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LANDSCAPES OF MEMORY

*Dr. Yael Arnon

Safed Academic College, Israel

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ABSTRACT

Designing the geographical landscape and transforming it into a place that makes a symbolic, religious, or political statement and connects between landscape, culture and politics is known as "landscape reading". Landscapes etched in a person's memory often take on meanings that go beyond the realistic depictions of the landscape itself. The memory experience depends on the age of the individual or on a particular event that communicates the landscape and is imprinted upon the artist's individual or collective memory. Deciphering the symbols embodied in the description of a landscape may reflect the artist's political or religious identity or both. In describing the landscapes of their childhood, Palestinian artists choose to depict both the utopia of the past and the reality of the present. Palestinian art is often preoccupied with the natural or urban landscape and the manner in which political factors determine how the landscape is treated, appropriated and broken down. Within the landscape, are cherished ideological concepts related to land, place, and homeland, as well as to memory, whether real or imagined. Dealing with the landscape is not always a free choice and is sometimes forced for political or social reasons. Geographical and cultural research studies in recent years have involved landscape reading. In this article, I discuss a number of works of art that reflect this theory.

INTRODUCTION

Many efforts have been made to shape the geographical landscape and transform it into a place that makes a symbolic, religious or political statement, i.e., the transformation of an objective concept into a subjective one. To understand this, we must first define the terms "landscape" and "memory". Landscape is what you see when you look at open space. In most cases, a landscape belongs to the visual dimension of the space surrounding an individual. Hence, different approaches have been employed to examine how individuals deal with the scenic whole: the formal approach of art, a geographical approach, and even an ecological approach. Maps are created to describe space. Indeed, a map is a symbolic description of space, a scientific abstraction of reality that shows the location of the various components within the space and the connections between them. A topographic map is a map that provides visual information about the external shape of an area in a way that most closely resembles reality by using agreed signs and symbols that give the map an objective dimension. Memory refers to the ability of a particular organism to store information from the environment through the senses. The word "memory" refers both to the ability to store information and to the information stored.

Although memory is supposedly a biological process that takes place in the brain, many of our memories are influenced by a sense of adequacy, such that the quality and value of a particular memory depend on the mood of the individual experiencing the memory. Mood also affects the nature of the memory to be encoded or retrieved. That is, when people are in a positive mood they are more likely to remember positive information, while when they are in a negative mood they are more likely to remember information of a negative nature, regardless of what actually happened that day. Some items of information are retained due to their emotional impact. Baron and Byrne describe this as a "scar in memory tissues". If this is the case, even though the forms of a landscape are objectively determined by nature, the entire complex depends on the interpretation and mood of the individual. A landscape encompasses ideological concepts and representations of land, place, homeland, longings, and memory, without taking its aesthetic face value into consideration ('interesting' landscape or 'boring' landscape). Thus, artists who find themselves in a place fraught with events and political actions regarding the land and the place have difficulty painting the landscape. The natural landscape can be discussed from a pure artistic perspective (art for the sake of art) or by conducting a dialogue. The dialogue between Palestinian artists and the landscape encompasses concepts of land: my land, my territory, settlement, plundered land, land strewn with land mines on the northern border, land still under legal discussion, the green line separating land from land, and land as a symbol

*Corresponding author: Dr. Yael Arnon
Safed Academic College, Israel.

of what happened in 1948 or 1967. Despite being inspired by the landscape, for Palestinian artists—whether in Israel or in exile—the landscape is motivated by identity, longing and memory of the place. The connection between landscape, culture and politics is known as "landscape reading". Landscapes etched in a person's memory often take on meanings beyond the realistic depictions of the landscape itself. The remembered experience depends on the age of the remembering individual or on a particular event that conveys the landscape and is imprinted on the individual memory of artists or of the group to which they belong. Deciphering the symbols embodied in a description of the landscape may reflect the artist's political or religious identity or both. Through describing their childhood landscape, Palestinian artists choose to describe both the utopia of what was and the present situation. Palestinian art is preoccupied with the natural or urban landscape and the manner in which the landscape is treated, appropriated and broken down into political factors. The landscape cherishes ideological concepts related to land, place, homeland and memory, whether real or imagined. The practice of landscape reading is not always a free choice and is sometimes imposed on the artist for political or social reasons, including considerations of political correctness. Thus, landscape representation should be thought of not as a noun but rather as a verb, since the landscape is not the object of mere observation but rather a partner in the formation of social and national identities.

