

יְהוָה יִפְתָּח לָנוּ חַטָּאִים מִכֵּן

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חַטָּאִים מִכֵּן יְהוָה יִפְתָּח

24 ISRAELI & PALESTINIAN ARTISTS UNITE FOR PEACE

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## It's Possible

24 Israeli & Palestinian Artists Unite For Peace

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An exhibition of works on paper  
organized by  
The New York Ad Hoc Committee of Artists & Writers  
for Israeli-Palestinian Peace

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Wednesday, October 12 – Sunday, November 20, 1988

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The Great Hall Gallery  
The Cooper Union  
for the Advancement of Science & Art  
7 East 7th. Street at 3rd. Avenue  
New York

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The New York Ad Hoc Committee of Artists and Writers For Israeli-Palestinian Peace.

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**Dore Ashton**

*Art Critic and Professor of Art History,  
Cooper Union*

**Kamal Boullata**

*Painter and writer*

**Yona Fischer**

*Senior Curator, Israel Museum*

**Nitza Gadish**

*Painter and writer*

**Shulamith Koenig**

*Sculptor, exhibition administrator*

**Suleiman Mansour**

*Painter, Chairman of the Palestinian Painters  
Association, Jerusalem*

**Matti Megged**

*Author, Professor at the Graduate Faculty of  
The New York School*

**Jerry Ordover**

*Lawyer*

**Grace Paley**

*Writer*

**Irving Petlin**

*Painter, Adjunct Professor, Cooper Union*

**Sam Wiener**

*Sculptor*

*O my soul, do not aspire to immortal life,  
but exhaust the limits of the possible.*

Pindar (5th. Century B.C.)

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*Curators:*

Kamal Boullata  
*Painter, writer*

Yona Fischer  
*Senior Curator, Israel Museum*

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*Exhibition Administrator:*

Shulamith Koenig  
*Sculptor*

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**I**t would be disingenuous to pretend that this is just an exhibition of works by a dozen Israeli and a dozen Palestinian artists. Inevitably, this exhibition is in the nature of a manifesto. It says clearly what artists have so often said: that the free exchange of the fruits of individual spirits must never be permitted to be impeded, and that artists are well equipped to surmount the obstacles so ruthlessly thrown in the path of civilized exchange.

It would also be disingenuous to pretend that art is a *lingua franca* that transcends all boundaries—an argument that has served as a comfortable alibi in the so-called Western world for all too long. On the contrary, the coming together of these artists represents a specific and political symbolic gesture that entailed considerable inner struggle and personal risk. Moreover, it frankly acknowledges and calls attention to the obstacles and boundaries that inhabit us all.

I speak now of the cultural biases that linger in each of us and that have permitted us to remain obdurately ignorant of the spiritual lives of two-thirds of the world, the so-called “third world.” In this great metropolis, it is quite possible to be a connoisseur of visual art without ever having seen the works of artists highly regarded in their own countries. I, for instance, when I looked over the preliminary list of this exhibition, was ashamed to note that the only artists I was familiar with were Israelis, and the reasons for that are all too obvious. Not only was I unfamiliar with the lives and works

of the Palestinian artists, but I was also unfamiliar with their cultural references. When Abed Abedi shows a drawing for Ghassan Kanafani's *Men in the Sun*, I must ruefully admit that I have never read it; that I don't know if it is even translated into English, and that its cultural context is foreign to me. Clearly there is something wrong here, and I must not let myself off the hook. I, and my culture, are guilty of cultural bias, something far more insidious than simple ignorance.

If one reads the cursory biographical notices in this catalogue there are many invisible and infinitely sad stories between the lines. On both sides. There are reminders everywhere of the scandalous tragedies of our century--what Joyce would have called the "heartscalding" facts. So many displacements, so many dispersions, so many family tragedies implicit here. One artist born in a refugee camp, another the son of survivors, another left with the vivid memories of a home and erector set abandoned in flight, and others with the indelible memories of final solutions. Shared agonies. And on both sides, the struggle to expunge bitterness in the name of basic humanity. The struggle to find common ground (which, force majeure, exists, if only geographically) is not simple. Yet, perhaps Sari Khoury, an accomplished Palestinian abstract painter, sums it up in speaking of his own work:

"The primary thrust of the work symbolizes fragmentation and unity, bondage and freedom, darkness and light; contradictions akin to the mystical and poetic nature of Middle Eastern

people." I can think of a few Israeli artists who could say the same, such as Joshua Neustein or Gabi Klasmer.

All of these artists are painfully aware of what Graham Greene called "the terrorism of our time" which he regarded as the legacy of Hitler. In describing why the focus of so many of his novels was outside of Europe, Greene said, "It was difficult for me to return to that new, clean and well cared for Europe which, after recovering from its wounds, had lost its memory." These artists refuse to forget and remind us that oppression from any quarter must be resisted. When, so many years ago, Jean-Paul Sartre condemned prejudice, he wrote: "Not one Frenchman will be free so long as the Jews do not enjoy the fullness of their rights. Not one Frenchman will be secure so long as a single Jew--in France or *in the world at large*--can fear for his life." Now, by a terrible irony, he would have to say that not one Jew will be free so long as a single Palestinian fears for his life. There are the kinds of thoughts that hover in the psyches of the artists in this exhibition. Some address the issue directly, some obliquely, but all are intent to express their refusal to accept the terrible injustice that reigns in their homeland.

**Summer 1988** . This summer, more than any other summer, as we repeat every year, it is hot in the Judean hills and hazy along the shore. The climatic conditions dictate my meetings with the artists: in the morning hours of available parking spaces in the heart of Tel Aviv, at the apartment of David Reeb and Michal Goldman overlooking the melancholic and abandoned garden of Goldman's drawings; in the penthouse of Arnon Ben-David in the northern part of the city, which rides itself of the compressed muggy evenings only in the fall; in the rented studio apartment of Asad Azi in the neglected commercial area at the other end of town; in the temporary studio in the long and narrow suburban bomb shelter of Tsivi Geva (the drawings are scattered along the walls, ready for instant evacuation in case of emergency). And, in the late afternoon hours, in the magical courtyard of the American Colony Hotel in East Jerusalem — the Arab-style hotel outside the walls. There I sit almost every week, like a tourist or a foreign television cameraman, drinking a glass of beer with Suleiman Mansour before going out to visit the artists.

Most of the artists I visit know each other. Some have taken part in exhibitions with an ideological bent — in the cultural center el-Hakawati in East Jerusalem (it enjoys relative freedom: since East Jerusalem is formally annexed to Israel, the censorship laws enforced in the West Bank and Gaza do not apply there) . . . and in the theater center of Neve Zedek in the south of Tel Aviv.

