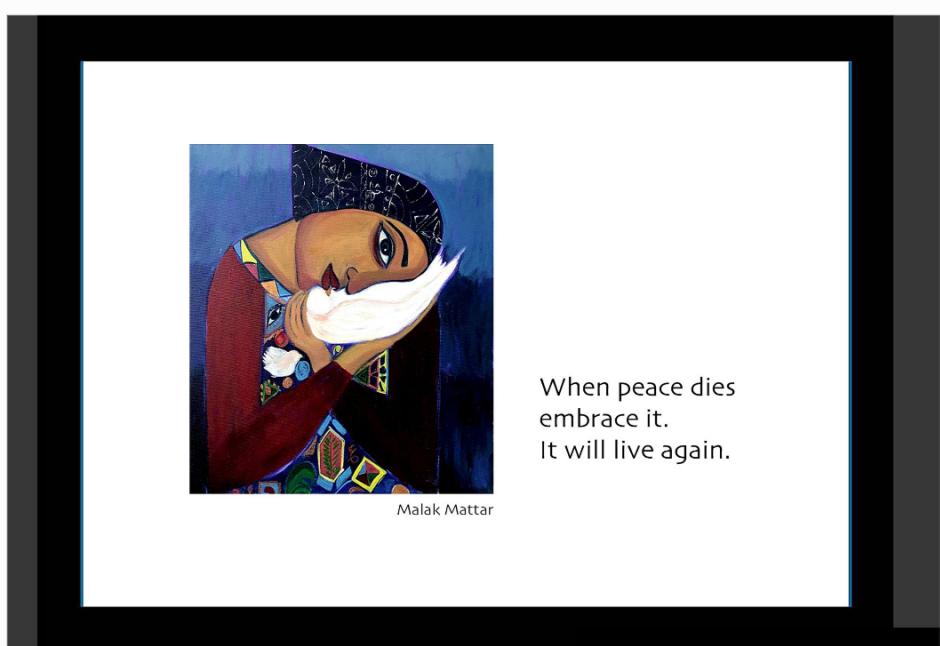
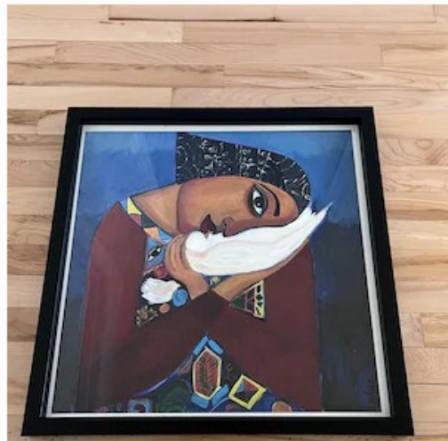


About war :

1)When Peace Dies, Embrace It. It Will Live Again" by Malak Mattar



"When Peace Dies, Embrace It. It Will Live Again" by Malak Mattar shows a girl holding a pigeon that covers half her face. The artwork reflects the trauma of war, especially from a child's perspective. The pigeon, a symbol of peace, hiding part of her face, suggests how conflict hides innocence but also hints at hope and healing.

2) no words only scenes of ruines



"No Words" by Malak Mattar (2024) is a large oil painting showing the destruction and trauma of the war in Gaza. Painted in black and white, it reflects grief, loss, and resilience. The title suggests that the horror is beyond words—only images can express it.

3) Impenetrable" (2009) by Mona Hatoum



"Impenetrable" (2009) by Mona Hatoum is a striking installation made from barbed wire rods suspended by fishing wire to form a cube. The piece evokes feelings of confinement and danger, using barbed wire to symbolize violence, division, and the psychological scars of conflict. It invites viewers to confront the emotional and physical barriers created by war and trauma, without allowing access to the space, emphasizing the tension and impenetrability caused by violence.

This work speaks to the themes of separation and entrapment in times of conflict, making it a powerful addition to any exhibition focused on war.

4) Mona Hatoum – "Hot Spot III" (2009)



"Hot Spot III" (2009) by Mona Hatoum is an installation featuring a glowing globe made of steel, illuminated by neon lights. The piece symbolizes areas of political unrest and conflict around the world, creating a visual representation of global tensions. The red glow emphasizes the urgency and danger associated with these "hot spots," drawing attention to the ongoing struggles in various regions. Hatoum's work invites reflection on the interconnectedness of global conflicts and the pervasive nature of instability.

