

رحلات بصرية في المشهد الطبيعي:
ملصقات سياسية فلسطينية مُختارة
من مجموعة المتحف

فدوى

السُرْتَقَال

GLIMMER

OF A GROOVE

BEYOND

Visual journeys through the
landscape: curated selection
from the Museum's collection
of Palestinian political posters

Exhibition معرض

the
palestinian
museum

التماون
Taaoun

المتحف
الفلسطيني

The Palestinian Museum is an independent institution dedicated to supporting an open and dynamic Palestinian culture nationally and internationally. The Museum presents and engages with new perspectives on Palestinian history, society and culture. It is a flagship project of Taawon, an independent Palestinian non-profit organisation, committed to providing development and humanitarian assistance in Palestine and the Palestinian communities in Lebanon.

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The Palestinian Museum won the 2019 Aga Khan Award for Architecture and is LEED-certified Gold from the U.S. Green Building Council.

Glimmer of a Grove Beyond: Visual Journeys Through the Landscape

A selection of posters drawn from the Ali Kazak donation to the Palestinian Museum's permanent collection.

Curator: Adele Jarrar

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Glimmer of a Grove Beyond explores representations of Palestinian land and natural geography through an array of political posters drawn from the Palestinian Museum's permanent collection. The collection includes a set of 540 Palestinian political posters, produced between the late-1960s and early-1990s, which were collected and generously donated by ambassador Ali Kazak.

The curated show addresses the notion of landscape and the alterations inflicted on Palestine's geography, sometimes represented through orientalist photography, and at times as lost geography or as fantasy. Those alterations shaped the political project and ideologies of the day, which in turn were reflected in the artistic and visual languages employed in posters.

Glimmer of a Grove Beyond aims to outline links among the various artistic styles and methods of landscape representation, in addition to their fluctuating relation to the contemporary political project and historical circumstance. It complements the Palestinian Museum's preceding exhibition, *Intimate Terrains*, and offers an opportunity to examine the landscape through an additional, unique artform: the poster.

The show is divided into seven sections, classified according to iconography or topic: Sowing Liberation, Agency and Sanctity, Devastation as Landscape, Manifesting Palestine, Fida'i, Flowers and Anemones, and Reclaiming the Orange. Each section highlights distinct methods in which symbols or topics were employed, and sheds light on their relation to landscape.

The title, *Glimmer of a Grove Beyond*, was inspired by French author and activist Jean Genet's memoirs, in which he recounts seeing the lights of the Galilee glimmering beyond the Jordanian frontier, where he was encamped with Palestinian fida'iyyin in the early 1970s.

How Can a Journey End? It Must First Begin

Landing

The Palestinian revolution's political and military activity was at its peak when Ali Kazak arrived in Australia in 1970. In that distant corner of the globe, the Zionist narrative had dominated public opinion, fiercely propagating a false portrayal of the events unfolding in Palestine. Kazak had found a limited number of supporters and activists from the Arab and Palestinian communities as well as some Australian backers, but no official Palestinian representation to speak of. It was evident to him that the situation must be redressed, and that there must surely be a counter-narrative effort to refute Zionist propaganda and false claims.

Kazak requested materials and posters issued by the PLO and Fatah's departments of information, and he began to circulate them in Australia. It occurred to him to organise an exhibition featuring those posters, and from then on, he would retain one or two prints of each poster he obtained.

In 1979, Kazak organised the first ever Palestinian exhibition in Australia. It featured political posters and photographs highlighting Israeli crimes and the plight of Palestinian refugees. Over the years, he was able to organise numerous of exhibitions on Palestine in museums and universities across Australian cities.

Transit in Exile

Between 1971 and 2005, Kazak amassed a significant collection of posters, artworks, photographs and film. His keenness to do so was based in a deep sense of patriotic duty and in his answer to a resounding call for service to the Palestinian cause through all available means.

The journey of this collection was Kazak's own, and on it, he carried with him the freedom fighters' dream of achieving justice, and material heritage that he vowed to safeguard despite continual relocation and travel. Kazak was aware of the sentimental value inherent to the collection, and the immense role that posters had played in informing and mobilising the Palestinian street. From the outset, he had determined that he would one day deliver his collection to a future Palestinian museum, however long it should take for its establishment.

Destination

The historical circumstance of the Palestinian people has shifted over the last two decades, with a recession in the revolutionary discourse that had lent a distinct form to culture and the arts in the early years of the revolution. There have also been technical transformations in public communications and an inclination of the masses towards media that is easier to disseminate, and perhaps more compelling to generations habituated to the fast pace effected by the digital revolution. Nevertheless, the Palestinian political poster represents a unique practice that played an important role in the twentieth century, merging art, design, communications and national commitment. It has since made its way to museums, as an integral part of Palestinian material heritage, which the Palestinian Museum strives to safeguard and preserve.

Homecoming

After so many years in the diaspora, it was time for Ali Kazak's collection to make its way home. Fulfilling the promise he had made to himself decades ago, Kazak donated his precious collection of posters, artworks and items to the Palestinian Museum upon its establishment.

Kazak sees the promise of the Palestinian right of return in his collection's homecoming to Palestine. He attributes its true value to the decades' worth of struggle contained within it as memory, a distillation of the experiences of artists, journalists, freedom fighters and an entire people's active dream of freedom and independence.

Ali Kazak: Honouring the Journey

The Palestinian Museum sees its role today as an extension of Ali Kazak's and that of many others who have, as individuals, taken it upon themselves to assemble and preserve Palestinian collective history. They have dedicated years of their lives to the preservation of material heritage that has been under perpetual threat of loss, destruction or theft at different junctures of the Palestinian people's history.

The Palestinian Museum is deeply grateful to Mr Ali Kazak for his initiative of donating his valuable collection, and prior to that, for enduring the experience and journey, and for his long-held commitment to bringing this collection home safely. His is an exemplary feat of looking beyond present challenges to foresee the fruit that may one day be reaped.



Ali Kazak is a former Palestinian ambassador. Born in Haifa, Palestine in 1947 to a Palestinian father and Syrian mother, his family was separated as a result of al-Nakba in 1948. He and his mother were among the more than 900,000 Palestinians whose right to return to their homes was denied by Israel. His father was able to remain in Haifa, while he grew up and was educated in Syria. 48 years later, he would finally see his father in Haifa for the first time.

Kazak went to Australia in 1970 and became active in introducing the Australian people to the question of Palestine. In 1982, the Palestine Liberation Organisation appointed him as its representative to Australia and Southeast Asia. He established

Palestine's mission in Australia in 1982 and later became Ambassador and Head of Delegation of the State of Palestine to Australia, New Zealand, Vanuatu, Papua New Guinea and East Timor.

Mr Kazak was the founder, publisher and co-editor of the Australian newspaper, *Free Palestine* (1979-90), publisher and editor of *Background Briefing* (1987-93) and *The Jerusalem Question* (1997), which was translated into Portuguese and reprinted in Brazil. He authored 'Australia and the Arabs' (2012), as well as other booklets and publications, and penned the Palestinian entry in the *Encyclopaedia of the Australian People* in 1988. He organised several Palestinian exhibitions across Australia.

Mr Kazak was awarded the 20th Anniversary of Independence Medal by the president of Vanuatu, Rev. John Bani, on 30 July 2000.

GLIMMER OF A GROVE BEYOND

The poster has been a prominent tool for the dissemination of ideas, political messaging and calls for mobilisation in times of revolution throughout history. Efficient and inexpensive to produce, posters can be printed quickly by various methods, such as offset and lithography. Overnight, an entire city can be blanketed with posters, swiftly yielding a desired effect.

The Palestinian political poster came to prominence between the mid-1960s and late-1980s as a means of motivation, mobilisation and political messaging throughout the Palestinian revolution and its armed struggle. Its proliferation was bolstered by the establishment, in 1965, of the Palestine Liberation Organisation's National Arts and Culture Unit led by artist Ismail Shammout.

Palestinian political posters were an affirmation of the justness of the cause and a medium through which to expose the crimes of the Israeli settler-colonial project while undercutting its propaganda. The emergence and dissemination of these posters in the public sphere was an assertion of the existence of a Palestinian people and a challenge to those who denied it. They also served to counter the stereotypes associated with Palestinians and propagated by some Western media. The poster was an ideal medium on which to depict the land of Palestine — lost for refugees, and unknown to those born outside of it — thus evoking its image in Palestinian minds.

Posters were mostly produced outside of Palestine's geographic borders, as their production and dissemination was outlawed by Israeli occupation authorities. They were printed in Beirut, Tunis, and cities around the world where the PLO was actively represented.