On a mid-August morning, at the opening of one el-Hakawati exhibition, we encounter portraits of *intifada* victims, some drawn by Israeli, some by Palestinian artists. Handshakes. An almost whispered exchange of words, mainly in English.

Two short speeches: one in Arabic, the other in Hebrew.

Israeli David Reeb is active in encounters between Israeli and Palestinian artists. He has organized joint exhibitions before. At the beginning of July, David and I go over the list of Israeli artists whose participation in the New York exhibition we will solicit on the basis of their endorsement of the document which appears in the catalog. During the following days I call each of the artists. That leaves me only the task of selecting the specific works for the exhibition — in certain cases allowing the artist time to prepare new work.

My visits with the artists are businesslike. All are curious about the circumstances surrounding the birth of the exhibition; all are satisfied with a simple explanation of the facts. Some ask who else is participating. None ask about the paintings themselves: the guidelines for medium and size are clear.

The exhibition does not deal with the image of reality; it is a statement looking toward the future. In this respect, the term "collective exhibition" can be used interchangeably with the term "joint exhibition".

Suleiman Mansour, chairperson of the Palestinian Painters Association in the West Bank and the Gaza Strip, is the only Palestinian artist who has studied recently at the Bezalel Art Academy in West Jerusalem. From our very first meeting at the American Colony Hotel, we have spoken in English, even though I suspect Suleiman speaks Hebrew and he suspects that I am not unfamiliar with Arabic. We discuss the coordination and division of labor between us. We talk, too, about the situation — not

so much about the *intifada* as about the nature of the contacts between Israeli and Palestinian artists. Suleiman senses a gap between the attitudes of Israeli artists and those of their Palestinian counterparts, despite apparent agreement on certain principles and possible solutions. I like his paintings, because more than any other Palestinian artist's, his work expresses explicitly and implicitly the desire for distance from Western paintings — without falling into the trap of folklore.

When I talk to Suleiman about the possibility of a one-person exhibition in West Jerusalem, he smiles and agrees in principle, but says he has “to get permission.” I don't ask from whom.

I go with Suleiman to Nabil Anani's empty house in the suburbs of East Jerusalem — the last house on the road to Jericho before it leaves the city. Nabil and his wife are in Amman; no one knows when they will be back; Suleiman accepts the invitation on Nabil's behalf.

A week later I meet Suleiman across the street from the city hall of el-Bireh. We sip coffee in the house of Tayseer Barakat, who has studied art in Cairo. From there, we go on to visit Taleb Duweik in a newly-built residential area outside Ramallah. I am left with a strange sensation by the similarity and the shared influences shown in the architecture and building material now being used on both sides of a border that has been erased.

The journey to those adjacent cities of el-Bireh and Ramallah will remain etched in my memory for a long time. We were on the main road north. A general strike of all commerce was in effect. Storefronts were locked; the street, devoid of people, hummed with cars with blue or yellow

license plates. . . blue to designate the cars of residents of the occupied territories, yellow on cars belonging to Israeli and residents of annexed East Jerusalem.

On our way back to Jerusalem, soldiers stopped us. One of them, almost a child, asked us with authority to explain what we were doing there. . . asked to have a look at Tayseer's watercolor paintings lying on the back seat. “They're really nice,” he said. We felt relieved. He let us move on, leaving behind us an experience commonplace between soldiers and Arabs villagers — women and children. The encounter evoked a strange and absurd familiarity, with its relaxed atmosphere of bargaining in an outdoor market surrounded by rocky hills, the sun setting behind us in the west.

**September 18.** Two weeks ago an exhibition of drawings by Palestinian children “describing” the *intifada* opened in Tel Aviv. The exhibition was organized by Rega (in Hebrew *rega* means moment) — a group of Israeli artists and the Druze artist Asad Azi. This evening an exhibition by Gabi Klasmer opens at the Artists Studio Gallery in Jerusalem. Its title: *Pales-tin* — a composite of *Falastin* and Palestine. Large canvasses hang from the ceiling, very close to one another, forcing the people to scrutinize them closely: it's a formidable experience. Wine in paper cups. Ready-made snacks from the supermarket. NO speeches.



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## Israeli and Palestinian Artists: Facing the Forest.\*

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Kamal Boullata

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The U.S. exhibition of works by Israeli and Palestinian artists culminates a series of joint exhibitions organized at home.<sup>1</sup> The special symbolic significance of the present exhibition is that it coincides with the appearance of a document in which hundreds of Israelis and Palestinians joined the participating artists in endorsing a statement of peace. On the artistic level, it represents the growing cooperation taking place at this time between Israeli and Palestinian artists, who come together from two quite different points of departure in the history of contemporary art in the region.<sup>2</sup> Of concern to us here are these two artistic traditions and their development.

While the visual traditions of Jews and Arabs had common Semitic roots, the sister traditions took different courses at the turn of the century in direct response to their distinctive encounters with the more dominant culture of the West. The outcome of each cultural encounter as it translated to visual expression followed an unprecedented discourse in Jewish and Arab means of expression, a discourse that affected implicit beliefs regarding the relation between *culture* and *nature*. Works in the present exhibition offer a glimpse of how today's Israeli and Palestinian artists continue to address the relation between *culture* and *nature* proceeding from their separate referential paradigms.

The earliest prefigurations of a thesis regarding the relation between *culture* and *nature*, which significantly affected the cultural syntax of the region, go back to 1901. During that year, the Fifth Zionist Congress of Basel, which was devoted to culture, was held. During and after the congress, impassioned debates between cultural and political Zionists revolved around the best means to wed *culture* and *nature*. In art this translated to the question of the relation between an iconographic tradition deeply rooted in Semitic *culture* and a pic-

torial tradition developed in a Christian Europe which had been obsessed, from the twelfth century canticles of Saint Francis of Assisi to the eighteenth century pedagogies of P.H. Thiry d'Holbach, with the demystification of *nature*. The Semitic visual expression generated by an immemorial oral tradition had its roots in the East, whereas the Christian visual tradition, in its relentless pursuit to conquer nature, manifested itself in *spatial* illusions that was intrinsically Western.

In 1906, Bezalel named after the first Hebrew craftman, was established as the first Zionist art institution in Palestine calling for a meeting ground "between East and West, between Past and Present."<sup>3</sup> While one part of the school devoted itself to the preservation of traditional crafts based on imitation of prototypes rooted in Jewish *culture*, the other part offered art classes on the European models promoting the experience and observation of *nature*. Bezalel was thus the first attempt at a synthesis establishing a Zionist mythology of art.