5) Hale Tenger – "We Didn't Go Outside; We Were Always on the Inside" (1995)



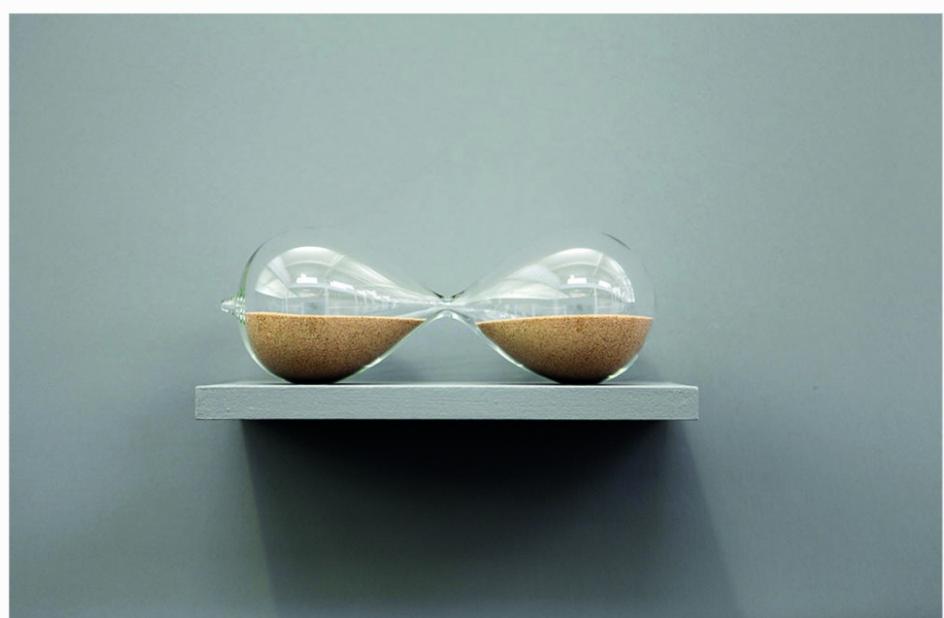
"We Didn't Go Outside; We Were Always on the Inside" (1995) by Hale Tenger is an installation that features a guard booth surrounded by barbed wire, with romantic landscape photographs and music playing in the background. The piece evokes a sense of confinement and isolation, contrasting the peaceful imagery with the harsh reality of surveillance and control. Tenger uses these elements to explore the psychological effects of conflict and war, specifically focusing on the impact of living under constant surveillance and the restriction of personal freedom. The installation invites viewers to reflect on the tension between security and oppression in times of political unrest.