The spirit of the Palestinian revolution and struggle inspired various political movements and revolutions confronting imperialism and colonialism around the world. That spirit elicited broad

Visual journeys through the landscape: curated selection from the Museum's collection of Palestinian political posters

international solidarity and fed a border-transcendent revolutionary imagination, which had been ignited by the Palestine Liberation Organisation. Artists and designers the world over were drawn into the orbit of the Palestinian cause and its justness; many would contribute by designing political posters. Among them were Mohieddine el-Labbad (Egypt), Dia Azzawi (Iraq), Kadhim Hayder (Iraq), Mona Saudi (Jordan/Palestine), Mohamed Shabaa (Morocco), Kamal Boullata (Palestine), Sliman Mansour (Palestine), Nabil Anani (Palestine), Marc Rudin (Switzerland), Jack Kowalski (Poland), Toshio Satoh (Japan) Burhan Karkoutly (Syria), and Youssef Abdelke (Syria). The Palestinian struggle enriched their practices and offered them opportunities to innovate and experiment with their artistic methods and aesthetics, especially given the freedom afforded to them by the PLO to do so.

Numerous exhibitions and competitions featuring the Palestinian political poster and themes of struggle and liberation were held during that period, including the International Exhibition on Palestine, organised by the PLO in Beirut in 1978. The International Poster Exhibition, held in Baghdad in 1979, explored two themes: 'Third-world Liberation Struggle' and 'Palestine, a Stolen Homeland'. Pedro Laperal designed its thematic poster, and participating artists' works tackled a range of issues linked to the Palestinian revolution and the return of refugees. Among the themes were the beauty of the stolen land, armed struggle and the fida'iyyin, memorialising the revolutionary shaheed, the brutality of the Israeli settler-colonial project and the plight of Palestinian refugees. The iconographic symbols employed included the map of Palestine, the olive, pomegranate and orange, the keffiyeh and traditional Palestinian dress, the key (representing the return of refugees), weaponry, Palestinian embroidery, birds and the dove in particular, the farmer, flowers and the anemone. Each of these symbols holds a special sentimental value in Palestinian collective imagination and cultural heritage.

SOWING LIBERATION

Having been stripped of their land, means of production and personal fortunes, which had afforded them independence and prosperity, in the wake of the Nakba in 1948, Palestinians had also lost a significant component of their identity as a mostly agrarian society (*fallahin*). The Palestine Liberation Organisation saw agriculture as a tool of resistance, no less important than armed resistance. Left-wing PLO factions looked to the Irish and Chinese agricultural revolutions for inspiration. Many posters centred on the theme of agricultural production were issued by SAMED, an institution established by the PLO in 1970 as a nucleus for Palestinian economic and agricultural production, and a source of employment for Palestinians in the diaspora.

AGENCY AND SANCTITY

Women were often represented in two distinct ways in political posters. One was as a 'modern' working woman, an active participant in the armed struggle and the building of Palestine, independent of, and on equal footing with men. The other depicted an idealised image, with an aura of sanctity, such as a mother wearing a traditional embroidered dress, her role presented as that of an aide to the struggle rather than an active agent. In such depictions, the mother was often representative of Palestine the motherland. Left-wing factions almost exclusively employed the former representation, while other national liberation factions tended to utilise both representations simultaneously. Many such posters depicting women became revolutionary emblems, such as one poster featuring a photograph of freedom fighter Layla Khaled.

DEVASTATION AS LANDSCAPE

After suffering destitution in the wake of the Nakba, Palestinians lost a direct visual relation to their homeland's natural landscape and geography. Those were replaced with another, *unnatural* landscape, characterized by tents of refuge, concrete-studded refugee camps and the hideous massacres committed against Palestinians, especially during the Israeli invasion of Lebanon in the 1980s. Many posters were produced to document those massacres and depict the new, *unnatural* landscape.

MANIFESTING PALESTINE

The Palestinian landscape was often represented as picturesque, sometimes quite poetically, thus fostering a utopic image of Palestine in the Palestinian consciousness of the diaspora. Many posters also depicted the notion of stolen childhood, while others relayed their messaging from the perspective of childhood. The landscape to a child, may lie along the path through which they ride their bicycle. In the collective Palestinian imagination, the landscape manifested as a scene of resistance, defiant of the reality of devastation that prevailed around them.

FIDA'I

The PLO produced many posters that juxtaposed the image of keffiyeh-veiled fida'iyyin and their weapons with that of the Palestinian natural landscape, associating the fida'i with roots, trees, sun and various other elements of the landscape. Such depictions asserted the centrality of struggle to the reclamation of the homeland and affirmed the fida'iyyin's organic link to the land for which they fought.

FLOWERS AND ANEMONES

Red flowers, the anemone in particular, are common symbols of death in many cultures. The anemone is mentioned in various mythologies, including that of the Canaanite god, Adonis. It is also a frequent subject in poetry. The red anemone, which blankets the plains and hills of Palestine, was used in Palestinian political posters as a symbol of national identity, one with a unique visual language. In Palestinian folklore, it is a symbol of blood, martyrdom and love, often employed by Palestinian writers and poets, among them, Mahmoud Darwish in his poem, 'the Beloved has Bled Anemones':

*The beloved has bled anemones,
So the hilltop rocks paled
From the pangs of harsh labour
They have turned red,
And water has flowed red
Through the veins of our spring...
The first of our songs
Was love's blood, shed by gods
The last,
Is blood shed by the gods of steel**

* Translation by Omar Odeh

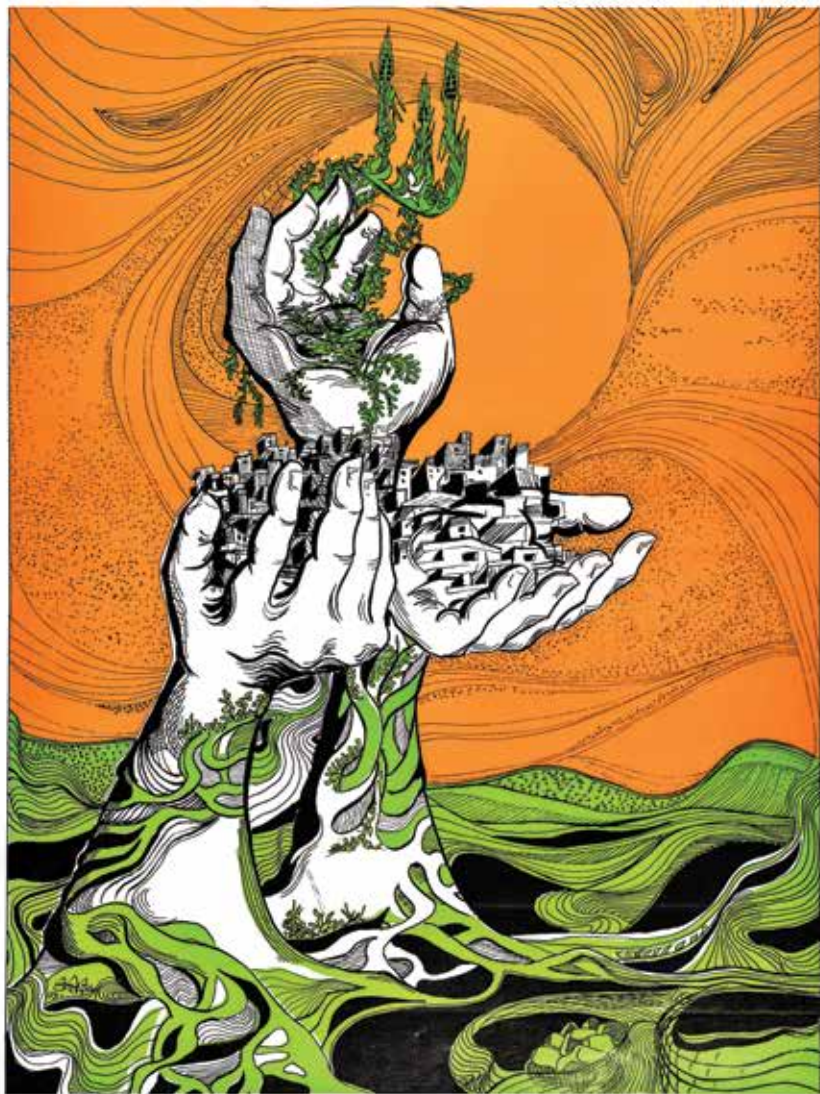
RECLAIMING THE ORANGE

The orange was reclaimed as an iconographic element in Palestinian visual identity after the Jaffa orange had been appropriated and marketed as an Israeli product and trademark. It had appeared in Zionist commercial advertising posters as early as the 1920s. The orange re-emerged as a Palestinian national symbol in paintings and posters by artists such as Sliman Mansour and Jamal Afghani. It was also depicted as an element of agency, a metaphor for a modern Palestinian identity characterised by struggle. It was depicted in posters as a weapon, at times tearing walls down, and in other instances, breaking a knife, as in posters by Marc Rudin and some by Helmi el-Touni.