The year 1948 marks a definite line for the Palestinian people, marking what was before and what will never be again. The word Nakba, signifying disaster, embodies the dreadful event that transpired in the Arab community in the Land of Israel in 1948. The Israeli occupation during the War of Independence led to the departure, escape or deportation of some 700,000 Palestinians, who lost their land and became refugees. This event is engraved upon their personal and cultural consciousness, and its commemoration finds expression on the artistic and cultural levels. The few people who remained on their land and did not flee to refugee districts have their own landscape made up of villages that once were but are no more, yet still exist in their consciousness. Hence, in Palestinian art the landscape becomes a central motif in national identity construction. In the 1990s, Arab society experienced a resurgence attempts to preserve the national heritage, likely related to the resurgence of Palestinian nationalism following the events of Land Day and plans by Israeli authorities to reinforce the Jewish population of the Galilee. According to Halbwachs, the consequent expression of collective memory in landscape images is a socially unifying factor. Collective memory is based on history and commemoration. While history comprises a sequence of linear events, commemoration is what bestows moral significance to selected events. Both of these elements allow individuals in society to feel they are partners in the story. The power of collective memory is not exactly historical but rather adapts itself to changing ideological worldviews. In Israel, artistic exhibitions dealing with the landscape, whether in painting, photography or some other medium, have been common over the years. Nevertheless, at the beginning of the 21st century, this genre appears to be disappearing among Israeli artists, while it is flourishing in Palestinian art. In this article, I discuss a number of Palestinian works of art that reflect national and political emotional attitudes using objective landscapes and examine whether there is a difference between those created after 1948 and those created after the 1990s.

During the 1950s, the work of notable artists such as Ismail Shamut, Suleiman Mansour Nabil Anani Abed Abdi and others confirms the connection between collective memory and the physical heritage of the land, thus pointing to a Palestinian identity while also making a new artistic statement.

Artists born before 1948: Abed Abdi was born in Haifa in 1942. In 1948, he and his family were displaced from their homes. After three years of wandering between refugee camps in Lebanon and Syria, they were allowed to return to Haifa as part of a family reunification. Abdi was the first Arab artist in the Haifa Association of Painters and Sculptors. His drawings have appeared in newspapers and in books by writers and poets such as Emil Habibi, Anton Shamas, Muhammad Ali Taha, Salman Natur, Samih Alkassem, and others. Abdi built monuments in Sakhnin, Shefar'am, Kfar Kanna and Kfar Manda, as well as the monument marking the tomb of writer Emil Habibi. He has won many awards and has exhibited at over 60 exhibitions in Israel and abroad. Abadi's works that document the landscape take the form of monochrome painting. In "Wadi Nisnas", the artist describes the hope for return by depicting the landscape of his childhood, the lower city of Haifa. The figure hovering over the landscape, which may represent the Redeemer, the Savior Messiah El Khader or the Prophet Elias (Figure 1), offers comfort to believers. The landscape is viewed from above, and the figure is placed at the middle of the frame, as if embracing the landscape or wanting to be a part of it.



Figure 1. "Untitled "Acrylic on canvas 152X130cm 2018

The monochrome color appears to differentiate between two situations: between what is blurred and what is clear, between uncertainty and determination. The painting depicts a somewhat surrealistic, dreamy scene from Abdi's memories and he sees himself as part of the same dream. Abdi refers to the natural landscape and the urban landscape in particular, appropriating and dismantling it into factors to give it a political aspect by including various ideological expressions: land, place, homeland, longings and memory. As a Palestinian artist, Abdi lives in a reality laden with developments and political practices directed against the land and against the place, practices that falsify history and falsify facts in an attempt to erase identity. Abdi's sketch titled "Wild Landscape" (Figure 2) depicts rocks and the trunks of felled trees in the form of a path carved through a black and depressing landscape marked with black clouds. It is a landscape of consciousness, a post-disaster landscape of scorched earth, a landscape that declares a tragedy.

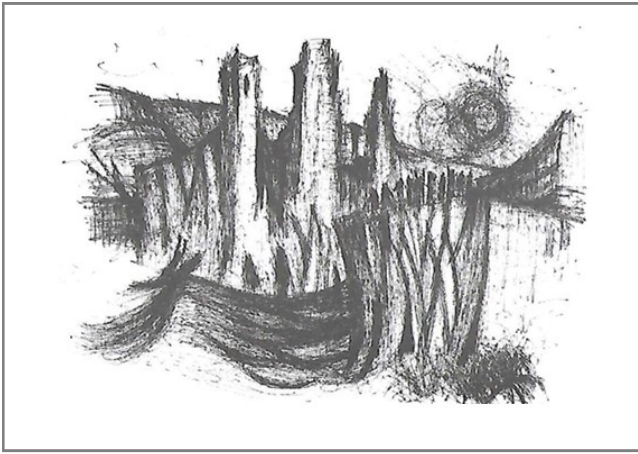


Figure 2. "Wild landscape" print no.12. Ink on paper 25X36 cm 1973

Some of Abdi's works depict rural landscapes (Figure 3) as romantic, ideological and even utopian. Almost all of these include olive trees, which play a significant role in Palestinian identity.