The debate between *culture* and *nature* did not end with the growth of Bezalel. The tension between advocates of one current and the other manifested itself between academicians who propagated forms dictated by *cultural* convention and "modernists" who sought forms inspired by *natural* invention. As Bezalel's name, before the establishment of the Jewish State, bore a cultural connotation, the name of the New Horizon, founded with the establishment of the state, bore a *natural* connotation. The New Horizon was to be the most influential movement to challenge the Bezalel creeds. The works of movement founders, ranging from the Ukrainian Yoseph Zarinski (1891-1987) to the Russian-born Arie Anoch (1908-1974) pointed towards the kind of discourse later associated with the "sabra ethos" in Israeli art. This quality explored nature in the best Western tradition, boldly addressing itself to the question of local space.

Over the last three decades, the multitudes of art trends evolving in the Western art metropolis which explored the furtherance of freedom from spatial restrictions found their advocates among Israeli artists. However, when spatial expressions were translated into the Israeli mien, they took on unique metaphoric dimensions reflecting a "consciousness of seige."<sup>4</sup> As the Israeli sensibility continued to be haunted by

questions of siege and captivity in space, the local trends of formalism and anti-formalism, minimalism and post-minimalism, continued to oppose conventional delectations, exhibiting an acute awareness of the tactility of matter in its most meager form.<sup>5</sup> Through the recycling process of Western styles "autoportraits in the form of a map" were a not uncommon feature in Israeli art as it pursued its conquest of nature and space.<sup>6</sup> In the horizon of Israeli space, the prefiguration of the Arab was a persistent mirage.<sup>7</sup>

In the works of the early Bezalel artists such as Abel Pann (1883-1963), biblical characters dressed in Arab garments were depicted with facial features based on Western models of beauty, their Semitic components understated. Later artists such as Nahum Gutnam (1898-1978) painted their contemporary Arabs as the antithesis of the Jew: the Zionist's ultimate "other." As new artists came on the scene, such as Itzhak Danziger (b.1916) and Igael Tumarkin (b.1935), the Arab as "other" in Israeli spatial arts took on new dimensions. Younger artists went different ways as they sought to meet the challenge of interpreting space. Some implicitly, others more explicitly addressed the question of space and the Arab. **Joshua Neustein, Micha Ullman, Tsivi Geva, David Reeb and Joshua Borkovsky**, whose works are presented here, along with other members of their generation, have reflected in their works different aspects of the Arab's presence in Israeli space.

**I**n contrast, over the last 40 years, the Israeli was never subject or object of Palestinian art. Although Israeli reality deeply affected and continues to affect Palestinian life and death, Israeli reality continued to be irrelevant to the Palestinian idiom in art. This Israeli absence is, related to the fact that *nature* and *space* in their Western context have never been part of the Semitic visual tradition of Arab art. Instead, the most obvious forces that predetermined the course of Palestinian visual art were *Arab culture* and *language*. Throughout the last four decades, the Palestinian collective memory has been exalted through the oral, not the visual means of expres-

sion. Today, still, it is the poet, not the “image-maker” who has the singular power to move the national soul. Attempts to assimilate Western precepts in Palestinian art had only begun when war and dispersal cut them short.

The pioneers of Israeli art had already reached a peak in conquering the landscape of what to them was a nascent land when Palestinian pioneers picked up paint and brush in an attempt to capture the images of their ancestral landscape. No sooner did artists such as Khalil Halaby (1889-1964), originally an icon painter from Jerusalem, and Jamal Badran (b.1905), a traditional craftsman of Islamic art from Haifa, begin to explore the medium, than the 1948 war rendered each of them an unwelcome refugee.<sup>8</sup> On the other side of the newly erected barbed wires dividing the country, artists such as Jamal Bayari from Jaffa and Ibrahim Hanna Ibrahim from al-Reyneh found themselves reduced to a minority in their country of birth. By the late 1950s Bayari had died in total obscurity, a penniless man in his home in Jaffa. Ibrahim incidentally the first Palestinian to attend Bezalel could not make a living in Israel. He emigrated to the United States, where he died a few years after his arrival.

Thus an embryonic art movement under native skies, based on the assimilation of Western models, was killed right at birth. In Bayari's and Ibrahim's generation of young artists who became refugees in Arab countries, a few made their mark on the wider arena of Arab culture. Jabra Ibrahim Jabra (b.1920) from Bethlehem, who ended up in Baghdad, and the self-taught Ghassan Kanafani (1936-1973) from Acre, who ended up in Beirut, turned to writing. While Kanafani made a career as a novelist and political activist, Jabra was recognized as a pioneering poet, novelist, and painter and a major art critic in the Arab world. Others like Paul Guiragosian (b.1926) from Jerusalem and Juliana Seraphim (b.1934) from Jaffa were recognized as distinguished contributors to the wider movement of modern Arab art.

While Israeli artists contemplated the ecology of nature and in the process “invaded” space with three dimensional installations and body performances, Palestinian artists uprooted from their native environment began to articulate their cultural codes in relation to nature and space. Distance took on a

metaphoric meaning. As the tactility of matter was becoming intrinsic to Israeli art forms, the cultural connotations of words were becoming the implicit ingredients of Palestinian art.

To one artist a page of contemporary Arabic may have evoked a visual inspiration that competed with the imagery of words. To another, the very sound of the vernacular narrative became the source of a visual idiom. Artists explored the general visible manifestations of traditional patterns; other artists could identify a spatial experience only with the specificity of place-names. From his or her cultural perspective each was attempting to articulate the meaning of distance from one's own birthplace. Examples of all these trends in Palestinian art appear in the present exhibition.

In a direct interchange with modern Palestinian prose, **Abd Abedi** of Haifa borrows for his art Ghassan Kanafani's novella *Men in the Sun*, a story of three Palestinians from a refugee camp who dream of finding work in oil-rich Kuwait. To cross the border, they have to be smuggled in the empty water tank of a truck. While the driver hurries to complete the border formalities in the scorching sun, the men in the airless tank suffocate and die.<sup>9</sup>

Kanafani's text was intended as a comment on the state of the Palestinians living in the Arab world. Abedi's art does not illustrate Kanafani; Abedi rewrites Kanafani. The space that separates Haifa, the artist's birthplace from Kuwait, the journey's end in the book, is practically unbreachable in real life. However, through Kanafani's Arabic, Abedi brings Kuwait to Haifa, and in the process his art extends the horizon of the Palestinian narrative.

In the distance of an exile beyond the omnipresence of Haifa and Kuwait, the manifestations of language in Palestinian art reveal modalities of a retrospective vision. In the United States since 1968, **Kamal Boullata** from Jerusalem chooses fragments of Arabic from the Bible and the Qur'an as his visual focus.

