To our land,
and it is the one near the word of god,
a ceiling of clouds
To our land,
and it is the one far from the adjectives of nouns,
the map of absence
To our land,
and it is the one tiny as a sesame seed,
a heavenly horizon ... and a hidden chasm
To our land,
and it is the one poor as a grouse’s wings,
holy books ... and an identity wound
To our land,
and it is the one surrounded with torn hills,
the ambush of a new past
To our land, and it is a prize of war,
the freedom to die from longing and burning
and our land, in its bloodied night,
is a jewel that glimmers for the far upon the far
and illuminates what’s outside it ...
As for us, inside,
we suffocate more!

Mahmoud Darwish, “To Our Land” from The Butterfly’s Burden
Copyright © 2008 by Mahmoud Darwish, English translation by Fady Joudah

On This Land originated with the Birzeit-based Palestinian Museum, which had been planning a show on the cultural legacy of Gaza. That exhibition, like much else, has a precarious future.

In this moment of deadlock, collaboration appears to be the most potent antidote. The Palestinian Museum, the Barjeel Art Foundation, and Alserkal Arts Foundation have spirited On This Land to life in two weeks.

This unrehearsed dialogue between modern and contemporary art and photographic archives has dual intent. First, to create a space for informed contemplation: visitors access an unexpected window onto Gaza, prompted to imagine a possible future through the prism of a past made manifest. Second, On This Land harnesses the power of spontaneous collaboration not only to protect what is being silenced, but to generate a triangulated and amplified response.

‘We have on this land that which makes life worth living’ is the opening line of another Darwish poem, one that those who know this terrain will have committed to memory.

This exhibition was made possible with support from Crown Fine Art
على هذه الأرض
ON THIS LAND

لبلادنا.
وفي calif من كلام الله.
سُفِف من حساب.
لبلادنا.
وفي البعيدة عن صفات الاسم
خارطة الغياب.
لبلادنا.
وفي الصغرية مثل جيئة شمس
فَقُوّا... وماها وفخري.
لبلادنا.
وفي الفقيرة مثل أجلنة القطا،
حكَبُ فقدسته... وحَمَّن في الميّّة.
لبلادنا.
وفي المطوقة الممّروقة التلال.
كمان الماضي الجديد
لبلادنا، وهي السبّة
خليفة الموث أَسْبِيَاً واحترازاً.
بلداننا، في ليلنا الدوّار.
جَموَّة تُسف على البعيد على البعيد
تُطَبّيّ كارخها،
وأَفْقّ نحن، دلالها.
فَنُذِلّن ابتدافاً!

محمد موسى

من ديوان لا تطرق مما فعلت. 3-2

بَدَأَت فِكرّة معرَض "على هذه الأرض" من المتحف الفلسطيني في
بيرزيت، الذي كان يُкреп لـمعرَض حول الموروث الثقافي لمدينة غزة.
هُذَا المعرَض، كَثيرة من مناصري الحياة اليومية في فلسطين، يُواجه
مستقبلاً مصحفًا بالمخاطر.

وفي لحظة الجمود هذه، تم التعاون ترابياً جابعاً، تكتُبت المتحف
الفلسطيني، ومؤسسة برجيل للفنون، ومؤسسة السركال للفنون، لِبث
الحياة في معرَض "على هذه الأرض" في غضون أسبوعين من العمل
الدُوّاب.

يهدف هذا الحوار المرتّبين بين الفن الحديث والمعاصر وأرشيفات الصور
الفوتوغرافية لعاينين وأولم، خلق مساهمة لـالمثالي المستنير، مُشفّعًا لـالزوار
فَتَوَارَ، غير موقعة تطل على غِزة، تَفْحَرُ مُتّبِع مستقبل ممكِن من خلال
التفاعل مع تمّظهر الماضي. ثانياً، يُسَلّ معرَض "على هذه الأرض" قوة
التعاون الشريف ليس لحماية ما يتم إسكاته فحسب، بل لتبليد أستجابة
ثالثية وفصّمها.

أَنْتُم هذا المعرَض يدعم من خِراف الذي الخدمات القيّمة

alserkal arts foundation

b.