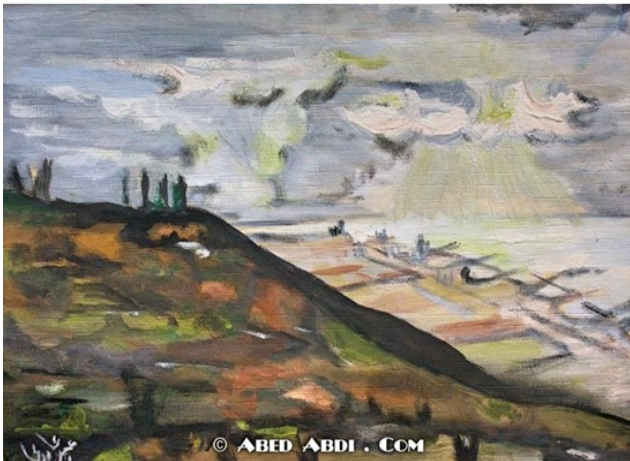


Figure 3. "View from mt. Carmel" 1958 oil on paper 50X35 cm

Olive trees are ancient and have "seen" many things. They are tree planted in the very existence of the earth. Unlike the wild landscapes that convey an atmosphere of mourning, the atmosphere in these rural landscapes is quiet and calm. The silver olive color gives way to a bright green that takes over the work, depicting how things looked in the artist's eyes before the Nakba. Nabil Anani, born in 1943 in Halhul, is one of the founders of the contemporary Palestinian art movement. After completing his studies in the Faculty of Art in Alexandria in 1969, Anani returned to Israel and taught in Ramallah. His first exhibition in Jerusalem was in 1972. Since then he has exhibited at many exhibitions in Europe, North America, the Middle East, North Africa and Japan. He was appointed head of the Palestinian Artists' League in 1998 and was one of the founders of the first International Academy of Art in Palestine. Because his art was an expression of collective identity, it underwent military censorship by the Israeli authorities, For example, the use of the four colors of the Palestinian flag was banned, which often led to his arrest and interrogation. The beautiful Palestinian landscape with its lush olive trees shown in Figure 4 demonstrates the natural bright light of his surroundings (Figure 4).



Figure 4. " In Pursuit of Utopia" Acrylic on canvas 100-x 100 cm 2021

By looking at the stone houses along the mountain terraces and deeply rooted olive trees, the viewer can perhaps understand how determined and consistent people are when defending their history, culture, and beliefs. The determination of the Palestinians to remain on the lands of their ancestors in the face of constant threats is an ongoing motif in Anani's work, in which every landscape and artistic description has a place. Anani shows the viewer the Palestinian natural world, both on the clear visual level and as the artist's dreamy or imaginary vision. As an artist, Anani confirms the simplicity of things, but does not reveal what is hidden behind the color, shape and light spaces he depicts. The painting "In the Jerusalem Landscape" (Figure 5) depicts a spectrum of bold and transparent shades, as if arising from the artist's soul or from the depths of his unconscious mind.



Figure 5. "Jerusalem landscape" Oil on canvas 114X106 cm 2013

This depiction of Jerusalem completely deviates from Anani's familiar landscape style. His meticulous attention to the details of the place, the trees, the stonewalls, and the houses show nature, as we have not seen it before.

Yet at the same time, the artist draws upon his experiential intuition and his love for new methods of treating color, raw materials and shapes. Indeed, this work embodies a style that breaks the rules Anani set in his other Jerusalem landscape paintings. In contrast, in "A View from Ramallah" (Figure 6), he depicts a clean and utopian rural landscape. The houses are white and crowded together, arranged in an organized fashion on the hillside, with olive trees planted between them. All the elements of the work fill the composition as if it were wallpaper.



Figure 6. "A View from Ramallah" Oil on canvas 100X150 cm 2013

Sliman Mansour was born 1947 in Bir Zeit. He studied at the Bezalel Academy of Art and Design in Jerusalem and is a founding member of the Palestinian Plastic Artists Association. For Mansour, landscape paintings represent the continuation and revival of Palestinian identity, especially in that they capture images of the country and the people working there. Mansour creates an existential system to protect Palestinian identity.



