People of The Sea
People of The Sea

A Collective Photography Exhibition
Curator: Mohamed Badarne
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Haifa

This exhibition is organized by:
The Arab Culture Association (ACA)

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تم إعداد هذه النشرة بمساعدة من الاتحاد الأوروبي. محتويات هذه النشرة من مسؤولية جمعيّة الثقافة العربيّة ولا تعكس بأي حال من الأحوال وجهات نظر أو آراء الاتحاد الأوروبي.

تصميم غرافي: رلى حلوة

هذا المشروع ممول من قبل:
العودة إلى البحر

يطمح معرض "أهل البحر" إلى تقديم مقاربة فنية وثقافية جديدة للعلاقة بين الفلسطينيّة/ة والبحر، لأنّ هذه العلاقة لم تتن إلى الآن الاهتمام الثقافي الكافي مقارنة بعلاقة الفلسطينيّة/ة بالأرض والتراب وما راكمته من إنتاج معانٍ ورموز وتعبيرات ثقافية وسياسية، ولأنها كذلك علاقة مثيرة بحدّ ذاتها لما تحمله من تناقضات وتجارب ومكوّنات جماليّة وهويّتيّة.

لقد تمّ تهجير كلّ الفلسطينيّين القاطنين في المدن والقرى الساحليّة في نكبة عام 1948، ما عدا قلّة قليلة فقط، عبر قوارب وسفن وزحّافات حملتهم عرب الصدمة بعيدًا عن بلدهم إلى شاطئ غربة، أو عبر الطرق الوعريّة إلى أماكن بعيدة عن البحر خلف أسياء الاحتلال، وبذلك فرّغت الحرب الساحل وقُطعت العلاقة بين الفلسطينيّين والبحر.

الباقون القلائل قرب البحر في عكا ويفا وحيفا وجرشر الزرقّة يعيشون، منذ النكبة، أوضاعًا صعبة، يعانون الفقر والتهيّم والحرص والتهديد الدائم بالتهمّ، وبذلك الوقت يفسح البحر في هذه الأماكن مساحة للبهجة والجمال ومصدرًا للرزق والحياة وبقايا تاريخ عريق. أما عند الفلسطينيّين الآخرين فتكون مجرد زيارة البحر أمنية.

في سياق هذه التجارب تكوّنت الأبعاد المتناقضة لفهوم البحر ورمزيته في الثقافة الفلسطينيّة فهو ميناء عودة مرتقبة ومخاوف تهجير، حنين وفحة، فرح الطفولة باللهو وخوف الكبار من المجهول، وهو أفق الأمل في ظل الحصار.

من خلال معرض "أهل البحر" تساهم جمعيّة الثقافة العربيّة في قسطها ضمن "قلنديا الدوليّ 2016"، الذي يرفع في هذه النسخة شعار "هذا البحر لي". ويسعى لتناول موضوعة العودة من منظور مغاير وإثارة نقاش حقيقي حوله على المستوى الثقافي من خلال مساهمات جادة لبدين وفنانين.
ومشاركة أصحاب القضية.

معرض "أهل البحر" هو تجربة فنية بصرية فوتوغرافية، تجمع في مساحة واحدة في حيفا أعمال فنانين فلسطينيين من الوطن والشتات، تحاول عبرها أن نحكي حكاية الناس الباقين حتى اليوم قرب البحر، وحكاية المحرومين منه بسبب التهجير والاحتلال، كحكاية واحدة متعددة الصور والمشاهد، وبذلك نحكي عن علاقة الفلسطيني بالبحر كي نفهمها بعمق أكثر هذه المرة، أو حتى أن نستعيدها.

ننظم معرض "أهل البحر" في مبنى المركز الثقافي العربي في حيفا، الذي لم نبدأ بترميمه بسبب معوقات إجرائية ومعانات، لكننا نجد في الإصرار على تنظيم المعرض في ظروف مكان غير عادية مسألة عادية في مكان غير عادي، وهي فصل من الحكاية ذاتها، وقد وجدنا في عدم اكتمال الظروف جمالية ما وتجربة حسية لها إضافة على تجربة التلقي.