Here words in angular form are transformed into “colorful laceworks... partly to evoke the primordial element of visible language and partly to articulate the interplay between language and art... (where) each work is made up of a system of signs in which both linguistic signification and graphic expressiveness are interdependent.” Words take a linear structure, giving “shape to mandalas of Arabic in which the art of reading is interchangeable with that of seeing.”<sup>10</sup>

While Abedi and Boullata find their inspiration in the written word, **Tayseer Barakat** of Jabaliya refugee camp finds his in the spoken word. Objects in their two-dimensional perspective find their place in relation to each other in a structure not unlike that of speech. Just as Abedi rewrites Kanafani, Barakat retells the stories his people have memorized. As Abedi breached the distance between Haifa and Kuwait, through the written word, Barakat, through the spoken word, breaches the distance between present and past.

Barakat showed this reach, grasp, and connection in conversation in one memorable comment. I was telling a friend how the narrative works of Barakat, which recurrently portray human figures in flight, echoed for me a theme which Chagall had exhausted. The artist from Jabaliya, sitting by, looked puzzled. When the conversation took another turn, Tayseer leaned towards me and whispered the question that had been bothering him. A bit embarrassed he delicately asked: “This one Shakaal: who is Shakaal, please?” “A Russian Jewish artist,” I answered. His face lit up. “Ah, then he must have heard the story of the Prophet’s night flight from Mecca to Jerusalem!”

At a time when artists like Barakat choose to weave their visual codes from the bottomless wealth of speech, other Palestinian artists look for their source of inspiration in the immense visual heritage of their oral culture. **Nabil Anani** from Halhul, now living outside Jerusalem, and **Rima Farah**, born in Amman now living in London, have never met, nor have they ever seen each other’s work. However, with all their differences in renditions Anani and Farah meet in their outlook on the decorated surfaces of their cultural heritage. At home, Anani looks up close at traditional patterns in Palestinian embroidery; in London, Farah looks at patterns of arabesques per-

meating the Islamic world. Each embraces fragments of the visual heritage, as though they were images of a venerable mother.

The artists’ affectionate and protective stance is more than coincidence. Land, patrimony, heritage all, to Palestinians, stand as a nurturing mother. Nor does this theme of the motherland remain implicit. Over the last decade, for example, the explicit image of the mother and child has been central to Anani’s iconography. Anani’s contribution of “Mother and Children” in this exhibition may be a poor example of his recurrent theme; however, the work remains as a reminder that the paradigm of the mother and child theme to Anani and other, more accomplished, Palestinian artists, has not been the Christian icon of Mary and Child, but rather the archetypal mother image engraved in the collective consciousness of Palestinians through the power of their national poetry. The works of **Asad Azi** from Shafa ‘Amr are a poignant example.

In contrast to Anani’s generalized theme of the mother, Azi boldly particularized it (“Mother,” “Artist with Mother”). However, in Azi’s vocabulary, the mother is not only personalized, but becomes the inflectional element that expands the codes of the artist’s self-portrait. Through Azi’s inflection, the voice of the Palestinian poet emerges.

Samih al-Qasim (who, like Azi, is a Druze) was among the first to particularize the theme of the mother in Palestinian poetry. Soon Mahmoud Darwish in addressing the motherland promoted the theme of the mother to an archetypal level, fusing it with traits of his lover. Out of the fusion between images of the mother and lover, Darwish unveiled a modern Semitic song to the beloved land, perfecting in modern Arabic the immemorial metaphoric semblance that has been drawn between the woman and the land.<sup>11</sup> The overlapping of the Hebraic and Muslim archetypes in Darwish’s allegory is translated in plastic terms in Azi’s work.

While the Israeli painters of his generation were heightening the tactility of paint on canvas to express their particular relation with land and earth, Azi borrowed their tools not to paint *natural* appearances but rather to give body to *cultural*

references; in the process, he invented icons of his own mother, in which spatial relativity was reduced to a flat plane.

As for the physicality of space, whether the artists who expressed it lived at home or in exile, they imbued the expression of the spatial experience, in all its dimensions, with cultural references reminiscent of Azi's metaphor. While imagined space may have been breached through the abstraction of language in Abedi's work, the physicality of space was often measured by a temporal distance between past and present reachable only through place-names. At times, this phenomenon was generalized, as in Abedi's "Lebanon 82" and "House Demolition"; at other times it was very specific as in Taleb Duweik's "Mount of Olives" and Vladimir Tamari's "Mozart's Magic Flute Played in Ramallah Hills." At no time, however, is the device of place-names applied to identify locality; rather, it marks distance between past and present, thus evoking the cultural connotations of the intimate associations of "home."

Nowhere, perhaps, is the idiom of place-names and their cultural references more insistently articulated than in the works of **Suleiman Mansour** from Bir Zeit.

To an outsider, Mansour's abstract works created with earth and paint may look like a mere experiment in textures and color. Their titles which are their key, may easily be dismissed... but not by a Palestinian and certainly not by an Israeli who reads: "Beit Dajan," "Immwas," "Deiraban," "Yalo." To Palestinians these titles evoke pastoral associations; they are names of ancient Arab villages that have been systematically razed by Israeli bulldozers, names wiped off the Israeli maps, names forever etched in the Palestinian collective memory.<sup>12</sup>

These names emerge today in Mansour's art. Ironically, the apparitions call to mind the conclusive scene in one of A.B. Yehoshua's short stories, in which a survivor of an ancient village that has been razed is an Arab whose tongue has been cut out. The Israeli novelist describes a forest where the Arab survivor and his only daughter have been living. Now the forest, too, has been burnt down; at dawn the Israeli protagonist, looking at the aftermath of the fire, seems to be looking at Mansour's art through Yehoshua's words: "There out of the

smoke and haze, the ruined village appears before his eyes; born anew in its basic outlines as an abstract drawing, as all things past and buried."<sup>13</sup>

This fusion in Palestinian art of the temporal narrative of a place-name with the spatial experience may best be described in Heidegger's German word which translates to "the coming-into-the nearness of distance."<sup>14</sup> The process expressed by Mansour may be further illustrated by works of **Walid Abu Shakra** from Umm al-Fahm. Whereas Mansour uses tactility of earth and paint to resurrect the color of place-names "past and buried" in the Palestinian collective memory, Abu Shakra, through figurative representation, brings to life place-names he experienced in his native landscape of Umm al-Fahm. In the process, as Mansour's work reflects the deep-rooted cultural denotation of a place-name, Abu Shakra articulates the natural connotations of "home."

