Abdul Rahman Al-Muzayen, and most famously, Sliman Mansour's 1973 painting 'Camel of Hardships'), and the image of a woman (invariably wearing an embroidered dress) who carries the golden Dome of the Rock (or another Jerusalem icon) inside her womb (see Nabil Anani).

In recent decades, Arab artists have gotten away from letting the land and people of Jerusalem speak for themselves. Images of the city today are strained with the burden of Jerusalem's iconic status; it is now a dream, a former sanctuary that now carries with it a burden of sadness. Indeed, along with Mansour, contemporary artists, like photographer Steve Sabella and visual artist Rosalind Nashashibi, have reverted back to a realist style of portraying Jerusalem. Sabella's pictures once again portray Jerusalem at its most candid. Not only have his photographs of the city and its inhabitants been displayed as artistic exhibitions, he has also provided the UN and human rights organizations with visual documentation of the conflict.¹ For her part, Nashashibi has taken the idea of realism to the extreme: one of her award-winning works, *Dahiet Al-Barid*, is a short film that chronicles the aching despair of daily life in a desolate Jerusalem suburb. Both of these artists have deep-rooted ties to Jerusalem that undeniably play an important role in their work and their connection to the city. Sabella comes from a Christian Arab family that traces its Jerusalem roots back to the Crusader period, while Nashashibi hails from one of the most well-known and historic families in the Holy City.²

Despite the attempts to destroy Jerusalem as an Arab artistic center after 1948, the sector has survived and has slowly seen an attempt at revival. The Arab perspective towards the city has undergone a dramatic shift, though not only in the visual arts, but also in every facet of cultural life. In this way, Israel has inadvertently had a profound and perverse impact on the Arab artistic relationship with Jerusalem.

Despite attempts to suppress Palestinian national expressions of Jerusalem, it has been, and continues to be, a central subject matter for Palestinian artists, carrying deep historical and religious significance. While we by no means claim to be comprehensive, a hopefully representative selection of Palestinian artwork will be introduced below.

1 Boullata, Kamal. "Two Urban Artists in Exile". *The Jerusalem Quarterly File*, Vol. 20 (January 2004).

2 Ibid.

Paintings

The theme of Jerusalem has been adopted by almost every Palestinian artist, particularly in the 1970s and early 1980s, in assertion of the historical and political significance of the city to all Palestinians. In the following section, artists (Palestinian and of Palestinian roots) are listed in alphabetical order.



ABDULLAH, MAHMOUD (1961-)

Mahmoud Abdullah was born in Khan Danoun near Damascus in 1961, to a Palestinian refugee family from Safed. He studied Art and taught himself artistic and plastic techniques. He participated in exhibitions of the General Federation of Palestinian Artists, branch of Syria, since 2000. His paintings reflect his Palestinian roots, and are haunted by Palestinian folklore and symbols.

Abdullah borrows from local memory, space, and camp life, to add to his personal narrative. Jerusalem in particular has a strong presence in many of his paintings. The city stands for the hope of return and emphasizes the special place it occupies in the hearts and minds of Palestinians. Symbols used are clearly inspired by the Al-Aqsa Mosque and the Dome of the Rock stresses the internal sensibility associated with a historic place and the realities of religion at the heart of the Islamic faith.

ABU MARAQ, MAZEN RAMADAN (1969-)

Mazen Ramadan Abu Maraq was born in Gaza in 1969. He took a number of specialized courses in the fields of fine arts and calligraphy. He is a frequent participant in group exhibitions inside and outside Palestine, and also works in calligraphy. His paintings are motivated by the themes of homeland, resistance, peace, the struggle of the Palestinian people, and the city of Jerusalem.



In this painting, Abu Maraq recalls the features of major victories in Arab Islamic history, beginning with the early conquests of the greatest Prophet Muhammad (peace be upon him) through the liberation of Jerusalem by Saladin, victory in the battle of Hattin, and the uprisings in the ongoing Palestinian struggle.



Another picture relates to the contemporary Palestinian struggle, with evident symbols of the hope for peace and the fear for further loss.



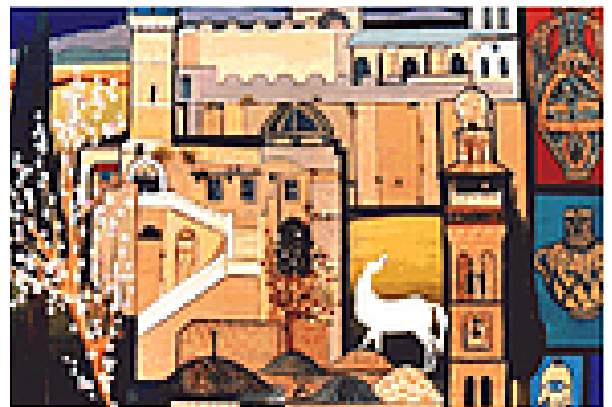
In the center of his narrative paintings is the Dome of the Rock symbolizing the sacred status of Jerusalem in the memory of Arab Christians and Muslims alike.



AL-AKHAL, TAMAM (1935-)

Tamam Al-Akhal was born in 1935 in Jaffa, but fled with her family in 1948 to Lebanon, where they lived in a refugee camp. In 1953, she enrolled at the Fine Arts College in Cairo. A year later, she participated in a group exhibition of her colleague (and later husband) Ismail Shammout in Cairo, sponsored and inaugurated by President Jamal Abdul-Nasser. Al-Akhal's work - mainly oil paintings – often deals with the plight of the Palestinians, especially with themes concerning the Nakba. She has exhibited widely with her husband late Ismail Shammout in Cairo and various other countries.

Artist Tamam al Akhal presents the image of the horse - in Palestinian literature and art associated with freedom and originality - in more than one context. Regarding places, Al-Akhal lays emphasis on the aesthetics of the cities' architecture and the vulnerability of its natural landscape.



From Jerusalem, 50 x 70 cm, Oil on Canvas, 1984



ANANI, NABIL (1943-)

Born in Imwas, Latrun, in 1943, Nabil Anani was raised in Halhoul, and graduated in photography from the Fine Arts College of Alexandria in 1969. He had his first exhibit in 1972 and has since presented his work in numerous group and solo exhibitions around the world. He was a founding member of the "New Vision" artists group in 1987 and of the Jerusalem Wasiti Center in 1994, and has served as head of the Palestinian Artist's League. Besides his artwork, he is also the author of several art books. Apart from using watercolor and oil, Anani has also pioneered the use of local media (e.g., leather, natural dyes, ceramics, straw, wood) during the Intifada years and works as ceramist, sculptor and art teacher.



Jerusalem Hills, Watercolor on paper, 1980



Jerusalem, Oil on canvas, 1987



Jerusalem, 59 x 74, Oil, 1982

In his painting "Jerusalem", Anani personifies the city as a suffering Palestinian woman with the golden Dome of the Rock inside her womb. The cross-like posture of her outstretched arms evokes the crucifixion of Christ and alludes to her anguish and sacrifice. The interrelation between the woman, the traditional embroidery, the archeological sources, the future generation and the word "Palestine" - all convey the Palestinian artist's clear nationalist statement.

ANTAR, SUHAD (1974-)

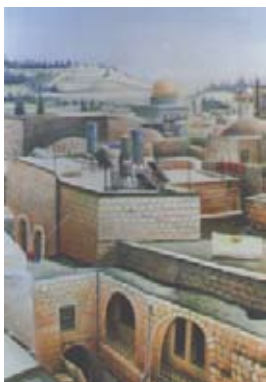
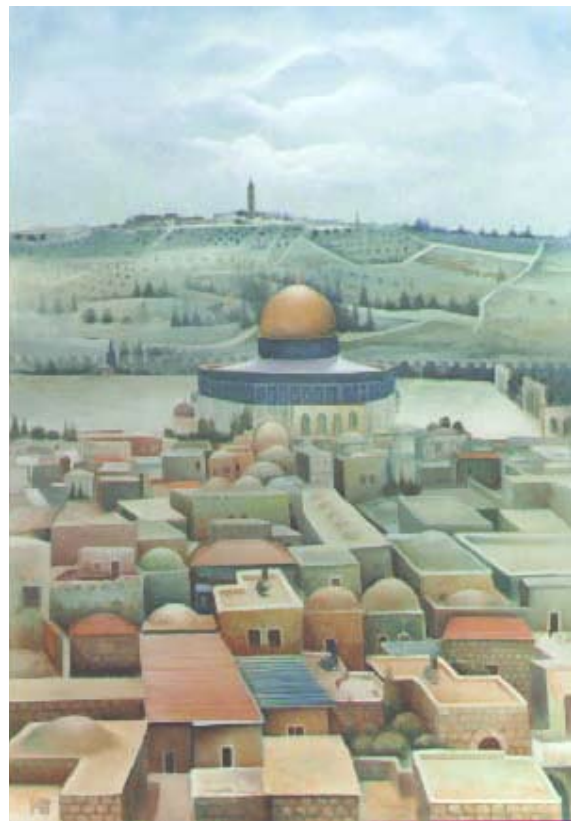
Suhad Antar was born in the village Maghar in 1974. She graduated from the Mathematics Department at the Gordon Institute in Haifa, and worked then in the field of school education. She took a number of specialized courses to refine her talent in drawing and painting and has participated in several group and individual exhibitions. The city of Jerusalem repeatedly finds a place in her drawings, stressing the human, national and Arab identity associated with the city. In one such work, Jerusalem, the holy city, is shown with minarets and domes of mosques and churches surrounded by a predator (lion) and symbolic landmarks (see picture on the left). Another drawing of Jerusalem (right) highlights the status of belonging, the essence of Arab Jerusalem and its spiritual significance, especially in Christianity and Islam.





AL-ATRASH, SALAH ABED (1945-)

Salah Abed Al-Atrash was born in the Old City of Jerusalem in 1945, from where his family was displaced in the 1967 War. In 1965, he left for Cairo to study at the Academy of Fine Arts, but could not afford the fees, thus ending up at the Institute for Islamic Religion and Arabic Language. However, his interest in art did not fade and found an Egyptian art professor, who became his friend and teacher. He returned to Jerusalem in 1971 and from 1973, he has been working as a teacher at the Holy Land Christian Mission School in Bethlehem, while continuing his passion of painting. Jerusalem and the Old City are the main source of his inspiration.





BADER, ISSAM (1948-2003)

Issam Bader was born in 1948 in Hebron. He later graduated from the Baghdad Fine Arts Academy, and obtained a Masters in Ceramics from the Tbilisi Academy of Fine Arts in Georgia. He was the founder of the Gallery 79 in Ramallah, a center of cultural activities and Palestinian art in the 1980s until Israeli authorities closed it down. His own work - mostly ceramics and oil paintings - were exhibited in numerous personal and group exhibits both locally and internationally. At a later stage of his artistic life, he also provided mural works both privately and publicly commissioned (e.g., murals of the Ramallah municipality, the Grand Park Hotel and the Al-Ayyam newspaper). He died in November 2003 in Ramallah.

In the paintings displayed here - varied in their compositions but sharing similar attributes such as the city wall and its domes - Jerusalem is given an almost graphic interpretation.

The composition of this silkscreen work - topped by a narrow skyline rendition of the city of Jerusalem - is divided in small compartments within which the artist places objects from the Palestinian material culture, such as pottery forms, straw trays as well as traditional embroidery patterns.

Jerusalem, Oil on canvas, 1987





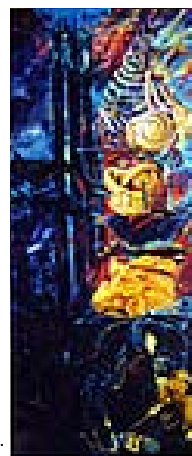
BADRAN, SAMIRA (1954-)

Samira Badran was born in 1954 in Tripoli, Libya, to Palestinian parents. She was early influenced by her artist father, Jamal Badran. She received her formal art education at the Accademia Delle Belle Arti in Florence, Italy and the Academy of Fine Arts in Cairo. Besides her paintings, Badran has experimented with photocopies, photographs, and collages. She has widely exhibited in a number of Arabic and European countries. She currently lives in Barcelona, Spain.

Her painting Jerusalem Nightmare depicts an unrecognizable city, disintegrated into an array of haunting structures in which the ancient architecture and ruins have metamorphosed into foreboding forms. It stands in sharp contrast to the usually idealized and romantic image of the Holy City.



Jerusalem Nightmare, 97 x 57 cm, Water colour and ink on paper, 1977.



Jerusalem, 200 x 80 cm, Acrylic and oil on canvas, 1986,



BISHARA, NAHIL (1919-1997)

Nahil Bishara was born in 1919. She enrolled in a number of classes at the Bezalel Art School in Jerusalem during 1942-1944 (being the first Arab to study at that school) and later studied Interior Design in Chicago and Sculpture in Italy. An activist in the local art scene, she lectured on modern art, served on the Board of Trustees of the Jerusalem Folklore Museum, and helped establishing a center for the preservation of local arts and crafts. She also designed and supervised the interior decoration of the East Jerusalem YMCA building and was commissioned by the Catholic Church to paint a series of scenes from the life of Sr. Bernadette and by the Jordanian Government to sculpt a bust of Pope Paul VI during his visit to Jerusalem in January, 1964.

Nahil Bishara was one of the pioneer Palestinian artists not only painting but also working in ceramics and glass. Her depictions of Jerusalem - passageways and architecture - are some of the only paintings by a female artist from her period of life.

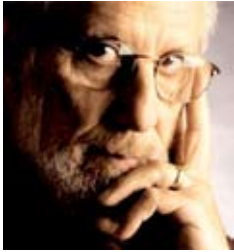




AL-BUKHARI, BAHA (1944-)

Baha Al-Bukhari's was born in Jerusalem in 1944. In 1949, his family left to Syria. Before he returned to Palestine in 1994, he also lived in Kuwait and Tunisia, and back to Jerusalem in 1994. Al-Bukhari has worked as a political cartoonist for several newspapers in the Arab World for many years (since 1999 for Al-Ayyam, Ramallah). Among other things, he created the characters of the couple Abu and Um Al-Abed (for cartoons, see below). His works have been exhibited numerous times worldwide. He has also produced several Jerusalem oil paintings, including the following:





COOK, RAJIE (1930-)

Rajie Cook was born in 1930 in the US to Palestinian parents (father Najib Issa Cook was from Jerusalem, mother Jalila Totah from Ramallah), who had immigrated to America in 1927. He graduated from the Pratt Institute, one of the leading art schools in the US. Cook pursued a successful career in graphic design and owns a design firm.¹ Although born in the US, the violence and continued injustice prevailing in Palestine have inspired some of his artwork, such as poster work and the boxes that refer to various aspects of the conflict, as he has encountered them through his travels in Palestine with the Task Force for the Middle East.



The Key,
16" x 23", 1996.



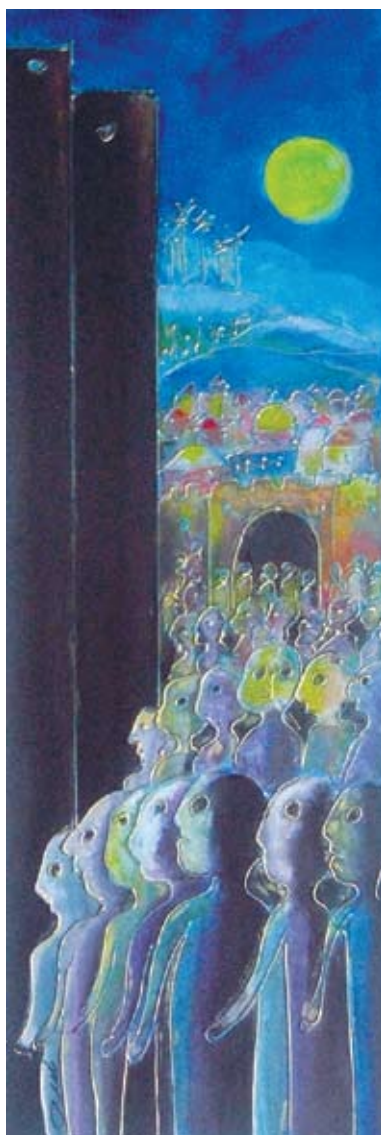
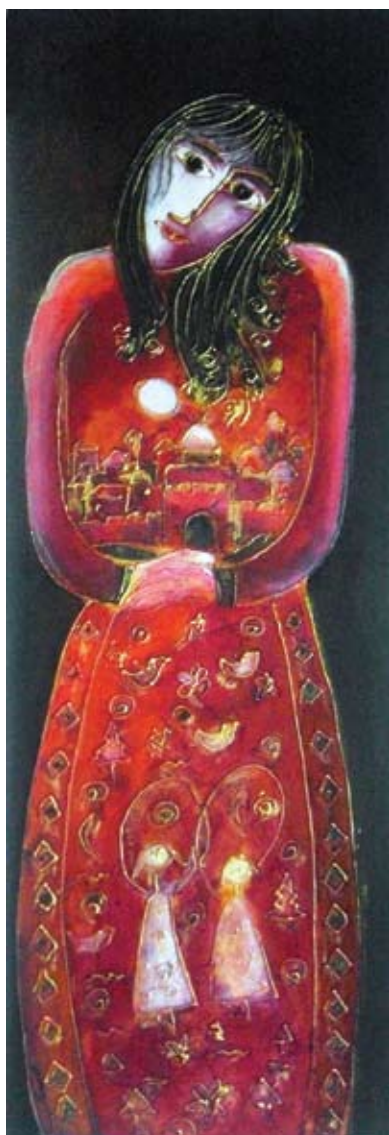
A Shared Jerusalem,
w 10.5" x h 16" x d 3.75", 2004.

¹ Cook and Shanosky Associates, Inc., which he founded in 1967, and w which has, among others, designed the «Symbol Signs» that hang in airports internationally, communicating purely through icons rather than text and that has been acquired into the Smithsonian» collection.

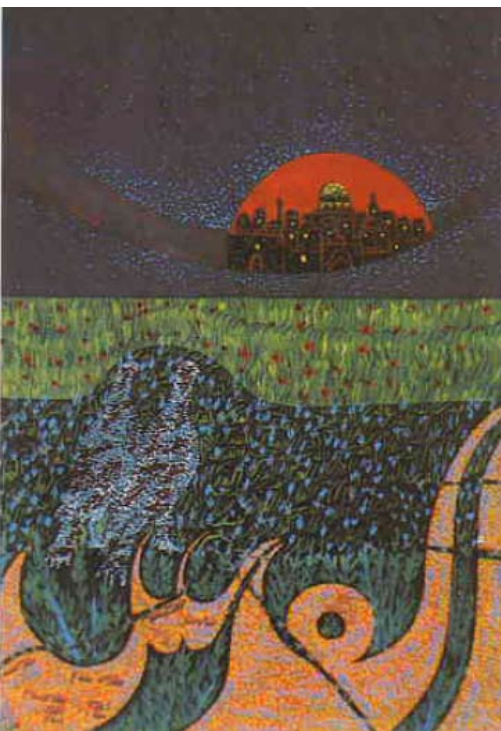


DWEIK, TALEB (1952-)

Taleb Dweik was born in 1952 in Jerusalem and received his BA in Art and Design from Hilwan University in Egypt. He is on the board of directors of several Palestinian foundations including the Palestinian National Theater (Al-Hakawati), and the Al-Wasiti Centre for Arts and has served as president of the Palestinian League of Artists (1990-96), as Dean of the Faculty of Fine Arts at Al-Quds University (2001-03), and as inspector for fine arts education at Jerusalem's schools. His work – using various techniques and mixed media - has been widely exhibited, both locally and internationally, and has won several prizes and awards. An important and recurring theme of his paintings, painted in various lines and dimensions, is Jerusalem and its people. His personal attachment to the city combined with national feelings are expressed in the majority of his works.



