

International art exhibition for Palestine

1978



This revolution is not only the struggle of Palestine and the Arab Nation, it is the struggle of free peoples all over the world.

Yasser Arafat

Art For The Solidarity With Palestine:

The Palestinian national struggle is taking the dimension of a full-scale struggle. Beside armed resistance in extremely difficult conditions, our people is carrying out a political and cultural struggle. The First International Plastic Arts Exhibition for Palestine aims to show the civilized and human dimension of this struggle and to stress the depth and importance of the Palestinian struggle as a fundamental issue for humanity.

The PLO Unified Information has sent invitation to several artists around the world to take part in the exhibition and to show their works of art as an expression of their solidarity with the Palestinian people in their just struggle for self-determination and restoration of their land. Many artists accepted the invitation and their works are shown in this exhibit. We know that there are hundreds of other artists who support our cause but we did not have the possibility to contact them. This exhibition will be a starting point for a militant cultural front that enables us, through art-expression, to convey our cause and voice to all peoples and enable these peoples to participate in our struggle and for us to participate in their struggle too. We believe that our battle is a part of the major battle of humanity to achieve freedom, a battle against all aspects of oppression, exploitation and colonization.

In this exhibition, the world revolutionary creative vanguards proclaim their support for the Palestinian revolution against the Zionist enemy who, beside being the aggressor and the one with historically defeated cause, is deeply reactionary and narrow-minded. It is quite known that the fascist and racist state of Israel, after having occupied the land of Palestine and established its militarist regime there, attempts to crush the national culture of the Palestinian people, falsifying it and proclaiming it for itself.

After 1948, the Palestinian art-expression, whether through word of colours, presumed a tragic form, expressing the miserable situation of usurpation under Israeli occupation or under the tutelage of oppressing Arab regimes. With the birth of the revolution, there started the process of creating the new man: self-confident, aware of his capability to restore his right and raise his voice. The armed struggle promoted a creative atmosphere among the Palestinian people and in the Arab world in particular and in outside world in general. This creativity grew and cristalized itself along with the growth of the revolution. As a result, the Arab artists adopted the Palestinian cause as an art-content and expressed it by creating advanced, modern art styles that emphasizes the unity of the struggle and the problems of Arab people, as well as its deep-rooted links to the Palestinian cause. Other artists all around the world adopted the subject of the Palestinian struggle in their art-expression, showing the human essence of our battle.

All the works in this exhibition are gifts from the artists to the Palestine Liberation Organization. At the end of the exhibition, all these works are going to constitute the nucleus of the "Museum of Solidarity with Palestine." During the exhibition, we will try to push forward the idea of establishing this museum and to put up an international committee, including artists, as well as other friends, so as to put the idea into action. We hope this museum to be a permanent centre for developing and strenthening the militant activities and relations between our people and the peoples of the world as well as our artists and the world artists for the sake of the cause of freedom and peace.

March 1978 Muna Soudi
Plastic Arts section
Unified Information-PLO

Towards A Creative Sense Of Solidarity

The artist is mainly the re-creation of the verb, to SEE. So, in this exhibition one must see the Palestinian people and the kind of life they are living; the world refuses to see them — just as, for a long time, the world was blind to Auschwitz. Art can call attention to the facts — in 1945-46 I painted a picture about Buchenwald called "Being-With".

I suggested some time ago to my friend, the late Said Hamami, that they open a cultural front where one could see the life that the Palestinian peoples lived — those that remained in Jerusalem after the year 70 A.D. (nearly 2,000 years ago). They survived the persecution of the Romans, the massacre of the Crusaders, the Turkish invasion and the French, Italian and British occupations. The Palestinians lived through these tragic times in Palestine and this must be shown to the world. The point of this exhibition is to show their history and make it clear to the rest of the world.

The artist is like a fish in the water, our water is the time, the history, the struggles that we live with all men. So, all art is political because to paint a king is to celebrate his being. To paint decorative forms is to celebrate the status quo as the best of all worlds, an art that keeps people content, the very conformity of academic art is political. On the other hand there are fish that would like a change of water, who would like to swim and live in clean water. All through history revolutionary art has been a provocation to the forces of authority to accept new ideas and, if possible to impose a new culture. Now how can we create a political project to change the water, to put in the place of a dormant and tyrannical culture? How can we create a more emancipated image of the human being? We must try to help people fall in love with the idea of justice, truth and understanding; to cultivate in each of us a new man, a new human being that can live among the most different kinds of human being, searching to create together a new social life.