Scan the QR codes to view the posters and learn more

30 THE DAY OF
MARCH THE LAND

يوم الأرض
٣٠ آذار

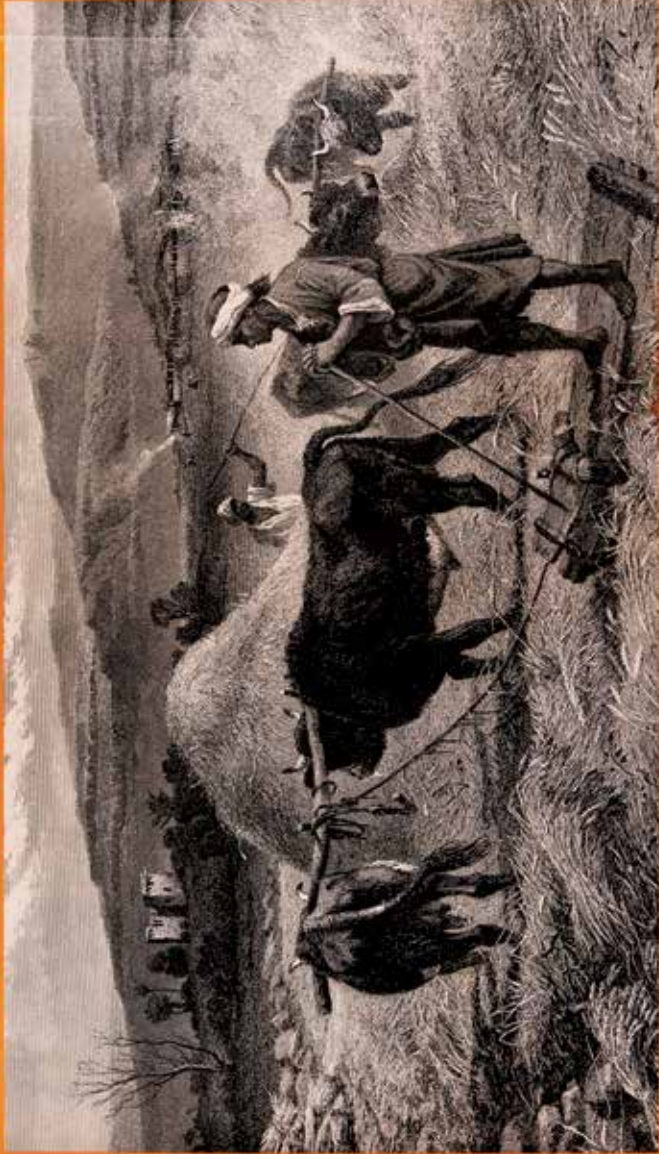


مجلس التعاون الخليجي
البيئي
M.C.E.



بذور التحرّر
Sowing Liberation

30 THE DAY OF
MARKIN
بذور التحرر



رسم: محمد عبد الحليم، 1950م. - من: "بذور التحرر" - 1950م.

مكتبة
الكتاب
القديم



بذور التحرر
Sowing Liberation



الارض للسواعد الجارحة



مركز دار الأمل للنشر والتوزيع



بذور التحرّر
Sowing Liberation

30 THE DAY OF
MARCH THE LAND

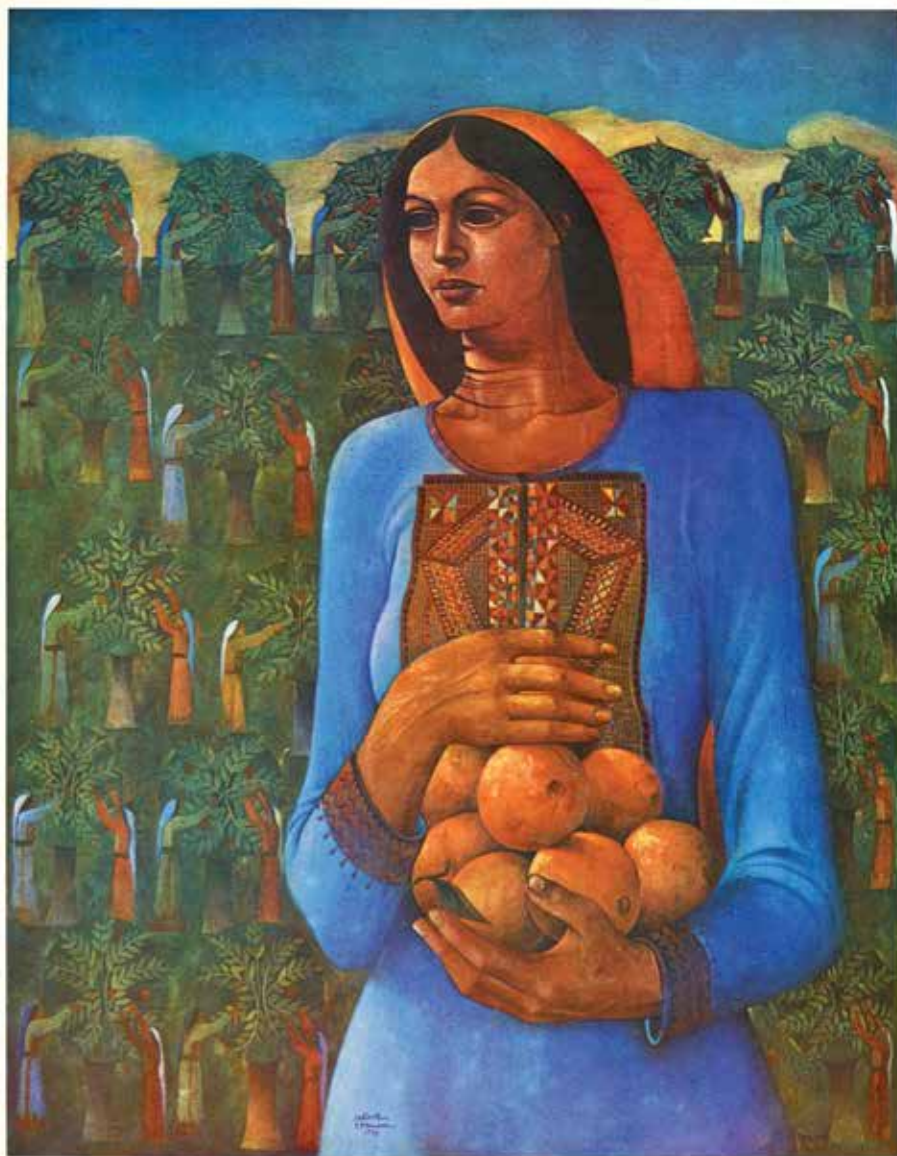
يوم الأرض
انذار



مركز ف. الإتحاد الوطني



بذور التحرّر
Sowing Liberation



Logo of the Ministry of Culture and Information, Iraq

— Zuhair Marashli
« Reclaiming the Orange »
Oil on canvas, 100 x 100 cm.
—
—
—
—
—



ردُّ البرتقال
Reclaiming the Orange

This Land, the mother Land Was called Palestine, And today it remains So.
M. Darweesh

