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## **"The Eyes of Tel al-Zaatar", Yvette and Mazen Qubti's Special Collection, 1999**

Issued in Arabic and English by the Khalil Sakakini Cultural Centre, a brochure about the exhibition "The Eyes of Tel al-Zaatar", which is a special collection of Yvette and Mazen Qubti, and it was decided to open it in Gaza on 20 April 1999 in the Arts and Crafts Village under the auspices of Nabil Shaath, the Minister of Planning and International Relations at the time, on 15 May at the Khalil Sakakini Center in Ramallah under the auspices of Yasser Abed Rabbo, the Minister of Culture at the time, and in June it will be at the al-Wasti Art Center in Jerusalem, and the brochure included pictures of the works of some artists such as Nabil Anani, Kamal Balata, Kamel al-Mghanni, Vladimir Tamari, Suleiman Mansour, Samir Srouji, Rana Bshara, Taysir Sharaf, and Taysir Barakat, Yvette Bshara, Osama Saeed and Asad Ezzi.

# عيون تل الزعتر

مجموعة "ايثيت ومازن قبطني" الخاصة



1999

## عيون تل الزعتر

مجموعة "ايثيت ومازن قبطني" الخاصة

### افتتاح العرض

في غزة

قريبة القنصل والحرف

بمبادرة غزة

٢٠ نيسان ١٩٩٩

تحت رعاية وزير التخطيط والمالية الدولية

السيد ديبول شحات

في رام الله

مركز خليل السكاكيني الثقافي

١٥ أيار ١٩٩٩

تحت رعاية وزير الثقافة والإعلام

السيد ياسر عبد ربه

في القدس

مركز الواسطي للفنون

خلال شهر حزيران ١٩٩٩

مطوى ملصق مطبوع باسم المجموعة

الصور: فؤاد ١٩٩٩

مطبعة القبة العربية الجديدة

القدس - هاتف ٠١١٣٣٣٣٣



في تطور الدول في التاريخ العائد على ريفيرين ساسين، الأولى (مستقلة)، واديون حيرة جديدة، عادية، كانت وكانت، ترمز الحياة الأخرى، أو لتكنس فكرة ما دعا في ريفيرية الثانية (الاجدية) العائد على عاصمة مملكة واديون حيرة، مستقلة، بين الدير والديار. وعند الأوقات هذا للثقل، عادية الأوقات، وتكنس سواء من قبل مؤسسات الدير في الأوقات.

ان هذا القرض والذلي يصبو لتخليص من احوال الفلسطينيين الفلسطينيين يصبو الي بوضوحه هاديا  
الاعتناء بين القاصي والشمعي فقد طاعت السيد مازن فيحيي دولة الهام من خلال الاعتناء  
وبوضوحه وفنائه حال خمسة عشرة عاماً والذين تعمل على تحسينه وان القاصي في هذه  
الاعارة وملتزم في التبع العتد.

انجمن پوهنتون

أولئك الذين ليس لهم حقوق - فقد اُغتدقوا بقتلهم سرياً ولم ينفذوا مع الطبيعة والوجود - وبذلك العمود في المكان والزمكان - الضامة بغير غشيان في كنهه عن طريق الحضور - فقامت الجحور في تولد جديدة ينشأ عن ظلالها إلى عن ظلال الظل - (بصيرة) فائق الاستبصار