In his studio in London since 1974, Abu Shakra continues to create, in black and white, print after print which depicts various elements of his pastoral world. Usually working from sketches or photographs he had taken of the Nazarene landscape, Abu Shakra relentlessly retraces his vivid memory of his childhood as it intimately relates to place-names. An observer who is aware of Abu Shakra's formative training may be tempted to compare his landscape with figurative examples created by other Israeli graphic artists. Abu Shakra's seemingly idiosyncratic specificity of place-names, which, in contrast with work by Israeli landscape artists, may sound obscure to non-natives, renders such a comparison necessary.

The two Israeli artists who most readily come to mind and who, like Abu Shakra, ceaselessly made figurative black-and-white images of the landscape are the Russian-born Aharon Halevy (1887-1957) and the Czechoslovakian-born Anna Ticho (1894-1980). Exterior characteristics which seem to be opposing each other in the works of the two emigrant artists, when compared to that of the native, brings us closer to the understanding of Abu Shakra's particular "coming-into-the nearness of distance" of Palestinian space.

The most obvious difference between the two Israeli artists is one of style. Whereas Halevy displays a botanical *knowledge* of native foliage and flora, Ticho's landscape, which reflects her years of direct observation of natural phenomena, gives us a panoramic *impression* of the place. A more subtle difference between Halevy and Ticho is the way each of the two emigrant artists relate to the native inhabitants of their landscape.

A frequent device which Halevy uses to give color to his landscape is the figure of a native character in a focal position. In contrast, Ticho totally vacates her landscape of any trace of human presence. Outwardly, the Israeli artists seem to convey opposite messages; subliminally each artist mirrors the other's *intention*. While Halevy's diminutive beings with Arab characteristics emphasize the monumentality of his biblical scene, authenticating it as theatrical spectacle vis-a-vis the relative insignificance of the local figures, Ticho's vacant landscape preserves the idea of a virgin scene where time seems to have stood still since prophets walked on this land. Between the naturalist "documentation" of Halevy and metaphysical "impressions" of Ticho, the image created of the landscape is that of a land crying to be appropriated by modern man. The works of both artists confirm the rationale of Reinhold Niebuhr's axiom, "a land without a people for a people without a land." Halevy's intention echoes that of the orientalist lithographer David Roberts (1796-1864); Ticho's seems to coincide with that of the orientalist photographer Auguste Salzmann (1824-1874).<sup>15</sup>

In comparison, the relevant characteristics of Abu Shakra's etchings executed in London, unlike Halevy's and Ticho's executed close to the landscape, neither claim to portray *knowledge* of the place nor attempt to demystify it as a metaphysical *impression*. Abu Shakra's etchings are not the extrinsic interpretation of an outsider but simply an *intuitive* reading of an inhabited place, intimately recognized by the specificity of its place-name. In this place, each tree, each stone, each wild plant, has traditionally been endowed with a collective feeling that urban people may reserve for human friends. Thus Abu Shakra's references to seemingly obscure place-names, often appearing in his titles, are not unlike the villager's manner in introducing the outsider to close friends.

Emanating from the realm of illiterate shepherds, the artist does not intend his place-name to provide the ethnographer's catalog with facts any more than he seeks by his figurative style to impress the connoisseur of the most recent trends in contemporary art.

Traditional in his figurative rendering of his subject, Abu Shakra reflects the intense experience of a native's memory. While Abu Shakra's landscape, unlike Halevy's and Ticho's, continues to be haunted by the absence of its natives, at every turn we sense a hint of a human trace. Through this implicit hint Abu Shakra articulates the native's metaphor.

Here in black and white the roots of an ancient olive tree delve deeply into the dark soil; there, a long-trodden path leads uphill to where the cool breeze of summer afternoons blows; a clearing at midday popping up with imperishable rocks is the focus of a series of prints; in a series of nocturnal scenes, we see a freshly ploughed field as it looks in the moonlight. Stubborn walls of ancient stones hanging raggedly together cross the background of a print, and in the foreground of another, bushes, thorns, and wild flowers continue to grow in the cracks of buildings that once were inhabited. Cactus...yes, cactus, the very plant that has been associated with the Israeli ethos... is central to Abu Shakra's landscape. To the Israeli the fruit of cactus has taken on symbolic meaning since the birth of the first generation of Israelis; to the Palestinian its root took in symbolic meaning at the establishment of the Jewish State. To the Israeli, the outer toughness of the fruit in contrast with its sweet softness within has been used as symbol of the Israeli-born sabra character; to the Palestinian, cactus has been, since time immemorial, the peasant's functional means to identify the borders of their place-names. Homes have been razed over the last forty years, stones have been turned, maps have been altered, but the cactus root proved to be the toughest enemy of the bulldozer. Borders of ancient villages can still be traced by the inexorable nature of the cactus plant. The Palestinian symbol of the cactus root takes further cultural signification as in colloquial Arabic the word for cactus "sabr" simultaneously means "patience/perseverance." Through the interchangeable usage of the word "sabr," cultural signification and natural manifestation is similarly interchanged. In the process of this interchange,

the native's linguistic metaphor mirrors his visual experience of "home." Thus, while the artist from Umm al-Fahm sits in his London studio recreating the codes of his native landscape, he does not forget that the cactus continues to grow in his homeland not far from the olive tree.

Further away than London another Palestinian has been living for close to two decades in the world's end of Tokyo. **Vladimir Tamari**, born in Jerusalem, continues to work from the far cry of Japan on his own "coming-into-the nearness of distance."

When his family hurriedly left Jaffa in 1948, Vladimir Tamari, then 6 years old, still remembers the brand-new watercolor set and the construction toy he left behind. It was, he says, his "first experience of loss." Since then, it seems Tamari has never recovered his loss, for everything his hands touch, years later, has to do subconsciously with that moment of unprecedented loss. Later, in Ramallah, where he grew up, Tamari taught himself to draw; watercolor was his favorite medium. With it he has painted, year after year, scenes of the native landscape.

When Tamari was painstakingly teaching himself to draw, spatial illusions developed by Western artists did not satisfy his growing obsession with spatial realities. Along with his watercolor painting, the young man began to contemplate constructing a primitive device that could actually draw three-dimensional pictures. A laughing matter perhaps to many, but not to Tamari. After completing his studies abroad in both art and physics, he rushed back home to paint the native landscape he had so deeply loved. Still as curious and as frustrated with Western means of spatial illusion in art, Tamari doggedly pursued his project of building a drawing instrument that some day, he dreamt, may be his painterly means to more faithfully translate in mid air, his innermost feeling for spatial reality of his home environment. Some dream the young man had, a cynic would comment. "Not really," Tamari would playfully say; if the project fails, "I can always say I am only an

artist after all!" At the time, Tamari did not realize that his obsession with space had anything to do with the infinite distance, overnight imposed, between Jaffa and Ramallah following the Palestinian exodus.