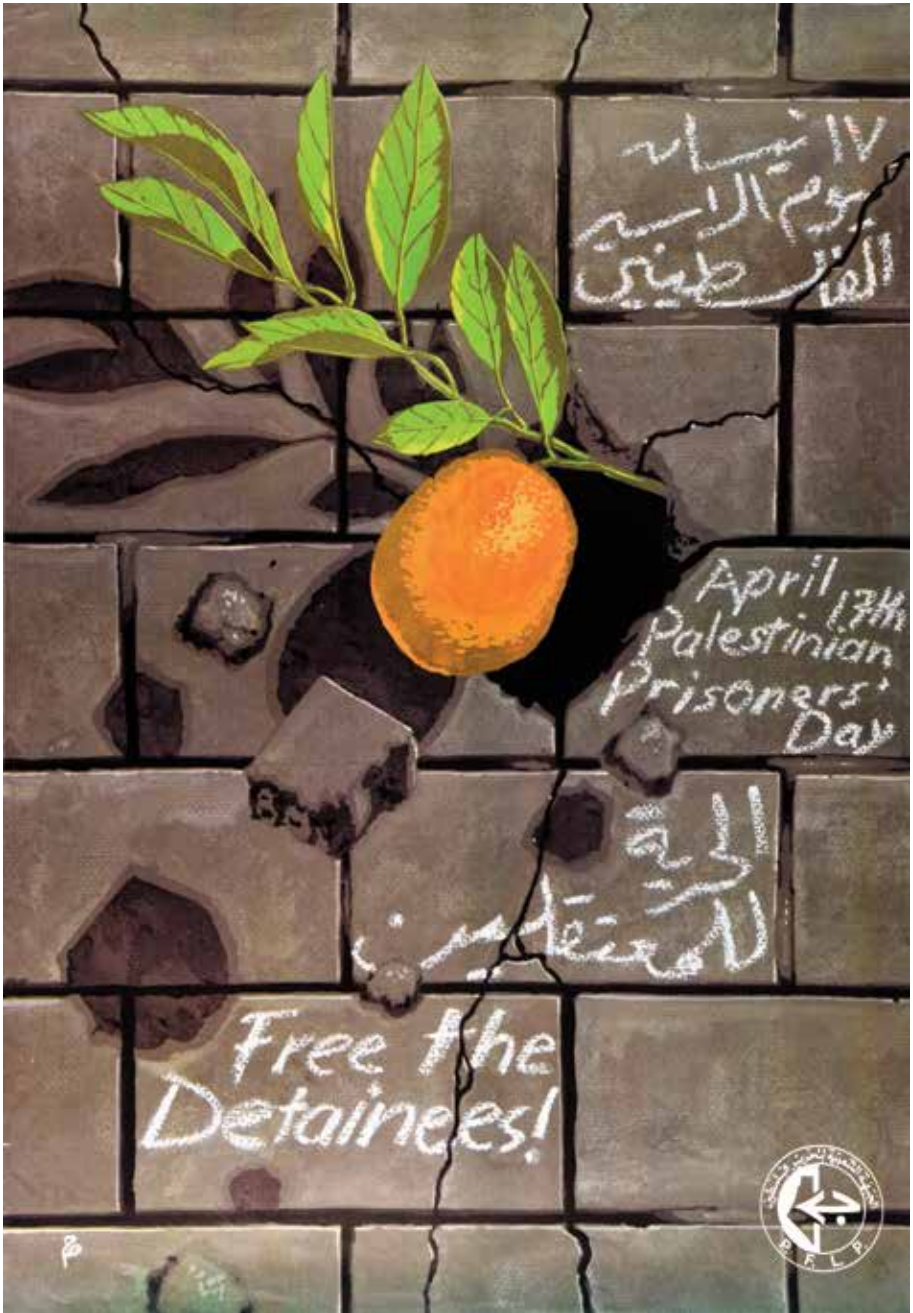


علم هذه الأرض... سيدة الأرض. كانت تسمو فلسطين... صارت تسمو فلسطين
محمود درويش

مجلس الوزراء الفلسطيني
مجلس الوزراء الفلسطيني

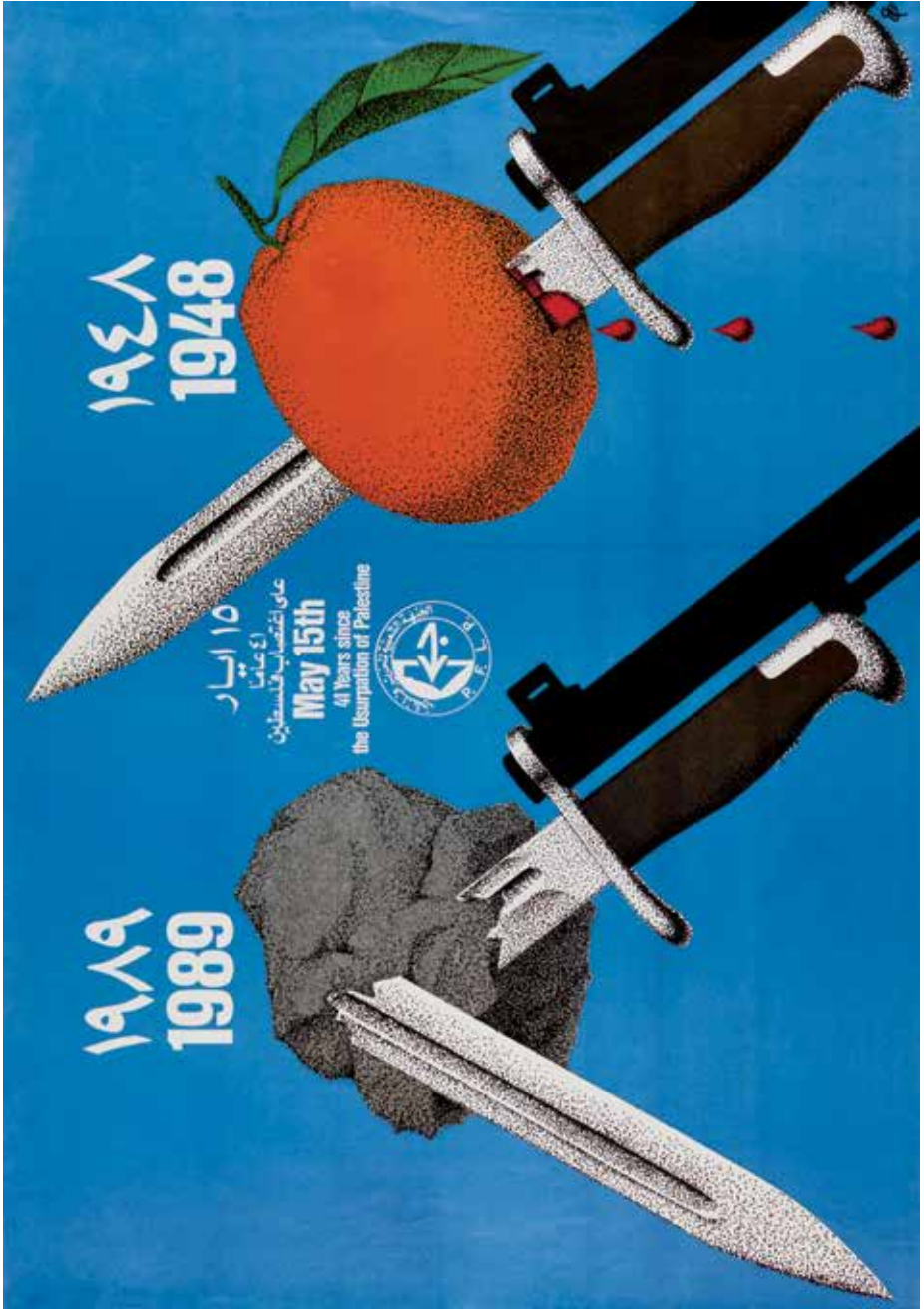


ردُّ البرتقال
Reclaiming the Orange

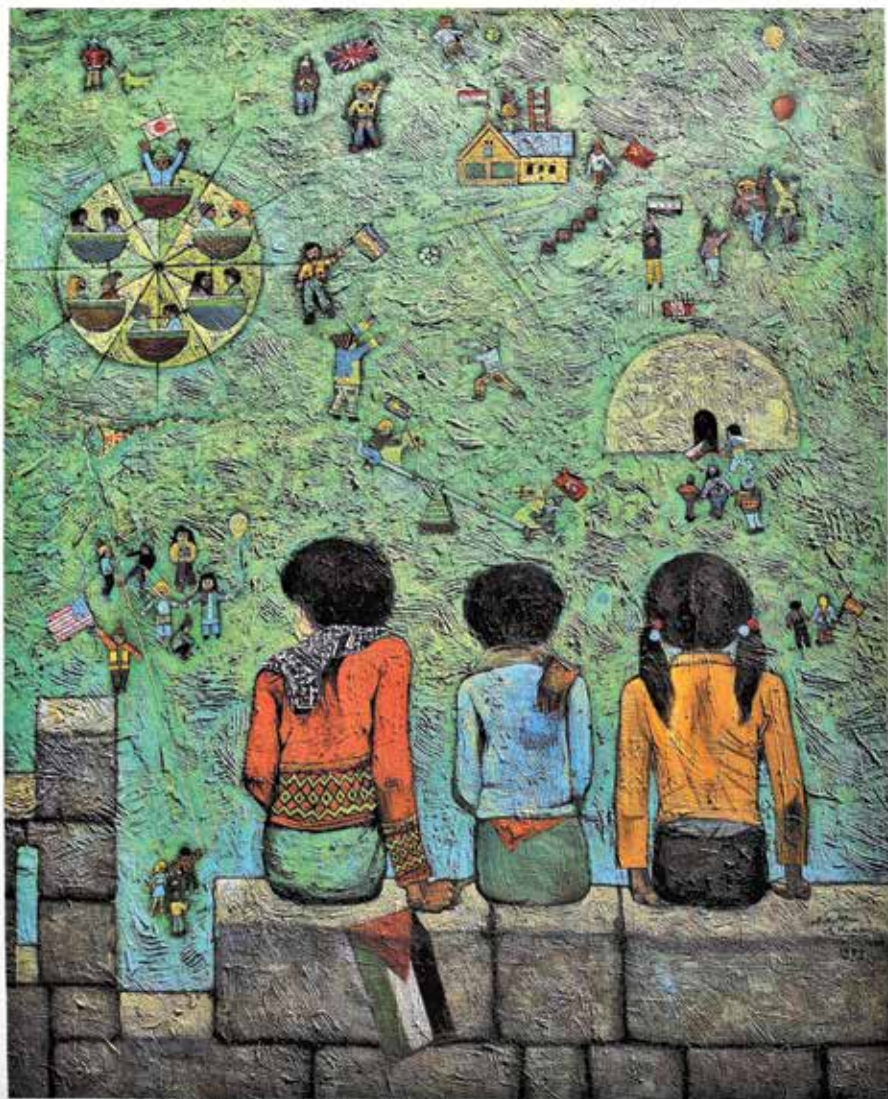


ردُّ البرتقال

Reclaiming the Orange



ردُّ البرتقال
Reclaiming the Orange



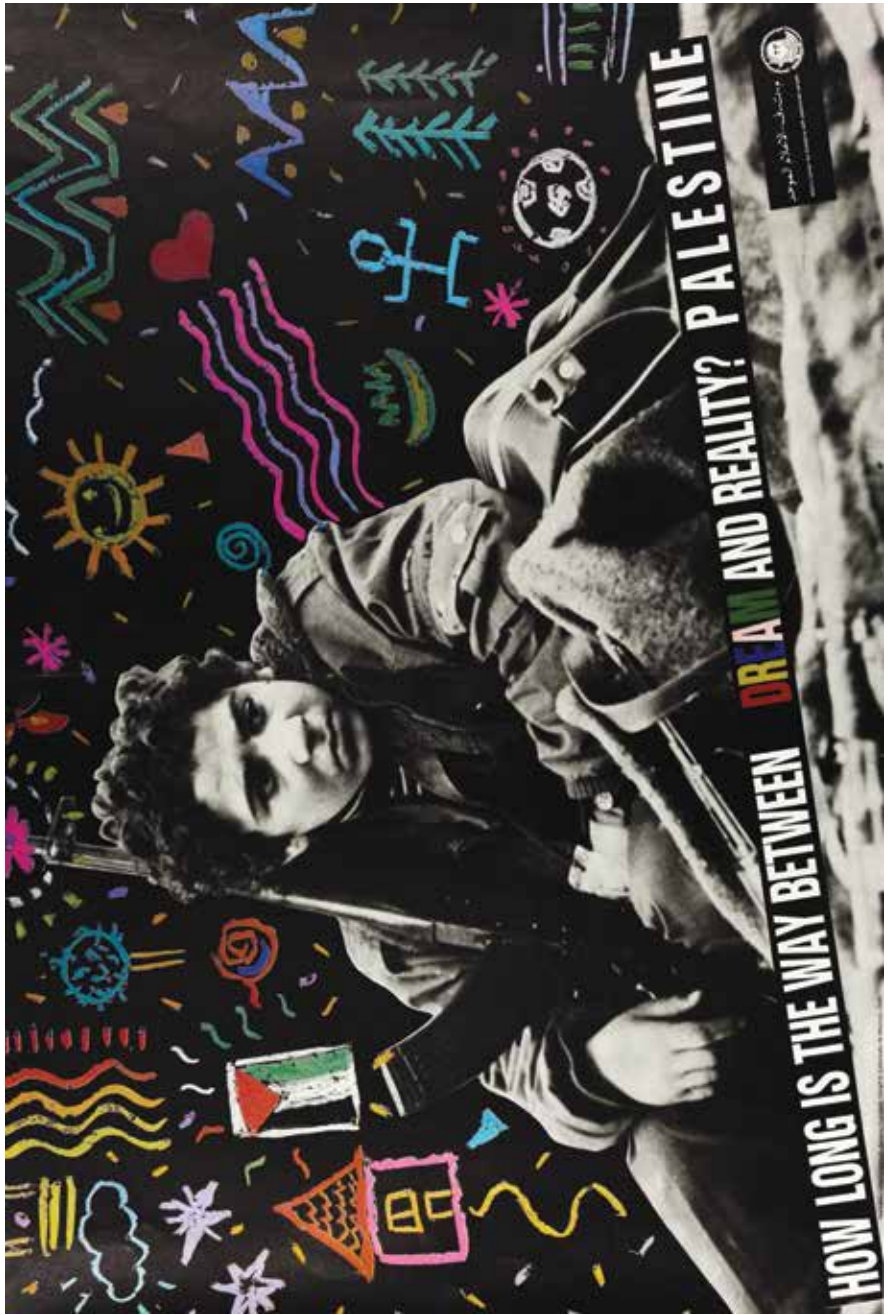
التضامن مع أطفال فلسطين

Solidarity With Palestinian Children