Discrimination and slavery

1) Suspended Time

Sable, verre, 27 x 10 cm

2007 Taysir Batniji

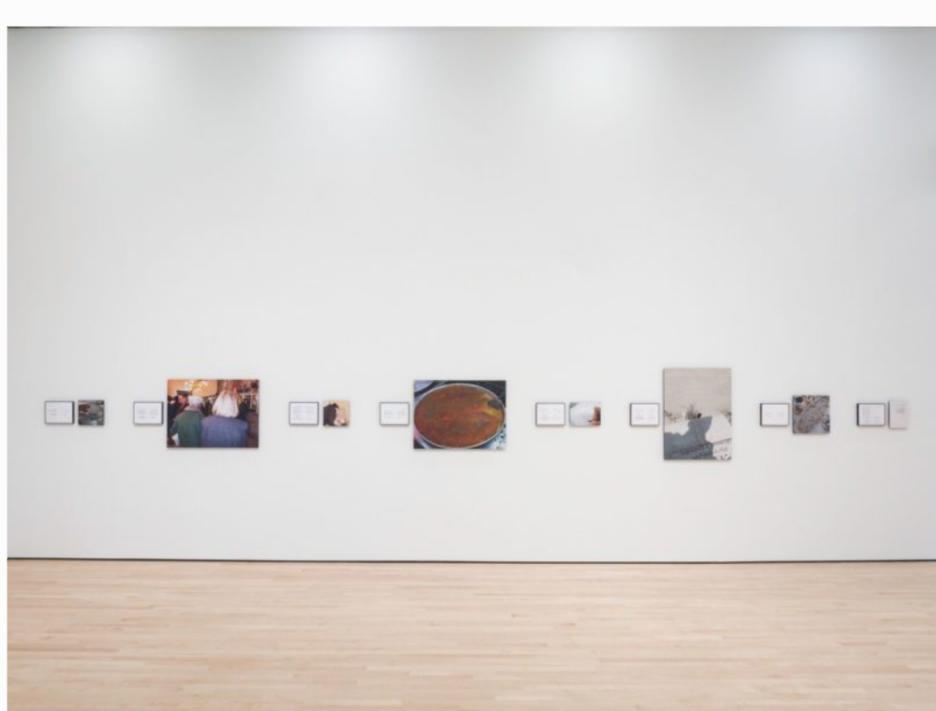


This installation features an hourglass laid horizontally, preventing the sand from flowing. The piece symbolizes a state of suspended existence, reflecting the artist's personal experience of being unable to return to Gaza since 2006. It serves as a metaphor for the halted lives and aspirations of Palestinians living under occupation and facing displacement.

Where we come from is a collection of installations, research-based films, photographs and performances inspired by a lack of freedom for a people. The project is all an answer to the initial question that she had asked her people before she began:

If I could do anything for you, anywhere in Palestine, what would it be?

She strives to develop various perspectives that paint a true picture of the effects of living forcefully with the Israeli in the Palestinian community. For this project alone, Jacir has so far showcased her work in many international exhibitions. As a professor and member of the International Academy of Art Palestine, the past nine years have been a time of storytelling and search for answers. It is no wonder that she is currently a fellow at the Andrew W. Mellon Foundation Rome prize at the American Academy in Rome.





Emily Jacir – *Where We Come From (Hana)*, 2001-2003, Chromogenic print and laser print mounted on board, collection San Francisco Museum of Modern



Emily Jacir – *Where We Come From (Habib)*, 2001-2003, laser print on paper, type C photograph on paper mounted on cintra, collection Queensland Art Gallery

Go to Jaffa and find my family home
and take a picture.

As a refugee, I am denied a visit to my
country by the Israelis, who control all
borders, in defiance of UN resolutions.

- Ibrahim
Born in Tripoli, Libya, living in New York
Lebanese Refugee Document
Father and Mother from Jaffa
(both exiled in 1948)

Notes: After spending two afternoons in Jaffa, searching for the
house, I could not find it. The street names have been changed
to Hebrew. I asked the people, and spoke with the four oldest
people still living in Jaffa, but they could not remember where
the house was. They remembered very well the family's name
and knew they were from Jaffa.

إذهي إلى يافا للعثور على منزل عائلتي
وخذني صورة.

بصفتي لاجئاً، فإن الإسرائيليين يمنعونني من
زيارة بلدي، وهم يسيطرون على الحدود متعددين

بذلك قرارات الأمم المتحدة.

- إبراهيم
من مواليد طرابلس، ليبيا، ويعيش في نيويورك
ويعمل في تجارة البلاستيك
الآن، والأم من يافا
(لبنانياً عام ١٩٤٨)

ملاحظات: بعدما أمضيت قرارات ما بعد الظهر مرثيتي في يافا بباحثة عن
المنزل، لم أتمكن من العثور عليه، لقد غيرت اسماء الشوارع إلى اللغة
العبرية، وقد نسألت الناس، وتحدثت مع أربعة من كبار السن ما زاروا
يفرون في يافا، ولكنهم لم يستطعوا تحديد مكان البيت، تذكروا أسماء
العائلات، وعرفوا أنها عائلة يافاوية.

Emily Jacir – *Where We Come From*
(Ibrahim), 2001-2003, collection San
Francisco Museum of Modern Art

Conclusion

From her work, Jacir recognizes the power
in holding an American passport, and
instead of sitting on it or enriching just her
life, she uses it to document what many
others who she carries on her shoulders
would want. She might not be able to do
and achieve everything that everyone asks
of her, but the world now has a chance to
stand by her and help her in her quest.
There is no doubt that this project, *Where
we come from* is her best yet. An artwork
that conceptualized humanity and its
structures, it is a moving exhibition that
has a voice of its own.

3) Sami Mohammad – Sabra and Shatila (1983)



Sami Mohammad – Sabra and Shatila (1983)

This bronze sculpture expresses deep anguish and horror in response to the Sabra and Shatila massacre. The contorted, bound human form represents the silenced and tortured victims of the massacre, symbolizing both personal and collective trauma. The work speaks to violence, injustice, and the dehumanization of war, particularly in the Arab context.