If the military has to use force, a cultural front should open your mind. I believe that the main purpose of such a cultural front is to unite people all over the world; people who have suffered a great deal and are suffering still from false humanism. We must try and cultivate a creative sense of solidarity, a new human being dedicated to a new love. A creative life that could operate in each of us as a constant vigilance of our egoism so as to realise that if there is an emergency called E-cology; that is, our "I" is in danger. To create a new water and to keep the water clean, this is the task of the artist.

March
1978

MATTA
"CHILE"

Polish fine arts
for the benefit
of Palestine

Exposition of Polish graphic art included in the exhibition "World Fine Arts for the Benefit of Palestine" represents works of 17 outstanding authors of middle-aged generation. Promoters of this exposition have aimed at showing possibly wide scope of artistic attitudes, as well as involvement of the artists in most significant problems of their country and the world. At the same time, along with international themes, we have presented here fragments of Polish landscape interpreted by T. Jakubowska, S. Damski or S. Suberlak.

The landscape of Polish country-side, of cities rebuilt after the 2nd World War and of great industrial sites is not only the background of important political and social events. It is also a demand of peace, of peaceful national existence and of sunshine for children. The mentioned works are linked by their themes with those of S. Gal, B. Liberski, S. Mazuś, W. Mazuś and M. Sapetto in which the artists deal with problems essential for the whole mankind. They express their feelings against war and imperialism, by means of artistic expression they call for peace and respect of freedom of nations. The soldier from A. Turek's lithograph guards not only the borders of his own country...

The exposition is also an opportunity to review achievements of skill of Polish artists. Variety of techniques presented here is characteristic for artists who constantly search for new ways of expression.

Woodcuts of K. Wróblewska and R. Gieryszewski continue the excellent tradition of wood-engraving in Polish art. Besides, one can admire the colourful linoleum prints and lithographs of artists who analyse the essence of colour in graphic arts, as well as original and subtle works of M. Sapetto.

Message from
Japanese Artists

Dear Friends,

It is a great pleasure for us Japanese artists to participate in the International Art Exhibition for Palestine organized by PLO, and to express our sincere respect and solidarity to the Palestinian people's struggle.

We have always been encouraged by the Palestinian people, who are not only patiently fighting for the unity and restoration of their land and basic human rights, but also are promoting and renewing Arab tradition, liberating women and children, creating the conditions and thoughts of co-existence and friendship among Palestinian Arabs and progressive Jewish people, despite that they have been deported from their motherland, occupied, colonized, and suppressed both inside and outside the occupied Palestine by the hands of Zionism supported by Imperialism.

We are members of "Japan Afro-Asian and Latin American Artists Association", which was organized to study and exchange art works and artistic information with Afro-Asian and Latin American countries, criticizing Japanese Imperialism, Westernization and Modernization. Wishing you a great success of the Exhibition.

Yours sincerely,

March 1978

Ichiro Haryu
President

Japan Afro-Asian and Latin
American Artists Association



11 — Gracia BARRIOS
« From the exile »
Pastel drawing 50 x 70 cm

١١ - غراسيا باريوس
من المنفى
رسم بالباستيل ٥٠ x ٧٠ سم





39 — Claude LAZARD
« Daily life in occupied
territoires »
Oil painting 130 × 97

٣٩ - كلود لازار
« الحياة اليومية في الاراضي
المحتلة »
لوحة زيتية ١٣٠ × ٩٧



٤٠ - تعاونية مالاسيس
(تيسراند ، كويكو ، فلوري ، باري)
« المشوي الكبير »
طباعة بالحبر ٦٣ × ٤١

40 — Cooperative MALASSIS -
(Tisserand - Latif - Cueco -
Fleury , Parré)
« Le grand mechoui »
Silk screen 63 × 41 cm