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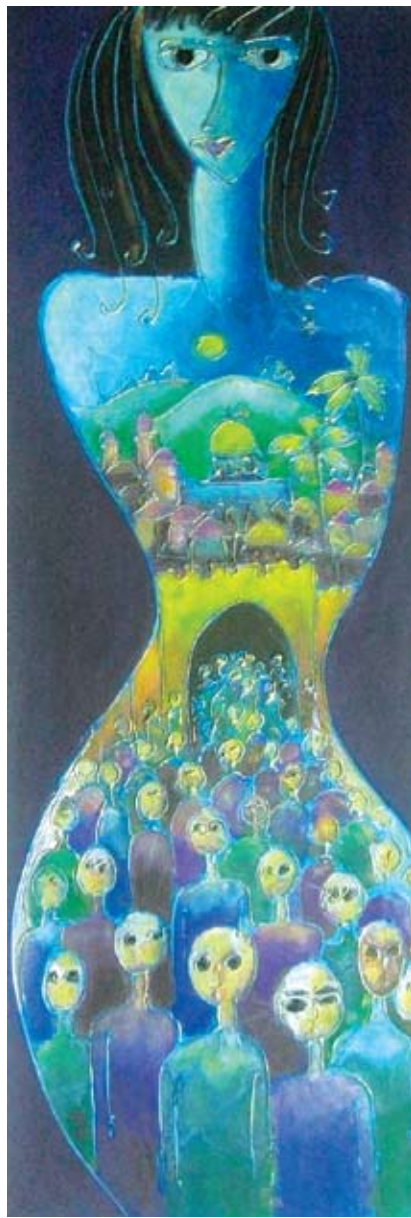


Al-Quds, 1986. Gouash on paper,



Jerusalem, 1984. Gouash on paper







Jerusalem, 70x50 cm, Oil on Canvas, 19xx



ELEYAN, NASR ABDEL AZIZ (1941-)

Nasr Abdel Aziz Eleyan was born in the now destroyed village of Az-Zakariyya near Hebron in 1941, Nasr grew up in Ein Sultan refugee camp near Jericho where he started painting as a child. He studied Fine Arts and Film in Moscow, Baghdad, Cairo and London. From 1974 to 1998, he lived in Dubai, UAE, where he worked as a television producer and obtained an advanced diploma in film from the Academy of Arts in Cairo. Nasr currently lives in Amman, where he teaches fine art at the University of Jordan.



Jerusalem, 155x83 cm, Oil on Canvas, 19xx



Jerusalem, 122x244 cm, Oil on Canvas, 2005



Jerusalem, 50x112 cm, Oil on Canvas, 2006



GHABEN, FATHI (1947-)

Fathi Ghaben was born in 1947 in Herbia outside Majdal, from where the family had to flee a year later during the Nakba. They settled in Jabalia refugee camp, where he still lives and works as painter and art teacher. He left primary school to work as newspaper seller for 15 years, during which he also began drawing small stories for children.

Many of his paintings express his nation's pain and suffering, Palestinian life under occupation, and the Palestinian culture heritage, which made him a political celebrity within his community. During the 1970s and 1980s he was repeatedly arrested because of certain motifs, or the colors of the Palestinian flag in his paintings, or for the very act of exhibiting them. He taught art in a school and also gave private lessons. His piece *Hawiyya* (Identity) is painted against the backdrop of the walls of Jerusalem's Old City.



Hawiyya, Oil on canvas, 100 x 70 cm, 1980.

HABIBI-QANDALFT, JUHAINA (1947-)

Juhaina Habibi Qandalaft was born in Jerusalem in 1947, but later lived in Haifa and Nazareth, where she graduated in Fine Arts from the "Tabon" Institute in 1985. In 1998, she graduated from the Faculty of Arts at the University of Haifa, She is a member of the Association of Arab Fine Artists and has, since 1987, participated in several individual and group exhibitions. Her paintings are often manifestations of nostalgia, reflecting a sense of belonging and the memory of the homeland. Her figurative paintings contain elements of heritage and borrow from the daily lives of the Palestinian people and their aspiration to gain their rights.

Her painting "Jerusalem Berlin Wall", symbolically refers to the fall of the historic Berlin Wall to "predict" the demise of the Zionist occupation, through the demolition of the apartheid wall, and the return of the city and the land to its rightful owners.



Scene in the city of Jerusalem, 60 x 90, Oil on canvas, 2005.



Jerusalem Berlin Wall, 60 x 90, Oil on canvas, 2006.



HALABY, SAMIA (1936-)

Samia A. Halaby was born in Jerusalem in 1936 but grew up in Yafa from where her family was evicted by Zionist forces in 1948. The family left to Beirut, then immigrated to the US, where Halaby graduated from Indiana University with a Masters of Fine Arts in painting in 1963. She taught art at university level, including at Yale School of Art. Halaby's works are mainly in oil and acrylic but she has also experimented with and used digital media since the mid-1980s. Regarded as one of the most significant Palestinian artists of the contemporary art scene, her work has been exhibited internationally and were acquired by numerous museums and institutions. Samia Halaby works and lives in New York. Samia Halaby is inextricably linked to her birthplace of Jerusalem as reflected in her artwork, which explores the visual interplay of spatial ambiguities.

This painting is dominated by different shades and hues of blue, to show that the garden is full of movement. Her Garden in Al-Quds, Acrylic on canvas stitched & glued, 2005.

In this painting there is a vast array of colors, by which Halaby creates a scintillating affect. Mountain Air of Al-Quds, Acrylic on canvas, 2003.



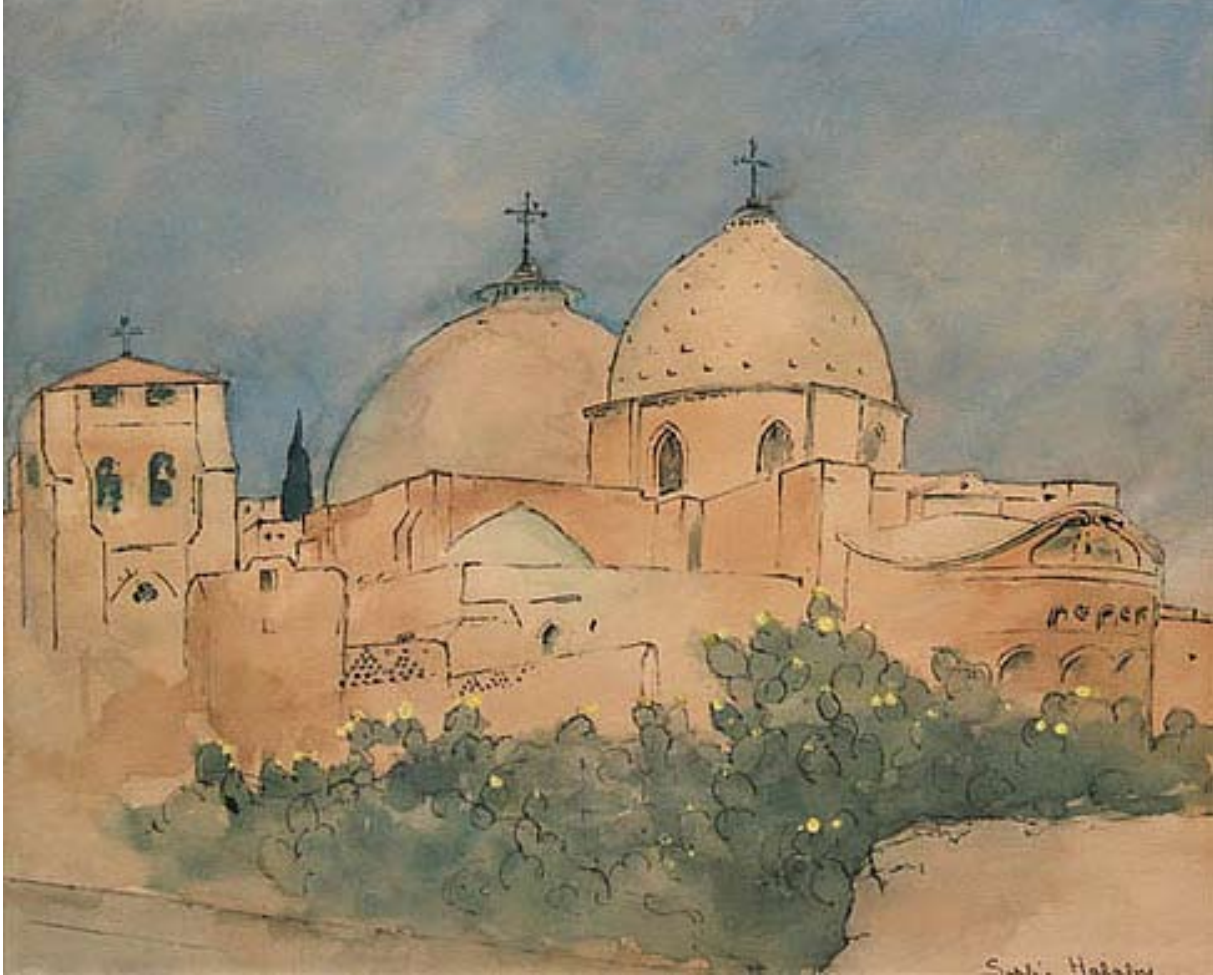
Al Quds (Jerusalem), Acrylic on canvas and paper, 65" x 65", 2003.



'Occupied Jerusalem, As though, 47 x 28 cm, Gouache on paper, 1995.



Occupied Jerusalem, Unlikely Places, 47 x 28 cm, Gouache on paper, 1995.



Untitled, 54 x 45 cm, Water colours on Canvas.

HALABY, SOPHIE (1906-1998)



Sophie Halaby, born in 1906 in Jerusalem to a Palestinian father and a Russian mother. She studied at Schmidt Girls College and continued her education in Italy and France between 1928-1933. She was one of the foremost Palestinian modern painters to receive formal training in arts. With a scholarship from the French Commissioner in Jerusalem she specialized in water colors and studied in Paris. On her return to Palestine she taught at Schmidt Girls College between 1935-1955. Her work, characterized by landscapes and portraits, has been widely exhibited. A large collection of her saved works are owned by Yvette and Mazen Quity.

A series of watercolors and oil paintings demonstrate to what extent the landscape and hills surrounding Jerusalem was one of Halaby's main sources of inspiration, whereby she prefers to express an intimate relationship to the land rather than portraying grand panoramas.



Untitled, 45 x 54 cm, Water colours on Canvas.



Untitled, 37 x 45 cm, Water colours on Canvas.



Untitled



HAZIMEH, IBRAHIM (1933-)

Ibrahim Hazimeh was born in Akko in 1933. In 1948, his family was expelled and fled to Lebanon, from where they later moved to Lattakia, Syria, where he worked as an art teacher and a bookkeeper. He studied art in self-study and later registered for a correspondence course with the Ecole de Dessin in Paris before continuing his studies in Painting and Graphic Art at the Academy of Visual Arts in Leipzig, Germany (1960-63). Since 1974, he has lived in Berlin and New York. Hazimeh is the President of the Palestinian National Committee for Visual Arts at the AIAP/UNESCO as well as a board member of the Palestinian Artists Association and its spokesperson in Europe.

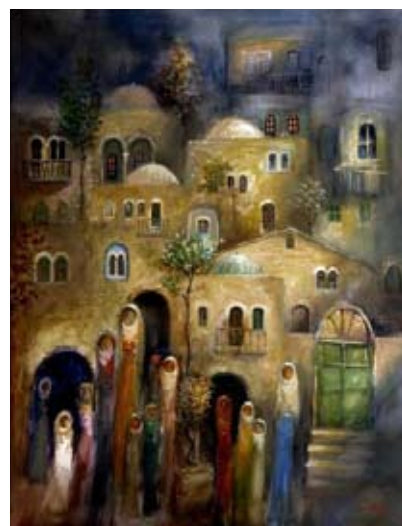
In his paintings, Hazima often employs glowing imagery that abounds with lyrical metaphors and pastoral references, using autumn colors and simple styles. The following is a selection of his works on Jerusalem.



Untitled, 2006



Stairs in Jerusalem,
29 x 23, Watercolor, 2002.



Roofs of Jerusalem,
65 x 50, Gouache, 1996.

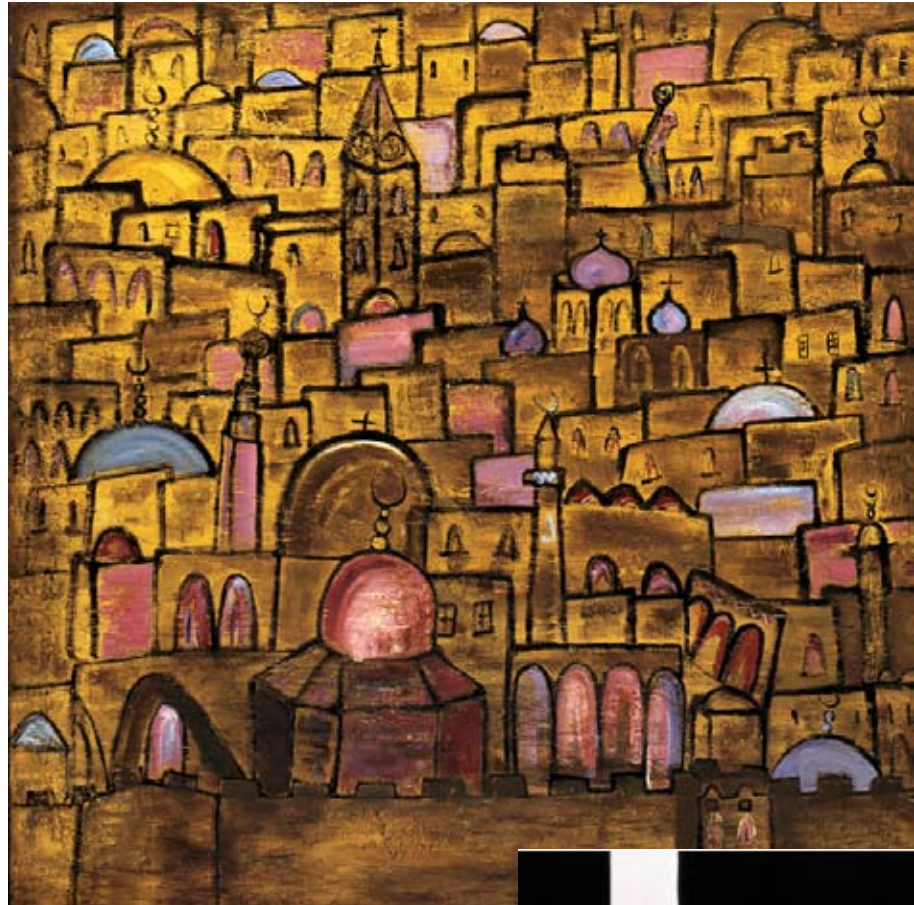


Jerusalem after the Rain,
130 x 100, Oil, 1985.



HUSSEINI, JUMANA (1932-)

Jumana Husseini was born in Jerusalem in 1932. In the wake of the 1947/1948 events she remained in Beirut on a family visit and remained there until she married. She studied fine arts in Beirut and Paris, and also obtained a BA in Political Sciences from Paris. She started her artistic career in the late 1950s and had her first exhibit in Paris in 1965. Since then she participated in numerous personal and group exhibitions worldwide and most of her works are today in private collections and museums around the world. She has always explored different ways of painting - from realistic to geometric and abstract styles, on canvas, paper, large and small. Most of her paintings have the same theme - the Arab world, her childhood in Palestine, and, above all, the houses, people, and scenes of Jerusalem.



Jerusalem, Oil on canvas, 1960



Jerusalem, Mixed media on paper, 1960



Jerusalem, Oil on Canvas

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Walls of Jerusalem, Oil on Canvas, 2000.



Jerusalem – Al-Aqsa, Mixed media on paper



Mountains of Jerusalem, Mixed media on paper



Jerusalem/Hiroshima, Mixed media on paper, 1997.



Jerusalem, Mixed media on paper



Untitled, 112 x 97 cm, Different Mediums on Canvas, 1977.



Jerusalem, Mixed media on paper, 1987.



Villages near Jerusalem, Mixed media on paper, 1982.



Jerusalem, Mixed media on paper, 1987.



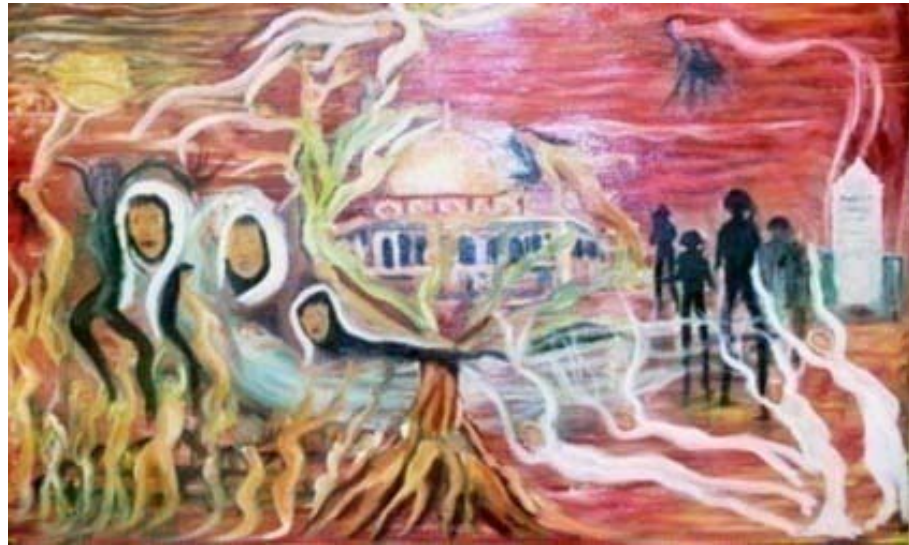
Jerusalem, 1980



Some of her most beautiful paintings on Jerusalem are a series of symphonies of white on white, with textures and gold leaf creating a sense of light and shadow.