En Solidarite avec les Enfants Palestiniens



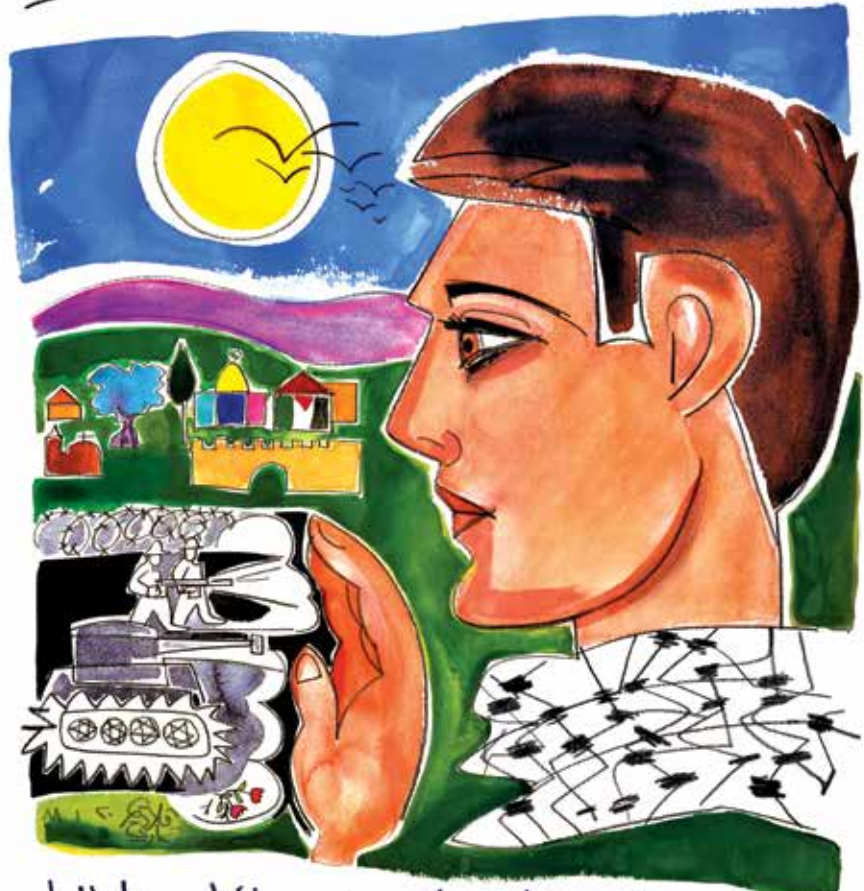
فلسطين تتجلى
Manifesting Palestine





In the first month of the popular uprising which swept Palestine since Dec. 29, 1987, Israeli troops shot and killed seventy six people, wounded and beat up hundreds more, and arrested thousands of Palestinians. Most of the victims were teenagers or children.

PALESTINIAN CHILDREN ARE STRONGER THAN THE OCCUPATION



أطفال فلسطين أقوى من الاحتلال!