El palestine museum
This is a selection of 68 photographs of Gaza from the Palestinian Museum Digital Archive. These photographs documenting Gaza’s quotidian life are selected from 17 personal and institutional collections out of more than 400 that comprise the archive.

The Palestinian Museum Digital Archive was launched to collect various documents including identification papers, official records, letters, diaries, manuscripts, maps, photographs, films, and audio recordings that were under threat of loss, damage, or confiscation. Such items were digitised and made widely available on a website open for users inside Palestine and abroad in Arabic and English, to shed light on aspects of Palestinian life, history, and legacy. A visitor can browse the Archive by exploring the different collections offered by hundreds of Palestinians to be saved for future generations. One can also navigate the website through topics that summarise many aspects of Palestinian life such as culture & arts, resistance & struggle, displacement & diaspora, social & organisational movement, everyday life, education & extracurricular activities, women, and others.

The Palestinian Museum Digital Archive sheds light on a timeline of over two centuries of Palestinian narratives told from a history-from-below perspective. It focuses on the average Palestinian who might be overlooked or distanced by history. The project also aims to promote a culture of safekeeping and digital archiving, as well as raise awareness about the importance of archives and their limitless possibilities.

Since its launch, the project established a network of institutional relations with local and international partners interested in archives in Palestine. It also sought to build partnerships and strategic relationships with the local community and with other institutions working in archives and academic research. All that was closely tied with the Palestinian Museum’s various research and education programmes.

Over the past few years, many Palestinian individuals, families, and institutions offered their archives to be made accessible to Palestinians in Palestine and in the diaspora, and to anyone interested in Palestine around the world, as well as researchers and artists who wish to use such distinctive archival material in their art and research.

The Palestinian Museum Digital Archive began its journey in its first phase on February 18th, 2018, followed by the second phase on March 1st, 2021. Now it aims to launch a third phase to carry on with its journey, and widen its geographical scope, relations, and partnerships inside and outside Palestine.

You can access the archive via: Palarchive.org
الرشيف الرقمي للمتحف الفلسطيني

هذه مجموعه من 61 صورة فوتوغرافية من غزة منتقاة من الرشيف الرقمي للمتحف الفلسطيني. تشمل هذه الصور الصور التي توثق الحياة اليومية في غزة من 17 مجموعة شخصية وموسعية من أصل أكثر من 55 مجموعة في الرشيف.

انطلق مشروع الرشيف الفلسطيني الرقمي ليجمع وثائق متغيرة من أوقات ثقافية وسجلت رسوماً ورسائل ومذكرات ورسومات ومخطوطات وخرائط وصور فوتوغرافية وأفلام وت средства صوتيات مهددة بالقضاء أو التلف أو المصادرة. تم إعادة نسخ هذه المواد لتصبح متاحة على موقع الإلكتروني المخصص للمستخدمين داخل فلسطين وخارجها، واللغتين العربية والإنجليزية. ولكي يروج على جوانب متنوعة من الحياة والتاريخ والتراث الفلسطيني، يمكن للمستخدم أن يستكشف الرشيف عن طريق المجموعات المختارة التي قدمها الناس من الفلسطينيين للرشيف تهدف للإجابة الشائعة. كما يمكن تصفح الموضوع عبر فئات تضمن العديد من جوانب الحياة الفلسطينية كالتقاليد والتاريخية والممارسة الاجتماعية والسياسية والحياة اليومية والتعليم والتنشيط المكاني والواقعية وغيرها.

يُظهر الرشيف الرقمي الفلسطيني الرقمي على مسار يُمتد لأكثر من قرنين من السنوات المهمة للمتحف الفلسطينيしておくي النماذج التي جعلت أونو تشاو النسائى الفلسطيني العليا الذي قد تمثل أو تقضي مهمة تاريخية. كما يعد المشروع أيضًا لتوهيم نظرة حكمة الرسالة الرقمية ورفع الوعي المتعلقة بأهمية الرشيفات ومكتباته عبر المدونات.