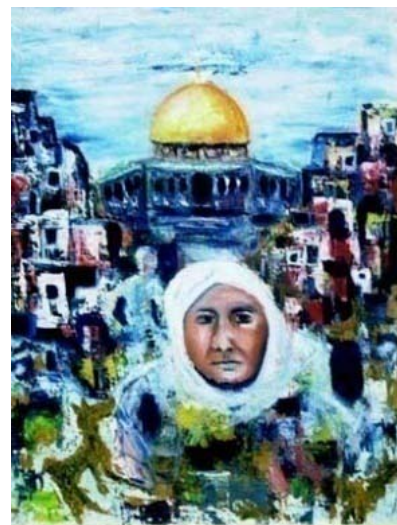


Jerusalem, Mixed media on paper, 1988.



JUD, GHASSAN (1970-)

Ghassan Jud was born in Khan Danoun camp near Damascus in 1970, to a Palestinian family displaced in 1948 from Salehiyeh. He attended UNRWA school and the Ecole Normale in Damascus, and later worked himself as a teacher in UNRWA schools. He participated in exhibitions of the General Union of Palestinian Fine Artists with drawings that often express daily life in the camp as well as Palestinian pain and hope with regard to memories of past times and places. His paintings also pick up the spontaneity and innocence of childhood dreams and anxieties as well as the vision of the refugees' eventual return and the desire for peace and justice for the Palestinian people. One recurring motif Jud is employing in his paintings is Jerusalem, the holy city, for which generations of exiled Palestinians long. His paintings reflect a sense of belonging and the city's presence in the minds and hearts and aspirations of the Palestinians, who will not give up their legitimate rights to exist, to freedom and to return.





KANAAN, SALAM (1963-)

Salam Kanaan was born in 1963 in Irbid, Jordan, to a Palestinian family. He obtained a BA from the Faculty of Fine Arts, Yarmouk University and worked there at the Institute of Archaeology, before going to Paris to pursue an MA from the Ecole des Beaux Arts, in Paris (1993). He has participated in numerous solo and group exhibitions around the world. In 2001, he published "30 days in Jerusalem", a book collection of paintings on Jerusalem, expressing the city's holiness, beauty and secrets. Below are samples of his thirty days of visual dialogues with the city of Jerusalem.





KHALILI, MAHMOUD (1957-)

Mahmoud Khalili was born in Neirab camp in Aleppo, Syria, in 1957 to a Palestinian family originally from a village in the Upper Galilee. He graduated in Painting from the School of Fine Arts at the University of Damascus in 1982. He is a member of the General Union of Palestinian Artists, the General Union of Arab Artists, the Association of Fine Arts in Syria, and of the General Union of Palestinian Writers and Journalists. He has participated in several Arab and international exhibitions.



KHAMIS, ZAHİ (1960-)

Zahi Khamis was born in 1960 in a Galilee village near Nazareth. After high school he went to England and later to the US. In 1993, he briefly moved back to his native village but unable to endure the oppression he soon returned to the US, Reflecting his own life in exile, the colorful paintings of Khamis capture a deep sense of loss, anxiety and yearning for Palestine. Zahi Khamis now teaches and lives in Baltimore, Maryland.



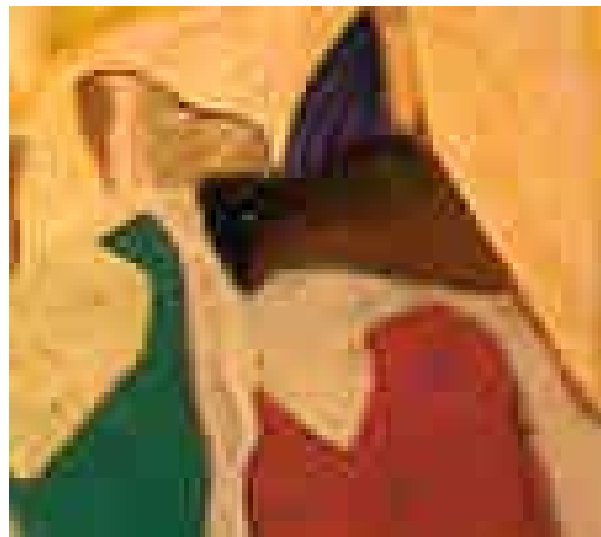
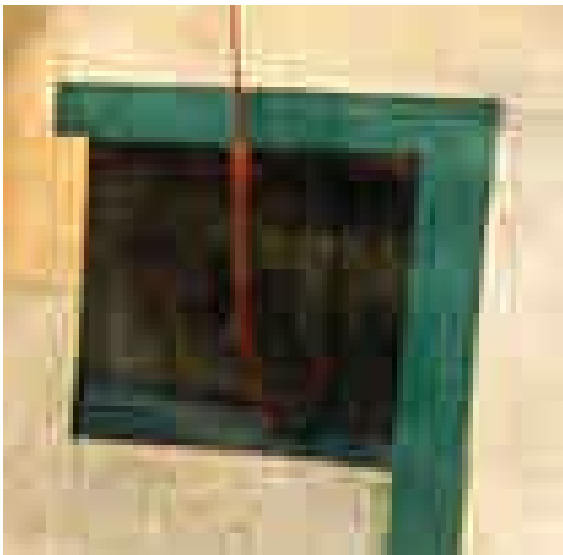
Jerusalem



KHOURY, SARI (1941-1997)

Sari Khoury was born in 1941 in Jerusalem and lived there until 1948 when his family was forced to leave their home during the war. He grew up mainly in Ramallah, then left at the age of 17 to the US to continue his education at Ohio Wesleyan University and at Cranbrook Academy of Art. After graduation, he taught at Berea College in Kentucky for two years, then for 30 years in the Art Department at Central Michigan University. His work, which has been exhibited nationally and internationally, had its cultural roots in Arabic writing, Islamic design, as well as Byzantine images such as icons of the Orthodox Church and elements of the Arabic scripts, Naskhi and Kufic, are manifested in his paintings. His early painting experiences were informal studies and he absorbed many of the Arabic cultural traditions of Jerusalem from family and friends. He once wrote about his work:

“Having learned to write in Arabic meant the cursive line was important to me, and hence I always include the cursive whiplash line. My sense of space is also based on the importance of negative space to Arabic writing where emptiness equalizes written space. Also the sense of rhythm that is inherent to Arabic writing. The physical nature of the Arab World has its influences in subtle ways- such as an abundance of blue because blue skies abound. Mannerisms and customs such as associated with native Jerusalemites which were characterized by gentleness and civility somehow manifest themselves in methods of expression. I had also spent time observing religious icons. While for the most part crude, naive, and lacking in drawing skills, they seemed to exude with emotional intensity hidden under the flat golds, blues and reds.”¹



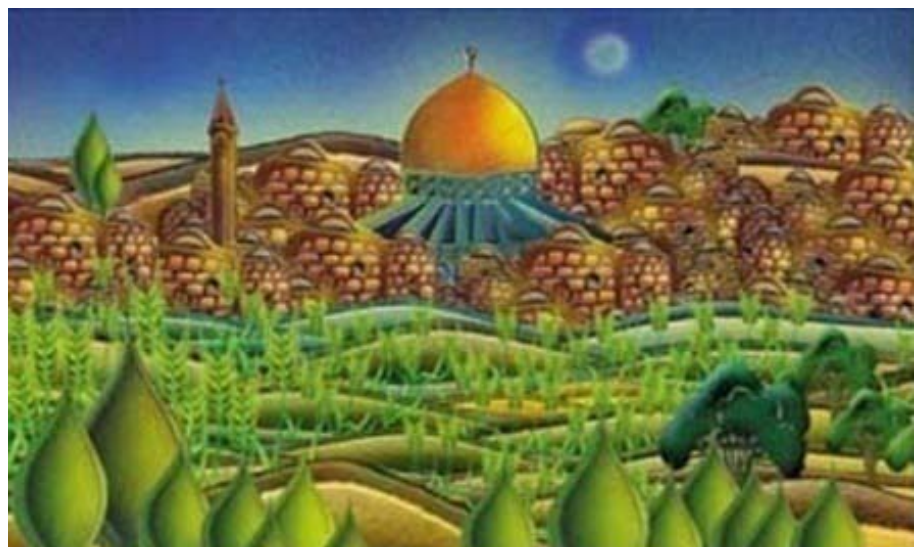
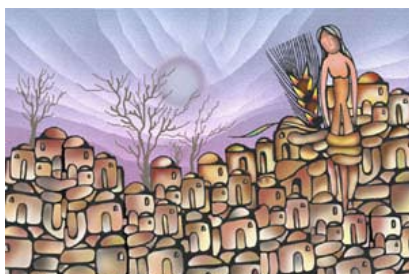
¹ From a letter written to Samia A. Halaby. Quoted in Halaby, Samia: www.art.net/~samia/pal/palart/sari/sari.html, 1999.



KTELO, YOUSEF (1965-)

Yousef Ktelo was born in Hebron in 1965. He works in the fields of painting, photography and graphic design and is a member of the Association of Palestinian Fine Artists, and serves, among other things, as Vice-President for Arts and Culture in the Hebron district. He had several individual exhibitions and participated in many group exhibitions inside and outside Palestine.

With regard to Jerusalem, which is widely visualized in his paintings, Ktelo carries messages of symbolic meaning and backgrounds, often referring to the sanctity of the place and the accompanying passionate emotions towards it in the memory of Christian Arabs and Muslims in general and Palestinians in particular. His paintings thereby combine dreams and wishful thinking with the determination to survive and uphold the unity of Jerusalem and its Arab character and to confront the Zionist conspiracy against both.



AL-MALHI, JAWAD (1969-)

Jawad Al-Malhi was born in Jerusalem in 1969. In 2007, he received his MA in Fine Art from the University of Southampton in the UK. He had many solo and group exhibits in Palestine and elsewhere, as well as international residencies in Paris, Sweden and the UK. Al-Malhi has been commissioned to do murals and public sculptures. He is a co-founder of the Open Studio Palestine project that works on building bridges between artists and local communities and has initiated art workshops for children. He lives and works in Shu'fat refugee camp, Jerusalem. Themes of his work – installations, paintings, and sculptures – reflect everyday life and encounters in the camp, the suffering of refugees, and the link between landscape and individuals.

One set of his paintings are inspired by the paradoxes and dichotomies of an existence in a particular location in Jerusalem. Brush marks explore the silent and indistinguishable mass of the refugee population who occupy spaces on the margin of the city yet form a whole population.



A Place called Home,
208 x 160cm,
Acrylic on canvas, 2006,



Another work explores the otherness and different experience of being both at home and abroad. The line that splits the canvas shows the silhouette of sites of habitation, the camp, Jerusalem and Arab cities.



Untitled, 135 x 100cm, Oil on canvas.



xxx, yyyy, 1976



MANSOUR, SLIMAN (1947-)

Mansour was born in 1947 in Birzeit and received his formal academic education at the Bezalel Art Academy in Jerusalem. From 1986-1990 he served as Head of the League of Palestinian Artists. He is a co-founder of the Wasiti Art Center in Jerusalem (and its current director) and a member of the "New Vision" artist group, which focuses on the use of local material in artwork, like mud and henna. Since 1975 his work has been exhibited in Palestine, Israel, the US, Japan, and Korea and many other Arab and European countries. Besides painting, Mansour has also co-authored books on Palestinian Embroidery and Palestinian folk costumes. He has won several awards and prizes.

While his earlier paintings depicted images of Palestinian peasants and women, Mansour's work revolves very much around the Palestinian struggle, as reflected in his most famous work *Camel of Hardship / Jamal al-Mohammal* (1974), depicting an old man weighed down by his sack of belongings, his most precious possession, which is (the image of) Jerusalem, reflecting the experience of loss of homeland and of exile. The original painting was destroyed in 1983 during the American bombings of Tripoli, where it had resided since being purchased by Libyan President Muammar Qaddafi.



Jerusalem in My Heart, Oil on Canvas, 1979.



Camel of Hardship, 1974.



Jerusalem – Palestinian Heritage, Oil on canvas, 1981

In this painting, Mansour uses carefully selected elements that are associated with local folklore and Arab culture, in order to deliver a clear message, that is hailing Palestinian heritage as the foundation of Jerusalem.

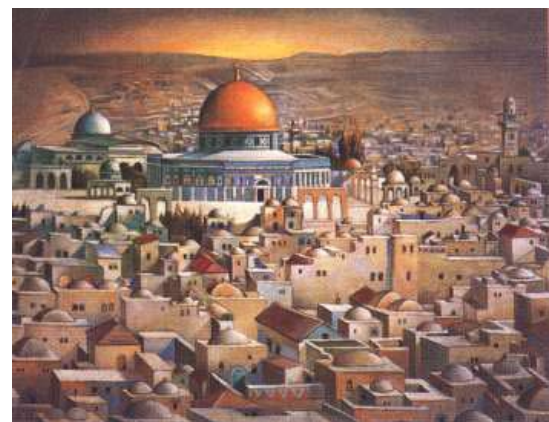
xxx, yyyy, 1996



xxx, yyyy, 1982



xxx, yyyy, 2007



xxx, yyyy, 1983



Rhythms from the Old City



MUGHANNI, KAMEL (1943-)

Kamil Mughanni was born in Gaza in 1943. He earned a BA from the College of Fine Arts in Alexandria, Egypt in 1966, and later an MA in the psychology of symbols and colors in (1987). Mughanni is a founding member of the College of Fine Arts at An-Najah National University in Nablus, but retired from his position as the Chairman of the Visual Arts Department in 2000. He has won medals for his work in Russia, Scotland, Kuwait, Jordan and Jerusalem. Using a combination of geometric shapes, scales and the primary colors red and yellow, Rhythms from the Old City tries to capture the spirit of authenticity and belonging, nostalgia

MUZAYYEN, ABDEL RAHMAN

Abdel Rahman Muzayyen was born in Kubyba and now lives and works in Gaza. His work is dominated by the themes of Palestinian heritage and yearning for liberation and home. He was imprisoned for five years in Israel for using the colors



Palestinian Weddings

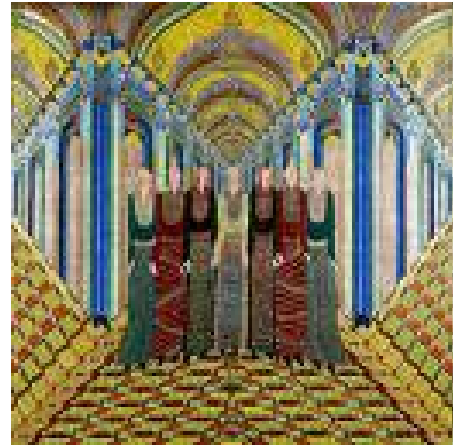


Untitled, Oil on canvas, ca. 1978

of the Palestinian flag within his artwork. During the first Intifada, he left to Lebanon where he could more freely produce work of a political nature. His work reflects his experiences but it not meant to depress, but rather help the Palestinian people recover and renew their urge to fight for liberation.

His painting Palestinian Weddings is loaded with symbolic and moral hints. The bride in her embroidered consume is a symbol of the home and land, her dowry on her head is a tray of peace birds hovering in the sky of freedom and around Al-Aqsa Mosque. Similarly, another of his paintings depicts a woman which personifies Jerusalem as she is crowned by the Dome of the Rock and carries fellow

Muses of Jerusalem, 54x54 cm, Acrylic and gold leaves on canvas, 1991.



NASHASHIBI, IBRAHIM (1950-)

Ibrahim Nashashibi was born in Jerusalem in 1950. He earned a degree in Law from Beirut University (1972). He left Jerusalem in 1967 and has lived in the US since, where he runs a restaurant in San Diego. He only became an artist at the age of 38, but has since participated in many solo and group exhibitions locally and internationally. His creative uses of acrylics, watercolor, ceramics, and murals express the images from within his soul. He uses a kaleidoscope of colors to reflect his view of people and life throughout time. The following painting related to Jerusalem was one of his earlier artworks.

AL-OMARI, MOATAZ (1974-)

Palestinian artist (Moataz Al-Omari) was born in Damascus in 1974 to Palestinian parents originally from Haifa. He holds a diploma in architectural drawing of the Damascus Training Center of UNRWA, and painting techniques from the Higher Institute for Adult Education in Damascus. He was also trained in the areas of Fine and Applied Arts at the Center for Fine Arts in Damascus. He is an active member in the Syrian branch of the General Union of Palestinian Artists, and takes part in exhibitions since 2003.





QLEIBO, ALI (1954-)

For a biographic abstract see under Literature (Writers – Palestinian Poetry).



RAKOU, MOHAMMED (1950-)

Mohammed Rakoui was born in Gaza in 1950. He obtained a teacher diploma specialized in Art Education and worked as an art teacher in schools. He was arrested on charges of belonging to the resistance and sentenced to life imprisonment (but was released after three years in a prisoner exchange in 1985). While in jail, he continued to paint and draw. Later he moved to Syria. He is a member of the Syrian branches of the General Union of Palestinian Artists and the Association of Fine Arts and has participated in many personal and group exhibitions.





Jerusalem



Al-Quds at Night, 102 x 107 cm, Oil on canvas, 1988.

RAYAN, KHALIL (1946-)

Khalil Rayan was born in the village of Damoun in 1946 from where his family was forced to flee during the 1948 Nakba. They settled in Tamra where he also lives today as a bronze sculptor and art teacher. In 1964, he studied drawing and sculpture at Karma House in Haifa, before moving to Jerusalem to study visual arts and sculpture at the Faculty of Arts at the Bezalel School (1967-72). Afterwards, he worked as art instructor and then as lecturer at Bezalel's Department of Sculpture. He participated in numerous individual and group exhibitions inside and outside Palestine. One of the recurring subjects in his later paintings are his destroyed village Damoun and the city of Jerusalem.



Muslim and Christian Natives Celebrating Saladin's Liberation of Jerusalem, 120 x 80, Oil on canvas, 1945.

SA'AD, MUBARAK (1880-1964)

Mubarak Saad was born in 1880 in Jerusalem. He worked at the Rockefeller Museum in Jerusalem on conservation of archeological artifacts. He was a painter and craftsman (wood-carvings). He was commissioned by Patriarch Louis Barlasina in the late 1920s to help decorate a Shrine known as the "Feast of our Lady of Palestine" (Rafat Shrine in Beit Shemesh). For this purpose, he painted angels carrying banners on which the first words of the angel are written. He died in 1964.

One of Sa'ad's paintings depicts the historical scene of Saladin's conquest of Jerusalem and the departure of the crusaders from the Holy City.



This painting is one of the few works depicting Jerusalem that remain from Sa'ad's collection: A panoramic view of the Al-Aqsa shrine.