After the 1967 war brought Tamari to Tokyo, he began to spell out the alphabet of his childhood dream. Now his landscapes of Ramallah began to take abstract shape as work on a three-dimensional drawing instrument became more perfected. Both his watercolors and the drawing instruments continue to be intimately related to his vision as an artist. Fifteen years ago, when a Beirut literary periodical asked Tamari to explain the relation he saw as an artist between his watercolors and the three-dimensional instruments he had invented, the Palestinian artist writing from Japan spoke of "the distance that separates a hungry child on the sidewalk from a dish of food in a restaurant window." He also wrote about "the distance between oneself and one's place of birth, between oneself and the ones we love," concluding that perhaps human progress may only be measured by how much each one of us can contribute to shorten the distance between two poles.<sup>16</sup>

In another pole of the Palestinian exile, in Mt. Pleasant, Michigan, **Sari Khoury** from Jerusalem continues to paint large abstract paintings. Having immigrated with his family to this country at an early age, Khoury has been unaware of issues other Palestinian artists, in other parts of the world, have been wrestling with. "Being in a state of cultural exile" he once wrote, "places me amongst many contradictions which I am always trying to resolve." In his definition of his "contradictions," we learn they are intrinsically related to distance from his native land. Khoury's vocabulary interchanges "distance" with "captivity" and "the creative act" with "freedom."

In describing his abstract works which often connote movement and allusions to sky, Khoury writes, if a person sees in his work "a bird or a figure, it is not intended as a specific symbol, but part of a larger allegorical statement about light, freedom, mystical presence, or about the spatial world we live in." Using words that could describe the art of Palestinian colleagues he never met, he says: "Symbols often emerge in spite of the artist and manifest themselves in a manner encompassing our life experience." To illustrate his point, Khoury refers

to a painting he was working on in his Mt. Pleasant studio, in Michigan, during the summer of 1982. It was entitled "Serenity." Khoury writes that this painting "represents what might be a window with a light emanating from the sky beyond. The illusion is that of the viewer being in captivity and yearning for the outside. It is a statement about captivity and freedom." Then Khoury attempts to put in words his own "coming-into-the-nearness of distance" as he describes the abstract painting as one "describing my state of mind (in the USA) during the bombing of Lebanon."<sup>17</sup> Khoury's description of his work, using such words as "captivity" and "freedom," begins to echo voices heard by his generation of Israeli artists. Thus, we begin to see the works of another Palestinian artist who was only four years old when Khoury went into exile; her work today mirrors images created by a Sabra artist whose work she had never seen.

Born in exile, she is the daughter of the traditional craftsman from Haifa who once dreamt of becoming a painter. Jamal Badran could only see his dream realized in his daughter Samira, now living in Spain.

Looking at Badran's work, one is overwhelmed by a world of reassembled pieces of machinery and twisted metal steel cogs, spikes, tubes, and clogged wheels, with debris of inanimate objects of destruction scattered among dismembered limbs of human flesh; cages are hollow, and scarecrows are frozen in an airless background, scaffolding of blown-up buildings, stretched as ladders, reaches out to a metallic sky announcing a vision of an apocalyptic end.

A viewer may wonder, what does this world of doom have to do with the wonder of Spain, where **Samira Badran** had been living for the last decade?

For Badran, Spain, the only country in the world where an Arab forever feels a continuity with the past collective memory, also evokes a personal memory. In Spain, everytime Badran sees an Andalusian arabesque, she sees in its labyrinth her craftsman father pouring himself over one at home. His dream becoming her nightmare. The past and the present overlap.

For close to four centuries, Spain was the place which marked the golden age of Arab civilization; the very same place and time which marked the golden age of Jewish civilization. The Palestinian artist born in exile is today screaming and the echo of her voice in the distance reverberates in the works of the Sabra artist **Gabi Klasmer**.

**F**ar from Spain and closer to home, in the village of Sakhneen, in 1976, six Palestinians were shot dead on Land Day. There, today stands a monument dedicated to the land that Israelis and Palestinians have died for. Created by Abed Abedi and Gershon Knispel, this monument, despite its literality, is a living proof that it does not have to be only in Spain, it is possible today for an Arab and a Jew belonging to this ancient land to come together in a moment of creation. "The art of creation," Voznesensky reminds us, "is older than the art of killing." This coming together from two opposite ends for a moment of creation, whether among individuals, as in the case of Abedi and Knispel, or collectively, as in the case of this exhibition, in proximity to our homeland or in the distance of this United States, is what I like to think Buber meant when he said, "Whenever we come near one another, we are bound up in relation to the same center." □

Washington, D.C.  
September 29, 1988.



## Footnotes

- \* The term "Facing the forest," which is also the title of a short story by Israeli novelist A.B. Yehoshua, is used by British art critic John Berger in his analysis of a landscape painting by Turkish artist Seker Ahmet. While the story is duly related in the course of the present essay, Berger's insight into the Middle Eastern usage of the Western model in art is applied in tracing the spatial qualities in Palestinian art. See Yehoshua's "Facing the Forest" in *Three Days and a Child*, translated by Miriam Arad, Doubleday, New York, 1970; see also Berger's "Seker Ahmet and the Forest" in his collection of essays, *About Looking*, Pantheon, New York, 1980, pp. 79-86.
1. In the winter of 1982-83 the first joint exhibition featured works by 10 Israeli and 14 Palestinian artists, including **Abedi, Anani, Azi** and **Mansour** also contributing to the present show. In January 1985, an exhibit entitled *Israeli & Palestinian Artists against the Occupation*, included works by 33 Israeli and 22 Palestinian artists, among them **Abramson, Geva, Goldman, Klasmer, Reeb, Rikman** and **Ullman, Abedi, Anani, Azi, Barakat, Boullata, Mansour** and **Tamari**. In June 1985, a joint poster exhibition focused on the theme "Down with the Occupation." In August 1988, the most recent show, dedicated to the memory of those killed during the *Intifada*, featured works by Israeli and Palestinian artist based on snapshots of 100 victims.
  2. Gallery 79, the first and only Palestinian art gallery under occupation was closed by the Israeli authorities less than a year after its 1979 establishment. Israelis protesting the closure included 28 artists, 3 educators, 2 poets, 1 actor, 1 photographer and 9 Israeli galleries. See *al-Fajr*, August 31, 1980 & *Ha'aretz*, October 15, 1980.
- Regarding the 1985 joint exhibit, **David Reeb** said: "We as Israeli artists feel that the undemocratic atmosphere that threatens our Palestinian colleagues threaten us too. By participating in this joint exhibition, we also wish to protest against the occupation that has created conditions of cultural oppression to the point of annihilating national identity." See *al-Fajr*, March 22, 1985. Israeli artists also protested the 1984 six month imprisonment of Gaza artist Fathi Ghabin, accused of possessing and displaying "inciting material." Artists Moshe Gershoni, Zvi Goldstein, **David Reeb** and **Abed Abedi** wrote: "This shameless episode is another landmark in the routine of oppression, specifically cultural oppression of the Palestinian people. This oppression is expressed, among other things, through enforcements of arbitrary censorship and a detailed system of laws the sole purpose of which is to prevent self-determination and free expression of the Palestinian people." Statement appearing in the catalog of the 1985 joint exhibit. Also see *al-Fajr*, June 15, 1984 & *Ha'aretz*, June 4, 1984.
3. See *Bezalel: 1906-1929*, edited by Nurit Shilo-Cohen, The Israel Museum, Jerusalem, 1983, p.29.
  4. See Ehud Ezer's "War and Seige in Israeli Literature: 1948-1967," *The Jerusalem Quarterly*, Winter 1977; and "War and Seige in Israeli Literature After 1967," *The Jerusalem Quarterly*, Fall 1978.
  5. See *The Want of Matter: A Quality in Israeli Art* by Sara Breitberg-Semel, The Tel Avi Museum, 1986. pp. 184-185.
  6. Contemporary Israeli artists suggesting maps in their works include Michal Ne'eman, **Joshua Neustein**, Tamer Getter and **David Reeb**. Michael Drunks, who used