إياد برغوث
مدير عام
جمعية الثقافة العربيّة
The exhibition is an artistic, visual, photographic experience, gathering to Haifa the works of Palestinian artists home and abroad. It tries to tell the story of the people who remain near the sea, and the story of those denied the sea due to displacement and occupation. Multiple images and scenes all tell one tale, talking about the Palestinian relationship with the sea in order to more deeply understand it and revive it.

We have organized the exhibition in the building of the Arab Culture Association in Haifa, which has not yet been repaired due to procedural obstacles and delays. Nevertheless, we find it incumbent to organize the exhibition in conditions that place our “ordinary” matter in an unordinary location. It is a chapter of the theme’s story itself, and we found that the lack of aesthetic and sensory conditions in fact adds to the visitors’ experience of the exhibition.

Our thanks go to everyone who worked on the successful organization of the exhibition, the curator, the artists, the media, administrative and technical staff, our supporters, and the people of the sea.

Eyad Barghuthy
General Director
Arab Culture Association
Returning to the Sea

The exhibition “People of the Sea” [“Ahil al-Bahar”] aspires to present a new visual, artistic and cultural analysis of the relationship between the Palestinian and the sea. To date, this relationship has not received sufficient cultural attention compared with the Palestinian relationship to the land and the soil, and with its accumulation of cultural and political meanings, symbols, expressions and productions. It is also a stimulating relationship in itself because of its inherent contradictions, experiences, aesthetics, and identity components.

With the exception of a few, the Palestinians living in the cities and coastal villages were displaced during the Nakba of 1948, taken on boats, ships and ferries and carrying their traumas away from their country to strange beaches, or through the rough roads to places far away from the sea and behind the fences of occupation. As such, the war cleared the coast of Palestinians and severed the relationship between the Palestinian and the sea.

Since the Nakba, the lives of those who remained near the sea in Akka, Jaffa, Haifa and Jisr al-Zarqa have been in difficult situations, suffering from poverty, discrimination and the constant threat of expulsion. At the same time, the sea allowed these cities to be places of joy and beauty, a source of life and livelihood, and of the remains of ancient history. For other Palestinians, it is a wish to visit the sea.

Through these experiences, contradictory dimensions have formed the concept of the sea and its symbolism in Palestinian culture. It symbolizes the port of anticipated return and of the ferries of displacement, of nostalgia and heartbreak, of children’s joy and adults’ fear of the unknown, and of a horizon of hope under siege.

Through the exhibition “People of the Sea”, the Arab Culture Association makes its contribution to the “Qalandiya International 2016”, which this year raises the theme of “This sea is mine”. It seeks to address the subject of return from a different perspective, and to provoke a dialogue on the cultural level through the contribution of creative workers and artists, and with the participation of the subjected people.
أهل البحر
من هم أهل البحر؟ إنهم من يترزقون منه، أو يغرقون فيه، أو يُحرمون منه، أو يحلمون به. من يُطرقون في عمقه، إنهم الناس الذين خرج البحر، بالنسبة إليهم، من إطار الطبيعة البسيطة المجردة. فأصبح مسألة مركبة لها حكاية، بزمان ومكان، وفيها تعقيدات وتفاصيل: لها قوانين عسكريّة، عليها ذكريات طبّية، ومنها عمل للحرفيين، وهي موضوع للمعماريين ومسرح للغرقين في أحلامهم. إنهم الناس الذين صار البحر بالنسبة إليهم بساطًا للحياة.