Oil on canvas, 60 x 80 cm, 1945



AL-SHAIKH AHMAD, ALI HASSAN (1981-)

Palestinian artist Ali Hassan Al-Shaikh Ahmad was born in Khan Younis in 1981. He holds a degree from the Photography Department of An-Najah National University (2003) and a Masters in Fine Arts from Hilwan University in Cairo (2004). He is a member of the Association of Fine Artists in the Gaza Strip.

His painting on Jerusalem, the holy city, uses the symbolism of a spider web to describe and express Zionist besieging of the Old City with its religious and historical landmarks. It transpires the message that the "night" of the Zionist aggression, the black cloud that surrounds Jerusalem, must dissipate and the sun of the day emerge sooner or later.



SHALA, ABDEL HADI (1948-)

Abdel Hadi Shala was born in 1948. He obtained a BA in Fine Arts from the University of Cairo in 1971. Since 1968, he has participated in solo and group' exhibitions in the Arab World, Europe, Asia, and Canada and has won several international awards. He is a member of the General Arab Union of Palestinian Artist since 1972, of the International Association for Arts (1974), the General Arab Union of Arabic Artists (1974), and an international group called "Artists against the Occupation." He currently lives in London and Ontario (Canada). His artwork is owned by a variety of galleries, museums, associations, and companies worldwide.

Jerusalem, Acrylic, 2001





Old City of Jerusalem



Domes of Jerusalem



SHALABY, IBRAHIM (1956-)

Ibrahim was born in 1956 in Amman to Palestinian parents. He holds an MA in Interior Design from the Royal College of Arts in the UK (1988). His work - including paintings, mixed media, murals, and mosaics - uses vibrant colors and architecture and is clearly influenced by the traditional heritage and culture of Arabs. Many of his paintings depict feelings of nostalgia, warmth and love for real places that he visited - Lebanon, Syria, Iraq, Egypt, Bahrain, Kuwait, UAE and Palestine, where he toured through Jerusalem, Ramallah, Nablus, Qalqilyah, Acre, Jaffa, Nazareth, Haifa, Tiberias, Bethlehem and many villages. He participated in several solo and group art exhibitions in Canada, Europe and the Arab World. Besides his artwork, he has also authored three books: Interior Design, History of Furniture, and The Fundamentals of Design. Today, he lives and works as architect and interior designer in Canada, where he also supports American and Canadian Arabs by promoting their culture.

The city of Jerusalem – about which he says “I don’t live in Jerusalem but it lives in me” - is strongly present in many of his paintings



The minarets of Jerusalem



Life prevails, 68.5 x 84.5 cm, Laser print on canvas, 1999.



SHAMMOUT, ISMAIL (1930-2006)

Ismail Shammout was born in Lydda but had to flee with his family during the Nakba, settling in Khan Younis in the Gaza Strip. In his early years he was a student of the renown artist Daoud Zalatimo. He studied at Cairo's Fine Arts College in the early 1950s. Upon returning to Gaza in 1953, he held his first exhibition. A year later he enrolled at Rome's Fine Arts Academy. In 1965 he was appointed as head of the PLO's Fine Arts Department. He also served as Secretary General of the Union of Palestinian Artists and as Secretary General of the Union of Arab Artists in 1969. Shammout has exhibited widely throughout the world. After settling in Jordan in the early 1990s, he lived and worked with his artist wife Tamam Al-Akhal in Amman until his death in 2006.

Shammout's paintings depicted symbols of Palestinian culture and traditions, expressing with deep compassion the suffering and hope of his country. Color reproductions of his didactic paintings became icons within refugee camps and Palestinian institutions. He used Palestinian locations, such as the Tal Az-Za'tar refugee camp and Palestinian cities he longed for and dreamt always of going back to such as Jerusalem to create a unique atmosphere between the observer and the locality and urge the viewer to "sense" the place in order to feel with its people.



In Jerusalem, 50 x 60 cm, Oil on Canvas, 1997.



Al-Quds, 130 x 240 cm, 1983.



SHARAF, TAYSIR (1939-2001)

Born in Jerusalem in 1939, Taysir Sharaf spent his childhood in the Old City. He completed his secondary education in Alexandria, Egypt and later graduated from the University of Alexandria with a BA in Commerce, before returning to Jerusalem. Taysir's artistic debut began in the aftermath of the War of 1967, influenced by the occupation of Jerusalem, and as a way to release his anger and sorrow at the defeat. His deep link with Jerusalem is evident throughout his paintings. He applied various stylistic techniques to portray the city whether realistically or as illustrative abstraction. Sharaf was a founding member of the Jerusalem Quartet visual artists group and had held the position of Vice president of the Palestinian Artists League in 1998. He presented his art in numerous personal and group exhibitions in Palestine, Jordan and around the world. He left a rich heritage for the culture and art in Palestine.





SHAWA, LEILA (1940-)

Laila Shawa was born in Gaza in 1940. She graduated from the School of Art Leonardo Da’Vinci in Cairo, the Academia de Belle Arte and the Academia St. Giacomo, both in Rome. Among other things, she produced the stained glass windows for the Cultural Center in Gaza, worked as supervisor for Arts & Crafts Education with UNRWA in Gaza, and lectured on Art Education for children with the UNESCO Institute of Education. Later she moved to Beirut and worked as painter and illustrator of children’s books. In the 1960s the structure of Jerusalem influenced her art, she later also used photographs to portray the problems of the Palestinians. Shawa works and lives in London. She has held solo and group exhibitions in Gaza, Kuwait, Amman and internationally.

“Jerusalem” is one of Shawa’s early works that shows the city in a romantic light. The city appears to be Jewel like with numerous layers of buildings. Shawa executed a number of paintings in this style during that period.



The Road to Jerusalem, screen print on canvas, 1992.



Jerusalem, printing oils on board, 1970.



Jerusalem, Clay and glazes, 56 x 32 x 1.5 cm, 1988



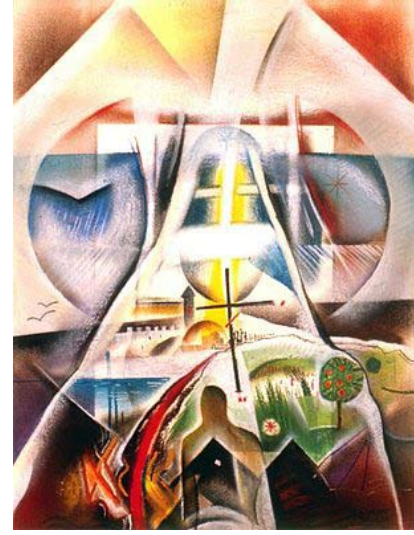
TAMARI, VERA (1945-)

Vera Tamari was born in Jerusalem in 1945. She studied Fine Arts in Beirut, Ceramics in Florence, and completed her M.Phil in Islamic Art and Architecture at Oxford University. Since 1974 she has participated in numerous solo and group exhibits both locally and abroad. Tamari is a founding member of the "New Vision" artists group, which was established during the first Intifada, and of the Wasiti Art Center in Jerusalem, and a member of the Sakakini General Assembly. She is lecturing on Art and Architecture at Birzeit University. She mostly works in ceramics or bas-relief pictures made from clay, representing sceneries, portraits and people. With regard to Jerusalem, the city's skyline and distinctive architecture and passageways is the focus of Tamari's attention.



Jerusalem (ceramics)

Resurrection from Jerusalem, 40 x 30 cm, Pastel on Canvas, 1972.



TAMARI, VLADIMIR (1942-)

Artist, inventor and physicist Vladimir Tamari was born in Jerusalem in 1942, educated at a Quakers school in Ramallah, and then studied Physics and Art at the American University of Beirut, before joining art schools in London and near Philadelphia, US. Tamari worked with UN agencies in Beirut, then moved to Japan, where he has lived and worked ever since. Due to his experience of the Israeli occupation and in Lebanon, his work is greatly influenced by political events, and social and religious values. Tamari, who mainly paints in watercolors, has participated in many personal and group exhibitions in Palestine, Japan, Europe, the US, and the Arab world. Besides painting, he has made intensive studies in optics, imaging, and auto-stereoscopic displays, and has designed one of the earliest Arabic ‘san-serif’ computer fonts, titled AlQuds, released for Tasmeeem, the Adobe InDesign CS4 Middle East plugin.¹



Maskobiyya Prison – Jerusalem, 55 x 45 cm, Acrylic on Canvas, 1979.



Jerusalem Rock, 54 x 75 cm, Watercolor, gouache and gold foil on paper, 1982.



Al-Quds Stones, 54 x 75 cm, Watercolor, gouache and gold foil on paper, 1991.



About this artwork, Tamari wrote: “I made this painting in Tokyo - it depicts a visual memory I have of driving up to Jerusalem from Jericho and seeing the lights of the city far away on the horizon. The title thus has a double meaning.”

Al-Quds seen from the Far East, 54 x 75 cm, Watercolor, gouache and gold foil on paper, 1983.



Ceramic panel commissioned around 1963 by the Lutheran Church of the Redeemer in the Old City of Jerusalem. The letters represent an early form of Tamari’s AlQuds lettering.

Panel in Jerusalem (1964) with an early form of Vladimir



Samples of Vladimir Tamari’s AlQuds font family.

¹ The font is available from Winsoft: www.winsoft-international.com/en/products/tasmeeem.html.



Door Light

TARASHE, AYMAN KHALIL (1976-)

Ayman Khalil Tarashe was born in Jerusalem in 1976. He holds a BSc from Al-Quds University and a Higher Diploma in Arabic and Islamic Studies from Egypt. He taught himself art and took some specialized courses. Since 1991 he is a member of the Association of Palestinian Fine Artists, and has held several group and individual exhibitions inside and outside Palestine. The artistic depiction of Jerusalem is a recurring theme in his paintings, whereby he varies its cultural dimension with that of the struggle for the city, revealing a true emotional relationship with his homeland, which is in the process of being desecrated by the Zionist aggression. Spatial dimensions of Jerusalem – gates, the mosques, streets and walls – are features documented in his paintings. Jerusalem is depicted rich in historical glamour of vision and memory, and saturated with history, Arabism and Islam, combined, at times, with the vision and determination of peace for the holy city and the right of return for Palestinians.



Dreams of peace



Will come back one day



Al-Wad Street in the Old City



WAARY, HAELA (1962-)

Fine artist Palestinian Haela Waary was born in Jerusalem in 1962 but grew up in Bahrain (and still lives) after her family fled Jerusalem in the wake of the 1967 War. She holds a BA in Business Administration from the University of Bahrain and a Diploma in Fine Arts from the London School of Fine Arts. She has received several awards and participated since 1992 in many solo and group exhibitions in Bahrain and other Arab countries. In the framework of the celebration of Jerusalem as capital of Arab Culture 2009 she held a special exhibition titled "Jerusalem - here... and there" in Amman, Jordan and Damascus. The exhibition constitutes a message and clear visual details and features on her hometown Jerusalem in all its manifestations, emotions and perceptions.

Old City of Jerusalem The single most abundant element in her paintings is the Old City of Jerusalem – places, alleyways, streets and houses in her memory.



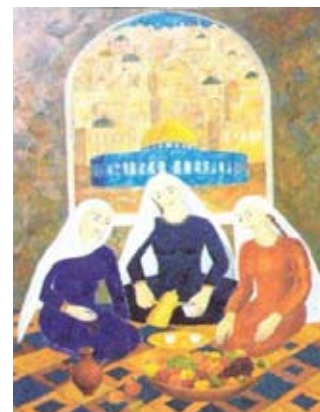
YOUSSEF, HANAN

Palestinian fine artist Hanan Youssef was born in Elaboun village in the Galilee. After finishing high school, she studied art in Kharkov, Ukraine, three years, then moved to Moscow to obtain a MA from the Faculty of Fine Arts (1989). After returning she worked for a year in an institution in Tel Aviv before concentrating on her art and painting. Since, she has participated in several group and individual exhibitions inside and outside Palestine. The memory of the homeland and the hope for a return of to the national soil are present in her pictures, too, not seldomly, in the form of the city of Jerusalem as a geographical symbol for the unity and brotherhood of the Palestinian people. Her painting "Children Dancer" is an expression of her feelings and dreams for the Palestinian homeland, bringing together the nation and the Palestinian towns and villages with a girl dancing in the space above, the lap of the city, to the tune of Palestinian coexistence and unity.

The painting "Morning Coffee" expresses images of the customs and traditions of the Palestinian heritage and existential symbolism - the status of the sacred city Jerusalem.



Children Dancer



Morning Coffee



ZAHIR, SAMIR MOHAMMED (1960-)

Samir Mohammed Zahir was born in Jabalya 1960. He has attended numerous specialist arts courses and has participated in many group exhibitions inside and outside Palestine. His pictures try to appeal to and express the unity of the people and the Palestinian resistance, most recently incited by the Al-Aqsa Intifada.

Jerusalem and its environs is the most abundant element in Zahir's paintings, often combined with the concept of revolution and rebellion and the message of the necessity to protect the sanctity of places of memory in the Arab and Islamic belief.

ZALATIMO, DAOUD (1906-2001)

Daoud Zalatio was born in 1906 in Jerusalem, the city where he would live and work most of his life. He studied at the School of Teachers in Jerusalem and completed a few courses in Haifa before traveling to the UK to undertake courses in art, obtaining certificates in oil painting, drawing, metal, leather, and wood-work. After returning to Palestine he taught art and crafts in different educational institutions. Later, while working as art consultant for the Ministry of Education during the period of Jordanian rule he was involved in drafting an art curriculum. He also served as an art consultant for UNESCO in Libya. Zalatio paintings mostly depicted landscapes, portraits and historical themes, whereby Jerusalem's character, features and history particularly inspired his work. He passed away in Jerusalem in 2001.

In this painting, Zalatio represented the famous site of the Haram Ash-Sharif after its dome had been plated in gold, focusing on the pattern of the tile work.

The Dome of the Rock, Oil on canvas, 66 x 45 cm, c. 1950s





ZU'BI, SAMI (1956 -)

Zu'bi was born in Nazareth in 1956 and grew up there. In 1978, he moved to Toronto and then studied Sculpture at the Ontario College of Art from 1980 to 1984. He worked as a furniture designer until moving to Ottawa, where he still lives, to obtain a BA in Arts from the University of Ottawa (1996). He participated in a number of exhibits in the US, Palestine and Canada and organized several art workshops in Canada and Palestine. His work includes interior design, installations, and sculptures, for which he often uses cement, wood, acrylic resin, plaster



ZU'ROB, HANI (1976-)

Hani Zu'rob was born in the Refugees Camp of Rafah in 1976. In 1999, he obtained a BA of Arts in Plastic Arts, specialized in Oil Painting, from An-Najah National University, Nablus. Since 2001 he has participated in numerous solo and group exhibits in the West Bank, Europe, Japan, the US and the Arab World. He taught art at the Friends School in Ramallah and served as Artistic Director at the Young Artist Forum. In 2002 he was imprisoned and tortured for several months without being charged by the Israeli authorities. Since 2006 he lives and works in France.

He wrote about one of his projects, entitled "The barrier" (2007) the following: "What intrigues me with the barrier, regardless of the various meanings it could convey, is the extent of it, this extent which divides into two distinct entities, the separated and the separator. This moment where these two entities meet, join each other, concentrate their seizures and physical tensions, visible or not. It's a colorless barrier, devoid of shape... And even if its' substance reflects its master's culture, who is the separator, the dim happens to be the bitter grayness of the action that separates a soul from another, and the Other from its soul."¹



The barrier n°02, 160 x 150 cm, mixed media on canvas, 2006.



The barrier n°07, 60 x 60 cm, mixed media on canvas, 2006.



The barrier n°12, 60 x 60 cm, mixed media on canvas, 2006

¹ From his website, http://www.hanizurob.com/lebarrage/thebarrier_txt_en.html.

Sculptures

Traditional handicraft, ornamental art, Arabic calligraphy, and (Islamic) decorative art are other forms of visual arts in Palestine. Some of these have not survived the conflict totally intact. Tile making, for instance, was a unique practice that came to Jerusalem in 1912 and subsequently spread widely throughout Palestine. The Qassiyeh factory, the first and most famous source of the exquisite tiles, used local materials and operated in East Jerusalem for over 50 years before the Israeli occupation forced its closure in 1969.

The early 20th Century saw the beginning of sculpture in Palestine, although the conditions for creative work, and for a distinct sculpture culture, were less than ideal. Therefore, Palestinian artists had to be mobile, often traveling to world art centers for their studies and exhibits.

One of the earlier outstanding artists, who dedicated his work to the design of decorative patterns and the art of calligraphy on different surfaces (e.g., leather, parchment, fabric, canvas, stone, tiles, glass, plaster, wood, etc.), was Jamil Badran whose art works are testament to his sculpturing skills.

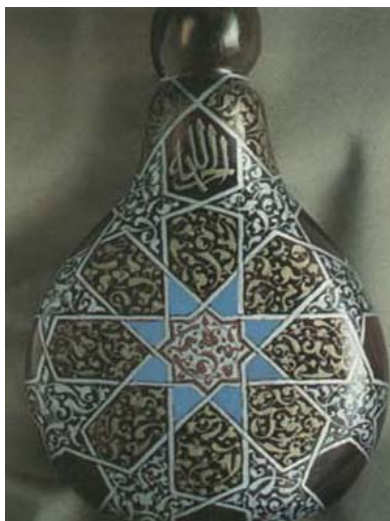
ABDULLAH, MAHMOUD (1961-)

Mahmoud Abdullah was born in Khan Danoun near Damascus in 1961, to a Palestinian refugee family from Safed. He studied Art and taught himself artistic and plastic techniques. He participated in exhibitions of the General Federation of Palestinian Artists, branch of Syria, since 2000. His paintings reflect his Palestinian roots, and are haunted by Palestinian folklore and symbols.

Abdullah borrows from local memory, space, and camp life, to add to his personal narrative. Jerusalem in particular has a strong presence in many of his paintings. The city stands for the hope of return and emphasizes the special place it occupies in the hearts and minds of Palestinians. Symbols used are clearly inspired by the Al-Aqsa Mosque and the Dome of the Rock stresses the internal sensibility associated with a historic place and the realities of religion at the heart of the Islamic faith.

BADRAN, JAMAL (1909–1999)

Jamal Badran was born in Haifa in 1909 into a family of art pioneers. He graduated in ornamental art and Arabic calligraphy from Cairo in 1927 and later worked on the first 20th Century restoration of Al-Aqsa Mosque and the Dome of the Rock. In 1934, he won a scholarship to study Applied Arts at the Central School of Arts and Crafts in London, graduating in 1937. Upon returning to Palestine, he worked as an art and handicraft instructor and assistant inspector in Palestinian schools. He also opened with his brother the "Studio Badran for the Arts." After losing the studio in 1948, Badran returned to teaching, first in Syria and later as a UNESCO expert of ornamental arts and crafts to teach at the higher teachers' training colleges in Libya. In 1962, Jamal opened his own studio in Ramallah where he worked on several major commissions, including the second restoration of Al-Aqsa Mosque mosaic, producing 23 drawings, of the original Suret Al-Isara (Quranic verse) in the old Kufic script. He also restored the original design for the 12th Century Minbar Salah Al-Din in Al-Aqsa Mosque, which was burned down in 1969 by an extremist.