1987年12月を日に開始されたパレスチナ人の民衆暴動は、占領下のパレスチナの全境に広がっている。暴動の一月で、イスラエル占領軍は、死んだパレスチナ人を数で数えられず、数百人を負傷させた。合計し、7,000人もの人々を逮捕した。犠牲者のほとんどは、子供や青年たちである。

パレスチナの子供たちは
イスラエルの占領に屈しない



فلسطين تتجلى
Manifesting Palestine



الفبائية فلسطينية





クウェイト人にはクウェイトがある
Kuwaitis have Kuwait
الكويتيون لهم الكويت



ブラジル人にはブラジルがある
Brazilians have Brazil
البرازيليين لهم البرازيل



ソ連人にはソ連がある
Soviets have the Soviet Union
السوفييت لهم اتحاد السوفيات



ケニア人にはケニアがある
Kenyanis have Kenya
الكنيانيين لهم كينيا



フランス人にはフランスがある
French have France
الفرنسيون لهم فرنسا



アメリカ人にはアメリカがある
Americans have the United States
الأمريكيون لهم أمريكا



バブアニューギニア人には
バブアニューギニアがある
Papua New Guineans have Papua New Guinea
البابويين لهم بابوا غينيا



日本人には日本がある
Japanese have Japan
اليابانيون لهم اليابان



パレスチナ人にはパレスチナがない
PALESTINIANS DON'T HAVE PALESTINE
الفلسطينيون مكرمون من فلسطين



On the occasion of the UN International Day of Solidarity with the Palestinian People, Nov. 29th
Palastine ist ein UN-Tag. Internationaler Tag der Solidarität mit dem palästinensischen Volk am 29. November
في الذكرى لليوم الدولي لالتصديع مع الشعب الفلسطيني في الـ 29 من شهر تشرين الثاني / كانون الثاني

11月29日 国連パレスチナデー UN PALESTINE DAY
يوم فلسطين . الأمم المتحدة . ٢٩ تشرين ثاني

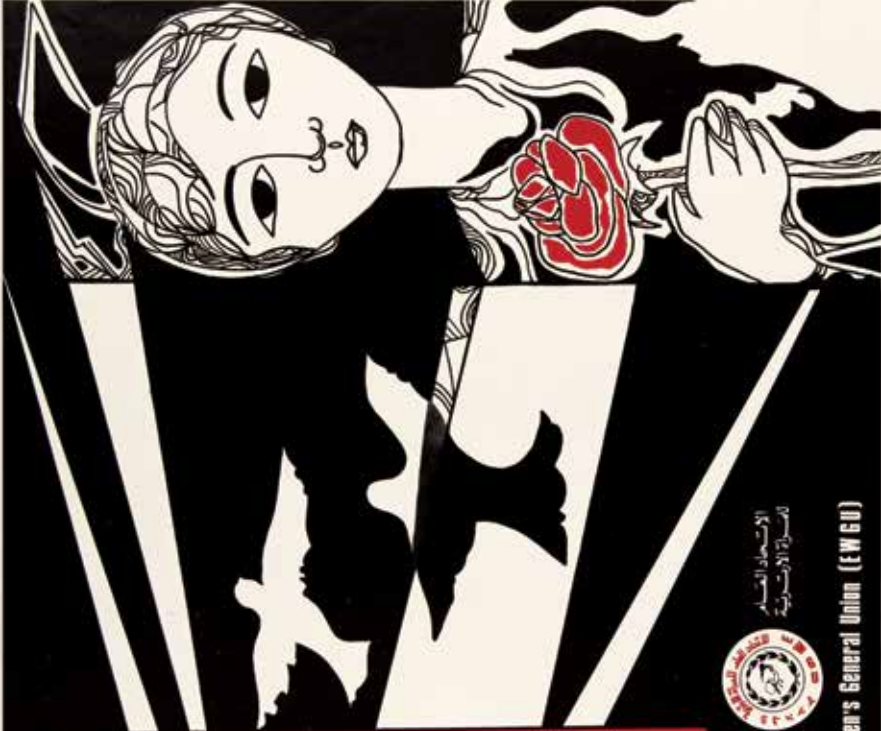


فلسطين تتجلى
Manifesting Palestine

٨ آذار (مارس)
يوم المرأة العالمي
النضال من
اجل التحرير
والسلم والمساواة

8 مارچ
عالمی خواتین
کا دن
تحریر
اور امن
اور مساوات
کیلئے

8 MARCH INTERNATIONAL WOMEN'S DAY
STRUGGLE FOR
LIBERATION, PEACE AND EQUALITY!



الاتحاد العام
للنساء الإريترية
ERITREAN WOMEN'S GENERAL UNION (EWGU)

ERITREAN WOMEN'S GENERAL UNION (EWGU)