٤٢ - اندريه ماسون
« الرجل والشجرة »
حفر ٥٤ × ٤٥ سم

42 — Andre MASSON
« The man and the tree »
Etching 54 × 45 cm



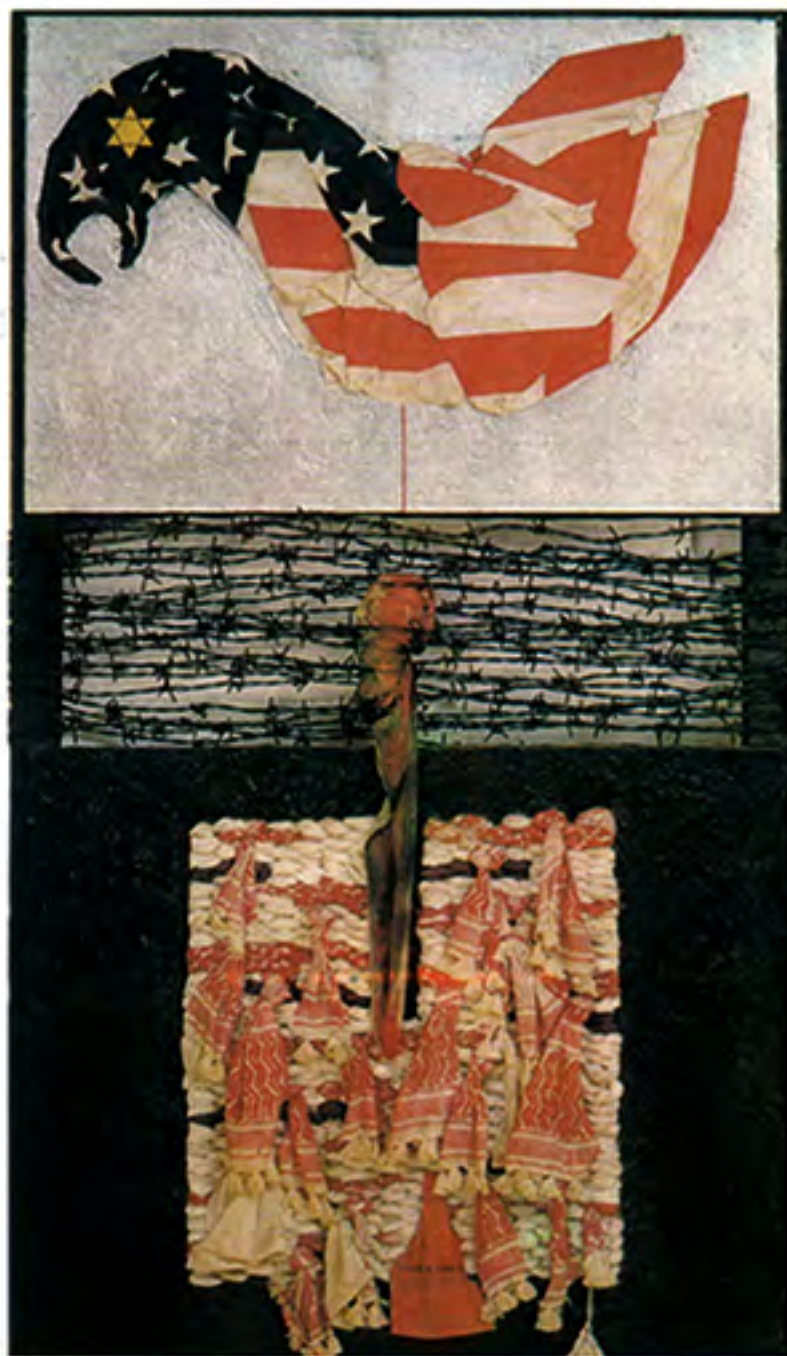
٤٣ - موريس ماتيو
« أيار ١٩٦٨ رقم ٢ »
لوحة زيتية ١٩٥ × ١٩٥