تنطلق هذه الأعمال الفنيّة من علاقة هؤلاء بالبحر، وهي علاقة أساسها الفقدان المركّب من وجوه عديدة وأشكال مختلفة، ويحاول هذا المعرض أن يستنبطها من خلال مشاهد بصرية من تفاصيل واقع "أهل البحر" المعايش، ومن خيال المحرومين منه.

يوفّر معرض "أهل البحر" مساحة فنيّة تحفّز الفنانين والفنانات على عرض أعمالهم أو إنتاج أعمال متعلقة بهذا الطرح ومن هذا المنظور، مساحة تتيح التقاط التفاصيل الصغيرة، التي لا تقتصر فقط على مشاهد الصيادين والبحر وإنما تدخل عميقة في السرد، ليأتي كل فنان وفنانة وكل مصوّر ومصورة بالبحر الذي له - بالشكل والزاوية التي تختارها، بالتركيب الذي يختاره، بالقضية التي تطرحها، والملهمة الفنية التي يختارها. ذلك إضافة إلى اجتماع أعمال مُبدعين من كل العالم، وبخاصة اللاجئين الفلسطينيين، في مساحة حيواويّة تجتهد رغم العوائق الإسرائيلية لتُفسح في ساحل فلسطين حيزًا للثقافة.

وقد اخترنا أن نستخدم الفوتوغرافيا في هذا المعرض، بكل ما يتفرّع منها من تصوير وتركيبات بصرية وأعمال فيديو. وكان قد وقع هذا الاختيار لإدراكنا التام لضرورة تطوير هذا الفن، خاصةً ما يحويه من طابع توثيقيّ لحكايتنا الاجتماعية والإنسانيّة. لعل أعمالنا الفنيّة هذه، مجموع تعدّديتها، تقول كلمة واحدة، فلسطينية وجميلة، في وجه اللغة البصريّة الاستعماريّة.

محمد بدارنة
About the “People of the Sea”

Who are the people of the sea? They are those who earn a living from it, or drown in it, or are deprived from it, or dreaming about it. They are those who are expanding the sea or adding more depth to it. They are the people, who for them the sea does not belong to an abstract nature anymore, just to become an intricate subject that has a story in time and place. It has complexities and details, it has military laws, and it inspires fond memories, it provides work of craftsmen, and is a subject for architects and a theater for those who immerse themselves in their dreams. The people of the sea are those who for them the sea became a carpet for life.

The works of art in the exhibition “People of the Sea” (“Ahil al-Bahar”) reflects the relationship built between the people of the sea and the sea itself. It is a relationship based on the complicated loss of many different faces and shapes, and the exhibition tries to give a voice to these relationships, through visual imagery of the lives of people of the sea, and through the imagination of those who are deprived from the sea.

The exhibition “People of the Sea” provides a stimulating space for artists to display their works and productions that are related to the theme. This space allows their art to capture the small details, which are not only limited to images of fishermen and the sea itself, but also the deeper stories and narratives, thus allowing the artists and photographers to use the sea to illustrate their perspectives – through the angles they choose to portray, the structures they choose, their subject of focus, and the technical methods they use. In addition, the exhibition collects many creative works from around the world, especially by Palestinian refugees, in a creative environment in Haifa that strives to flourish in spite of the Israeli obstacles, aiming to provide a space for culture in the Palestinian coast.

We have chosen to use photography as the main instrument for the formation of this vision, with all its various branches including films/videos and other visual pieces. We made this choice with the realization of the need to further develop this art form, especially for its natural documentation of the human and social aspects of our narrative. Perhaps our artistic works, in all their varieties, will send one beautiful Palestinian message in the face of colonialism’s visual language.

Mohamad Badarne
Ala Hmedy

A conceptual artist who was born in Damascus. In 2015, Hmedy won the first prize of The Arab Photographers Union. Her work was exhibited in Syria, Belgium, UAE, France, England and Morocco, and she was an artist in residence at Testrup Højskole - Aarhus, Denmark.

Drowning is not falling. It’s remaining under water. Being static under the streaming water is a violation of all concepts of stillness and movement at once.