geographic formations in his art as early as 1971, summed up this phenomenon: "Drawing maps is the national hobby of Israel." See *Borders* text by Stephanie Rachum, The Israel Museum Jerusalem, 1980; p.49.

7. For a revealing comment of this phenomenon, see "Image of the Arab" by Ygal Zalmona in *The Twenties in Israeli Art*, edited by M. Scheps, et al. The Tel Aviv Museum, Tel Aviv, 1982, pp. 35-37.
8. I received my first art lessons in Jerusalem at the hands of icon painter Khalil Halaby. The history of all the Palestinian artists of Halaby's generation has yet to be written.
9. *Men in the Sun* by Ghassan Kanafani. Translated by Hilary Kilpatrick, Heinemann London, 1978.
10. From the catalog of Boullata's one-man exhibition, Alif Gallery Washington, D.C., November 1983
11. For an analysis of the earliest Semitic allegories using imagery of the mother and the lover in relation to Zion, see "The Timeless Love for Zion" in *A Psychohistory of Zionism* by Jay Y. Gonen, New American Library, New York, 1975, pp. 3-25.
12. *Beit Dajan* a village east of Jaffa and southwest of al-Abbasiyyeh, was razed following the 1948 war; in its place, the Israeli town of Bait Dagan stands. Moshav Ma'asiah was built in the ruins of *Deiraban*, a village west of Jerusalem; *Immwas*, the Arabic name for the New Testament village of Emmaus, used to be west of Jerusalem and north of Latrun, it was razed following the 1967 war and its inhabitants were banished. *Yalo*, a village west of Jerusalem and east of *Immwas* was

also destroyed; in its location stands an Israeli settlement carrying the same name. For further details see *The De-Arabization of Palestine/Israel: 1945-1977* edited by Bishara Muammar, Kandell-Hunt, Debuque, Iowa, 1984. See also *Hakela' Ve' Ha'ala (The Sling and the Club: Territories, Jews and Arabs)* by Meron Benvenisti; Keter, Jerusalem, 1988, particularly chapter 4 "Ki Mahu Shem?" (What's in a Name?) pp. 131-154.

13. Yehoshua, op. cit., p. 166
14. Berger, op. cit., pp. 84-86.
15. For a critical insight into the artistic tradition of Halevy and Ticho see "The Imaginary Orient" by Linda Nochlin, *Art in America*, May 1983, pp. 119-191.

An Israeli edition of Roberts' original 3 volumes of lithographs and journals has been printed recently. Perpetuating Halevy's and Ticho's mythology, the Israeli editor attempts to authenticate Roberts' geographic sites in Palestine by illustrating his work with contemporary photographs referred to by either their Hebraic or Latin names but never by the place-names used by the indigeneous population. See *The Holy Land: 123 Coloured Facsimile Lithographs and the Journal from His Visit to the Holy Land*, by David Roberts, R.A. Tel Aviv, Terra Santa Arts, Lts., 1982. For further commentary, see my review in *Middle East Journal*, vol. 37, no. 3, 1983, p. 510.

For an interpretation of Auguste Salzmann's photography of Palestine and the latent significance of its vacant scenes see "A photographer in Jerusalem, 1985: Auguste Salzmann and His Times" by Abigail Solomon-Godeau, October 18, Fall 1981, pp. 91-107. For Salzmann's more

conscious intention, see "An Artist in Jerusalem: Auguste Salzmann," by Nissan N. Perez in *The Israel Museum Journal*, vol. 1 Spring 1982, pp. 19-50.

16. See "al-Rasm bi-l Ab'ad al-Thalatha" (Drawing in Three Dimensions), *Mawaqif* 8, Beirut, 1971, pp. 152-156.
17. Statement made during the occasion of his one-man exhibition at Alif Gallery, Washington, D.C., June-July 1985.

## Works on Exhibit

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### ABED ABEDI

1. House Demolition, 1979  
Print, 19.6x24.8
  2. Drawing for  
Ghassan Kanafani's *Men in the Sun*, 1979  
Gouache and monotype, 21.6x26
  3. Lebanon 1982, 1982  
Gouache and monotype, 25.4x33
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### LARRY ABRAMSON

4. From "Black Squares," 1987  
Oil on paper, 13x13
  5. From "Black Squares," 1987  
Oil on paper, 13x13
  6. From "Black Squares," 1987  
Oil on paper, 13x13
  7. From "Black Squares," 1987  
Oil on paper, 13x13
- 

### WALID ABU SHAKRA

8. *al-Minjara II*, 1982  
Dry point on copper, 18x21
  9. *Mintarat al-Batten*, 1981  
Dry point on copper, 18x21
  10. *Fields on al-Batten*  
with Cactus and Olive Tree, 1982  
Dry point on copper, 18x21
  11. *Roots of an Ancient Olive Tree*, 1981  
Dry point on copper, 18x21
- 

### NABIL ANANI

12. *Mother and Children*, 1988  
Watercolor, ink, pencil, 25.9x18.9
  13. *Village Ornament*, 1988  
Watercolor, ink, pencil, 29.5x22
  14. *Iman*, 1988  
Watercolor, ink, pencil, 26.8x19.3
- 