Door to Jerusalem, 2004.

GHAZZAL, DINA (1958-)

Dina Ghazzal was born in 1958 in Nablus. She studied Ceramics at the Baghdad Fine Art Academy, graduating with a BA in 1981. She taught ceramics at Ramallah's Women's Training Center and was senior instructor of the Applied Arts Department. She undertook specialist training in glass and crystal in Slovakia, and in 1999 she won the Award of Creative Sculpture from the Palestinian Ministry of Culture. She has held many personal and group exhibits locally and internationally. She is a member of the League of Palestinian Artists and has executed several wall murals in various cities in Palestine. For her artwork "Door to Jerusalem" she used clay and glazes.

Installation & Video Art

Another creative tool for artistic expression and articulation, that has gained prominence particularly in recent years is installation art, i.e., mostly three-dimensional works designed to transform the perception of a space and invariably involving its audience. Palestinian installation artworks have been featured in museums and galleries as well as in public and outdoor sceneries, using all kinds of materials and media (e.g., photographs, video, sound, performance).

In the following samples, artists and artworks that deal especially with Jerusalem are presented.

ASSAD, RAFAT (1974-)

Rafat Assad was born in Nablus in 1974. He holds a degree in Fine Arts from An-Najah National University, Nablus (1998). In 2005, he began participating in solo and group exhibitions and in 2006 he was artist in residence at the Delfina Studios in London. Assad is a co-founder of Al-Mahatta gallery in Ramallah.

His 24-minute video installation Journey was part of the recent visual art exhibition "The Other Shadow of the City" (October 2009) of the the ArtSchool Palestine and Palestinian Art Court Al-Hoash. Focusing on an airport departure board listing 'Jerusalem' as a destination but with the remark "waiting", this artwork emphasizes the theme of dislocation and the impossibility of many Palestinians to visit the city.



INTERNATIONAL DEPARTURE				05/08/2009	00:00
TIME	AIRLINES	FLIGHT	DESTINATION	GATE	REMARKS
18:35	TURKISH AIRLINES	TK 1120	PARIS	207	LAST CALL
18:50	PALMISTAN	PA 1243	CAIRO	305	BOARDING
19:20	SWISS	SW1310	GENEVA	215	ON TIME
19:45	ROYAL JORDANIAN	RJ 1212	AMMAN	211	ON TIME
20:20	BRUSSELS AIRLINES	BS1312	BRUSSELS	222	ON TIME
20:55	TURKISH AIRLINES	TK 1210	NAYROBI	217	ON TIME
21:30	BRITISH AIRWAYS	BA1214	Geneva	216	ON TIME
21:55	TURKISH AIRLINES	TK 1411	VIENNA	210	ON TIME
22:05	PALMISTAN	PA 1113	JERUSALEM	219	Waiting
23:10	LUXAIR	VA 1123	VIENNA	310	ON TIME
23:35	TURKISH AIRLINES	TK 1415	DUBAI	215	ON TIME
23:55	TURKISH AIRLINES	TK 1217	BRUSSELS	206	ON TIME

BISHARA, RANA (1971-)

Rana Bishara was born in 1971 in Tarsheha and studied in Fine Arts, Women Studies and Philosophy from Haifa University in 1993. In 2003, she earned a MA in Fine Arts from Savannah College for Arts and Design, Georgia, US. She has been artist in residence in New York and Amman and currently chairs the Fine Arts Department at Jerusalem's Al-Quds University. She has widely exhibited in group and solo shows both locally and abroad. Her works – using different media ranging from sculpture to installation, painting, performance and photography – often relate to the political situation on the ground.



His installation Homeless Pillow was exhibited at the recent visual art exhibition “The Other Shadow of the City” (October 2009) of the the Art School Palestine and Palestinian Art Court Al-Hoash. It is an installation of pillows with extended necks placed outside the evicted Al-Hanoun family home in Sheikh Jarrah, demonstrating the feelings of helplessness of Palestinians in the face of Israeli violations and ongoing threats for evictions.

HAY YAHYA, RAOUF (1973-)

Raouf Haj Yahya was born in Taybeh in 1973 and currently lives and works in Ramallah and Jerusalem. After graduating in Sociology from Birzeit University in 2003 he worked as teaching assistant in the university's photography program and held several camera workshops. He was artist in residence in Italy and Denmark.

His installation Meter Square is a video game that was exhibited at the recent visual art exhibition “The Other Shadow of the City” (October 2009) of the the Art School Palestine and Palestinian Art Court Al-Hoash. The computer game takes Silwan as example for house demolition policy in Jerusalem and plays with images of beauty vs. destruction.





HOURANI, HASAN (1974-2003)

Hasan Hourani was born in Hebron in 1974. After graduating from the College of Fine Arts in Baghdad, Iraq, in 1997, he participated in numerous group exhibitions in New York, Amman, Sharjah, Iraq, Palestine and Alexandria and held several solo exhibitions. In 2001, he studied at the Art Student's League of New York. Hourani drowned in Jaffa in 2003 with his nephew Samer Abu Ajamieh. At the time, he was working on a children's book, *Hasan Everywhere*, which remains as a testimony to his prolific artistic talent and vision.

In 1998, he created an installation entitled *Jerusalem in solidarity with the Sumud Camp*.¹ Hourani paid tribute to the camp's children, using a series of children's drawings and self portraits, which were lit by candle light in the dark basement of the building, while a mass of ropes bound the children's drawings together creating a web of affiliation.



Jerusalem, 2 x 3 m on the wall, Drawings by children from Jerusalem, rope, paper, candles, 1998.

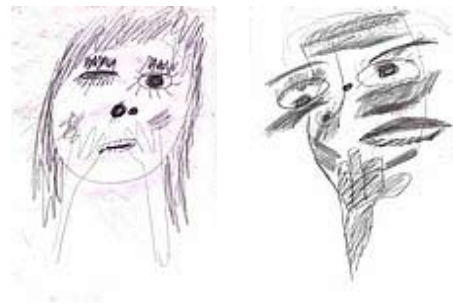
¹ A camp located in an abandoned building inhabited by Palestinians who lost their homes but remain steadfast to maintain their Jerusalem ID cards and resident status in the city.



HOURANI, KHALED (1965-)

Khaled Hourani was born in Hebron in 1965 and studied History at Hebron University. An artist and writer, he was artist in residence in Geneva (1996), Spike Island, Bristol (2004), and a participant in the 2004 Braziers International Artists Workshop in the UK. He has participated in numerous local and international solo and group exhibitions and is a member of many Palestinian cultural organizations (e.g., Palestinian Association of Contemporary Art, Palestinian Artist League, Khalil Sakakini Cultural Center, Al Matal Gallery). He has also curated and organised several exhibitions locally (e.g., Young Artist of the Year Award 2000 & 2002) and internationally (e.g., Palestinian pavilion for Sao Paulo Biennial, Brazil and the 21st Alexandria Biennial, Egypt). Hourani has served as General Director of Fine Arts for the Ministry of Culture and is currently the Arts Director at the International Academy of Art Palestine in Ramallah.

In 2007, Hourani participated in The Jerusalem Show with an installation work, entitled Allah Mahaba (God is Love), whereby fluorescent green signs were distributed throughout the Old City (above shop doors, on lamp posts, on electric wiring etc.) as a commentary on the Islamic tradition of displaying religious “reminders”, meant to remind the passersby that God is everything and to encourage religious beliefs and the practice of faith.¹



¹ However, the Jerusalem public mistook Hourani's signs as criticism against their religious practice and the signs were anonymously cut in half so as to expose only the word «Allah.»



JACIR, EMILY (1970-)

Emily Jacir was born in Baghdad in 1970 to Palestinian Christian parents from Bethlehem. She grew up in Saudi Arabia and attended high school in Italy before moving to the US to study Fine Arts, receiving her BFA from Texas and MFA from Tennessee University. Her works have been shown extensively in solo and group exhibits throughout Europe, the Americas and the Middle East. She has been artist in residence at many Palestinian, European and US institutions and been awarded several prizes for her works, which include a variety of media (e.g., film, photography, installation, performance, video, writing and sound). Jacir has also been involved in creating numerous projects and events (e.g., Birzeit University's Virtual Art Gallery) and has founded and curated several events (e.g., the first International Video Festival in Ramallah in 2002). She currently lives and works between New York City and Ramallah, where she is an instructor at the International Academy of Art.



In 2008, Jacir participated in 'The Jerusalem Show' with an audio and photograph work entitled *Untitled (servees)* that was commissioned by Al-Ma'mal Foundation, Jerusalem. The work was located at Damascus Gate, which was, some time ago, the busy center of the main regional transport network of *servees* (communal taxis) with direct links to various destinations in Palestine and also to Beirut, Amman, Baghdad, and Kuwait. In *Untitled (servees)* *servees* drivers call out those destinations thus recalling former possibilities of movement and connection and emphasizing the fractures the disappearing transportation network in Palestine leaves in everyday life as a result of the ongoing fragmentation and continued destruction of the urban landscape by the Israeli Occupation.

Untitled (servees), audio work
2008



KHALILI, YAZAN (1981-)

Yazan Khalili is a young Palestinian artist born in Syria in 1981. He has a degree in Architecture from Birzeit University and currently pursues an MA at the Goldsmith College in London. He is a founding member of the Zan Studio in Ramallah and was an artist in residence in the Delfina Foundation in London in 2008. He has held several solo and group exhibits since 2006.

An Invitation to an Exhibition is an installation of posters and postcards and was Khalili's contribution to the recent exhibition "The Other Shadow of the City" (October 2009) of the the ArtSchool Palestine and Palestinian Art Court Al-Hoash. The imaginary photo exhibition proposes to reclaim the space seized by Israeli authorities for the police station next to the Salah Eddin Street Post Office and turn it into a social center.

MANSOUR, SLIMAN¹ (1947-)

In his contribution to the 2007 "Jerusalem Show," entitled Introducing the Other, Sliman Mansour, predominantly known for his paintings, created an installation comprised of photograph portraits of the members of different communities living within the Old City walls. Pictures of individuals from the African and Armenian communities were exhibited next to each other at the Al-Ma'mal Gallery envisioning the possibility of bringing together separate entities.

Another artwork of Mansour is entitled Uncertain Landscapes and was his contribution to the recent exhibition "The Other Shadow of the City" (October 2009) at the Art School Palestine and Palestinian Art Court Al-Hoash. Based on aerial photographs from the 1900s of the Jerusalem neighborhoods Abu Dis and Ar-Ram, which are today surrounded and suffocated by the separation wall, Mansour created abstract acrylic paintings illustrating both the typography of the landscape and the theme of isolation.



¹ For his bio please see under paintings.



NASTAS, FATEN (1975-)

Faten Nastas was born in Beit Jala in 1975. She attended the Bezalel Academy for Fine Art & Design in Jerusalem 1994-1998, graduating with a BFA. Since 1998, she is art coordinator at the Bethlehem International Center, where she organized numerous local and international exhibitions. Besides working herself as artist, she also serves as chairperson of the Visual Arts Department at Dar Al-Kalima College in Bethlehem.

In Memories of Gold (part of "The Jerusalem Show" 2007), Faten Nastas recollects her childhood and youth in Jerusalem as memories of gold, expressing, at the same time, her sadness of being denied a permit to visit the place of her precious memories from her place of current residence (Bethlehem, West Bank). In her artwork, she thus wrapped places within the old city that are dear to her - Suq Aftimos, the fountain near the Church of Holy Sepulcher and at the 3rd Station of the Cross, Al-Wad Street) in transparent golden fabric with gold chocolate attached, as a way to both mark and preserve them and to re-affirm her memories of the city.



SINOKROT, NIDA (1971-)

Nida Sinokrot was born in 1971 and raised in Algiers. In his teenage years, he moved with his family to the US, where he earned a BS in Film in 1995 from the University of Texas, Austin, and an MFA from the Milton Avery Graduate School of the Arts, Bard College, in 2000, as well as an MFA from Annandale-on-Hudson, New York, both in 2000. In 2001-02, he was part of the Whitney Independent Studio Program. He participated in the "Made in Palestine" exhibit. In 2002, he was awarded a Rockefeller Media Fellowship with which he went to Palestine to make a Horizontal Loop installation, but ended up making his first film (Palestine Blues, about Israel's separation wall), which won numerous awards in international film festivals. He participated in numerous group exhibitions since 2001 and since 2006 also in several films screenings.



In 2008, he participated in the Jerusalem Show with a light installation throughout the Old City, entitled *Untitled Cracks*, whereby Sinokrot positioned 3mm blue LEDs in cracks throughout the Old City walls which shone brightly for some 15 days, hinting at the simple pleasure a little light can bring.





TUMA, MARY (1961)

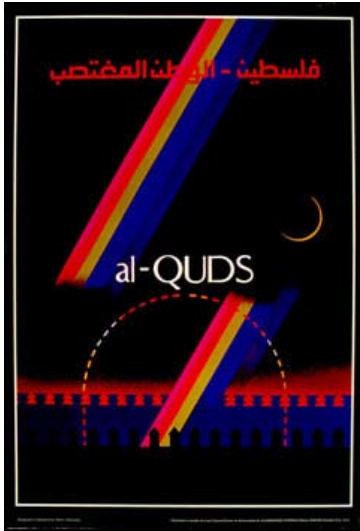
Palestinian-American artist and art professor Mary Tuma was born in Oakland, CA in 1961. She studied Costume and Textile Design at the University of California, Davis, and then Visual Art at the University of Arizona. She is an associate professor of Three-dimensional Art at the University of North Carolina, Charlotte and has exhibited her own work throughout the US and in Palestine. Renowned for her compelling and transcendent installations, Tuma's work incorporates the use of textiles, found objects and costume design.



Homes for the Disembodied (originally created in 2000) is a large-scale suspended sculpture made from 50 yards of black chiffon folded to create five connected dresses in the form of the long black dresses worn by the women of Palestine. The dresses are actually one piece symbolizing that the Palestinian people are linked through a shared misfortune, while the delicate nature of the chiffon symbolizes the fragile state of lives at risk of being uprooted. The artwork conveys the difficult living conditions of the Israeli occupation and is meant to serve, in the words of the artist, as "...both a memorial to and an offering for the people displaced from Jerusalem who were unable to return to their homes before their death...It is very much a spirit dwelling place-a comfort zone for spirits without a home."

Poster art

The idea of a political poster is often seen as mere propaganda, but with regard to contemporary Palestinian art, the issue is more complex due to the fact that the Palestinian political poster is often tangential to Palestinian painting. Frequently, paintings – or segments and isolated motifs thereof – have been, and still are, reproduced or copied in poster form. While many Palestinian posters throughout the years have dealt with the (armed) struggle for the liberation of Palestine, many others are colorful and optimistic, sometimes heroic and romantic, and often promote other issues such as literacy, education, peace or the empowerment of women. Using images such as the olive tree, the kuffiyeh, the colors of the Palestinian flag, images of keys, chains, doves, maps and the embroidered dresses, the posters are also a guide to Palestinian symbolism. While there are hundreds of posters of different times and topics - many of which are the work of non-Palestinian artists, created and produced to show solidarity with the Palestinian people and their cause – we will show in the following only samples relating to the issue of Jerusalem.



Al-Quds, by Mohammed Melehi (Morocco), 20" x 30", 1979

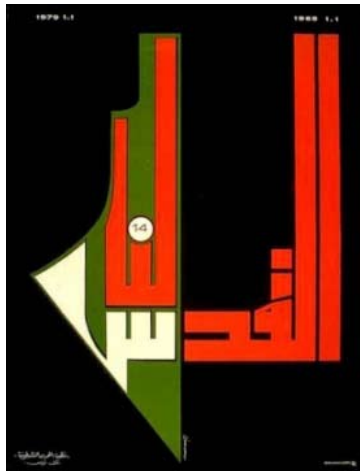
Combining architectural and religious symbols and Arabic text reading: "Palestine: A Homeland Denied," this poster puts the Arabic name for Jerusalem, Al-Quds, in the center of the viewer's attention.



We Will Set You Free, Oh Jerusalem, by Hasib Al Bayoume (Palestine), 18" x 27", 1987 (Arabic Text reads: Sanuhaririki Ya Qudsu, i.e., "We will set you free, Oh Jerusalem")



1987 (published by the Palestine Liberation Organization)



Jerusalem Belongs to Us, by Hamrouni (Tunisia) 17" x 22.5", 1979 (published by the PLO Office in Tunisia). (Arabic Text reads: Al-Quds Lina, i.e., "Jerusalem belongs to us")



Steadfastness, by Salah Al-Atrash, 18.25" x 27", 1980 (published by Salah Eddin Publishing House, Jerusalem)

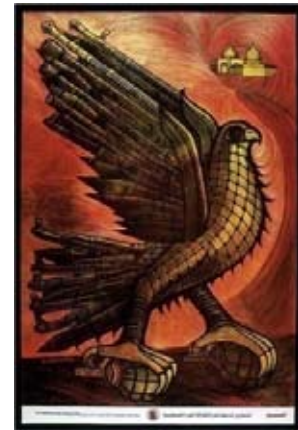
VISUAL ARTS

Jerusalem, (Iran), 17" x 25", 1980
 (Arabic Text on top is a Quran Sura in Farsi and in Arabic; below it reads: Beit Al-Maqdes - an Arabic expression for "Jerusalem," followed by a line in Farsi)

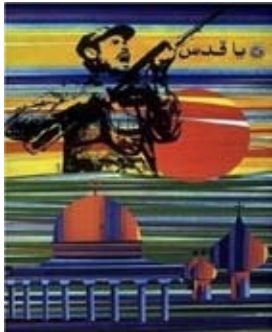


Al-Quds, by Abdel Rahman Muzayyen (Palestine), 1979

Sumud (Steadfastness), by Abdel Rahman Muzayyen (Palestine), 23.5" x 35", 1984
 (published by the PLO - Damascus Office on the occasion of the 19th anniversary of the launching of the revolution 1965).



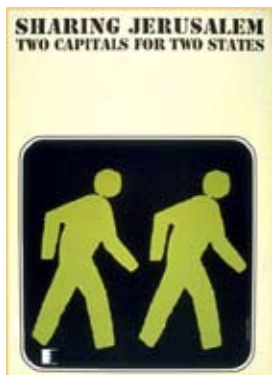
In the upper right corner of the poster images of the Dome of the Rock and Al-Aqsa Mosque are depicted.