Fig.7. "The view from Beit Sira" oil on canvas 2012

He seeks to absorb everything new and prominent in the local landscape and to absorb details that connect reality and dream, while at the same time not obscuring the deeply rooted nature of the landscape. He uses a variety of techniques to create an interaction based on the memory of the place. By preserving the roots of the ancestral homeland, Mansour allows Palestinians to continue to claim it. In the painting, "Memory of a Place" (Figure 8), Mansour draws inspiration from the theme of olive trees, thus focusing on the theme of land since 1970.



Figure 8. "Memory of place". Oil on canvas 137X117 cm, 2009

Mansour's works are a repository of images of the Palestinian experience, but especially of the landscape as re-imagined and re-identified through intimate knowledge of old stories. Figure 8 depicts an image within an image by showing an old man standing firm and upright at the front of a picture of his history. This man gazes directly at the viewer as if to say, "This is mine". At the same time, he cannot touch his land because it is only a picture in a museum. The artist's timeless images evoke the specific geography of this place, telling us about the occupation that has reshaped its borders and its contours. In Mansour's painting "From Birzeit" (Figure 9), the view seen beyond the bars clarifies the current situation marked by bars and an arid, thirsty rocky landscape.



Figure 9. "From Birzeit" oil on canvas on wood 147X100cm, 1998

In the distance, the remains of orchards are dimly visible, perhaps olive trees that still managed to survive despite the ban on returning to and cultivating the land. In "Olive Grove" (Figure 10), the artist uses spectacular colors and bold brush strokes to provide a colorful and vivid depiction of the Palestinian geography, with its iconic and ancient olive trees and traditional stone houses of villages built on hills. The round spot of light at the center of the image illuminates a group of olive trees, thus focusing the viewer's eye on that group within the infinity of trees planted beyond the horizon. Walid Abu Shakra was born in Umm al-Fahm in 1946. He comes from a family of prominent artists whose projects have focused on Palestinians' connection to their lands. He completed his studies at the Avni Institute in Tel Aviv in 1971. From 1974 through 1976, he studied the art of engraving in London.



Figure.10 "Olive Grove" oil on canvas 75x65cm, 1970

Walid Abu Shakra's copper engravings and paper prints correspond with the landscapes of his hometown of Umm al-Fahm. His works document the action of the landscape, which includes hills, wadis and valleys, walnut and olive trees, sabra bushes, land plots, agricultural plots, pastures and areas devoid of signs of human construction. Walid Abu Shakra's art is preoccupied with the natural landscape: how it has been treated, expropriated and broken down into factors based upon political considerations. The landscape incorporates ideological concepts and expressions of land, place, homeland, longing and memory. Abu Shakra raises the issue of landscape in his work based on political or social considerations. Concealed in the lines and colors of Abu Shakra's aesthetic landscape paintings are critical statements directed at society and its leaders. His works have been influenced by the poet Mahmoud Darwish, for example Darwish's poem "Identity Card)".

In 1981, an exhibition opened that displayed engravings Abu Shakra created from photographs of landscapes and sites around Umm al-Fahm. His works include numerous details that hint at an intimate acquaintance with the landscape and perhaps an obsession with commemoration. Here we focus on three engravings: "Landscape from Hakurat El Luz" (Figure 11), "The Road to Ein Gerar" (Figure 12), and "View from El Batan" (Figure 13).



Figure 11." Hakurat El Luz" 1980 Engraving on dry copper 15X17 cm



Figure 12. "The Road to Ein Gerar" Engraving on dry copper 1980



Figure 13. "View from El Batan" Engraving on Dry copper 1980 13X19cm

Ein Gerar and El Batan are code names designating the rural spaces the artist knew as a child. Ein Gerar was a residential neighborhood at the end of Umm al-Fahm. Hakurat al-Luz is a name for the almond plot that every Palestinian family allocated for growing almonds. The connection between the sites and the names is etched in the Palestinian consciousness. Indeed, Abu Shakra's childhood experiences and sense of belonging to the landscape emerge in his works. All these engravings lack any human presence. In addition to illustrating his deep acquaintance with the landscapes, he disconnects them from the existence of life of any kind, thus depicting a situation known as "temporary normality". Abu Shakra's landscape representations stand in contrast to the unnamed utopian spaces of Suleiman Mansour and Nabil Anani, which are also absent from the works of an urban artist like Abed Abdi. Walid Abu Shakra describes the trauma emerging from the desecration of the familiar landscape and its appropriation by the Naqba. He connects his work to destroyed villages and stubborn sabra bushes that still delineate boundaries, though the attachments to the land remain, despite everything (Figure 14). The olive trees, sabra hedges, horizon, clouds, grass, agricultural terraces, and white and black colors in Abu Shakra's work are not just objects of observation but rather also serve as the protagonists of the plot. Ye undoubtedly the main actor is the olive tree.



