

SLIMAN MANSOUR: LIMITED EDITION

12 AUGUST - 12 NOVEMBER 2023

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This exhibition celebrates the art of Sliman Mansour, spanning over half a century and narrating a story of Palestinian resilience and a deep connection to the Palestinian identity and the land.

The selected artworks focus on several themes central to Mansour's art, including Jerusalem, Palestinian women, and the landscape - which can be found abundantly in his works in the form of olive trees, harvest scenes, orange picking, and Palestinian villages. The exhibition also includes artworks produced in the past few years that explore the present through the lens of the past, highlighting the Palestinian cause amidst the transformations of modern life and emphasizing the paradoxes between the two time periods.

Among the featured artworks is Mansour's well-known Camel of Hardship (1973), produced early in his artistic career. Another lesser-known twin painting titled The Daughter of Jerusalem (1978) is also on show. It depicts a young woman dressed in traditional Palestinian dress carrying the same burden as the old man in Camel of Hardship but with a strong uplifted posture. Despite the similarity in concept and time of production, this painting did not garner the same attention.

Throughout the exhibition, Palestinian women appear in various contexts, all intrinsically tied to the land. At times, they embrace Jerusalem, while in other instances, they carry the city on their heads or the city appears in the background. These women exude a strong and striking presence, with a sense of unwavering dignity and abundant emotions.

The connection to the land is portrayed through several rural scenes in Mansour's artworks, where women take center stage. For example, one painting shows a woman holding a straw basket full of pomegranates; another features two women carrying oranges from the orchards. In another artwork, a woman embraces a tree that has shed its leaves in a real or perhaps metaphorical winter.

All the women in Mansour's paintings wear embroidered Palestinian dresses, each with different designs and colors. The details show the time, research, and effort invested by the artist in celebrating the diversity in traditional dresses and embroidery.

The Palestinian cause is never absent from Mansour's works; it is always a foundational theme, even if not explicitly displayed. Sometimes, it is metaphorically presented through barren land, deserts, and the expressive eyes of his characters. In one painting, a woman walks determinedly through a barren desert and holds a Palestinian flag on a disproportionately long mast. In another artwork titled Rituals under Occupation (1989), a majestic funeral procession is led by a large crowd carrying the coffin of a martyr draped in the Palestinian flag, resembling a cross reminiscent of Christ's crucifixion.

Some of the relatively recent artworks focus on contradictions between the focal characters in the artworks and their contexts. Among these works is a painting of a woman walking amidst the crowded streets of a city resembling New York, with its towering buildings and traffic. She wears a Palestinian dress and carries oranges in her hands. The scene portrays a significant contrast between the character and the context as if the woman has just left her village and found herself in America.



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Yaffa (1979)

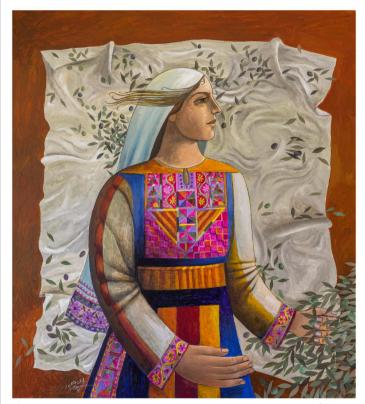
Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 57 x 48 cm



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From the River to the Sea (2021)

Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 68×52 cm



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5. Marrow

Olive Picking (2021)

Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 67 x 58 cm



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s. Mansour

Orange Fields (2014)

Aqueous print on archival Canson rag paper, 240 g Edition of 25 (+AP) 70 x 98 cm



s. Mansour

Land Day (2020)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 54 x 39.5 cm



2/75 S. Managur

Woman Carrying Jerusalem (1997)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 54×39.5 cm



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I will Survive (2016)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) $53 \times 41.5 \text{ cm}$



2/100 5. Manson

Camel of Hardship (1973)

Aqueous print on archival Canson rag paper, 240 g Edition of 100 (+AP) 58 x 37.5 cm



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s. Mansour

Desert Tunes (1977)

Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 48 x 47.5 cm



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The Daughter of Jerusalem (1978)

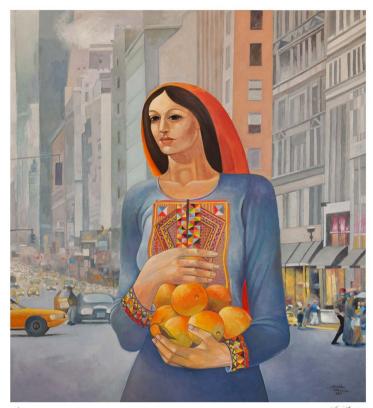
Aqueous print on archival Canson rag paper, 240 g Edition of 100 (+AP) 70×54 cm



2/75 S. Managar

Symbol of Hope (1985)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 52 x 41.5 cm



2/75 S. Manusur

The Immigrant (2017)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 48 x 42 cm