المجلد الثاني

والله اعلم بالصواب

عبدالغفار عظیمی



أسد عري  
Asad 'Ari  
115-82 400  
7988

7



**Osama bin-Lad**  
 11-26-2001  
 1958



أسامة سعيد  
Osama Said  
110-30 ave.  
Y209

4





يوسف بشارة  
Tayseer Barakat  
130 x 90 cm  
1999

11



يوسف بشارة  
Yusef Bishara  
130 x 90 cm  
1999

10



يوسف بشارة  
Tayseer Barakat  
130 x 90 cm  
1999

13



يوسف بشارة  
Tayseer Barakat  
130 x 90 cm  
1999

12



تيسير باركات  
Tayseer Barakat  
83-84 cm  
1990

15



تيسير باركات  
Tayseer Barakat  
83-84 cm  
1990

14



روما بيهارة  
Roma Bihara  
80-55 cm  
1990

17



تيسير شلاف  
Tayseer Shalaf  
80-55 cm  
1993

16



سليمان منصور  
Simon Mansour  
Aldous  
1991

19



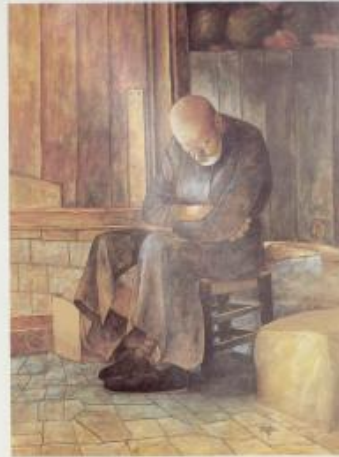
رانا بهارا  
Rana Bahara  
1999  
1999

18



سومو سوناجي  
Somai Snaji  
1992  
1992

21



سليمان منصور  
Simon Mansour  
1991  
1991

20



عبد العزیز  
Abdel Abdel  
1900

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طالب الدواك  
Taleb Duwak  
1991

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كمال بوليزلا  
Kamal Boulizla  
1994

25



فلاديمير تارنيل  
Vladimir Tarnail  
1990

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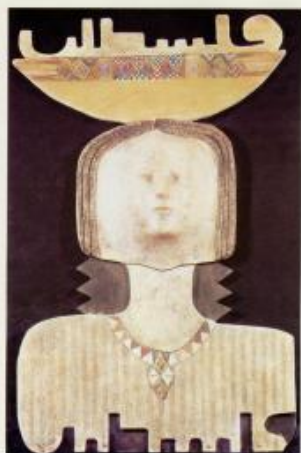
كامل المصلي  
Kamel Al-Mughani  
88-100 cm  
1987

27



كامل بولوكو  
Kamel Boulouko  
28-58 cm  
1988

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نبيل أناني  
Nabli Anani  
88-110 cm  
1990

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نبيل أناني  
Nabli Anani  
70-100 cm  
1982

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This is a blessed initiative, to bring together a dispersed Palestinian geography, through the contributions of Palestinian creative minds. Motifs, squares, rectangles and circles taken from the universe of perfection embedded in the Dome of the Rock, the Holy Sepulchre, the old house of Jerusalem, the melancholy of the year of weeping and the blossoms of the day of Gaza, Hebron and Jericho, the features of the emotional landscapes within the northern mountains of Tulkarm and to Bata in the south.

I am sure that the initiative of Mr. Moazz Gafly contributes to the establishment of a future Palestinian National Museum and different galleries.

-Abdel Abed

The history of art has had two pillars: either a religious ideology pressing the artist to portray the other life or to be centered around a sacred idea, or an earthly center dependent upon the artist's society, environment and interaction. One of the signs of the latter pillar is society or institutional patronage of art.

This exhibition of an artist of Palestinian origin signifies the beginnings of art - society interaction. Mr. Moazz Gafly has played an important role in this interaction.

-Tayseer Barakat

Vision is limited, as long as the artist visually and emotionally interacts with nature and being, and discards the space - time limits. The material is essential to reveal if through dialogue, an artist reaches the other feelings.

-Nabil Anani



نابيل اناني  
Nabil Anani  
1955-56-Abani  
1987

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## About the collection

This collection has many meanings. It is perhaps the first time in our country that the works of many artists from different eras are allowed to live together and be shown together. We go back in time to appreciate abstraction and modernity. This collection is a celebration of the idea of "collecting", a rising concern in our cultural life. Bringing together Palestinian artists from the Diaspora with artists from within the country. The collection forms an invisible bond which envelops them and defines them as a group.

Sorokaly, while living in a country with such a precious collection of cultural resources, Palestinians are people occupied with matters other than art. A long history of occupation and disorder. People with a need for life and artistic interest in art in the modern sense of the word, have been forced into the background as life has imposed other priorities.

Few people are concerned in decorating their walls with more than the old-fashioned pictures of religious images or badly printed copies of classical Western art. In more homes people have even replaced natural flowers with artificial flowers - as a subconscious acceptance that plastic day-to-day products have more value than traditional Palestinian designs and products.

Still, many Palestinian people whose families are masters of art have known, with a confident instinct, how to design their architecture and decorate their walls. Even small daily tools like combs, keys, furniture and clothes reflect a high appreciation for beauty and art.

Although it is a convenient sign of wealth, art has not been limited to the well-off; it has also been in the houses of people of lesser status. The religious artists of today are the true representatives of this legacy. There was no easy beginning for art in Palestine. Confusion and hesitancy coupled with a strong influence from the West directed efforts towards imitation. At the same time fear and attempted darkness denied creativity a natural growth.