### ASAD AZI

15. *The Mother*, 1988  
Oil on paper, 39.4x27.5
  16. *Self Portrait*, 1988  
Oil on paper, 39.4x27.5
  17. *The Artist With His Mother*, 1988  
Oil on paper, 39.4x27.5
- 

### SAMIRA BADRAN

18. *Metamorphosis*, 1987  
Acrylic on paper, 35.4x25.9
  19. *Untitled*, 1987  
Acrylic on paper, 35x23.6
  20. *Untitled*, 1987  
Acrylic on paper, 35x23.6
  21. *The Fan*, 1987  
Acrylic on paper, 35x23.6
- 

### TAYSEER BARAKAT

22. *Dream*, 1987  
Pencil-monotype and watercolor, 18.5x23.6
  23. *Encounter*, 1987  
Pencil-monotype and watercolor, 11.8x17.7
  24. *Fallah on Village Background*, 1987  
Pencil-monotype and watercolor, 17.7x20
- 

### ARNON BEN-DAVID

25. *Untitled I*, 1988  
Oil on paper, 39.4x27.5
  26. *Untitled II*, 1988  
Oil on paper, 39.4x27.5
  27. *Untitled III*, 1988  
Oil on paper, 39.4x27.5
- 

### DEGANIT BEREST

28. *Drowning Pyramids I*,  
from "Loch Ness Investigations," 1986-88  
Gouache on paper, 30x40
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29. *Drowning Pyramids II*,  
from "Loch Ness Investigations," 1986-88  
Gouache on paper, 30x40
  30. *Drowning Pyramids III*,  
from "Loch Ness Investigations," 1986-88  
Gouache on paper, 30x40
- 

### JOSHUA BORKOVSKY

31. *Painting*, 1985  
Tempera on paper, 39.4x27.5
  32. *Painting*, 1985  
Tempera on paper, 27.5x35.4
  33. *Painting*, 1985  
Tempera on paper, 33x22.4
- 

### KAMAL BOULLATA

34. *Fi-l Bid' Kan-al-Kalima*, 1983  
("In the beginning was The Word")  
St. John  
Silkscreen, 19.5x19
  35. *La Ana Illa Ana*, 1983  
("There is no 'I' but 'I'") al-Hallaj  
Silkscreen, 16x24
  36. *Allah*, 1983  
(*God*) Silkscreen, 19x19
  37. *Ya Subhan al-Khaliq*, 1983  
(*Glory be to the Creator*)  
Silkscreen, 16.75x24.75
- 

### KOKI DOKTORI

38. *Language I*, 1988  
Oil on paper, 24.5x38.3
  39. *Language II*, 1988  
Oil on paper, 24.5x38.3
  40. *Language III*, 1988  
Oil on paper, 24.5x38.3
  41. *Language IV*, 1988  
Oil on Paper, 24.5x38.3
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**TALEB DUWEIK**

42. Still Life, 1985  
Gouache on paper, 21.2x17.3
  43. Mount of Olives, 1985  
Gouache on paper, 27.5x19.8
  44. Calligraphy, 1987  
Gouache on paper, 18.5x13.8
- 

**RIMA FARAH**

45. Black Tent, 1987  
Aquatint and carborandum, 30x22
  46. Open Tent, 1987  
Aquatint and carborandum, 30x22
  47. Shadow, 1987  
Aquatint and carborandum, 12.5x10
  48. Spring, 1987  
Aquatint and carborandum, 12.5x10
- 

**TSIVI GEVA**

49. *Kafiya I*, 1988  
Lacquer and spray on paper, 48x48
  50. *Kafiya II*, 1988  
Lacquer and spray on paper, 48x48
  51. *Kafiya III*, 1988  
Lacquer and spray on paper, 48x48
  52. *Kafiya IV*, 1988  
Lacquer and spray on paper, 48x48
- 

**MICHAL GOLDMAN**

53. Tel Aviv From the Roof, 1987  
Acrylic on paper, 19.3x27.5
  54. Tel Aviv From the Roof, 1987  
Acrylic on paper, 27.5x19.7
  55. Tel Aviv From the Roof, 1987  
Acrylic on paper, 29x39.4
- 

**SARI KHOURY**

56. Skylight, 1987  
Charcoal, 19x26
  57. Sail in Storm, 1987  
Charcoal, 19x26
  58. Sabre Dance, 1987  
Charcoal, 19x26
  59. White Bird, 1987  
Charcoal, 19x26
- 

**GABI KLASMER**

60. "Root," 1988  
Oil and enamel on paper, 27.5x39.4
  61. "Acavish," 1988  
Oil and enamel on paper, 27.5x39.4
  62. "1988," 1988  
Oil and enamel on paper, 27.5x39.4
- 

**SULEIMAN MANSOUR**

63. Yalo, 1988  
Mixed media, 27.5x39.4
  64. *Immwas*, 1988  
Mixed media, 27.5x39.4
  65. *Beit Dajan*, 1988  
Mixed media, 26.8x35
  66. *Deiraban*, 1988  
Mixed media, 27.5x34.6
- 

**JOSHUA NEUSTEIN**

67. Untitled, 1988  
Acrylic on paper, 36x35
  68. Retitled, 1988  
Acrylic on paper, 36x36
  69. Entitled, 1988  
Acrylic on paper, 36x36
  70. Loss of Title, 1988  
Acrylic on paper, 36x36
- 

**DAVID REEB**

71. Street Sweeper I, 1987  
Acrylic on paper, 39.4x27.5
  72. Street Sweeper II, 1988  
Acrylic on paper, 39.4x27.5
  73. Jeep, 1987  
Acrylic on paper, 13.7x27.5
  74. Soldiers and School Girls, 1987  
Acrylic on paper, 13.7x27.5
- 

**TAMARA RIKMAN**

75. Car in the Mountains, 1986  
Etching, 17x26.2
  76. Car in the Mountains, 1986  
Etching, 17x26.2
  77. Split Hills, 1988  
Lithograph, 22x30
  78. Split Hills, 1988  
Lithograph, 19.8x26
- 

**VLADIMIR TAMARI**

79. Mt. Erebus and Halley's Comet, 1984  
Watercolor, gouache on paper, 28.5x19.5
  80. Mozart's Magic Flute  
Played in Ramallah Hills, 1986  
Gouache and gold foil, 28.4x22.4
  81. Volume of the Fertile and the Dry, 1986  
Watercolor, gouache, 30.7x22
  82. Tribute to Sesshu, 1987  
Watercolor and gouache, 30x22.2
- 

**MICHA ULLMAN**

83. Landscape, 1986  
Crayon and wash on paper, 27.5x39.4
  84. Landscape, 1987  
Crayon and pencil on paper, 27.5x39.4
-