Figure 14. "The sabra plant in View from El Batan" Engraving on Dry copper 1980 13X19cmg

During the first Intifada in 1987, the insurgents fled to the olive groves, turning them into places to hide from the soldiers who chased them. The olive groves have also become hiding places for workers infiltrating from the Palestinian Territories into Israel. As a result, the Israeli army began cutting down and uprooting the olive groves to expand the soldiers' field of vision, preventing insurgents and workers from hiding among the trees. Over half a million trees were uprooted in this operation, about 80% of them olive trees. These events caused Abu Shakra to connect with his memory from the place of his exile, the same memory that feeds on his longings for the place. Events change a person's relationship with himself and with others, thus producing new expressions of understanding and attachment. The sabra (cactus) plant in Walid Abu Shakra's paintings provides proof of the identity of a place and is a sign of the close bond between the Palestinians and their land. Despite the destruction of the villages and the exile of their inhabitants, the shrubbery remains as a fence around the houses that were destroyed or no longer exist. Walid Abu Shakra's nephew, the artist Farid Abu Shakra, has attempted to neutralize the national meaning of his uncle Walid's works and give them a universal interpretation.



Figure 15. "Cactus fence" oil on canvas 180X120 cm 2010-2012

The works are intended to preserve the memory of something that "will not be ever again" .

The new generation: Fouad Agbaria was born in 1981 in the village of Mosmos in Wadi Ara ^د. He is a graduate of the Art Department at the Bezalel Academy of Art and Design in Jerusalem and has a master's degree in fine arts from the University of Haifa. Fouad Agbaria's exhibition "Visual Memory " was curated by the artist Abed Abdi (Figure 15). In his work, Fouad leads viewers to the landscape of his childhood in the village of Mosmos in Wadi Ara. As a mature sober person with social and political awareness, he reexamines the boundaries of the place. In his work the sabra bush, a symbol of survival, is depicted in various ways that accentuate the cyclical and living nature of this bush. Even in abandoned places and extinct villages, the sabra persists as a sign in the landscape, documenting and testifying to their existence. The bright and optimistic colors in his large painting seem to guard over the village. The sabra, depicted in the form of a prickly wall, also bears nutritious fruits that contain sweet memories. Here the leaves and fruit of the sabra are depicted as a representative of a perfect world, in which the discourse is complete. On the other hand, the artist also paints a graying and crumbling sabra bush that symbolizes destruction. Yet this destruction is only temporary. Out of this disintegration, the sabra will regenerate itself, turn green and produce sweet and nutritious fruit. At a later stage in his art, Fouad takes the sabra to a place of disintegration, representing the disintegration of Arab society. The painting's substrate is filled with a pattern of sabra leaves depicted using a palette of yellow paint and rough outlines in the heat. In this depiction, there is nothing that the viewer can cling to (Figure 16).

In another painting (Figure 17) Fouad leads the viewer to a memory in the landscape of his childhood in the village of Mosmos. He paints the landscape as a pastoral scene full of vitality and bright colors, reminiscent of Van Gogh paintings of the fields of southern France. At the front of the painting, he depicts the black driver's seat of his car on the field. This seat depicts the dissonance between the memory of the perfect and innocent landscape and banal everyday life: beauty and ugliness, utopia and reality. This dissonance is also reflected in Fouad's writing. Remembering those days, I'm shivering and carrying her wings. Strange pleasure, pleasure accompanied by aromas of the moist earthy scent of Early winter, earth snails and worms, endless pleasure.



Figure 16 "Cactus plant Ruins in El Lajjun" Oil on canvas 140X120cm. 2010-2012

Until It soon fades and reality unfolds. And frankly, many times I force myself to sleep to sober up in that place" Samah Shihadi was born in 1987 in Kfar Sha'ab She holds a bachelor's degree and a teaching certificate in art from Oranim College and a master's degree in art from the University of Haifa. She has held solo exhibitions at the Museum of Modern Art in Umm al-Fahm and the Kibbutz Mahanayim Gallery and has participated in international exhibitions. Her works were exhibited at the "Galilee Color 2" art fair, where she won the Promising Artist Award. She also received awards for her work from the Israel Lotto and was awarded the Young Artist Award from the Ministry of Culture and Sports for 2015 and the Schiff Award for Realistic Figurative Art for 2018. She is the daughter of a Palestinian family from the village of Mi'ar in the Western Galilee, which was destroyed in 1948. The family was deported and settled in Sha'ab.