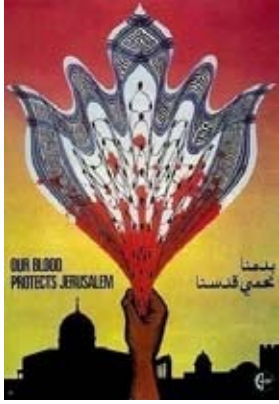
Ya Quds (Oh Jerusalem), by Muwaffaq Mattar (Palestine), 18.5" x 27", 1983 (published by Fateh, the Palestinian National Liberation Movement)

(Arabic Text reads: Ya Quds, i.e., "Oh Jerusalem")

Equal, by Bulent Erkmen (Turkey), 24.5" x 17.25", 1997 (published as part of a project by Bat Shalom/Jerusalem Center for Women, entitled "Sharing Jerusalem: Two Capitals for Two States," 1997)



Crossing Together, by Milton Glaser (USA), 18" x 24", 1997 (published as part of a project by Bat Shalom/Jerusalem Center for Women, entitled "Sharing Jerusalem: Two Capitals for Two States," 1997)

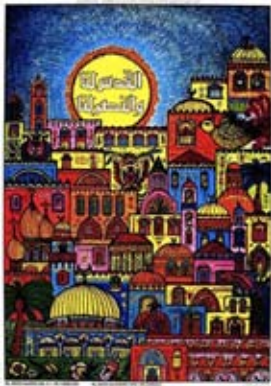


Our Blood Protects Jerusalem, by Marc Rodin (Switzerland), 17" x 22", 1981 (published by the Popular Front for the Liberation of Palestine, PFLP)

(Arabic Text reads: Bidamina Nahmi Qudsana, i.e., "Our blood protects Jerusalem")



Jerusalem 630, by Rafa Al-Nasiri (Iraq), 20" x 30", 1979 (published by the Iraqi Cultural Center in London)



Jerusalem Is Ours - Victory Is Ours, by Burhan Karkoutly (Palestine), 19.5" x 27.5", 1977, (published by the Palestinian National Commission on the Celebration of the 1500th Anniversary of the Beginning of the Hijra)

(Arabic Text reads: Al-Quds Lina Wa An-Nasr Lina, i.e., "Jerusalem is ours and victory is ours")



Buy Time in Jerusalem, by Zan Studio (Ramallah, Palestine), 2007



(Arabic Text reads: Ishtari Zamanan fi Al-Quds, i.e., "Buy time in Jerusalem")



Jerusalem, Baha Al-Bukhari (for a brief biography please see under paintings).

By Baha Al-Bukhari

Photography

Photography as a method of documentation and creative expression was a relatively late-blooming phenomenon among Arabs in and around Jerusalem. The city itself was a frequent subject for photographers from around the world, though it was presented in the same Orientalist and religiously aggrandizing fashions as it had been in paintings and drawings before. The first Arab Jerusalemite to make a name in photography was Khalil Raad, who used the new medium to depict Jerusalem in a new light. While most Western professionals were staging biblical scenes or focusing on the city's monuments, Raad's work chronicled the daily life of Jerusalemites.

Following in the tradition of Raad, Hanna Safieh stands out as one of the most important photographers to have worked in Jerusalem. The historical worth of his images may surpass their artistic appeal; he documented the aftermath of the Deir Yassin massacre west of Jerusalem, the funeral of Palestinian leader Abdul Qader Al-Husseini, and numerous other events in years around 1948 and beyond. The images of Safieh and others like him are often all that remains to make up the historical record; he and others have managed to revive a narrative that would otherwise have been wiped almost completely clean. Where Raad and Safieh left off, artists like Akram Safadi, Rula Halawani, Steve Sabella and others have taken over the mantle of documenting the fate of Jerusalem and its inhabitants.

OLD PHOTOGRAPHY

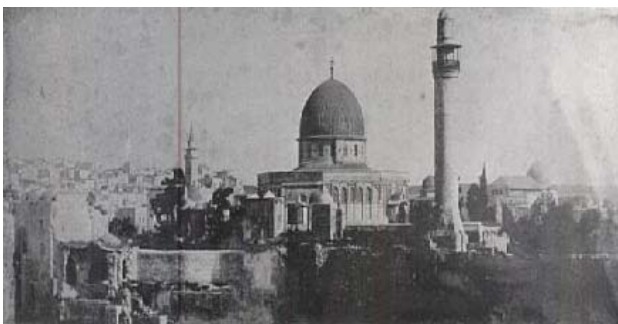
First Photographers in the Holy Land

Photographic attention to the ancient sites and landscapes of Palestine was initially motivated as much by religious sentiment as it was by secular, historical investigation. In 1833, British architect **Frederick Catherwood** travelled the Holy Land and produced the very first images of the Haram Ash-Sharif, of which he also made detailed drawings.¹



The invention of photography in 1839 by Louis Daguerre and William Fox Talbot brought images of the Holy Land into world-wide circulation. Just three months after the public demonstration of the photographic process of “fixing a shadow,” Jerusalem was photographed by **Frederic Goupil-Fesquet** (1806-1893). On this first ever photographic expedition in October 1839, Goupil Fesquet was accompanied by French artist Horace Vernet and his nephew Charles Bouton; their journey took them to Syria, Egypt, Palestine, Lebanon and Turkey.²

They were followed by Scottish minister, **Alexander Keith**, who intended to illustrate the text of the Holy Bible with images (*Evidence of the Truth of the Christian Religion*, 1844). Focusing more on Islamic architecture in the Holy Land, French **Joseph-Philibert Girault de Prangey** created the first products of French documentary photography in 1844.³



Detail of a Photograph The Dome of the Rock and the Walling Wall, by J.-P. Girault de Prangey, ca. 1850.



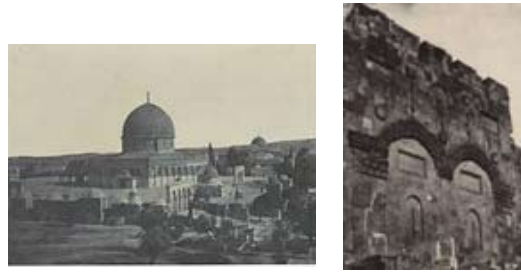
Photograph by J.-P. Girault de Prangey.

Catherwood photograph and drawing of the Dome of the Rock (1833), 1887 print.

1 Cities of the Three Books - Jerusalem and the Holy Land in 19th-Century Photographs, Istanbul Research Institute: Catalogue 4, September 2008.

2 Khatib, Hisham, *Palestine and Egypt under the Ottomans: Paintings, Books, Photographs, Maps and Manuscripts*. London: IB Tauris & Co. Ltd., 2009, p. 231.

3 Cities of the Three Book, op.cit.



Maxime Du Camp "Porte D'Oree" (Golden Gate), Jerusalem, 1850

French photographer **Maxime Du Camp**, accompanied by Gustave Flaubert, photographed Egypt, Nubia, Palestine, and Syria during travels from 1849 to 1851. In 1852, an album of photographs from this trip was published, being the first devoted to views of the Middle East and an inventory of its monuments.⁴

During 1850-52 Anglo-German photographer **Ernest Benecke** traveled the Mediterranean and Middle East; his photographic output was unique both in number and date, including some of the earliest photographs of the peoples of Egypt and Palestine.⁵



Irishman **John Shaw Smith** (1811-73) made a journey from Italy to the Holy Land during 1850-1852, writing a diary and taking over 300 calotypes negatives during his two-year tour (prints of Smith's photographs are in Edinburgh University Library and in the Palestine Exploration Fund archives; they were waxed for printing and retouched with black ink).⁶



This early period also saw the work of other amateurs – such as French photographer, archaeologist and painter **Auguste Salzmann**, who in 1854 photographed archaeological sites and architectural details in and around Jerusalem.⁷



In 1856, **Francis Frith** embarked on the first of three photographic expeditions to the Middle East and the beginning of what would be a remarkably career as the publisher of travel images.⁸



4 Hannavy, John (ed.). *Encyclopedia of Nineteenth-Century Photography*, Volume 1. Routledge, 2007, p. 442.

5 *Ibid.*, p. 148.

6 *Ibid.*, p. 477.

7 *Ibid.*, p. 1240.

8 Nickel, Douglas R. *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad*. Princeton University Press, 2003.



James Graham, "Jerusalem, Site of Solomon's Temple and the Wailing Wall," 1855 (l.)

Members of the missionary community in Jerusalem also began to document the reality of holy sites. Scottish photographer **James Graham** began photographing in 1853 and until 1857, producing extensive documentation of his journeys throughout the region.⁹



James McDonald, West entrance to the Church of the Holy Sepulchre (l.) and Dome of the Rock, both part of the 1864 Ordnance Survey of Jerusalem



Another pioneer in the history of photography in the Arab World was American-born German Jakob **August Lorent** (1813-1884), who traveled extensively through the Middle East and was particularly interested in endangered buildings. Photographs taken during his early journey (1842-43) from Istanbul to Egypt, Jerusalem and the Black Sea, were

published in his book *Wanderungen im Morgenlande 1842-1843* (1845).¹⁰ In later travels in the 1860s, Lorent took additional photographs of Jerusalem, which are today in the possession of the Reiss-Engelhorn-Museums, Mannheim.

In 1860, **John Cramb**, photographer by royal appointment of Queen Victoria, went to the Holy Land to take pictures of Jerusalem to record its historical places for the theological seminaries in Victorian Britain. The photographs were published in a book entitled *Jerusalem in 1860: Series of Photographic Views*.¹¹



During a journey the Prince of Wales made through Egypt and the Holy Land two years later, **Francis Bedford** was commissioned to photograph the tour and published the results in four volumes as *Egypt, Sinai and Jerusalem* (1863).¹²

Perhaps the most extensive photographic survey of Jerusalem was completed, however, by a detachment of British Royal Engineers and the photographer **Sergeant James McDonald** in 1864-65, charged with mapping the city and its water supply and evaluating its monuments. The resulting "Ordnance Survey of Jerusalem" (Palestine Exploration Fund, 1865) contained numerous photos depicting political and religious motives, early Christian inscriptions and pilgrimage sites.¹³



9 See <http://www.answers.com/topic/early-photography-in-the-middle-east>.

10 Hannavy, John (ed.). *Encyclopedia of Nineteenth-Century Photography*, op.cit., p. 874.

11 <http://idlespeculations-terryprest.blogspot.com/2008/10/jerusalem-in-1860s.html>.

12 See <http://www.answers.com/topic/early-photography-in-the-middle-east>.

13 See <http://www.answers.com/topic/early-photography-in-the-middle-east>.

VISUAL ARTS



German born English immigrant (**Melville) Peter Bergheim** (1813-95) is considered as one of the 19th Century photographers of the Holy Land, to which he traveled first on 1838 as part of a delegation of British missionaries. He worked as pharmacist and banker before starting a career as filmer and photographer in the mid-19th Century, when he also opened two studios together with French photographer Tancrede Dumas.¹⁴



English photographer **Frank Mason Good** (1839-1928) began his photographic career as an assistant to Francis Frith, but soon made a name for himself to a large extent with pictures (stereoviews and photos) of the Middle East, Palestine and Jerusalem taken on two journeys (1867-68 and 1874-75).¹⁵



Frenchman **Tancrede Dumas** (1830-1905) began working as a banker in Italy where his family immigrated when he was young. He then studied photography in Florence and established a studio in Constantinople in 1860 along with photographer Peter Bergheim, then another one in Beirut in 1866. In 1872, Dumas published a catalogue, printed in Milan, comprising 260 views of various countries between Upper Egypt and India, including Palestine. Dumas

also accompanied the Grand Duke of Mecklenburg on his voyage to the Orient, earning the right to advertise as Photographer to the Imperial and Royal Court of Prussia.¹⁶

The Greek brothers **George and Constantine Zangaki** were active in the field of photography in the years 1860-1880, operating mainly in the Middle East, where they were based in Cairo with another studio in Port Said, Egypt. Most of their photos depicted images of the Holy Land and Jerusalem.¹⁷



¹⁴ <http://www.bibleage.com/gallery/peter-bergheim.html>.

¹⁵ Hannavy, John (ed.). *Encyclopedia of Nineteenth-Century Photography*, op.cit., p. 559.

¹⁶ http://www.luminous-lint.com/app/photographer/Tancrede__Dumas/A/

¹⁷ Photo selection from <http://www.archaeological-center.com/en/auctions/32/>



Italian photographer **Giacomo Brogi** (1822-1881) worked first in copper engraving before studying photography in 1855. He opened his first studio in Rome in 1864 and in 1868 he traveled through the Middle East, including Palestine, Egypt and Syria. After his death, his son Carlo continued his photographic work.¹⁸



Luigi Fiorillo was born in Italy. Most of his activity in photography took place between 1870-1890, out of his studio in Alexandria. Most of his pictures depicted sites and scenes from Egypt, the Holy Land and Jerusalem.¹⁹



James Robertson (1813-88) was another English photographer (and coin and gem engraver) who worked in the Mediterranean region. He first settled in Constantinople in 1841, where he opened a photographer's studio in the early 1850s. In 1853, he began photographing with fellow photographer Felice Beato and the two soon formed a partnership (Robertson & Beato). In 1857, they undertook a photographic expedition to Jerusalem, joined by Beato's brother, Antonio.²⁰



The extraordinary **American Colony photograph collection** contains some 20,000 glass and film photographic negatives of historical images (1898-1946) of the Middle East - mainly Palestine and present day Israel, created by the American Colony Photo Department

and its successor firm, the Matson Photo Service, The American Colony Photo Department in Jerusalem was one of several photo services operating in the Middle East before 1900, catering primarily to the tourist trade (thus mainly images of holy sites and Biblical scenes). A large part of the collection is available online as part of the Library of Congress website.²¹ The following photos - only a small selection of the huge collection - were taken around 1870-90:

¹⁸ <http://www.answers.com/topic/giacomo-brogi>.

¹⁹ Osman, Colin. *Jerusalem Caught in Time*. Cairo: American University Press, 1999.

²⁰ Hannavy, John (ed.). *Encyclopedia of Nineteenth-Century Photography*, op.cit., p. 130.

²¹ See <http://lcweb2.loc.gov/pp/matphtml/matpcabt.html>.



Félix Bonfils (1831-85)²² was a bookbinder from St-Hippolyte-du-Fort, France, who traveled to Lebanon in 1861 and 1864 and eventually moved there in 1867 to begin his photographic career. He produced an extraordinary collection of negatives and stereoscopic views of images taken in Greece, Syria, Palestine and Egypt. The “Maison Bonfils” (later “F. Bonfils et Cie”) soon became famous for its commercial portraits and Middle Eastern views and opened branches in Jerusalem, Baalbek, Alexandria and Cairo. Besides Félix Bonfils, his son Adrien (1860-1929) and his wife Lydie (1837-1918) were also photographers. Félix returned to Ales, France, in 1876 to work on his most ambitious project - a series of albums entitled *Souvenirs d’Orient*. In 1878, Adrien took over the work of photography and his parents ran the studios.



Kervork Krikorian, Jerusalem 1907

Beginnings of Palestinian Photography

With regard to the beginnings of photography in Palestine itself, the Armenians played a leading role²³, starting in the 1860s when Armenian Patriarch **Issay Garabedian** established a photographic workshop in Jerusalem to train young Armenians. Garabedian’s students included **Kervork** and **Garabed Krikorian**, the latter of whom established the first commercial photographic studio in Jerusalem in the 1870s, mainly photographing local personalities, tourists, and pilgrims. He became the official photographer during the visit of Kaiser Wilhelm II to the Holy Land in 1878. A few years later, one of his students, Khalil Raad, became the first local Palestinian who opened a studio in Jerusalem (see below), followed in 1892 by Daoud Sabonji in Jaffa.²⁴



Khalil Raad, tourists in traditional dresses, 1910

Khalil Raad (c. 1854-1957) was born in the village of Bhamdoun, Lebanon, but moved with his family to Jerusalem in 1860 after his father died in a violent sectarian conflict. After training by photographer Garabed Krikorian he opened his own studio on Jerusalem’s Jaffa Road, just opposite of his teacher’s, triggering a bitter rivalry.²⁵ He worked there until the War of 1948, after which he moved to Hebron and later to Lebanon, where he died in 1957. He was considered Palestine’s first Arab photographer.



Garabed Krikorian, 1910

22 Rockett, Will H.; The Bonfils Story: <http://almashriq.hiof.no/general/700/770/779/historical/bonfils/bo-fils-history/bonfils-1.html>. Photo selection from <http://www.archaeological-center.com/en/auctions/32/>.

23 It should be noted in this context that only certain population groups (e.g., Armenians, Syrian Christians and other minorities) engaged in photography because photographers were labeled ‘unbelievers’ by some religious puritans of the Ottoman Era put off by the creation of human images. See Al-Hajj, Badr, “Khalil Raad - Jerusalem Photographer,” *Jerusalem Quarterly* File, nos. 11-12, Winter 2001.

24 Ibid.

25 Ibid. The rivalry lasted until 1913, when Krikorian’s son married Raad’s niece and the two studios began to cooperate, with Krikorian devoted almost exclusively to portraits, and Raad to the coverage of political events, daily life, and to some of the archaeological excavations then being conducted in Palestine.



Photographer **Hanna Safieh** (1910-1979), of Armenian origin, was born in 1910 in Jerusalem, where he remained all his life. His black and white photographs of Jerusalem, taken between 192-1967, uniquely captured the history of the city and life therein during a difficult time for the Palestinian people. The photos of Safieh, who worked at the American Colony Photographic Department in Jerusalem and as public information officer during the British Mandate, were exhibited worldwide and appeared in magazines, such as the National Geographic, Readers Digest, and many books. In 1999, his son Raffi Safieh published a book, entitled *A Man and His Camera: Hanna Safieh. Photographs of Palestine 1927-1967*, a rich legacy of the local landscape, ethnography of daily life, historical events, and religious ceremonies of that time.²⁶



Another Armenian photographer of this time was **Elia Kahvedjian** (1910-1999), who was born in Ourfa, Turkey and lost his entire family during the 1915 Armenian Genocide. Along with tens of thousands of Armenian orphans, he was rescued by the American Near East Relief Foundation (ANERF) and taken first to Lebanon and then to Nazareth. He later came to Jerusalem, and, fascinated by its historical places, landscapes and characters, began taking pictures in 1924. The photographs taken by Elia Kahvedjian, as well as the pictures of other photographers that he collected, capture numerous landscapes and individuals from the ethnic montage of Jerusalem and the surrounding area dating from 1845 to 1967.



Photo by Elia Kahvedjian

His son Kevork Kahvedjian inherited this collection - over 1,400 photographs - and made it available to the public through Elia Photo Service located in the Old City of Jerusalem. He also published a book entitled *Jerusalem Through my Father's Eyes* (Jerusalem: Elia Photo Service, 1998), containing 131 photos depicting scenes, streets and lives in Jerusalem and the surroundings from 1924.²⁷

²⁶ See also Nassar, Issam, "A Jerusalem Photographer: The Life and Work of Hanna Safieh," *Jerusalem Quarterly* File, no. 7 (Winter 2000).