منذ نشأته، أسس مشروع الرشيف شبكة علاقات مؤسسية مع شركاء عمليين وحلييين محتملين للعمل الرشيفي في فلسطين وتعتبر هذهibbeanة تشاركية والترويجية والباحثية والمشاريع المكاني، والمؤسسات الأخرى العاملة في مجال العمل الرشيفي. ارتبط ذلك كله بشكل وثيق بمشاريع المتحف الفلسطيني وبرامجه البحثية والمعرفية المتنوعة.

على مدى السنوات الماضية، قام العديد من الأفراد والعائلات والمؤسسات الفلسطينية الرشيفي التعداد بين يدي الفلسطينيين في المدن والمناطق المنحوتة للمتحف، والتي تقوم بإعداد المصادر المختلفة لتوفير الرسالة الرقمية حول العالم وجمهور الباحثين والفائزين الرافعين في تطوير الرشيف.

نوعي في أعمالهم الفني وثقافتها وتاريخها.

بدأ مشروع الرشيف الرقمي بمرحلة الأولى في 18 شباط 2018، ثم تم إطلاق المرحلة الثانية في أمار 2019، ويهدف المشروع الآن للانطلاق بمراحل ثالثة تتضمن ميزة تحسين نمطه الجغرافي وتفاعلاته ونشاطاته داخل فلسطين وخارجها.

يمكنكم تصفح الرشيف عبر Palarchive.org.
Barjeel Art Foundation is an independent, Sharjah-based initiative established by Sultan Sooud Al Qassemi in 2010 to manage, preserve and exhibit an extensive collection of over 1,200 pieces of Modern and Contemporary Art from North Africa and West Asia. The foundation’s guiding principle is to foster critical dialogue around modern and contemporary art practices, with a focus on artists with Arab heritage internationally. The foundation strives to create an open-ended inquiry that responds to and conveys the nuances inherent to Arab histories beyond the borders of culture and geography. Since its inception, the Foundation has held 40 art exhibitions both locally in the United Arab Emirates, and internationally in cities like Singapore, Paris, London, Berlin, Toronto, New York, Boston, Tampa, New Haven, Amman, Kuwait, Alexandria, Baku and Tehran—allowing global audiences to gain first-hand access to Arab art. Notable collaborations include projects like ‘The Sea Suspended’ at the Tehran Museum of Contemporary Art (TMoCA) in 2016, and ‘Taking Shape: Abstraction From the Arab World, 1950s-1980’ at the Grey Art Gallery, New York University in 2020, ‘Suspended’ at the Tehan Museum of Contemporary Art (TMoCA) in 2019. In addition, the foundation has also loaned artworks to over 130 institutions globally, including museums like Tate Liverpool and Tate St. Ives, MoMA PS1, The Art Institute of Chicago, Mori Museum, and others.
Alserkal Arts Foundation is an independent non-profit dedicated to instigating new knowledge through support for research and cultural production. The Foundation commissions artistic projects, hosts and conceptualises exhibitions, and supports alternative learning. Its cross-disciplinary, research-led residencies are open to researchers, writers, and artists, and its Research Grants are awarded to individuals and collectives who disrupt conventional models and methods.

Alserkal Arts Foundation believes in responsive, context-specific programming imagined by the researchers it hosts and supports. It bridges diverse disciplines by creating spaces of congregation, fostering opportunities for critical reflection and production. Its work is regionally aligned, grounded in the MEASA region, and looking outward.

Alserkal Arts Foundation is part of Alserkal—a socially responsible cultural enterprise based in Dubai, and is supported by Abdelmonem Bin Eisa Alserkal, Ahmad Bin Eisa Alserkal and the Alserkal family.

مؤسسة السركال للفنون هي مؤسسة مستقلة غير ربحية تعني بالتشجيع على التعليم من خلال دعم البحث والابتكار الثقافي. تكلف المؤسسة مشاريع الفنية والفنانين بإقامة المشاريع الفنية والمعارض والتوفير سبل التعليم البدنية ودعمها. وتقوم المؤسسة بناءً على القاعدة الفنية المعقدة التخصصات والمرتكزة على النماذج. تنتمي المشاركة فيه للباحثين والكتاب والفنانين، كما تقدم المنهج البحثي للأفراد والجماعات الساعين في تغيير النماذج والأساليب التقليدية.