In her charcoal series "Voice of Things" (Figure 18), Samah Shihadi brings all these characteristics to fruition. She grew up longing for sources along with a sense of ephemerality, and her work depicts this sense of loss, longing and detachment.



Figure 17. "Rural Landscape". Oil on canvas 100X150cm 2012

The image of ruins usually symbolizes longing for a lost world. Most Israeli artists deal with this subject as a symbol of the Enlightenment, which places cultural acts in a war against nature.



Figure 18. "The voice of things No.7". Charcoal on paper, 30x30 cm 2020

Shihadi, in contrast, places these ruins within a concrete rather than a metaphorical discourse, showing that these are the homes of specific people (Figure 19). In "Mother and Daughter", a large strawberry grows out of a barrel and almost splits it. This strawberry tree planted and is ready to be transferred at any time. Reality, of course, is stronger than any art. In practice, this wood cannot be moved but remains bound inside the barrel. Shihadi's mother's hand rests on the trunk of the tree, as if trying to draw comfort from it (Figure 20). Osama Said was born in 1957 in Nahaf. In 1974, he took courses at the Bezalel Art Academy in Jerusalem and continued his art education by pursuing a degree in fine arts in Berlin. In the early 1980s, he packed up his family's history in the form of stories handed down by his grandfather and in images of the region's natural landscapes and left for Germany. After graduating with high honors from Hochschule der Künste, he lived in Germany until 1998, when he returned to Nahaf. Today he divides his time between Nahaf and Berlin.



Figure 19. "The voice of things No.15" Charcoal on paper, 30x30 cm 2020

For years, Said painted while abroad, relying only upon his memories of Palestine. Upon his return, he was struck by the painful reality of Palestinian life. The Palestinian landscape depicted in most of his drawings attests to the loss of Palestinian land in 1948 and the ongoing political reality of the struggle over the land. Many of his works feature the familiar motif of chopped down trees, which serve as memorial candles. There is a direct connection between uprooting the trees and land expropriation. "The felled trees look almost human in their pain" (Ben Zvi 2014: 135) (Figure 21). Said's work centers on local rural landscapes. His paintings were created out of longing for the homeland, as he knew it from his grandfather's stories. The painting "Untitled" depicts a grove of felled and sooty trees. The arrangement of the trunks suggests these are olive trees. The trees, which represent agricultural cycles, have been cut down but still stand in the field, mute evidence of the disaster that befell the place (Figure 22).



Figure 20. "Mother and Daughter".
Charcoal on paper 30X30 2019



Figure 21. "Untitled". Oil on canvas, 150X130cm 1990

The landscape in Said's works is a landscape of testimony, a landscape that writes the history of the Palestinian people. The painter's job is to document the unforgettable disaster. The trunks are the olive trunks typical of the Galilee landscape. The loss of land represents a political reality that began in 1948 and continued with the expropriation of land in the Galilee during the military administration and with the establishment of the city of Carmiel (Figure 23). Sobhiya Hasan Qais) was born Nahaf in 1972.



Figure 22. "Untitled" Oil on canvas, 150X130cm 1990



Figure 23. "Untitled" Oil on canvas, 150X130cm 1990

She is a plastic artist and teaches drawing at several schools and educational institutions. She holds a bachelor's degree and a teaching certificate in art from Oranim College and has completed her master's degree. She has held solo exhibitions at several galleries. Sobhiya realistically paints the sabra plant. As mentioned above the sabra has been a motif in Palestinian art since the birth of Israel. The Palestinians saw the sabra as an incarnation of national dispossession, for the sabra served the practical function of designating territorial boundaries in peasant villages (Figure 24). Indeed, the sabra symbolizes the Arab Palestinians who clung to their land despite everything and who endure and continue to live. The sabra plant is closely linked to the ethos of two peoples, Israelis and Palestinians. The Israeli sabra or "new" Jew emerging from the Zionist act is described as "thorny on the outside and sweet on the inside."



Figure 24. "Untitled" Oil on Canvas 50X60cm 2021

In contrast, the strong roots of the sabra in the landscape of the land of Israel symbolize the Palestinian people "fasting" and clinging to the land. The sabra grows on the land, even under difficult conditions, marking and serving as a memory of Palestinian settlements that were wiped off the face of the earth. The spoken Arabic word "saber" used to denote the sabra plant also means patience or perseverance. Here is what Sobhiya says about her work in Figures 25 and 26: "In my work the sabra is suffocated in a jar, unable to breathe, it is lonely and wounded. The sounds of silence scream, and then it descends, bursts, breathes and flies." Is the artist making an analogy between the pickled sabra in a jar of pickles and the gases formed in the pickling process, which eventually burst through the lid and release the pickled sabra into the Palestinian reality the artist experiences?