²⁷ Williams, Allen, "Dom Photographs in the Collection of Elia Kahvedjian," *KURI – Journal of the Dom Research Center*, Vol. 1, No. 10 (Spring/Summer 2004). A large selection of photos is available online at: <http://www.eliaphoto.com/Gallery.html>

CONTEMPORARY PHOTOGRAPHY

In the 1980s, events leading up to the first Intifada as well as the uprising itself inspired artists to explore issues of identity in a new light. Landscape painting in oil and water colors and the glorification of peasants vanished and were replaced by images of the Intifada and the popular struggle and the overall role of art was reconsidered. While painters began using new 'natural' and daily materials such as mud, leather, straw, etc. other artists reverted to the modern means and mediums of installations, videos, and experimental and/or expressive photography. This was assisted by three main factors:

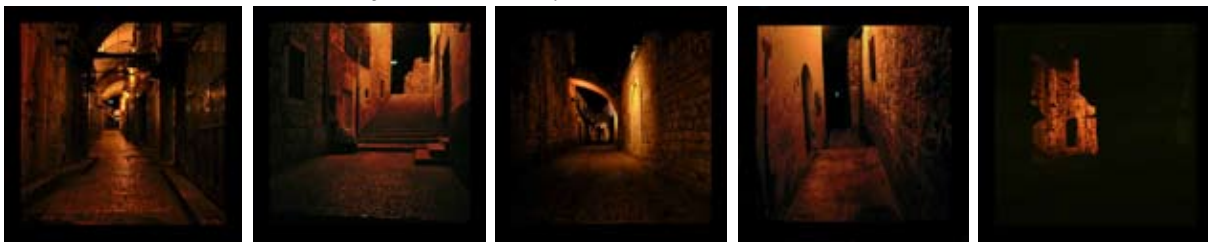
- the signing of the Oslo Accords, which "legalized" the use of Palestinian symbols, the flag and its colors, and thus made way for a whole lot of new forms of artistic expressions;
- the emergence/establishment of new art outlets such as cultural centers, galleries, art schools, cinemas, and theaters;
- the improved possibilities for artists to travel abroad for studies or participation in international exhibits as well as the increased intermingling with visiting foreign and Palestinian Diaspora artists.

With regard to the visual-artistic representation of photography, the following samples intend to offer a glimpse at personal emotions, experiences, issues of place and displacement and loss and identity in connection with Jerusalem as seen through the eyes and lenses of contemporary Palestinian photographers. A dominant theme reflected in most of the works below are the physical and psychological separation of Jerusalem through checkpoints and the wall and related feelings of abandonment and loss. The samples are introduced in alphabetical order according to the artists' family name.



RULA HALAWANI was born in 1964 in Jerusalem. She studied photography in Saskatchewan, Canada and for her MA at the University of Westminster, London. A freelance photojournalist from 1990-98, her photographs have appeared in publications in Europe, the US and the Middle East. They have also been shown in many collective and solo exhibitions, including the 2005 Sharjah Biennale. In September 2008, a major retrospective of her work was held in Brussels as part of the Masarat festival of Palestinian art and culture. She teaches in Birzeit University's Department of Photography, which she founded in 2001, and lives and works in Jerusalem.

In *The Warm Light Still There* (2004), Rula Halawani presented eight photographs of the Old City of Jerusalem by night with deserted streets, dark shadows and little but warm light, which reflects her childhood memories in the city and conveys a sense of hope.¹



¹ For details see: <http://www.almamalfoundation.org/index.php?action=events&type=9>.



Another of her works, entitled *The Wall* (2005) focused on the powerful visual presence of Israel's Separation Wall and carried two messages: the wall is not only to confine Palestinians and segregate them from one another and from Jerusalem but also to erase them from the Israeli field of vision. Her wall photos capture the looming reality of the wall as it stands there omnipresent, repellent and ugly, cutting through the sad landscape.²



In 2006, Halawani embarked on a project entitled *Intimacy*, a series of black and white close-up photographs taken directly at the Qalandia checkpoint, capturing the daily encounters between soldiers and Palestinians who want to cross, in particular the repetitive inspections of papers and personal belongings.³

² For details see: http://virtualgallery.birzeit.edu/community_artist_of_the_month?mart_id=45710.
³ For details see: http://universes-in-universe.org/eng/nafas/articles/2006/rula_halawani.



JAWAD AL-MALHI was born in 1969 in Shu'fat Camp in Jerusalem. Since 1986 he has participated in numerous group and solo exhibits both locally and internationally. In 2007 he graduated with an MA from the Winchester School of Art, University of Southampton. He works with different media such as painting, installation and video, and is a co-founder of the Open Studio Palestine project that runs art workshops for children. International residencies included Cité Internationale des Arts, Paris; Harnosands School of Art, Sweden; and Braziers International Artists Workshop, UK.

Here, 2009 is a set of photographs created in Jerusalem's Shu'fat Refugee Camp, where Al-Malhi was born and has lived for 30 years. They intend to explore the structural geography of the camp, its chaotic nature of space in the camp, containment, transformation and flux.



Another project, entitled *House No 197* (2007-09), is a panoramic photograph of Shu'fat camp, printed at monumental scale (6 m x 80 cm), intended to explore the architectural structures of the camp and their continuous transformation as well as the experience of claustrophobia, containment and monotony.



Al-Malhi's contribution to the most recent international visual art exhibition "The Other Shadow of the City" (October 2009)¹ was a digital print entitled *Tower of Babel Revisited* and explored the geography of the Jerusalem's outskirts between separation and togetherness.

¹ The exhibition was organized by the ArtSchool Palestine and Palestinian Art Court al-Hoash in partnership with the British Council, International Academy of Arts Palestine, The French Cultural Centre, Jerusalem, and Rafia Gallery, Damascus.



STEVE SABELLA (1975-) was born and raised in the Old City of Jerusalem. After completing high school, he enrolled at the Jerusalem School of Photography, graduating with a Diploma in Art Photography and New Media. He also obtained a BA in Visual Arts from the State University of New York, and studied towards an MA in Photography at the Westminster University, London. He has participated in several group and solo exhibitions locally and internationally, and has received several scholarships, sponsorships and awards.

His ongoing project "Jerusalem in Exile - Tangible Memories" explores the mental image Palestinians hold of Jerusalem and has gained international attention. Palestinians from all over the world continue to be invited to participate in this unique art experience which has as its aim the creation of a new perception of Jerusalem. According to its website, the "project is based on the assumption that Jerusalem currently exists as a city in 'exile', where Palestinians are forbidden from accessing it" and attempts to "liberate it from clichés and slogans, and reconstructing a relationship to it that is more alive, real and intimate. Through artistic means, the new images of Jerusalem will be replenished and charged with ways that transcend the forced reality on the ground."¹

Sabella's other artworks are also often bound to the city of Jerusalem, as reflected, for instance, in his artwork *Till the End Spirit of the Place* (2004). Based on the notion that Jerusalem is a rapidly changing place which is transforming to something unknown, the idea of the project was to counter the erasure of the city's memory by wandering around personally meaningful and intimate places which Sabella's camera captured while he collected stones from the same locations. The images were later printed on the stones (photo emulsion).



¹ For details see <http://www.jerusalem-in-exile.net/index.htm>.

AKRAM SAFADI was born in Jerusalem in 1962. He graduated from Birzeit University in Social Sciences and continued his postgraduate studies in Anthropology at the Hebrew University in Jerusalem. He worked for many years as a photo reporter for several international and local news agencies and also trained in filmmaking workshops in Italy and Palestine. Since 1990 he has presented his works (documentaries - film and photography) in various retrospective exhibitions in the UK, France, and Italy. He is a member of the Palestinian Journalist League, the International Journalist Association, and the Palestinian Audio-Visual Association.



Beit Hanina. Suburb of Jerusalem in a general strike day, 2005



In my quarter (wall and people), 2005



Palestinian vendor at Damascus Gate. Jerusalem 1994.



Multi-media artist **SAMA AL-SHAIBI** was born in Basra, Iraq, to an Iraqi father and Palestinian mother, and is now a US citizen. She received her MFA at University of Colorado (Boulder) in Photography, Video and Media Arts (2005) and has widely exhibited internationally. Currently, Alshaibi is Assistant Professor of Art in the Photography Department at the University of Arizona, Tucson. She is also co-founder of the 6+ women's art collective.

The following photo set is from her Contested Land Series, where she explores what the idea of "land" represents for a person, what this means for contested land, and how displacement from a landscape affect people.



Museums & Galleries

In stark contrast to its cultural significance and legacies, Palestinian Jerusalem is poorly equipped with museums and art galleries. The ones that do exist are briefly introduced below.

MUSEUMS



Armenian Museum

The museum is located in the Armenian Quarter of the Old City of Jerusalem. It consists of a substantial collection of thousands of objects arranged over 30 rooms including household and agricultural objects, maps, mosaics, manuscripts, photographs, woodcuts from early printing presses, copper ware, jeweled crosses, miters and embroidery. The collection depicts the lives, achievements and history of the Armenian community in Jerusalem.

Armenian Museum

Dir.: Father Avedis

Tel.: 02-6282331/6287451 | Fax: 02-6264861

Armenian Qtr., PO Box 14001, Jerusalem

Islamic Museum (at Al-Aqsa Compound)



The museum was officially founded in 1922 on the authority of a decree issued by the Higher Islamic Council in Palestine. Originally located close to what is today known as the Council Gate (Bab al-Majlis), the Museum was transferred to its present site in the southwestern corner of the Haram Ash-Sharif in 1929. Much of the inside was severely damaged in 1967, and the facilities closed in 1974 to allow for a complete restoration.¹

Today, the museum is administered through the Islamic Waqf in Jerusalem, under the auspices of the Jordanian Ministry of Awqaf. It comprises three buildings with an exhibition space of over 1,000 m². The oldest hall is from the 12th Century and is a rare Crusader monument in the Holy City.

The collection consists of artefacts and remains from the Islamic and non-Islamic epochs, representing various facets of Islamic civilization ranging in geography, theme and period. Most of the artefacts represent the heritage of the Haram Ash-Sharif, Jerusalem and Palestine at large. It has an extensive collection of over 600 Qur'an manuscripts that date back as far as the 9th Century, and also dis-

¹ Salameh, Khader. "The Quran Manuscripts in the Al-Haram Al-Sharif Islamic Museum, Jerusalem". UNESCO Publishing, 2001.

plays Islamic ceramics, woodcarvings, coins and glassware stand together with guns, swords and daggers from all corners of the Islamic world. Among the Museum's priceless holdings are the surviving shards of Nur Al-Din's pulpit, which was largely destroyed by an act of arson in 1969, as well as many fine examples of architectural elements and stonework, including what may be the oldest Arabic tombstone in Palestine.

Islamic Museum
 Dir.: Khader Salameh
 Tel.: 02-6285708 | Fax: 02-6262442
 Al-Aqsa Mosque, Old City, PO Box 19004, Jerusalem



Palestine Heritage Museum (Dar At-Tifl)

The museum, located at the compound of the Dar At-Tifl School, displays pieces of Arab Palestinian Folklore. Main attractions include its collection of Palestinian costumes and robes as well as its reconstruction of different handicraft techniques and scenes from traditional daily life in the first half of the 20th Century.

Palestine Heritage Museum (Dar At-Tifl)
 Dir.: Mahira Dajani
 Tel.: 02-6283251/ 6285211 | Fax: 02-6273477
 E-mail: info@palestinemuseum.ps
<http://www.palestinemuseum.ps>
 C/o Dar At-Tifl School, PO Box 19377, Jerusalem



The Rockefeller Museum (a.k.a. the Palestinian Archaeological Museum):

The Rockefeller Museum is an archaeological museum located in East Jerusalem. Founded in 1927 by an American-Jewish oil magnate, the museum was called the Palestine Archeological Museum until 1967. It houses a large collection of artifacts unearthed in the excavations conducted in Palestine since 1890, dating from prehistoric times until the 18th Century. The museum building is also the Head Office of the Israel Antiquities Authority. The museum's first curator was John H. Iliffe, who arranged the artifacts in chronological order. Among the museum's prized possessions are 8th Century wooden panels from Al-Aqsa Mosque, 12th Century (Crusader-period) marble lintels from the Church of the Holy Sepulcher, stuccoes from the 8th Century Umayyad Palace of Hisham in Jericho, and some fragments of the Dead Sea Scrolls. Going further back in time, the museum also exhibits a skeleton of an ancient man (homo carmeliensis), dated 100.000 BC, which was discovered near Atlit, on the coast near Caesarea.

Rockefeller Museum
 Tel. & Fax: 02-6282251/2251
 Sultan Suleiman St., c/o Israel Museum, PO Box 7117, Jerusalem 91710

GALLERIES

The idea of the Palestinian Art Court – Al Hoash came out of a recognition for the need of a center concerned with enhancing the cultural status in Jerusalem on the level of visual and plastic arts. Al-Hoash now serves as home institution for the artists and their artworks. Started by Mazen Qupty, a prominent figure in the local art scene, Al-Hoash is an independent non-profit gallery driven by the desire to create an entity that could, at some point in the future, form the base of a Palestinian national gallery in Jerusalem. Among the organization's stated aims is the goal of connecting "the cultural art movement in Jerusalem with the Palestinian cities, the Arab countries and the rest of the world." The collection currently exhibits works of photography, painting, and other media while also hosting films and cultural events.



PALESTINIAN ART COURT – AL-HOASH

Chairperson: Mazen Qupty

Dir.: Rawan Sharaf

Tel.: 02-6273501 | Fax: 02-6261046

E-mail: info@alhoashgallery.org

<http://www.alhoashgallery.org>

7 Az-Zahra St., Al-Zaituna Bldg., PO Box 20460, Jerusalem

Al-Ma'mal Foundation for Contemporary Art is the only gallery dedicated to contemporary art, located in the Christian Quarter of the Old City. Its creation in 1998 came as a development to the work that the Anadiel Gallery pioneered since its establishment in 1992. Al-Ma'mal runs programs in community centers and schools in East Jerusalem, Gaza and the West Bank as well as artist-in-residency programs, which take Palestinian artists abroad and host foreign artists in Jerusalem. One of its ambitious ideas is to set up a Contemporary Art Museum Palestine (CAMP) as a traveling exhibition featuring works from the holdings of Al-Ma'mal and the Anadiel Gallery, in addition to special projects and commissions.



AL-MA'MAL FOUNDATION FOR CONTEMPORARY ART

Head: Jack Persekian

Tel.: 02-6283457

Fax: 02-6272312

E-mail: info@almamalfoundation.org

<http://www.almamalfoundation.org>

New Gate, Old City, PO Box 14644, Jerusalem 91145

Films

INTRODUCTION

The beginning of Palestinian filmmaking is often placed in the late 1960, the time of cultural, political, and artistic revolutions worldwide. Some of the earliest films were produced by a PLO-owned film unit and dealt with the liberation struggle and its activists. A film archive containing many of these early production that was initiated in Beirut was unfortunately confiscated by Israeli forces during the 1982 invasion of Lebanon. The next “wave” of Palestinian filmmaking can be dated back to the 1980s with the cinema-like works of directors such as Michel Khleifi. Soon afterwards, the production of documentaries, movies and experimental films grew fast. As with other genres of contemporary Palestinian art, Palestinian filmmakers were influenced by the dispersion of Palestinians worldwide, which brought with it very different working environments, perspectives and inspirations. In the West Bank and Gaza, filmmakers faced not only the continuation of the Israeli occupation and oppression but a lack of basic facilities, skills, and the freedom of movement needed to establish a flourishing local film industry. In addition, Palestine’s cinemas were closed under Israeli military orders in 1987 and only gradually reopened after the event of the Palestinian Authority.

This chapter is limited to work by Palestinians that deal in one way or the other with the question of Jerusalem. It does not include Palestinian filmmakers whose work focuses on other themes and issues nor the wide range of materials that have been produced by non-Palestinians about Palestine or related issues.¹

¹ For a very detailed and comprehensive overview over Palestinian films and filmmakers see: <http://www.dreamsofanation.org/filmmakers.html>.

DOCUMENTARIES



ABU SALEM, FRANCOIS

Francois Abou Salem was born in 1951 in Jerusalem to a Palestinian father and a French mother. He attended the Jesuit school in Beirut between 1964 and 1968 before being engaged as an actor at the Théâtre du Soleil in Paris. He returned to Jerusalem in 1970, where he started working as an actor, writer and director, experimenting with various groups. He founded the theater company Al-Hakawati in 1977 and in 1983, he transformed the Nuzha Cinema in Jerusalem into the first drama theater in Palestine, serving as its Artistic Director. After several years of producing, writing and directing plays as well as touring Europe, the Americas and the Arab World, he returned to France in 1995. He lives and works in France and Jerusalem.



Jerusalem: Gates to the City.

Documentary

Smithsonian Institute Center for Folklife Programs and Cultural Studies, 1996
33 min.

This documentary on Jerusalem directed by Francois Abu Salem and Dani Wachsmann provides a gateway into the city through the testimonies of people from different religious denominations and national and ethnic traditions living there. It is an ethnographic portrait that presents Jerusalem's human legacy - people trying to live ordinary lives under extraordinary conditions.



ABU WAEL, TAWFIK

Abu Wael was born in Umm Al-Fahm in 1976. He graduated from Tel Aviv University where he studied film directing. Abu Wael taught drama in Jaffa for two years before devoting himself to cinema in 1997, working as a production manager, assistant director and then director.

Waiting for Saladin (Bintizhar Salah al-Din)

Documentary

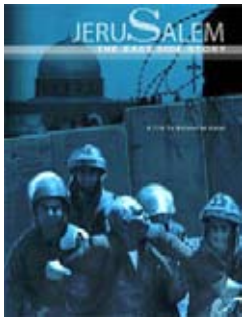
Palestine, 2001
53 min.

This film is a documentary portrait of Palestinian inhabitants of East Jerusalem living under the rule of Israel's political regime. It shows the lives of the city's Palestinian residents under occupation, being denied the most elementary rights.



ALATAR, MOHAMMED

Filmmaker and human rights activist (nominated for the Martin Luther King Jr. Award for Humanity in 2002) Mohammed Alatar was born in Jordan to a family with roots in Jenin. He lives mostly in America, where he founded 'Palestinians for Peace and Democracy,' a grassroots group working to educate the public about the plight of the Palestinians and their struggle. He came to the West Bank to document the nature of Israeli settlements and the infrastructure of segregation that makes life so difficult for the Palestinians, captured in his film *The Iron Wall* (2006).



Jerusalem: East Side Story

Documentary
Palestine, 2007
57 min.