43 — Maurice MATIEU
« May 1968 N° 2 »
Oil painting 195 × 195 cm



٤٤ - ميساك (فرنسا)
« شغب »
لوحة زيتية ٩٠ × ١٠٠

44 — MESSAC
« Riot »
Oil painting 100 × 90 cm



٥٢ - مارك فيريش
« طائرات الموت »
مواد مختلفة ١٣٦ × ٧٣

53 — Marc WIRICH
« Death's bird »
Different materials 136 × 73 cm



59 — Dia'a AZZAWI
 « Stories from Tall - Zatar »
 Acrylic 76 × 56 cm

٥٩ - ضياء العزاوي
 « قصص من تل الزعتر »
 اكرليك ٧٦ × ٥٦ سم



80 — Renato FASCETTI
« A man in red land »
Oil painting 100 × 100

٨٠ - ريناتو فاشتي
« رجل في أرض حمراء »
لوحة زيتية ١٠٠ × ١٠٠ سم



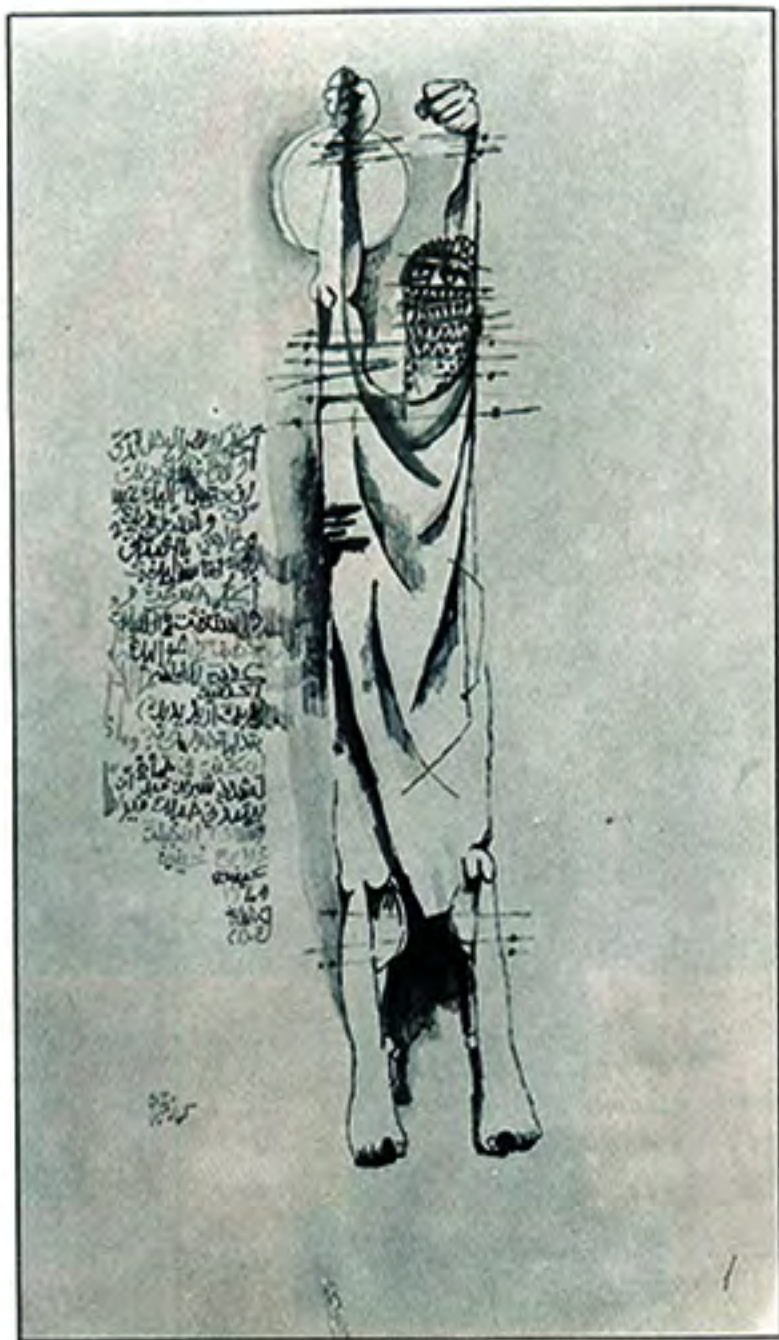
92 — Paolo GANNA
« Memories »
Oil painting 57 x 47

٨٢ — باولو غانا
« ذكريات »
لوحة زيتية ٥٧ x ٤٧ سم



126 — Mohammed CHEBAA
« Palestinian Geometry »
Acrylic 100 × 100 cm

١٢٦ — محمد شبيعة
« هندسة فلسطينية »
اكريليك على قماش ١٠٠ × ١٠٠ سم



138 — Ibrahim GHANNAM
 Harvest in a Palestinian village
 Oil painting 90 × 75 cm

١٣٨ - إبراهيم غنّام
 « الحصاد في قرية فلسطينية »
 لوحة زيتية ٩٠ × ٧٥ سم



142 — Sulciman MANSOUR
« Palestine »
Oil on canvas 92 × 105 cm

١٤٢ — سليمان منصور
« فلسطين »
لوحة زيتية ٩٢ × ١٠٥ سم



175

175 — Sami BURHAN
 « Our wounds » Oil painting 100 × 100 cm
 ١٧٥ - سامي برهان
 « هذي الجراح ... »
 لوحة زيتية ١٠٠ × ١٠٠ سم