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5. Marsour

Memory of Places (2009)

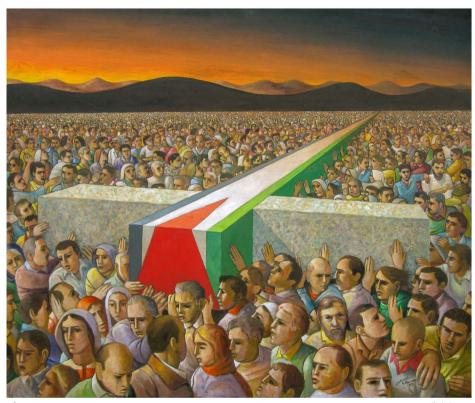
Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 55 x 44 cm



2/75 S. Manour

The Village Awakens (1987)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 53 x 41.5 cm



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Rituals Under Occupation (1989)

Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 42 x 46 cm



s. Manoour 2/75

Woman with Pigeon (2013)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 53.5 x 42 cm



2/75 S. Managar

Salma (1980)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 52 x 42 cm

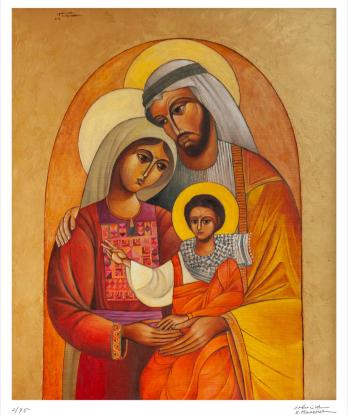


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Olive Harvest (1988)

Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 54 x 45 cm



Holy Family (2013)

Aqueous print on archival Canson rag paper, 240 g Edition of 75 (+AP) 52 x 42 cm

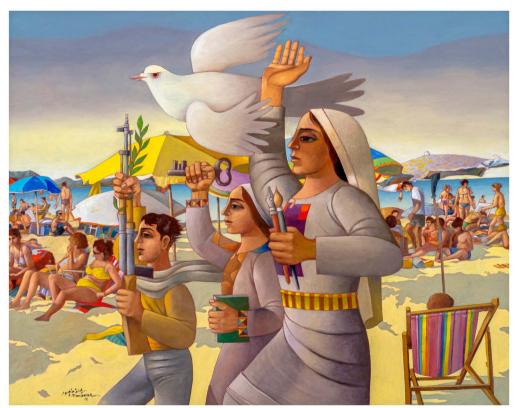


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serila 5. Mansous

Untitled (1984)

Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 58 x 50 cm



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The Sea is Mine (2016)

Aqueous print on archival Canson rag paper, 240 g Edition of 50 (+AP) 54 x 66 cm



ENTER EXHIBITION

Born in 1947, in Birzeit, Palestine, **Sliman Mansour** studied fine art at the Bezalel Art Academy in Jerusalem. Mansour is known for his 1973 work Camel of Hardship depicting an old porter carrying Jerusalem on his back. Mansour has tailored his comprehensive portfolio around the Palestinian struggle, portraying peasants and women in traditional dress in his early work. During the first Intifada against Israeli occupation (1987 – 1993) Mansour and other artists in the 'New Vision' art movement started in 1987 boycotted Israeli supplies. Instead, Mansour used local materials like mud and henna in his work.

Sliman Mansour draws inspiration from the subject of the olive tree and has focused on the theme of 'land' since 1970. His recent work is centered on the individual figure to convey the 'different states of exhausting anticipation or loss,' resulting from his experience of living under the occupation.

Sliman Mansour has held solo exhibitions in Ramallah, New York, Sharjah, Cairo, Gaza, and Stavanger, Norway. His group exhibitions include the Museum of Oriental Art, Moscow (1980), Palestinian Spring, Al-Hakawati Theatre, Jerusalem, 1985; New Visions, Jordan National Gallery of Fine Arts, Amman, 1991; Made in Palestine, Station Museum of Contemporary Art, Houston, Texas, 2003; and Contemporary Graphic Art in the Arab World, Nabad Gallery, Amman, 2010. In 1998 he received the Palestine Prize for the Visual Arts at the Cairo Biennial.

Mansour's work can be found in international private and public collections, including, the **Guggenheim Museum** (Abu Dhabi, UAE), **Mathaf, Arab Museum of Modern Art** (Doha, Qatar), **Institut du Monde Arabe** (Paris, France), **Jordan National Museum** (Amman, Jordan), **Barjeel Art Foundation** (Sharjah, UAE), **Darat Al Funun** (Amman, Jordan), **Salama Bint Hamdan Al Nahyan Foundation** (Abu Dhabi, UAE), **Dar El-Nimer** (Beirut, Lebanon), **Birzeit University Museum** (Birzeit, Palestine), **The Palestinian Museum** (Birzeit, Palestine), and **Um Al Fahem Museum** (Um Al Fahem, Occupied Palestine).