آلى حمدي

فنّانة مفاهيميّة وُلدت في دمشق. في العام 2015، حصلت حمدي على جائزة إتحاد الفوتوغرافيين العرب الأولى، وقد عرضت أعمالها في سوريا، بلجيكا، الإمارات، فرنسا، إنجلترا والمغرب، كما وحصلت على إقامة الفنيّة في الدنمارك.

الغرق لا يعني الوقوع، إنما البقاء تحت الماء – الثبات في الماء المتحرّك هو انتهاك لجميع مفاهيم السكون والحركة على حدٍ سواء.
Tamara Abdul Hadi

An independent photographer, born to Iraqi parents in the UAE and raised in Montreal, Canada. Abdul Hadi’s work explores the complexity and idiosyncrasy of minority communities that are often subjected to stereotyping and underrepresentation interchangeably. Her work also touches on ideas of masculinity and self-representation. Along with being a photographer, she creates and teaches photography workshops, so far in Palestine, Egypt, Iraq, Lebanon and Tunisia. Abdul Hadi is a founding member of RAWIYA Collective, and member of The Medium.

“Ibrahim”
Rana Bishara

An artist from Tarshiha. She received her Masters in Fine Art at the Savannah College of Art and Design in 2003. Between 2009-2011, she headed the art department at Al- Quds University in Jerusalem. Bishara has participated in many international solo and group exhibitions, and her work is held in various important collections in the world. In 2012, she created a monument commemorating the Sabra and Shatila massacre in Bagnolet, Paris.

Al-Tantura - A string of Spray and The Salt of a Memory

When the massacre took place and the martyrs were executed in cold blood, the Tantura beach broke down, its sand screamed in pain towards the heavens - a scream inhaled by those who were displaced from their land and sought refuge elsewhere - only to inevitably return from the depths of the sea, wonder through Tantura again with their string of spray to reclaim this memory…and to finally be the victor.
Randa Shaath

A Cairo based photography professor in AUC. Shaath is a trainer and mentor of award winning photographers of AFAC’s Documentary Photography Program and graphic designer for children’s books at Dar Al-Fata Al-Arabi. From 2008 till 2014, Shaath was the photo editor of Al-Shorouk daily newspaper. Shaath published 3 monographs and her works exhibited in Egypt and abroad. In 2006 Shaath represented Egypt at the Bienal de São Paulo.

My grandmother smiled at me and asked me: “what do you see in the mirror?” I Answered: “I can see the sea”. She laughed. Where did this answer come from? Why the sea? How the sea? After this picture, the mirror started storing millions of pictures.
Zainab Khalifa

A photograph from south Lebanon. Through Photographing personal stories, Khalifa attempts to reflect the reality of the complex Lebanese society, by highlighting segregations, separation of the classes and suffering. Her work has been published in many Lebanese websites including “Assafir”.

Despite the occupation’s borders and the barriers that prevent Jamal, Muhammad and Fayez, from reaching their original villages, the sea connects them to their homeland. Although they were uprooted from the beaches of Palestine to Sidon, they never left the sea they were raised by.
**Sama Alshaibi**

A Palestinian-Iraqi artist and professor of Photography at University of Arizona / USA. Alshaibi received two national teaching awards in Photography, granted the title of ‘University of Arizona’s 1885 Distinguished Scholar’, and awarded the prestigious Fulbright Scholar Fellowship. In 2015, she published her first monograph “Sama Alshaibi: Sand Rushes In”. Ashaibi’s work includes 15 solo exhibitions around the world. She also participated in prominent festivals and fairs.

In Silsila, Alshaibi re-traces history in the present to speak about encroaching mass migrations due to increasing water scarcity. This multimedia series narrates the story of water—both real and imagined. Inspired by the great 14th century Moroccan traveler Ibn Battuta.