تؤمن مؤسسة السركال للفنون بالبرمجة المتجددة والمتحدة السياق، التي يفتحها البحث الذي تستضيفهم ودعمهم. وتعزز المؤسسة على مدار الجسور بين الممارسات متعددة التخصصات من خلال خلق مساحات للتنقل وتعزيز فرص التفكير النقدي والابتكار، ومثل هذه المنظمة مع كاملاً منطقة الشرق الأوسط وأفريقيا وجنوب آسيا، حيث متركزاتها الراسخة، فيما تنطلق إلى التوسع نحو أفاق جديدة.

مؤسسة السركال للفنون هي جزء من مبادرات السركال، المؤسسة الثقافية ذات المسؤولية الاجتماعية والتي تُتخذ من دِيَ قرار، وتحظى بدعم كل من عبد المنعم بن عيسى السركال وأحمد بن عيسى السركال وعائلة السركال.
A group of people planting Molokhia in Gaza. (March 2004)

Al-Azz Al-Khawaja's grandchildren in a house in Bilyad refugee camp in Gaza. (March 2004)


Children going to the beach in the trunk of a car, Gaza. (August 2004)


A glimpse of a sit-in in front of the International Committee of the Red Cross (ICRC) in Gaza. (August 2004)


Abu Ali's grandchildren in his house in Shati refugee camp in Gaza. (March 2004)

A glimpse of a sit-in in front of the International Committee of the Red Cross (ICRC) in Gaza. (August 2004)

Children going to the beach in the trunk of a car, Gaza. (August 2004)

The Yousef Qutob Collection

The Joss Dray Collection

The Joss Dray Collection

The Omar al-Qasim Collection

The Etimad Taxi Collection
The Palestinian Museum Digital Archive began its journey in its first phase on February 18th, 2018, followed by the second phase on March 1st, 2021. Now it aims to launch a third phase to carry forward this important work. Since its launch, the project established a network of institutional archives in Palestine. It also sought to build partnerships and strategic relationships with the local community and with other institutions offered their archives to be made accessible to a wide audience. The project also aims to promote a culture of safekeeping and digital archiving, as well as raise awareness about the importance of preserving the past, and the value of heritage and culture. The Museum seeks to create a means to access this accumulated knowledge from a history-from-below perspective. It focuses on the average Palestinian, their struggles, and their legacy. A visitor can browse the Archive by exploring the rich content of over two centuries of Palestinian narratives told from a confiscation. Such items were digitized and made widely available on a website open for users inside Palestine and abroad in Arabic and English.

One of the many participants at the memorial service of the exiled poet Mu‘in al-Din al-Bardawi (1937-2002) at Al-Shati, Gaza (March 2006). Dr. Bardawi was a poet, journalist, and a key political figure in the Palestinian Movement for National Rights (PMNR).

A woman with sheep in Al-Sheikh Radwan. The Salim Azar Collection

Mary Amin, in charge of the protection unit in UNRWA, in the Gaza Strip (1994).

A celebration on the occasion of the first anniversary of the Palestinian Museum Digital Archive (2019).

Members of the Al-Furat family in front of the entrance to their ancient house in Gaza.

A meeting of the Board of Trustees of the Palestine Red Crescent Society (PRCS) Collection.

The Yousef Qutob Collection

The Yousef Qutob Collection

The Salim Azar Collection

The Salim Azar Collection

The Salim Azar Collection

The Salim Azar Collection

The Joss Dray Collection

David and Huda Ázar’s wedding.

The Salim Azar Collection

The Joss Dray Collection

The Salim Azar Collection

The Yousef Qutob Collection

The Salim Azar Collection

The Palestine Red Crescent Society (PRCS) Collection

The Shahrzad Griffin Collection

The Salim Azar Collection

A group of people fishing from the sea of Gaza.
Right Wall | from left to right

A woman reading newspaper in the Jabalia Palestinian refugee camp, north of the Gaza Strip (1987)
The Jass Dray Collection

A group of children in front of their school in the Gaza port (August 2004)
The Jass Dray Collection

The first Bedouin festival, Deir El Ballah. Two traditional musicians singing and playing the Ruth (August 1994)
The Jass Dray Collection