Figure 25."Untitled". Oil on canvas 100X90cm 2021

According to Boullata, the position of the sabra discourse in the Palestinian landscape marks the boundaries of the political conflict and territorial struggle. This statement is echoed in the landscapes of Palestinian painters, who formulate their

landscape into concepts of homeland. Thus, they create a distinct national iconography that originated in village life and sometimes even the personification of the landscape as the great mother.



The last artist of the new generation discussed here is Hanna Farah-Kufer Bir'im .Hanna Farah was born in the village of Jish in 1960 to a Palestinian family originally from the village of Bir'im. He uses different media, including photography, print and sculpture, to deal with the history of the village and attempts to repopulate it. Alongside his work as an artist, he has also engaged in architectural design and planning. Between 1996 and 2008, he worked on a project called "The New Village in Bir'im". He also designed an exhibition featuring the work of his partner, Hila Lulu Lin, at the Tel Aviv Museum of Art (2005). [1] Farah added the name of the village in Bir'im to his signature as a second surname in order to link his identity with his family's hometown, from which the residents were expelled in 1948. Unlike the artists mentioned above, Hannah is a Maronite Christian who defines himself as a Palestinian. Due to Israeli security restrictions, Farah's works are temporarily valid for only 24 hours. After 24 hours, they are dismantled and the setting returns to its previous state. Nevertheless, traces remain in the field and the memories are immortalized in a photo or video. In his works, Farah deals with the notion of the biography of a place as a distorted, improper and detached narrative, which no retrospective can reconstruct or correct . Examples of this can be seen in his series "Disrupted" (2003), in which a flower forms a biographical mosaic of geographical spaces into which forgetfulness, destruction and devastation are embedded. This series of photographs was taken in the family room of a house in the old village of Bir'im. Hanna enters the house and attempts to use his body to support an arch, such that it will not collapse (Figure 27). If the arch collapses, the entire building will collapse. Thus, the phrase "I preserve the house in my body" takes on a visual dimension and reality. Farah's work shows a marked dissonance between destruction and resurrection. For example, the fresh grass between the ruins and the green color of the fresh sap leaves stand in stark contrast to the dusty shrub and the rich and colorful patterns of the pillows tossed outside, showing destruction and pain intertwined with the vitality of life (Figures 28, 29).

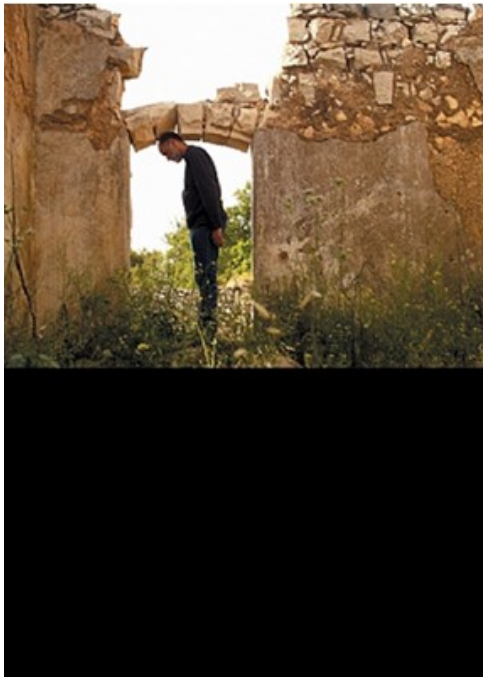


Figure 27. "Untitled". A photo from the series *Disrupted*, print 2004-2005



Figure 28. "Untitled". A photo from the series *Foot Notes*, print 2014



Figure 29. "Untitled". A photo from the series *Foot Notes*, print 2014

In Farha's work "Model for Repair" (2010), Kufer Bir'im constitutes a basic experience.

In this work, Farah rebuilds Kfar Bir'im using models, engravings, actions, video and photography, creating an imaginary space that exists simultaneously as fragments of memory and dream, and as an explicit and practical proposal for restoration and return. In the model he built and filmed to depict the future development of the village in Bir'im, Farah proposes placing the community and cultural center of the new village at the core of the ruined village. Instead of a monument, the remains of the old village will serve as the core of the renewed village and the center of new creation and growth (Figure 30).