In “Silsila”, Alshaibi retraces the history of the present to speak about encroaching mass migrations due to increasing water scarcity. This multimedia series narrates the story of the water—both real and imagined. Inspired by the great 14th-century Moroccan traveler Ibn Battuta.
Samar Hazboun

An artist and photographer who lives and works in Palestine and Europe. In addition to pursuing her degree in International Relations in Prague, Hazboun works as a photo editor for the Middle East and North Africa region for Agence France-Presse (AFP). She received an award from Khalil Al-Sakakini Cultural Center for her project on violence against women in Palestine titled Hush, and received the Culture in Defiance grant from the Prince Claus Fund.
Shareef Sarhan

An artist, photographer and free-lance designer who was born in Gaza. He is a founding member of the “Windows from Gaza for Contemporary Art” group. Sarhan received his diploma in arts from the ICS/ USA. Sarhan had introduced his works in many individual and group exhibitions in “The Arts and Crafts village” and “The Port Gallery” in Gaza, beside exhibiting some of his works in Palestine and abroad.

In the last years during the great immigration wave to European countries, the sea has failed many of my friends and sons of my homelands, until the news of their drowning has ceased to become news. One day I asked Abu Ahed- a lifeguard: “Who will drown today?”. He pointed to the sea answering: “no one, look at it, the sea is happy today”.

شريف سرحان

فنّان، مصوّر ومصمم من غزّة. عضو مؤسّس في مجموعة “شبابيك” ICS للفنون المعاصرة، وهو حاصل على دبلوم في الفنون من جامعة في الولايات المتحدة. قدّم سرحان أعماله في عدد من المعارض الفردية والجماعية في "قرية الفنون والحرف" و"галيري الميناء" في غزّة، كما عرض أعماله في عدة دول عربيّة وأوروبيّة.

في السنوات الأخيرة، وخلال موجة الهجرة عبر البحر إلى الدول الأوروبيّة، خذل البحر العديد من الأصدقاء وأبناء بلدي حتّى أصبح غرقهم خيارًا اعتياديًا. في أحد الأيّام سألت أبو عاهد، وهو يعمل منفذ بحريّ: "من الذي سيغرق اليوم؟" فأجاب بإشارة إلى البحر: "لا أحد، انظر إليه، إنه فرحان اليوم".

يأتي هذا العمل تكريمًا لهؤلاء الذين تركوا لنا الأرض.
Lives in Berlin and Beirut. His work has been shown internationally. He studied sculpture and painting at the University of Arts in Berlin after receiving his Diplome des etudes superieures in fine arts at the Lebanese University in Beirut. Saouli received the First Award of “Blickachse 2006”/ Germany, the Honour Award of the “Third Sharjah Biennale”/ UAE. In 2015, Saouli received the DANZ award in “Sculpture by the Sea” Biennale/ Denmark.

Through this work, Salah Souli is telling the story of the woman who watered all her plants before evacuating her house in 1948 - his grandmother Mariam, the brilliant illiterate storyteller from Haifa.
Sophie Shaar Shannir

A photographer based in Jaffa and graduated from Bezalel Academy of Art and Design in Jerusalem. In her works Sophie deals with the influence of the occupation on herself and her surroundings. Though, architecture and history are also visible in her work.

These photographs are part of a series documenting the urban landscape of Jaffa and its renewed view that symbolize the gentrification of the city, while the Palestinian existence disappears from the concepts of “modernisation”, “construction” and “progressiveness”.

صوفي شعّار شنّير

هي مصوّرة فوتوغرافیة من يافا، وقد تخرّجت من أكاديميّة “بتسلئيل” للفنون والتصميم في القدس. من خلال أعمالها، تواجه تأثير الاحتلال على محيطها وعليها شخصيًا، وتتطرّق أعمالها لجوانب فكريّة، عمرانيّة وتاريخيّة لموضوعاتها.