Fatharwa Abu Atlah and her grandchildren posing in front of model of a shipping boat in Al-Balatah refugee camps. (August 1994)
The Jass Dray Collection

A group of children in their Yura, Gaza (1995)
The Silver Baughenthal Collection

Nuzha Ázar, left, with her friend, making stuffed zucchini at a refugee camp, north of the Gaza Strip. (1987)
The Jass Dray Collection

A woman with sheep in Al-Masdar village in Gaza. (August 2004)
The Yousef Sakall Collection

The Jass Dray Collection

Huda and Nuzha Ázar (1960s)The Silver Baughenthal Collection

Nuzha Ázar, left, with her friend, making stuffed zucchini at a refugee camp, north of the Gaza Strip. (1987)
The Jass Dray Collection

A woman from Abu Disheh family with a child from Gaza. The Rihani alu Bshaidleh Collection

A woman reading newspaper in the Jabalia Palestinian refugee camp, north of the Gaza Strip (1987)
The Jass Dray Collection

A woman reading newspaper in the Jabalia Palestinian refugee camp, north of the Gaza Strip (1987)
The Jass Dray Collection

A woman with sheep in Al-Masdar village in Gaza. (August 2004)
The Yousef Sakall Collection

The Jass Dray Collection

Huda and Nuzha Ázar (1960s)The Silver Baughenthal Collection

Nuzha Ázar, left, with her friend, making stuffed zucchini at a refugee camp, north of the Gaza Strip. (1987)
The Jass Dray Collection

A woman from Abu Disheh family with a child from Gaza. The Rihani alu Bshaidleh Collection

A group of children in their Yura, Gaza (1995)
The Silver Baughenthal Collection

Alia Miq, an UNRWA driver holding a photo of the implemented works by the Israeli Occupation Forces, Gaza. (1993)
The Jass Dray Collection

Amna Tawfiq with female cousin and little brother Hani in Gaza. (1994)
The Silver Baughenthal Collection


Taken in the Jabalia Palestinian refugee camp in the north of Gaza city, a photograph captures a glimpse of the daily life, a Palestinian woman, with her family in their home. (2004)
The Jass Dray Collection

Chadine swimming and fishing in the Gaza port. (August 2004)
The Jass Dray Collection

The first Bedouin festival, Deir El Ballah. Two traditional musicians singing and playing the Ruth (August 1994)
The Jass Dray Collection

Jeryn Aluka Rumani with friends of his house yard in Gaza. (1992)
The Naknit Special Collection

The couple Elie Auud and Jeryn plumber with their daughters in Gaza. (1994)
The Jass Dray Collection

The Joss Dray Collection

The Joss Dray Collection
The Roman Patriarch's visit to Gaza. The Patriarch is sitting... before the war... Gaza. (1998)

The Joss Dray Collection

A group of fishermen on the beach in Gaza (August 1994)

The Joss Dray Collection

A DDT (Dichlorodiphenyltrichloroethane) spraying team in Gaza during the harvest season in Gaza. (1998)

The Joss Dray Collection

Ahmed Esmail the Education Department's Director in Gaza (March 2004)

The Joss Dray Collection

Salomeh Khalil with her colleagues at the Department of Education. Iraq. (1994)

The Salomeh Khalil Collection

A wedding celebration in Gaza. (August 1998)

The Joss Dray Collection

Tarazi (fourth from the right) and Jabra and Antone Tarazi. (1998)

The Joss Dray Collection

Ahmed Esmail, the Education Department’s Director in Gaza (1970s)

The Joss Dray Collection

Al-Ahad School students in Gaza. (1970s)

The Joss Dray Collection

A trip of the Ladies Club of the Young Muslim Women Association (YWMA)- Jerusalem to Gaza.

The Joss Dray Collection

A photograph captures a glimpse of mothers with their children (March 2004)

The Joss Dray Collection

Relatives from Abu Dhalazek family.