زهرة وحنون

Flowers and Anemones

PALESTINE 89

اننا لرا اننا ر يا مشرلما



PALESTINE LIBERATION ORGANIZATION
UNEP'S INFORMATION



منظمة التحرير الفلسطينية
الاسماء العربية



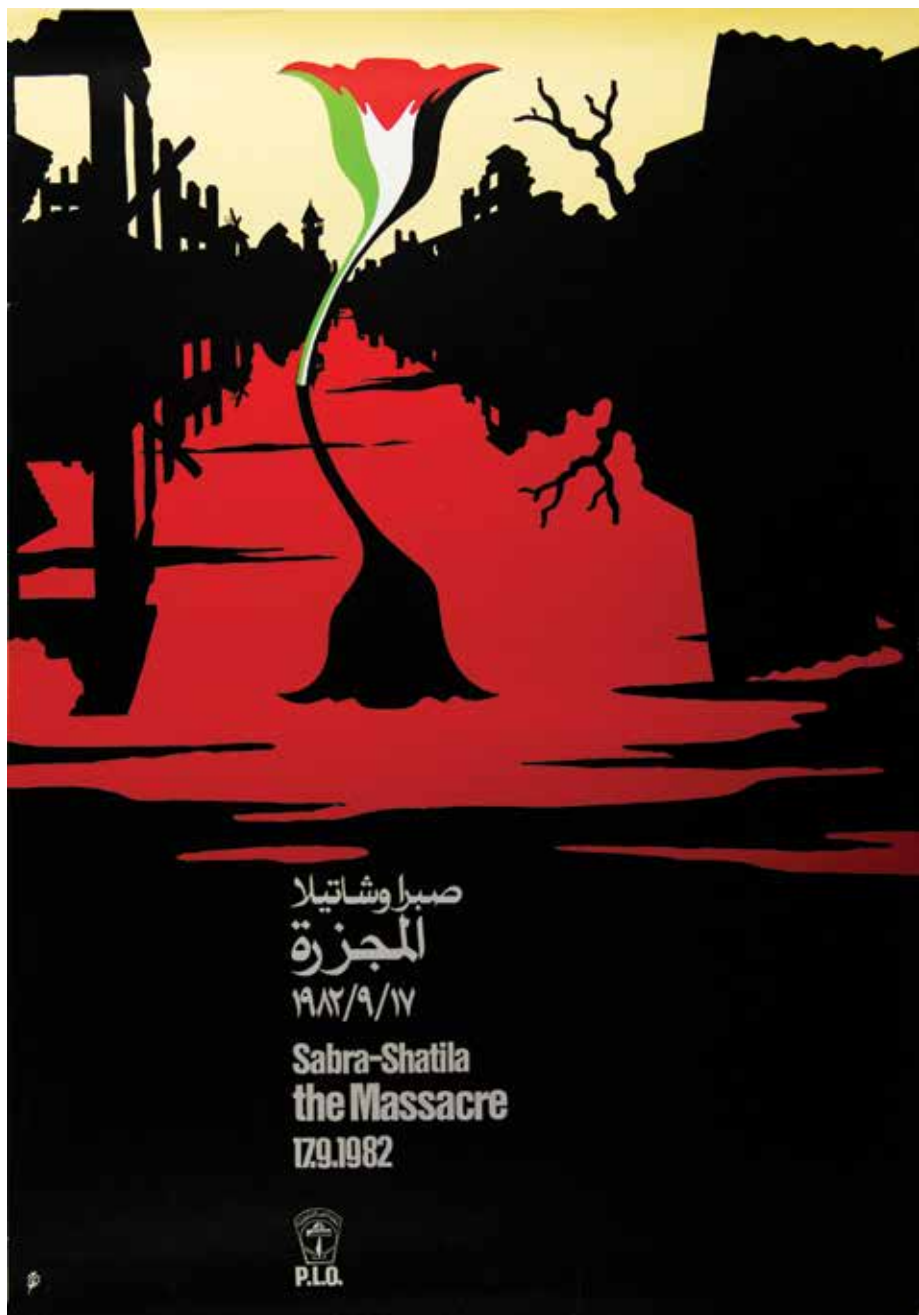
زهر وحنون

Flowers and Anemones



يوم الأرض - آذار - March 30 - Land Day





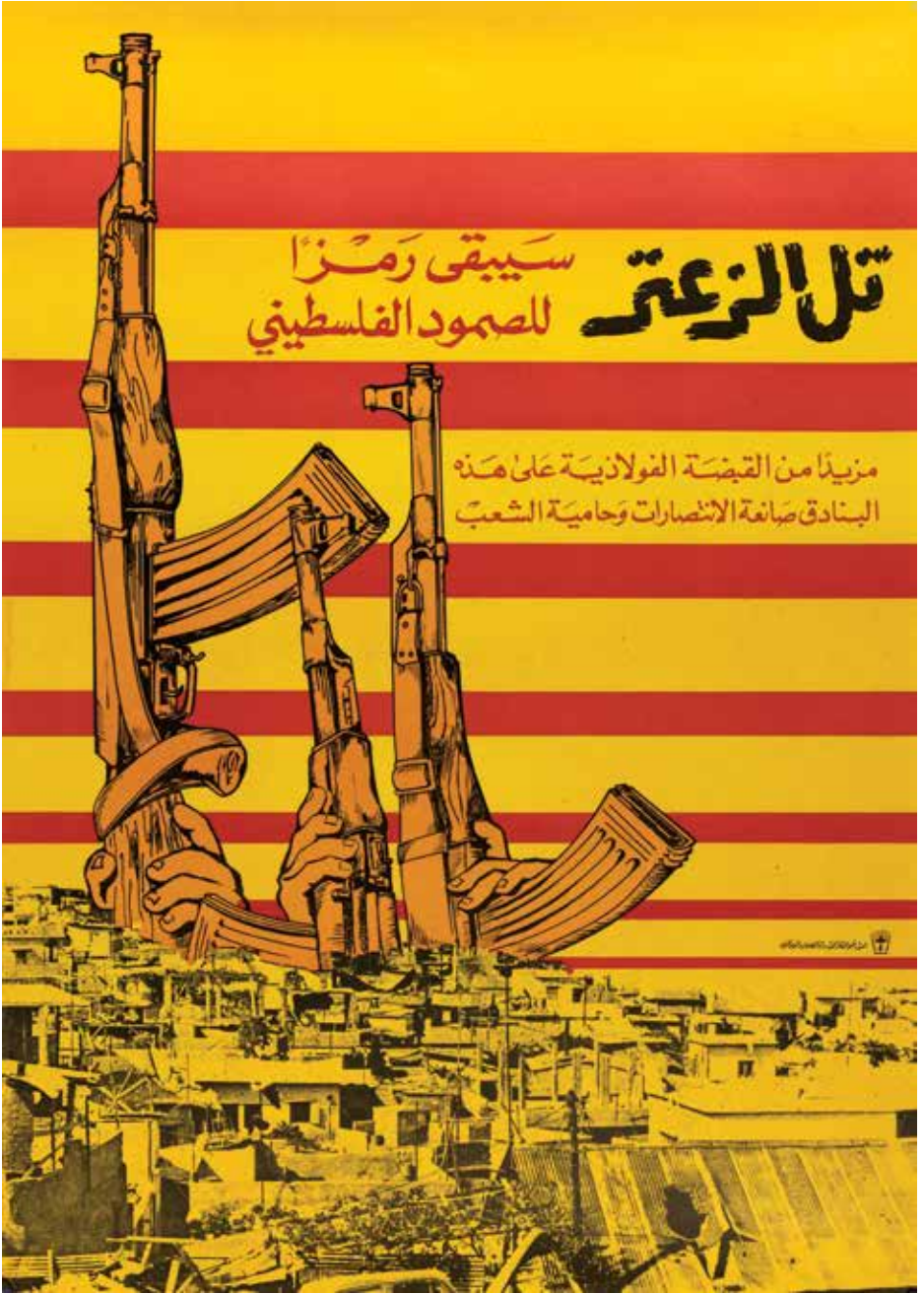
صبرا وشاتيلا
المجزرة
١٩٨٢/٩/١٧

Sabra-Shatila
the Massacre
17.9.1982



زهر وحنون

Flowers and Anemones



الدمار كمشهد

Devastation as Landscape

الجبهة الديمقراطية لتحرير فلسطين



The Democratic Front for the Liberation of Palestine

شمبنا أقوى...

ثورتنا أصلب

OUR STRUGGLE
CONTINUES...
STRONGER

شهداء الشعب الذين لم يزل العذاب الاسرائيلي الوحشي يخلعهم على مدار الازمان في النكسة ١٧/٧/٨١

The D.F.L.P Martyrs of the Israeli Barbaric Raid on Beirut 17/7/81

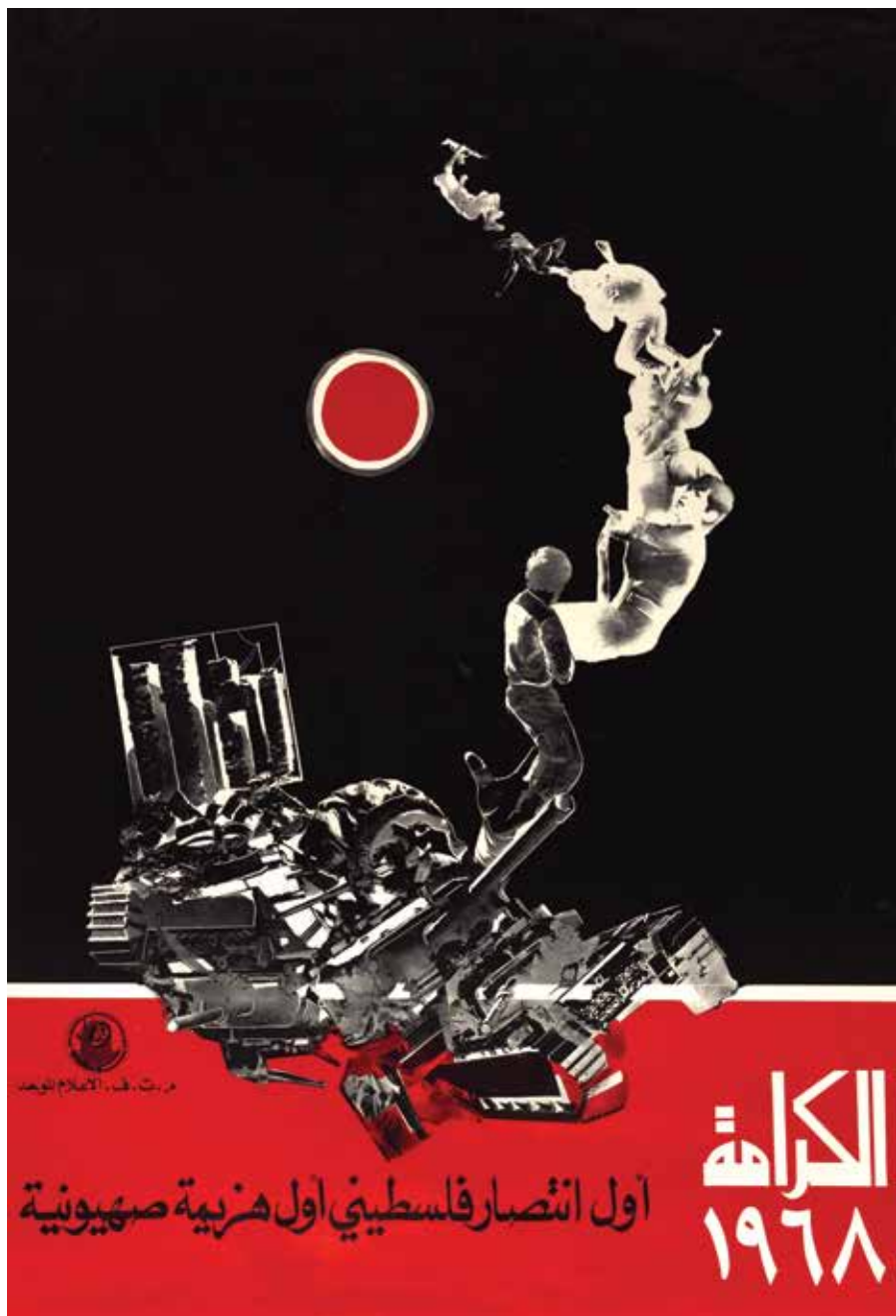


الريس
ورثان
الشهداء



الدمار كمشهد

Devastation as Landscape



مرکز وثائق الإعلام للوحدة

أول انتصار فلسطيني أول هزيمة صهيونية

الكراهة
١٩٦٨



الدمار كمشهد

Devastation as Landscape



Sabra-Shatila
19.9.82

سبراه شاتيلا
١٩/٩/٨٢



We are the Palestinians

A documentary film on the history of Palestine
and the Palestinian people's struggle for
their national rights.