هذه الصور هي جزء من سلسلة أعمال فوتوغرافیة توثّق المنظر المدنيّ ليافا، وتتخصّص في منظورها “المتجدد” الذي يرمز إلى العمليّة التي تخضع لها المدينة لتغيير الطبقة الاجتماعيّة التي تعيش فيها. فتسقط بين مصطلحات مثل “تحديث” و“إعمار” و“تقدّم” وجود اليافاويين الفلسطينيّين في المدينة.
Tarek Al-Goussein

An artist and professor of visual art in NYU/Abu Dhabi. His solo shows including “K Files”, “E Series” and “A Retrospective: Works from 2003-2010” were exhibited in prominent venues, and his works are part of permanent collections in Guggenheim Museum (New York) and The Royal Museum of Photography (Copenhagen) among others. Al-Goussein work explores the boundaries between landscape photography, self-portraiture and performance art.

This work investigates the formation of identity in the context of loss and inaccessibility to an imagined “homeland”, through reconstructing allegorical scenarios for the obstacles and walls erected in the Occupied Territories.
Ahed IZhiman

Born in Jerusalem. Izheman worked as a photography consultant and freelance photographer for ten years. Since 2001, Izhiman contributed to community organizations as a young artist, lecturer and professional trainer in fine arts. Izhiman is also a co-founder of the first joint studio for sharing artists’ work in Jerusalem called Art Lab, and his art works have been exhibited in many national and international galleries.

This work captures the concept of losing a spot of nature, while linking this concept with the religious narrative through body, land and texture.
Manal Mahamid

an artist born in Muaweya village near Umm El-Fahem, Palestine. Since 1996, Mahamid’s work has exhibited in over 60 group exhibitions, including in London and New York. In 2007 Mahamid received The Delfina Foundation’s Riwaq Biennale Resident Artist Award, and was shortlisted for the A.M.Qattan Young Artist Award in 2005. Her works across Multimedia have focused on the Palestinian existence and identity.

The barrels installation is evocative of the oil barrels that were shipped from Haifa port during the British Mandate, a symbol of the colonialist regime and the oil industry, which brought about the city’s social, political, and architectural transformation in pre-1948 Haifa.
**Nader Hawari**

Self-taught photographer from the city of Akka (Acre). Hawari has participated in several exhibitions in Palestine and worldwide since he began his career in 2003. While he practices all types of photography, Hawari is particularly passionate about landscape photography, still life and portraits, which are characterized by his utilization of natural light, especially when capturing images of his home city of Akka.

Nader is a construction worker. When he took photography as a mean to get away from his hard labor, he could not find anything in Akka to photograph but the sea. In his pictures, Nader reflects on his relationship with the sea- the same sea that Israel has stolen and suffocated, until it became distant from people living by it and their daily lives.
Usama and Majd Al-Hufeiri

Are Syrian siblings. They were raised in an artistic family as their father is a theatre director and their mother is an actress. Al-Hufeiri brothers participated in many theatre plays and televised works, as well as various arts and cinema festivals. They also produced the short film Waveless. Al-Hufeiri brothers sought refuge in Berlin following the war in Syria, and they are currently directing short movies portraying the lives of Syrian refugees.

After she has lost her boyfriend in the sea, a 25 years old young woman became addictive to drugs in order to forget about her tragedy. Her hallucinations are reflections of the beautiful and romantic past with him. She now lives in two worlds; a gloomy realistic one without any feelings, and another imaginary world where her boyfriend is always with her.
Hamody Ghannam

An artist and photographer from Haifa. Ghannam studied photography, art history and painting at Tiltan College before majoring in geographical photography at the Galitz School of Photography in 2012. Ghannam specializes in lighting techniques for diverse backgrounds in presenting his visual stories.

In this work Ghannam brings three different photographs of three different cultures and communities living in Haifa today. Spread out in the room, with the projector creating the illusion of the city’s port barriers, is the only way to see these photographs.