The Shama al-Bshaeid Collection

The Joss Dray Collection

The Salameh Khalil Collection

The Young Women's Muslim Association (YWMA)- Jerusalem Collection

The Salameh Khalil Collection

The Joss Dray Collection
Exhibition Plan

1 | Left to right

Larissa Sansour | Born 1973, Jerusalem, Palestine
Palestinut, 2009 | Hard vinyl, height 30 cm
Reconstituted concrete from Jenin, Palestine
Khaled Jarrar | Born 1976, Jenin, Palestine
The Resistance, 1993 | Bronze, 20 × 40 × 49 cm
4 × 6 × 9 cm
Ahmad Canaan | Born 1965, Tamra, Palestine
Handala, 2011 | Bronze, 19 × 17 × 29 cm
4 × 6 × 9 cm
Día al-Azzawi | Born 1939, Baghdad, Iraq
Passport, 2017 | Engraved soap, 100 × 19 × 14 cm
Glass, sand, concrete from Hourglass, 2012
Taysir Batniji | Born 1939, Baghdad, Iraq
Manipulated passport and sealing wax, 1982 | Glass, sand, concrete from Hourglass, 2012

2 | Left to right

Sami Mohammed | Born 1943, Kuwait City, Kuwait
Statue of Sabra and Shatila, 1982 | Bronze, height 30 cm
Ahmad Canaan | Born 1965, Tamra, Palestine
Palestinut, 2009 | Hard vinyl, height 30 cm
Reconstituted concrete from Jenin, Palestine
Khaled Jarrar | Born 1976, Jenin, Palestine
The Resistance, 1993 | Bronze, 20 × 40 × 49 cm
4 × 6 × 9 cm
Día al-Azzawi | Born 1939, Baghdad, Iraq
Passport, 2017 | Engraved soap, 100 × 19 × 14 cm
Glass, sand, concrete from Hourglass, 2012
Taysir Batniji | Born 1939, Baghdad, Iraq
Manipulated passport and sealing wax, 1982 | Glass, sand, concrete from Hourglass, 2012

3 | Left to right

Khaled Jarrar | Born 1976, Jenin, Palestine
Volleyball, 2013 | Reconstituted concrete from apartheid wall, 20 cm diameter, 8 kg weight
Majid Abdel Hamid | Born 1988, Damascus, Syria
Hourglass, 2012 | Glass, sand, concrete from apartheid wall, Height 22 cm, diameter 9 cm
Walid Al Wawi | Born 1988, Amman, Jordan
Passport, 2017 | Manipulated passport and sealing wax
Taysir Batniji | Born 1966, Gaza, Palestine
No Condition is Permanent, 2014 | Engraved soap, 4 × 6 × 9 cm

4 |

Mona Hatoum | Born 1952, Beirut, Lebanon
Infinity, 2001-1991 | Bronze, 34.5 × 34.5 × 61 cm
Jumana Manna | Born 1987, New Jersey, USA
Unlicensed Porch: Jabal al-Mukaber, 2014 | Limestone, mortar, wood, concrete, 66 × 90 × 49 cm

5 |
The Salim Azar Collection

Wall B

Jeryes Abu Rumman with friends in his house yard in Gaza.

A studio group portrait of Ázar Family on Palm Sunday.
right to left, Dawúd, Grandma Adele, and Nuzha Ázar.

Members from Abu Ghazaleh family in front of a relative's house in Gaza.

Hakawati (The Palestinian National Theatre) al-Quds.

during an honouring ceremony for shaheeds held at El-
A shaheed's son from Gaza, and another's from Jenin,
to Cairo, where he was buried. Israel refused to allow his family to bury him in the Gaza Strip. (1984)

Of note, Bsaiso had passed away in London due to a heart...
1. Laila Shawa | Born 1940, Gaza, Palestine  
Died 2022, London, United Kingdom  
Walls of Gaza, 12 Century AD, 1994 | Lithographs, 60 × 44 cm each

2. Jeffar Khaldi | Born 1964, Sidon, Lebanon  
Special Report, 2009 | Oil on canvas, 220 × 240 cm
1. Mona Saudi | Born 1945, Amman, Jordan
Died 2022, Beirut, Lebanon
The Petra Tablets, Adonis Collection, 1997 | Silkscreen lithographs, 60 x 90 cm each

2. Dia al-Azzawi | Born 1939, Baghdad, Iraq
Bodily Anthem (Tel el-Zaatar), 1979 | Silkscreen prints, 65 x 64 cm each