This documentary takes a journey from 1948 to the present day exposing Israeli policies towards the city of Jerusalem and its inhabitants. The film exposes Israel's policy to gain supremacy and hegemony over the city and its inhabitants - Jerusalem ID card revocation, demographic containment, settlement activity, house demolition, and movement restrictions - but also touches on the future of the city by emphasizing that Jerusalem is the key to peace. The film includes accounts and reflections of live witnesses as well as interviews with Palestinian and Israeli leaders, human rights activists and political analysts.



BITAR, HAZIM

Hazim Bitar was born in 1964 in the Kingdom of Saudi Arabia to Palestinian parents exiled by the Israeli invasion and occupation. He migrated to the USA to pursue his education - Computer and Information Science at Millersville University, PA, and an MA in Organizational Management at George Washington University, DC. Through producing a number of documentaries in support of UN projects with focus on refugees and women issues he became interested in filmmaking. In 2002, he moved to Jordan, where he now lives as producer, writer, and director, and serves as a communication and media consultant to a number of organizations in the US and the Arab World. He founded the Amman Filmmakers Cooperative and the Jordan Short Film Festival (of which he is the director), and has produced numerous award-winning documentaries and films.



Jerusalem's High Cost of Living

Documentary
Palestine/USA 2001
52', Beta

In 2000, Palestinian-American filmmaker Hazim Bitar embarked on a journey back to his city of ancestry, Jerusalem, but instead of finding his Israeli neighbors mobilizing for peace, he encounters unexpected hostility following the fateful incursion of Sharon into Al-Aqsa Compound, triggering the so-called Al-Aqsa Intifada. Bitar films the first few hours of the unfolding violence, dramatic scenes of death, injury, and injustice at Al-Maqassed Hospital, and tragedies of fellow Palestinian Jerusalemites, such as that of 23-year-old Osama Mohammad Jeddah from the Old City who was gunned down by an Israeli sniper on his way to donate blood at the Hospital.



DAJANI, JAMAL

Jamal Dajani was born in Jerusalem in 1957, where he attended Collège des Frères. In 1975, he went to the US to study; he graduated from Columbia University in New York City with a BA in Political Science and became an entrepreneur for 20 years, dealing with real estate, manufacturing and hospitality. In 2001 he joined the independent cable network Link TV as director of Middle Eastern programming and has since produced and directed several award-winning television productions as well as published numerous articles on the Middle East. Since 2001, he has contributed numerous pieces to Mosaic: World News from the Middle East, winner of the prestigious Peabody Award, and in 2006, he launched The Mosaic Intelligence Report monthly newsletter and weekly video analysis broadcast on Link TV. He served for two years (2003-2004) as President of the Arab Cultural & Community Center in San Francisco and later on the Immigrant Rights Commission (2005-2009). He is also a board member of New America Media, the largest collaboration of ethnic news organizations in the US.



Occupied Minds

Documentary
USA 2006
58 min.

In 2006, American-Palestinian journalist Dajani filmed *Occupied Minds* together with US-Israeli journalist David Michaelis. It is the story of two journalists who journey to their mutual birthplace Jerusalem to explore solutions and offer insights into the divisive Israeli-Palestinian conflict. The emotional and personal film takes viewers through the streets of the city to listen to a variety of people, including a wanted Palestinian gunman, an Israeli soldier breaking the silence about his service, an Israeli surgeon who lost his eyesight in a suicide bombing, an Israeli mother who lost her son in the conflict, and a Palestinian activist. Despite all the discord and controversies they encounter, they struggle to find lasting solutions to what others believe may be a never-ending conflict.



DAMEN, RAWAN

Rawan Damen was born in 1979 in Ramallah. She holds a BA in Media/Sociology from Birzeit University and an MA in Communication Studies from Leeds University, UK (2003). She works as TV documentary maker, anchor and researcher, has also been a part time instructor at the Media Department of Petra University, Amman, and has worked as a communications consultant at UNICEF and the UNDP School Net Project. She has co-authored (with her sister Dima) four books on children issues, including *Palestinian Children before 1948* (1994).

Waiting for Light

Documentary
Palestine, 2000

This documentary film follows two Christian women from Ramallah in the West Bank during Easter Holy Week, which has a special meaning in Palestine. They express their feelings towards being not permitted to attend the celebrations in Jerusalem (16 km far from Ramallah), and how they wait for the Holy Light to come from Jerusalem with other fellow Christians. Traditional customs of Easter are also shown, together with special events that took place during Easter Week. The film was entered in the Milano, Chicago and IAMHIST XX Film Festivals in 2003.



FREIJ, ISSA

Issa Freij was born in 1956 in Jerusalem where he still lives. He is an accomplished cameraman and director with over 25 years of experience working for various local and international news agencies. He is also a co-founder of Al-Ma'amal Foundation for Contemporary Art in Jerusalem and of the Sabreen music group.

Last Supper: Abu Dis

Documentary
Palestine, 2005
26 min.

Freij's short film shows the slow but inexorable defacement of a landscape and a community as a section of the 8-meter high separation wall that isolates Jerusalem from the rest of the West Bank is filled in by bulldozers and cranes. Sumaya is a young woman with a home in Abu Dis which looks out over the city of Jerusalem. In *The Last Supper* she says goodbye to the city view, the sun set behind the Old City from their terrace, and to her neighbors who will soon be on the other side of a wall that will transform the West Bank.



JACIR, ANNEMARIE

Annemarie Jacir was born in Bethlehem in 1974.¹ Until the age of 16, she lived in Saudi Arabia and then moved to the US to receive her formal education. She worked in all kinds of fields (e.g., telephone operator, radio DJ, swimming instructor, English tutor, and in the theater and film industry) before continuing her studies and obtaining an MA in Film from New York University. She has been working in independent cinema since 1994 and has written, directed and produced a number of award-winning films. Also a poet, Jacir has won several screenwriting awards as well and was a finalist for the Grand Prix du Meilleur Scenariste in Paris. Jacir co-founded Philistine Films, an independent production company, focusing on productions related to the Arab World and Iran, and is chief curator and co-founder of Dreams of a Nation Palestinian cinema project, dedicated to the promotion of Palestinian cinema. She has taught at Columbia University, Bethlehem University, and Birzeit University and in refugee camps in Palestine, Lebanon and Jordan. She works as a freelance editor and cinematographer as well as film curator. Jacir is a board member of Alwan for the Arts, a cultural organization devoted to North African and Middle Eastern art. She has served as a jury member to the Copenhagen International Documentary Film Festival as well as Cinecolor Award, Argentina. She is a founding member of the Palestinian Filmmakers' Collective, based in Palestine.



Like Twenty Impossible (Ka'inna 'Ashrun Mustaheel)

Documentary
Palestine/USA 2003
35mm
17 min.

¹ Some references suggest that she was born on Saudi Arabia to Palestinian parents originally from Bethlehem.

Festival Awards: Best Film at the Palm Springs International Festival of Short Films, Chicago International Film Festival, Institute Du Monde Arabe Biennale, Mannheim-Heidelberg Film Festival, and IFP/New York, among others.

In a landscape now interrupted by military checkpoints, a group of Palestinian filmmakers attempt to reach Jerusalem. When they decide to avoid a closed checkpoint by taking an unused side road, the landscape unravels, and the passengers are slowly taken apart by the mundane brutality of military occupation. Like *Twenty Impossibles* is a narrative, questioning the space between fiction and reality, and the politics of art and resistance. The film was the first Palestinian short film to be an official selection of the Cannes International Film Festival and was named one of the ten best films of 2003 by Gavin Smith of *Film Comment Magazine* (Editors Choice).



MUTHAFFAR, ENAS

Enas Muthaffar was born in Jerusalem in 1977 and is now based in London. In 2000, she graduated from the Higher Institute of Cinema in Cairo, Egypt, with a BA in Film Directing. Besides writing and directing several short films during her studies and one film after graduation, she has also worked with several Palestinian and Egyptian film directors as assistant director and script supervisor, and as producer/fixer for a variety of international media organizations including CNN, National Geographic, and the London Times. She holds an MA in Media Arts and Film at Goldsmiths College, University of London, and has founded the production company, Jerusalem First Films.

Oh, Grandmother (Ah Ya Sitti)

Documentary
Egypt, 2000
Beta SP
5 min.

A historical overview of Palestine, especially the history of Jerusalem, through the director's grandmother's eyes. She tells her side of the story since childhood, while the Ottoman Empire was still colonizing Palestine.



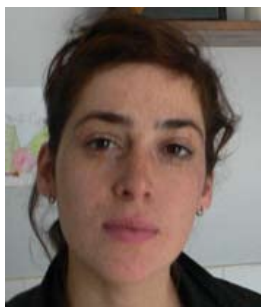
NAJJAR, NAJWA

Najwa Najjar was born in the US to Palestinian parents who had left Jerusalem in 1948. She lived in Saudi Arabia, before studying Economics, Politics and Film in Washington. She declined an offer to join an American film production house and instead moved to Ramallah in 1994, where she founded the film production house Ustura and started making documentaries and fictional shorts.

Quintessence of Oblivion (Jawhar Al-Silwan)

Documentary
Palestine, 2001
45 min.

In *Quintessence of Oblivion* Najjar draws on archive material to bring the bustling Arab Jerusalem back to life, against the background of today's poverty-stricken East Jerusalem. The film explores the social life of Jerusalem through the history of the city's once-known movie palace, Al-Hambra Cinema, from the 1950s until its closure in 1989. Selected Jerusalemites share their memories and anecdotes with cinema and their different experiences after being deprived of cinema following the 1948 and 1967 Wars.



NASHASHIBI, ROSALIND

Born in London to a Palestinian father and an Irish mother, visual artist Rosalind Nashashibi went to Jerusalem in 2002 for a residency at Al-Ma'mal Foundation for Contemporary Art, during which she created a 16 mm film short in the Dahiyet Al-Bareed suburb in northern Jerusalem that her grandfather helped found in the late 1940s (a cooperative initiated by Jerusalem's post office employees).

Dahiyet Al-Bareed [The Post Office District]

Documentary
Palestine 2000
6 min
16 mm

Festival Awards: London's Institute of Contemporary Art Award (2000)

Dahiyet Al-Bareed documents how a place that once represented the fulfillment of a communal dream ended up a no-man's-land, a messed-up world. It shows how the once prosperous and wealthy neighborhood changed over time when its residents began to lose their ID cards, a belt of Jewish settlements built on Palestinian lands began to rise around Jerusalem, the Jerusalem municipality stopped serving the District, and eventually barbed wires and military check-points were established at its gates.



NASSER EDDIN, MAHASEN

Mahasen Nasser Eddin is an independent filmmaker from Jerusalem who works in documentaries and fiction narratives. She graduated from Georgetown with an MA in Arab Studies (2001) and from the University of Illinois at Chicago. She further pursued her studies in Filmmaking at the Goldsmiths College, London. She also works as Program Director at CHF International.

On the East Side (Fil-Hammi Sharqu)

Documentary
Palestine, 2007
23 min.

This short fresh film describes the lives of an eclectic bunch of friends as their day unfolds in occupied East Jerusalem. In this long depressed day On the East Side, Mahasen keeps vigil over her husband Walid as he keeps vigil over his friend Abu Daoud, who is preparing himself physically and emotionally for the next day's trauma - the appearance of his 16-year-old son in Israeli Military Court, and the expectation of a prison sentence. Court hearings, judges, lawyers, prison sentences, the Palestinian flag, the son, are sound loops which reverberate in the video like a hangman's noose in the common daily conversations of the East Jerusalemite characters in this day of grief and grievance. Although the friends come from varying walks of life, they share a deep-seated daily struggle against Israel's occupation.



Samia

Documentary
Palestine, 2009
15 min.

At 71, Samia remains feisty, active and committed. She brings us on a journey through Jerusalem and Jericho as she travels the path of a life marked by struggle; hers is for the right of girls to an education and the right of Palestinians to live in Jerusalem. Samia has lived through wars and Intifadas, and during such times of deep unrest, she has negotiated power with members of her society as well as with the Israeli occupation. Yet, she keeps a place in her heart for the tender memories of love.



SAFADI, AKRAM1

Song on a Narrow Path: Stories from Jerusalem

Documentary
Italy-Belgium-France-Germany 2001
Betacam, 52', col.
Festival Awards: Torino (2001), Lussas (2001), Nyon (2001).

Jerusalem-born photographer and cameraman Akram Safadi works in film, both experimental and documentary. His documentary Song on a Narrow Path: Stories from Jerusalem captures the grief and pain on the streets of Jerusalem during the first Intifada through the portraits and memories of three characters (Reem Tahalami - an artist, Ali Jeddah - a black political prisoner, and Farouq Duzdar - a dreamer). Safadi himself said about his film: "Jerusalem is a dream that troubles the mind. This is a portrait of my city, as I see it, through the lives of those who are close to me."

1 For a biographical abstract see chapter on Photography.



SULEIMAN, ELIA

Palestinian-Israeli film director and actor Elia Suleiman was born in 1960 in Nazareth. He has lived in New York, the Netherlands and France, as well as in Palestine. He has directed numerous films. In 1994, Suleiman moved to Jerusalem and began teaching at Birzeit University, where he was entrusted with the task of developing a Film and Media Department with funding from the European Commission. He has also guest lectured in universities around the world.

The Arab Dream (Al-Hilm Al-Arabi)

Documentary

Palestine/France, 1998

30' Beta SP

Commissioned by ARTE network as part of a series of films for the end of the millennium

This film is a travelogue through Jerusalem, Nazareth and Ramallah. Suleiman autobiographically explores issues of identity and meditates on his own struggle to safeguard an aesthetic territory in a place where hope is dwindling and the spirit of fascism haunts everyday life.



AL-ZOBAIDI, SUBHI

Sobhi Al-Zobaidi was born in Jerusalem in 1961 and grew up in Jalazon Refugee Camp near Ramallah. In 1986 he graduated with a BA in Economics from Birzeit University and in 1994 he earned an MA in Cinema Studies from New York University. After returning to the West Bank in 1996, he founded Refugee Camp Productions, which supports local filmmaking. Al-Zobaidi has made several documentary and fiction features and many short films that have been shown internationally.

Looking Awry (Chawal)

Documentary

Palestine 2001

29 min.

In this ironic short drama, a Palestinian filmmaker (Al-Zobaidi himself) is commissioned by American producers to make a film depicting Jerusalem as a city of peace and coexistence between Jews and Arabs. However, while trying to make such a film, the violent reality keeps intruding and the director keeps running into situations that are very different from what he is trying to capture.



Crossing Kalandia

Documentary

Palestine, 2002

video,

52 minutes

This video journal reflects the life of a Palestinian family and a Palestinian town (Kalandia between Ramallah and Jerusalem - best known for its heavily-traveled Israeli checkpoint) during one year of the Intifada. Crossing Kalandia offers a unique perspective on recent events in Palestine and conveys, in a very personal way, people's capacity to go on and try to life a normal life.

FILMS (MOVIES)



ABU-ASSAD, HANY

Hany Abu-Assad was born in 1961 in Nazareth. He has produced and directed a number of films for television before moving to cinema. His films have won numerous awards, and have been shown at international festivals including Cannes and Sundance. He currently lives between Palestine and the Netherlands.



Rana's Wedding (Jerusalem, Another Day)

Fiction

Palestine/Netherlands, 2002

35mm

87 min.

Festival Awards: Marrakech Film Festival, prix de l'interprétation féminine (2002), Cinéma Méditerranéen Montpellier, Antigone d'Or, Prix de la Critique and Prix des Étudiants (2002), Semaine de la Critique (2002), Arte Mare Festival, Bastia, France, Grand Prix du Jury (2002), Cologne International Mediterranean Film Festival, Grand Prix (2002), Human Rights Watch Film Festival, New York, Nestor Almendros Award for Courage in Filmmaking (2003), Otranto Festival, Audience Prize (2003)

In his sarcastic romantic drama, Hany Abu Assad, portrays a day in the life of Rana, who wakes up one morning to an ultimatum delivered by her father: she must either choose a husband from a pre-selected list of eligible men, or accompany her father to Egypt. Rana, however, wants to get married to the man of her own choice, her forbidden love, Khalil. With only ten hours to find her boyfriend in occupied Jerusalem, Rana sneaks out of her father's house at daybreak, faces the everyday reality of barriers and occupation, but overcomes her fears and doubts, and, upon finding him tries to organize the wedding and convince her father to give his consent.



MASHARAWI, RASHID

Rashid Masharawi was born in 1962 in Shati Refugee Camp in the Gaza Strip. Due to lack of training facilities in Palestine, he studied film-making in Israel. In 1996, he founded the Cinema Production & Distribution Center in Ramallah, where he currently lives, to promote local film productions. He also sponsors a mobile cinema, which screens films in Palestinian refugee camps. He has directed a number of award-winning films that have received international acclaim.

A Ticket to Jerusalem

Fiction

Palestine/The Netherlands, 2002

35mm

85 min.

Festival Awards: Special Jury Prize, Cairo International Film Festival (2002), Grand Prix, Cinéma Méditerranéen, Bruxelles (2002), Prix du public, Festival Cinéma Tout Ecran, Genève (2002), Prix special, Festival International du Film d'Amiens (2002).

A Ticket to Jerusalem is a film about a Palestinian couple, Jaber and Sana, who live in a refugee camp near Ramallah. Sana volunteers with the emergency service of the Red Crescent Society, while Jaber is unemployed but passionately runs a mobile cinema for children in the West Bank. One day, he is invited to screen a film in the Old City of Jerusalem. Despite the numerous obstacles that face him, he is determined to keep his commitment, only to be faced with additional

SULEIMAN, ELIA¹**Divine Intervention (Yadun Ilahi)**

Fiction

Palestine, 2002

35mm

92min.

Festival Awards: Jury Prize, Cannes Film Festival (2002), FIPRESCI Prize (competition) at the Cannes Film Festival (2002), Special Jury Prize at the Chicago International Film Festival (2002), Screen International Award at the European Film Awards (2002), Best Screenplay and Netpac Award at the Cinemanila International Film Festival (2003).



Divine Intervention – subtitled A Chronicle of Love and Pain - is a modern tragic comedy about the absurdities of life under occupation in the Palestinian Territories. The film consists largely of a series of brief interconnected sketches, recording a day in the life of a Palestinian from Nazareth, who moves to Jerusalem and falls in love with a woman from Ramallah. The man shifts between his ailing father and his love life, trying to keep both alive. Because of the political situation, the woman's freedom of movement ends at the Israeli army checkpoint between the two cities. Barred from crossing, the lovers' intimate encounters take place on a deserted lot right beside the checkpoint. The lovers are unable to exempt reality from occupation. They are unable to preserve their intimacy in the face of a siege. Quiet scenes at a checkpoint alternate with outrageous fantasies brought to computer-generated life, including the adventures of a balloon adorned with the face of Arafat over Jerusalem airspace and a hysterical revenge fantasy featuring a Palestinian ninja with Matrix-like super powers.

¹ For the biographic abstract see above under Documentaries.