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| **Mansour, Sliman (b.1947, Palestine)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Born in 1947 in Birzeit, Palestinian (north of Ramallah), Sliman Mansour studied fine arts at Bezalel Art Academy in Jerusalem. Since the 1970s, his works on paper have contributed to the development of a visual iconography of the Palestinian struggle: the orange tree (symbol of the 1948 Nakba), the olive tree (symbol of the 1967 war), traditional Palestinian embroidery, village life, and the Palestinian woman as the mother figure of Palestine, giving birth to and protecting the Palestinian people. In 1987, together with artists Vera Tamari, Tayseer Barakat, and Nabil Anani, Mansour founded New Visions, a collective formed in response to the first intifada (1987-93). Boycotting art supplies imported from Israel, the artists worked instead with natural materials (coffee, henna, and clay), thereby tying the process of art making to both the land and the struggle. Art no longer merely represented the political, but instead artistic production itself constituted a political act. Mansour has since become known for using mud as a medium. Layering and molding mud into figural compositions on wooden frameworks, Mansour deploys the actual land to depict Palestine, its history, and people with the cracks and distortions of the drying process suggestive of the impermanence of materiality and the passage of time. |
| Further reading:  (Ali)  (Ankori)  (Boullata)  (Shabout)  (Shammout)  (Sherwell) |