What applies for art, applies also for other fields of life. When art is separated from life, the painting is no longer visible. In these circumstances, how can art make its way to bedrooms, walls, roads and buildings? For art to become a pattern of behavior, the gap between the artist and people must be bridged. And today we are in the presence of a distinguished model: the private collection of Moazz Gafly. Selected with care by Mr. Gafly, the collection contains works of twelve artists and represents an attempt by him to make, in effect, his own painting and statement. The kind of vision a collector is needed to bridge the gap between life and art in Palestine.

This collection, while not representative of all Palestinian art, presents an attempt on behalf of Palestinian artists to answer their questions through their works. It also suggests the future of works beyond this collection. For example, we see two phases in the works of Tayseer Barakat: the first represents his approach as a student of art. This phase is characterized by a transference of style and an understanding of basic, familiar, capture scenes from a last childhood. The second phase offers a complete shift in style, not only the switch of raw materials, but a technical change in expression. The work then became limited to burning oil into wood. Here Barakat conceptualizes on the balance of one color and framing this up a method of landscape. ... We also see Barakat crossing into another realm where art sometimes becomes more instrumentally or abstract nature. The works of Barakat represent the target portion of the collection. The same goes for the works of well-known artist, Rana Bishara. His work, as his usual style, signifies a constant search for the philosophy behind the form and whereas for the influence that Marxist architecture and concepts have on the artist. In his words, Bishara mostly uses the square to look deeper into philosophy.

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phy, triangle and other geometric shapes) they appear but to quickly disappear as the square retains a place of dominance. The works of these two artists leave no doubt that abstract art is still the priority.

The work of Nabil Anani, the conservative diversification, what do they have to say? One is painting handles with distinguished expressiveness, the environment of the artist, the symbols crowding the place and the intricate relationship between people and the color of life. Then Anani takes us into another phase where leaning on another signifier is a renewed search for meaning. Here the contradictions that existed into space even without a unifying frame, become thresholds for moving into yet another style. These dimensional works, materializing in place as abstract sculptures enable him to reveal the meanings behind the shape. The jacket positioned on the chair extends beyond typical values of beauty to indicate a relationship between the temporary and the eternal. The position of the jacket, seated in place, represents identity. This is the vital reason of painting, to stress the moment through capturing the image and making it eternal.

Then the collection presents us with the watercolor works of Suheila Marzouk, which reflect a distinguished command of the medium and an understanding of perspective and color. The sleeping old man demands appreciation and study. Sleep, in its sweetness and tranquility gives life a different positive meaning. Awakening then signifies the realm of human negative and positive activity and acts like a beautiful and understandable cover. "The sleep of the old man" comes to mind while viewing these paintings, where sleep is a subject much repeated. Sleep does the artist a better choice for concentration, love and journey, in the time of fast changes.

Tayseer Barakat employs in his work innovative icons that speak of his ancestral heritage. Letting make that way to the surface of the paintings, nature is within people's houses, ... and pigeons' houses while preserving the scenery in the horizon.

We then notice the first formations of Abdel Abdel debauched over an exposure of blue, the color of the sea walking along side people or surrounding them from all sides. Then maybe it is the blues of the day seen through a window. Similar handling is seen in the work of Rana Bishara where people mingle with land and ocean, ... like mountains groomed in its form for the work.

The scenery in the work of Rana Bishara is captivating. Every color is a collection of mixed colors that the artist recognizes for the eye to sense. At the same time the images are scenes from nature or scenes in an old city like Hebron.

We then see the impersonation of white and black in the work of Yvette Bishara and the handcrafts of some living. The rest of the collection overflows with the vibrancy of abstraction that we see in the transparent and interesting work of a prominent artist like Rana Bishara. The strokes of Rana Bishara's brush prepare the surface of the painting to welcome the ideas of the viewer. The works of Apol Ad remain an ever-present question of identity, an experienced artist mastering the art of questions. The collection also introduces us to Marwan Ouhda Sa'ed who approached with Syrian artist, Samir Kari. With the courage to manipulate size and texture, Sa'ed's work interprets the German expressionism that has impacted art globally.

Now, for the first time, a collection is presented for all people to enjoy, for institutions to support and for the world to understand the complexity and depth of the Art of Palestine.