حمّودي غنّام

هو فنّان ومصوّر من حيفا. درس غنّام التصوير الفوتوغرافي وتاريخ الفن والرسم في كلّيّة “تيلتان” قبل أن يتخصص بتصوير الجغرافيا في مدرسة “غليتز” في العام 2012. يستخدم غنّام تخصصه في تقنيّات الضوء من أجل كشف الخلفيّات المتعددة لقصصه البصريّة.

يعرض غنّام في هذا العمل ثلاثة أعمالٍ فوتوغرافيّة تصوّر ثلاث شرائح اجتماعيّة تعيش في حيفا اليوم. من خلال توزيعها في الغرفة واستخدام تقنيّات الضوء، تعكس قصص غنّام التيّزى ببناء حيفا على هذه الصور، وهي الطريقة الوحيدة لرؤيتها.
Kholoud Tannous

An actress and photographer born in Moscow. Tannous studied theater in the University of Haifa, and she is a co-founder of Khashabi Theater in Haifa, Palestine.

Aquifer

A minute from a realistic scene that did not end yet
Mohammad Shaqdih

An artist, designer and printmaker. He is an assistant director of Darat Al-Funun in Amman. His works were exhibited at various international artists book fairs and biennials around the world, among many works that have been acquired by various private collections. Shaqdih artist’s book “The Snake” was included in the third International Artist’s Books Biennale in Alexandria (2008). In 2013, Shaqdih was awarded the Cultural Heritage Fellowship for Museums and Community Engagement at University College London.

“Installation”

There are no windows opening to the sea in Hebron, but the craftsman who had deep love for the water has decided to make his own fish, Hebron’s fish until he fulfills his dream to return to the sea.
Monther Jawabreh

A Palestinian visual and performance artist based in Bethlehem. Jawabreh presented his artwork in several cities as both solo and collective exhibitions. In 2010, he developed and exhibited a collection in gallery One, and in 2012 he exhibited his collection of 12 paintings titled As Once Was Known. Jawabreh has travelled the Euro-Mediterranean region with his artwork, which uses a refined fusion of techniques comprising of drawing, painting, experimental performances and video art, among others.

This work deals with the Israeli racist legislation that aim to confiscate the Palestinians’ water resources. This legislation is preventing Palestinians not only from water supply, but also from enjoying the water in all possible ways. Visiting the beach or swimming in the sea became for many Palestinians a big dream.

منذر جوابرة هو فنان بصريّ وأدائيّ فلسطينيّ من بيت لحم. يعرض جوابرة أعماله الفنيّة في عدّة مدن وفي إطار معارض فرديّة وجماعيّة. في العام 2010، قُدِّم جوابرة مجموعة فنيّة في "галيري One"، وفي العام 2012 قُدِّم مجموعة مكونة من 12 لوحة تحت عنوان "ما كان يُعرف". يتجوّل جوابرة في الفضاء الأورومتوسّطي، عارضًا أعماله الفنيّة التي تعتمد على تقنيّات مختلفة من الرسم إلى التصوير والعروض التجريبية في الأداء، وصولًا للفيديو-آرت وغيره من التقنيات الفنيّة.

يواجه هذا العمل الفنيّ مسألة التشريعات الإسرائيليّة العنصريّة التي تسلب مصادر مياه الفلسطينيين، والتي تحرم الفلسطينيين من الاستمتاع بالحياة بأي شكلٍ من الأشكال، من رؤية البحر أو الاستجام فيه، حتّى أصبح البحر بالنسبة للعديد من الفلسطينيين حلمًا كبيرًا.

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Maiada Aboud

An artist and researcher who was born in Palestine. Aboud received her PhD degree from Sheffield Hallam University. Her solo and group exhibitions were presented in both Palestine and England. Aboud’s works deal with the ways that social and religious structures interconnect and influence the individual. Using endurance art, Aboud’s interest in social, political and religious issues draws on a unique and personal perspective.