On campus

By Tricontinental Films, distributed by the Australian Union of Students.



الدمار كمشهد
Devastation as Landscape



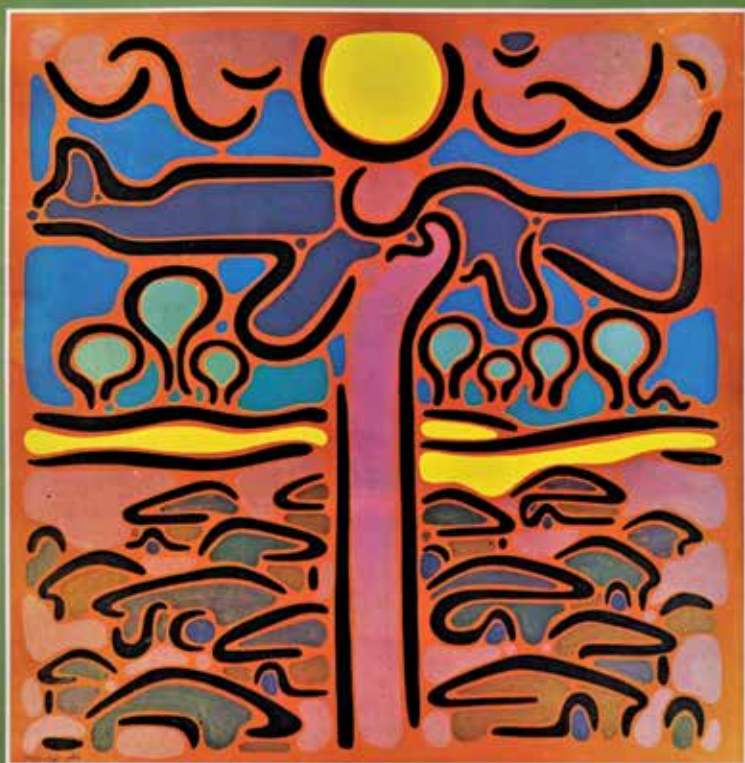
الأرض تحررها تسويد

٣٠ آذار - يوم الأرض



فدائي
Fida'i

الذكرى ٤٤ لانطلاقة الثورة



بنديقية الثورة
صانعة الانتصار
فتح

www.fida'i.org



فدائي
Fida'i



13th ANNIVERSARY OF THE
PALESTINIAN REVOLUTION
e ANNIVERSAIRE DE LA
REVOLUTION PALESTINIENNE



P.L.O. PUBLIC INFORMATION DEPARTMENT
O.L.P. DEPARTMENT DE L'INFORMATION ETABLISSE



فدائي
Fida'i



Baum der P.L.O., Berlin DDR

Revolution bis zum Sieg

Révolution jusqu'à la victoire

1965 - 1977

1977 - 1978

ثورة حتى النصر

Revolution until victory



فدائي
Fida'i

P . L . O
The Palestinian National Council
The 17th session

منظمة التحرير الفلسطينية
المجلس الوطني الفلسطيني
الدورة السابعة عشر



جذورنا في عمق الأرض... ابوعمار
Our roots extend deep in our land .. Abou Ammar

الاتحاد العام للفقهاء التشكييليين الفلسطينيين - GUPPA



فدائي
Fida'i

P . L . O
The Palestinian National Council
The 17th session

منظمة التحرير الفلسطينية
المجلس الوطني الفلسطيني
الدورة السابعة عشر

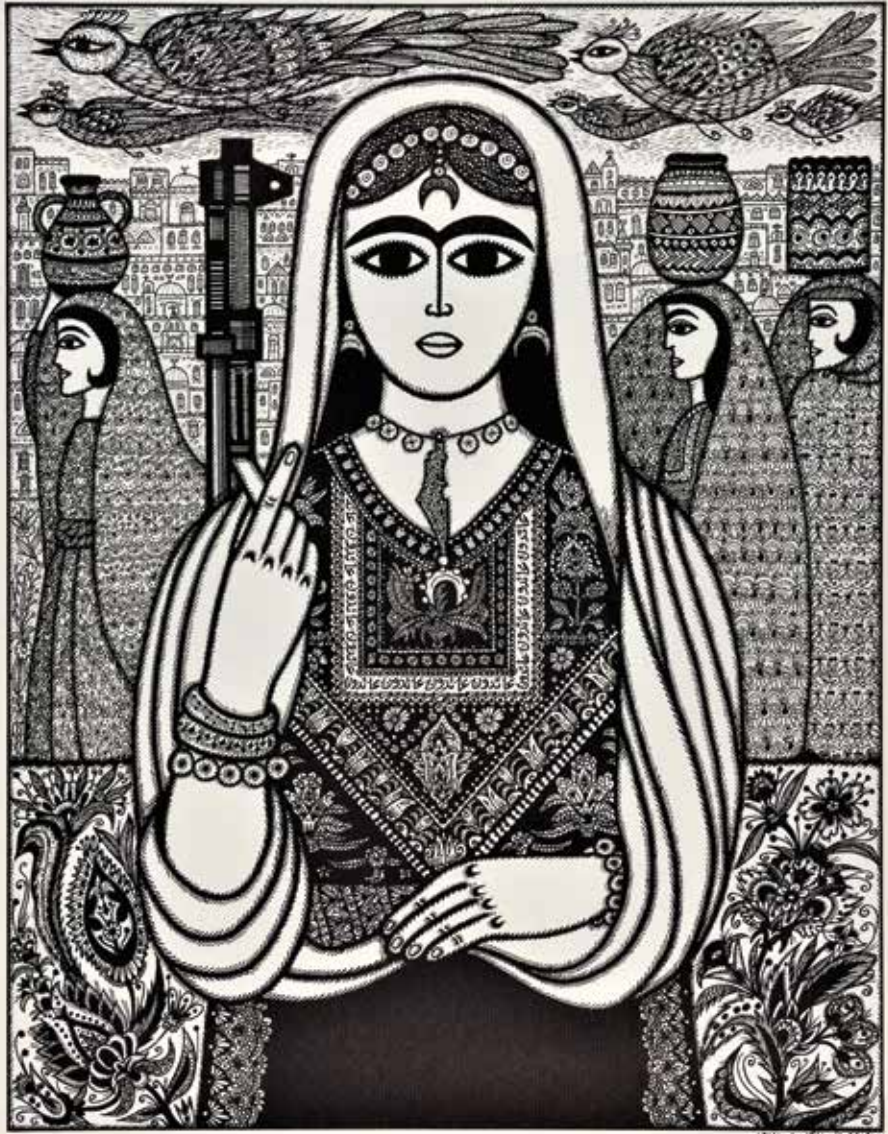


ارضنا أنشودة حب ابدية.. ابو عمار
Our home land is an eternal love song .. Abou Ammar

الاتحاد العام للشباب الفلسطينيين - GUPPA



النضال كفعل مؤنث
Agency and Sanctity



DAY OF THE LAND 3:30 **パレスチナの「土地の日」**

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1 MAY
يوم العمال العالميين
INTERNATIONAL LABOURS DAY



الثورة بندقية ويد عاملة



THE REVOLUTION A GUN & WORKER'S ARM

ADU AMAR



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صدى البرتقال

GLIMMER OF A GROVE BEYOND

رحلات بصرية في المشهد الطبيعي: ملصقات سياسية فلسطينية مُختارة من مجموعة المتحف

Visual journeys through the landscape: curated selection from the Museum's collection of Palestinian political posters

للاطلاع والمعلومات حول الملصقات، يمكنكم إجراء مسح لرمز الاستجابة السريعة QR code
Scan the QR codes to view the posters and learn more

SOWING LIBERATION بذور التحرر



رد البرتقال Reclaiming the Orange



فلسطين تتجلى Manifesting Palestine



زهر وحنون Flowers and Anemones



الدمار كمشهد Devastation as Landscape



فدائي Fida'i



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