-Ezzedine Hammad

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ليلى بشار  
Yvette Bishara  
30x20 cm  
1992

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I couldn't believe I was facing long wait (thorntout) and taking to him, watching his gesture, feeling the whisper of the breathing and looking around to see a large collection of his paintings hanging the walls of thornout institution in Amman. Here I was, contemplating his watercolor paintings that showed the high degree of excellence of the Palestinian artist thornout. I stood in the presence of the children and mother of Tal AlZa'ater, their eyes penetrating my very being, persistent, resistant and forever clinging to the remains of their houses. The truth of thornout resided in their hope in a future. The paintings took me back to my own childhood in Nazareth where I tasted the water of the Mahr's Well, heard the words of Muroad Dawidh showing my identity as an Arab. I was back in Nazareth at the end of May 1989 cheering with Jawidh Zayad against the Israeli Occupation: "we will not kneel... not even a baby in the cradle". My first reading was "The Six Days", the masterpiece of Ghassan Khatib and the last thing I owned was the painting of the "Palestinian Village" by Osama Sawad, a Palestinian artist who had just returned from Berlin.

In between my first reading of the stories of Ghassan Khatib and my ownership of Sawad's painting I crossed the path of Western culture. I enjoyed classical music, learned more about the seventh art, and visited the museums and capitals of the western civilization until dancing with the sea waves the first inspiration of modern dance.

In the mid seventies, as I was passing myself to study cinema, "Azu Al-Fadik", a friend of mine, convinced me to join law school instead. Maybe Abu Al-Fadik is the one behind writing those lines, for if it was not for him, I would not have been able to have a collection of Palestinian paintings.

It was a German Calendar, with pictures of thornout's collection for AlZa'ater that opened my eyes, my mind and my heart to the beauty of Palestinian art.

My dream back then was to own one of these pictures. But long we waited to give up any of these pictures. When I met him at the beginning of 1995 he denied my request saying, "this collection is a piece of me, a part of my body and my very dearest paintings." He kept me dreaming and contemplating.

In University I loved Palestinian art and lived it through the Tal AlZa'ater pictures that covered the walls in my dorm room and the different paintings exhibited at the Arts Village in Gaza. Of Khall Al-Sakakini Cultural Center in Ramallah and of Al-Wasfi Art Center in Jerusalem, where my collection is to be shown. I enjoyed moving from one exhibition to the other in one of the work of Palestinian artists. Mona Hataum's "Makala Jazir", "Shoes on the Road" by Khall Sakakini, "Blue Corridor" by Husein Al-Sayid, "Thornout's Letter" for Jumana Al-Khatib and the "Shower of Rain" for Talha thornout shown at the Palestinian Spring Exhibition held at the Arab World Institute in Paris in 1997. And as soon as I heard that the Royal Gallery in Stockholm is holding an exhibition for some Palestinian artists, I hurried with my family to celebrate the opening of the exhibition. There, in the middle of Stockholm I met the friend of "The Jerusalem Journey" by Samia Haddad, worked towards freedom with Tayseer Sabar's "Through the Sand Desert, looked at 'The Faces of Jihad' by Waleed Juncos and was received by Rana Bishara in her "Gabbie home".

For me, a canvas called "Saban and Ghassan" this artwork which was done by my wife in 1992 - my partner, for whom my love is always growing and through her love and new expressive instincts for art, my love for Palestinian art is nourished. She shares with me the ownership of this exclusive collection.

My love and appreciation for these Palestinian masterpieces is gaining in strength. They represent a part of our history, a proud lasting stamp showing our Palestinian identity. Through this exhibition I invite you to join me in reclaiming the Palestinian identity.

Mazen Guply  
April 1999

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#### The Exhibition Openings:

##### In Gaza

Arts and Handicraft Village  
Municipality of Gaza  
20th of April 1999

under the patronage of The Minister of Planning  
and International Relations,  
Mr. Nabil Shaat

##### In Ramallah

The Khalil Sakakini Cultural Centre  
15th of May, 1999

under the patronage of The Minister of Culture,  
Yasser Abeeid Rabbio

##### In Jerusalem

Al-Wasfi Art Center  
during the month of June, 1999

## The Eyes of Tal-AlZa'ater

The Art Collection of Yvette And Mazen Guply

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1999



## Eyes of Tal - AlZa'atar

The Art Collection of Yvette and Mazen Guity