This video shows the artist’s alienation and isolation from her own identity and culture. It is a practical test of cultural limitations, differences, truths and identities.

Mييادة عبّود

فنّانة وباحثة أكاديميّة تلقّت شهادة الدكتوراة من جامعة الإنجليزيّة، وقد عُرضت مجموعاتها الفنيّة الفرديّة، كما مشاركتها في أعمال جماعيّة، في فلسطين وإنجلترا ودول أخرى. تعالج عبّود من خلال أعمالها أساليب تأثير وتشابك البنّى الاجتماعيّة والدينيّة بحياة الفرد، وهي أعمال تعتمد على قدرة التحمّل الجسديّ والنفسيّ، إذا تطرّق بواسطةها إلى القضايا السياسيّة، الاجتماعيّة، والدينيّة من زاوية شخصيّة خاصّة.

يعرض هذا الفيديو اغتراب الفنّانة عن هويّتها وثقافتها، عُزلتها واختبارها الفعليّ للقيود الثقافيّة، للاختلافات، للحقائق والهويّات.
Alayka Assalam (Peace be upon you)

The Canaanite God “Baal” visits Palestine in 2015. “Al Kahf” (cave) sura (chapter from the Quran) clashes with the war on Gaza, the myth of saint George saving the princess from the dragon clashes with the destruction of “Al Tantura” village in 1948. As in his arrival to the water, in the refection, there’s an arrival to the value of the earthly life, which disbelieve in utopianism and unearthliness as the savior of humanity from evil.

Concept & director | Mohammad Khalil
Poetry | Asmaa Azaizeh
Actor | Saleh Bakri
Music | Akram Haddad
Sound design | Firas Shehadeh
Vocal | Alaa Azzam
Camera | George Dabas
Composition | Hashem Odeh
Graphic design | Jaafar Ode
Art director | Nardeen Srouji
Athar Group

A photography project for social change supervised by Mohamed Badarne. Under this project, a group containing tens of young photographers is trained annually and encouraged to combine between photography, social mobility and human rights agendas.

For three years, a group of Palestinian young photographers – “Athar” has been capturing visual details of a village that has only one gateway; one single entrance for everything: people, vehicles, poverty and oppression. This village has been surrounded by an Israeli wall of sand to separate it from the neighboring Jewish fancy city of Caesarea. Jesir Al-Zarqa is the only Palestinian Costal village that remained of the 1948’s occupied territories, after the Nakba. Despite the choking siege, hope is still possible thanks to the village’s widest gate: The Sea.
Ashraf Abedlfattah
Amal Shoufany
May Harbawi
Shadi Mansour
Yasmin Zidan
Sami Gorban
Rawiya Collective

A collective of photographers from the Middle East presenting an insider’s view of a region in flux balancing its contradictions while reflecting on social and political issues and stereotypes. Rawiya, meaning ‘she who tells a story’ brings together the photographic styles of Myriam Abdel Aziz, Tamara Abdul Hadi, Laura Boushnak, Tanya Habjouqa and Tasneem Alsultan.

The workshop that was made possible with the support of The Arab Fund for Arts and Culture- focused on developing participants’ ability to create a visual narrative depicting life in Gaza, and empowering them as young professionals striving to succeed in a competitive job market.
Husam Salim
Muhammad Zakariya
Mohamed Badarne - Bio

Mohamed Badarne is a photographer, trainer, and activist. Born in the Palestinian village of Arraba in the Galilee. He got involved in social activism as a teenager, and went on to build the human rights movement for Palestinian youths - Haq ("Right").

After graduating in Professional Photography, Badarne has dedicated his career to photography and teaching photography in cooperation with community centers. For his own photographic work he received grants from renowned art foundations, and his projects were exhibited in major venues, including "Darat al-Funoun" in Amman, the International Labour Organization in Geneva and the UN Headquarters in New York.

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