177 — Naïm ISMAEL
 « Crows at the Mosque »
 Oil painting 115 × 144

١٧٧ - نعيم اسماعيل
 غربان في المسجد ١٤٤ × ١١٥ سم



179 — Burhan KARKOUTLY
« The Palestinian Revolution »
Print 56 × 96 cm

١٧٩ - برهان كركوتلي
« الثورة الفلسطينية »
طباعة ٩٦ × ٥٦ سم



180 — Nazeer NABA'A
« Revolution of the plants »
Oil painting 115 × 115 cm

١٨٠ - نذير نبة
« ثورة النباتات »
لوحة زيتية ١١٥ × ١١٥ سم



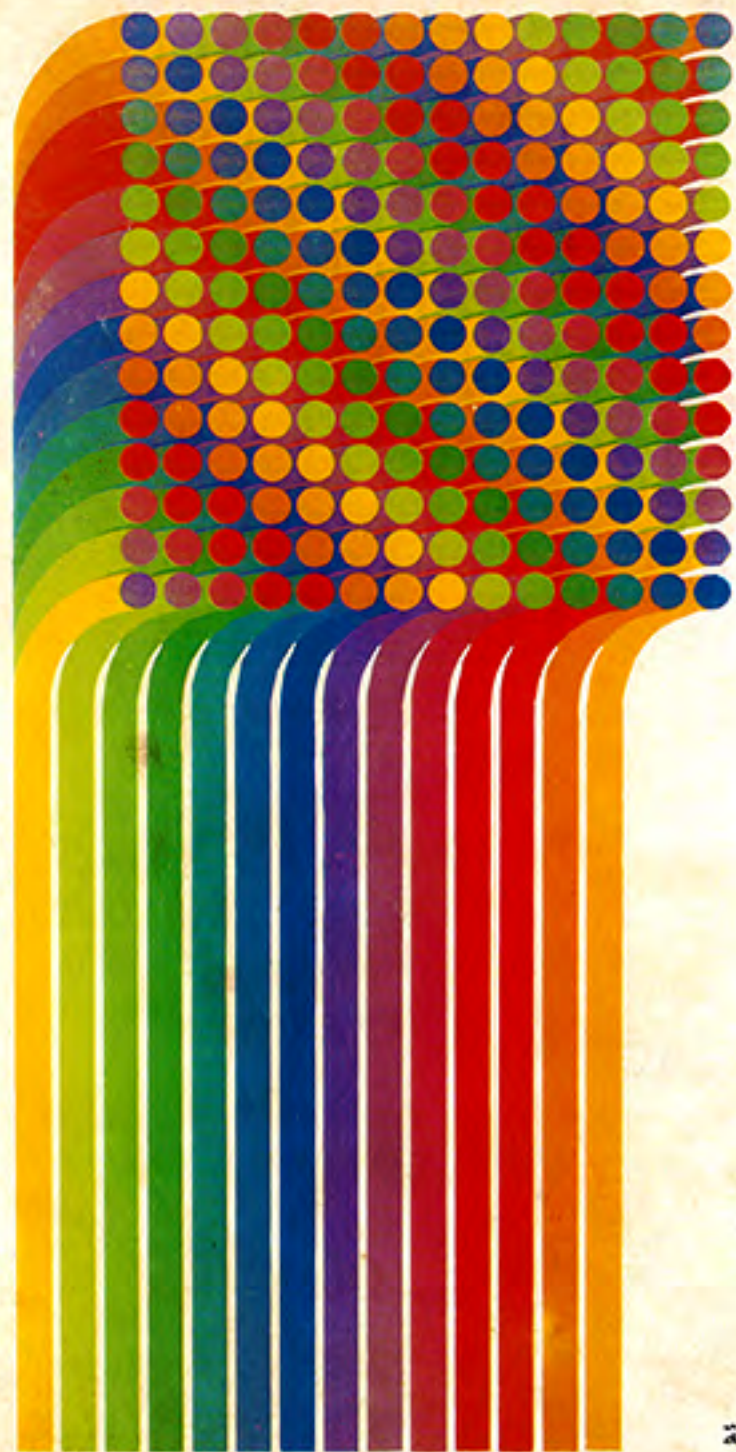
181 — Saïd MAKHLOOF
« Don Quichotte »
Sculpture - Height 100 cm

١٨١ - سعيد مخلوف
« دون كيشوت »
نحت - ارتفاع ١٠٠ سم



188 — Anatoly PLAKHOF
« The danger »
Engraving - 39 × 38,5 cm

١٨٨ — اناتولي بلاخوف
« الخطر »
مز ٢٩ × ٣٨,٥ سم



المعرض
التشكيلي العالمي
من أجل
فلسطين

١٩٧٨