Figure 30. "Model for Repair" print 2010

Dissociation: Land is the most important element in the imagination of Palestinian artists, as it is etched in the Palestinian Arab collective consciousness. According to Palestinian artist and art historian Kamal Boullata, "place" is one of the main thematic components of Palestinian art throughout its history. The proximity and distance from the historic Palestinian homeland and the relationship between the artist and his current place of residence constitute the main forces driving Palestinian art. After 1948, the memory of place and the distance from homeland became a major issue. Even Palestinian artists born and raised in Israel explore the notion of alienation in the land of their ancestors. The question of cultural memory and belonging is a recurring theme. Artists like Walid Abu Shakra, Fouad Agbaria, Samah Shihadi, Osama Said, Sobhiya Hasan Qais and Hanna Farah Kufer Bir'im were born into the new reality and dare to look this reality in the eyes. In their work, the romance that characterized the work of older artists is sometimes colored by anger and frustration. While the issues are often the same, the point of view is different. In contrast to the nostalgic and ideal descriptions of the paradise before the Nakba and of the ideal of return, the artists born into the new reality depict a traumatic landscape that stands as witness to the Palestinian Nakba. Unlike the works of Abed Abadi, Abdi Anani and Suliman Mansour, which depict olive trees at a nostalgic harvest time, the new artists like Osama Said are actually showing olive trees that are cut down and now serve as memorial candles. These young artists recognize that the field of art is permeated with identity building and that they should also take part in the struggle for their identity. After the Oslo Accords, the younger generation of artists began working harder, as can be seen in the increase in the number of Palestinian students studying at art schools such as Bezalel, the Faculty of Arts at Oranim

Academic College, and the Faculty of Arts at Beit Berl College. When political identity is threatened, culture becomes a tool of resistance in the face of attempts to erase, exterminate and glorify the past. Resistance serves as a means of remembering rather than forgetting. A person without citizenship will consider writing or home art to live in."

Notes

- Robert A. Baron and Donna E. Byron, *Social Psychology, Human interaction*
- Shlomo Hason, *Cultures engraved in the landscape, reading the landscape, culture and politics*
- Qusṭantīn K. Zurayk, *The meaning of the disaster*, p.14
- 4. Oded Shay, *Memory, Commemoration and Folklore: Museums and Collections in Arab Society in Israel*, pp.24-88
- Also known as the observatory program
- Maurice Halbwachs, *La mémoire collective*
- Barry Schwartz, *Abraham Lincoln and the forge of national Memory*, p.17
- Yael Zerubavel, *Recovered Roots: Collective Memory and the Making of Israeli National Tradition*, p.8
- Farid Abu Shakra, *The identity of the Palestinian Artist*, pp.110-11
- Farid Abu Shakra, *The identity of the Palestinian Artist*, p.114
- Tal Ben Zvi, *Sabra Representation of the Nakba in Palestinian Art Created in Israel*, p.124
- Irith Hadar and Farid Abu Shakra, *Walid Abu Shakra / Mantra Al-Batten*.
- Irith Hadar and Farid Abu Shakra, *Walid Abu Shakra / Mantra Al-Batten*.
- Mahmoud Darwish, "Bitaqatu Hawiyya"
- Tal Ben Zvi, *Sabra Representation of the Nakba in Palestinian Art Created in Israel*, p.125
- Amal Jamal, *Struggle or time and the power of temporality: Jews and Palestinians in the maze of history*, p.45
- Farid Abu Shakra, *The Visible and Hidden in the image of the homeland landscape in Walid Abu shakra's work*, p.112
- Abed Abdi, *Memory and Geography*
- Fouad Agbaria, *Visual Memory*
- Such as: Zuzu Gallery "I am a Sabra" 2021, Creativity Art Gallery-Arab Association of Fine art "Nostalgia" 2014, Oranim Art Gallery "Dream" 2014
- Cactus
- Pickled in Hebrew is occupied
- Kamal Boullata, *Palestinian Art from 1850 to the Present*
- Yael Guilat, *Between Gush Halav and Bir'im, between Bar'am and Bir'im: Questions of Place, Identity and Memory*, p.32
- 25. Tal Ben Zvi, *Sabra Representation of the Nakba in Palestinian Art Created in Israel*, p.118
- 26. Tamar Berger, *First House and Second House*, p.22
- 27. Model for Repair is a joint project of Farah and artist Hila Lulu Lin
- 28. Norma Musi, *Model for Repair*, p.7
- 29. Edward W. Said, *Orientalism*, p.28

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<http://app.oranim.ac.il/dvarim/wp-content/uploads/2012/11/farid-abu-shakra-The-Overt-and-Covert-in-Views.pdf>
- Abdi Abed. 2013 *Memory and Geography Umm al-Fahm. Umm al Fahm*
- Agbaria Fouad. 2012 *Visual Memory Fouad Agbaria Umm al-Fahm Art Gallery). Umm al Fahm,*
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