



Palestinian delegation to the First Conference of Arab Women, 1938



Bedouin Madonna, 1920-1933



Karimeh Abbud, 1920s



Boys carrying Orange baskets, 1933



View inside Yafa Gate, 1989-1907



Jewellery shop, Al-Khalil 1910



Old City bread seller, 1934-1939



Camel of Heavy Burdens
Sliman Mansour (1973)



Where to...?
Ismail Shammout (1953)



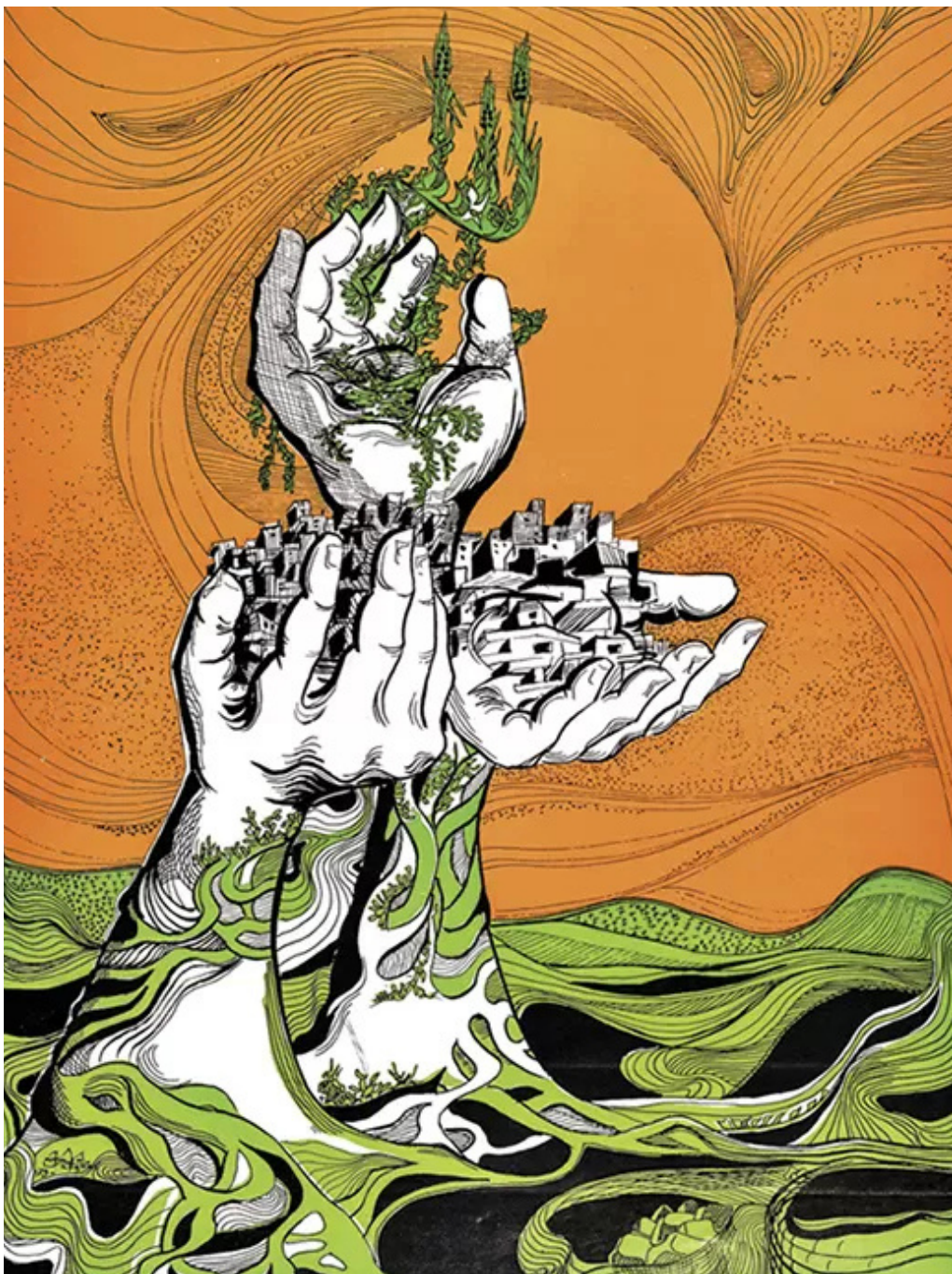
Antar
Ghassan Kanafani (1980)

Though better known for his writing, Ghassan Kanafani was also a visual artist.

Men in the Sun is Ghassan Kanafani's first and best-known novel. It follows the journey of three Palestinian refugees on the road to Kuwait in the wake of the Nabka. Kanafani's storytelling explores themes of exile, displacement, and the enduring human struggle for dignity.

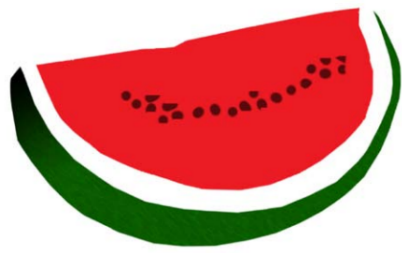
Over the brief decade of his literary career, Ghassan Kanafani became one of his people's most beloved and prolific voices. His work offers entry into the Palestinian experience of more than a century of resistance to occupation. At his home in Beirut in 1972, the Mossad assassinated Kanafani, and his 17-year old niece Lamees Najim, with a car bomb.

His obituary called him "a commando who never fired a gun, whose weapon was a ball-point pen, and his arena the newspaper pages."



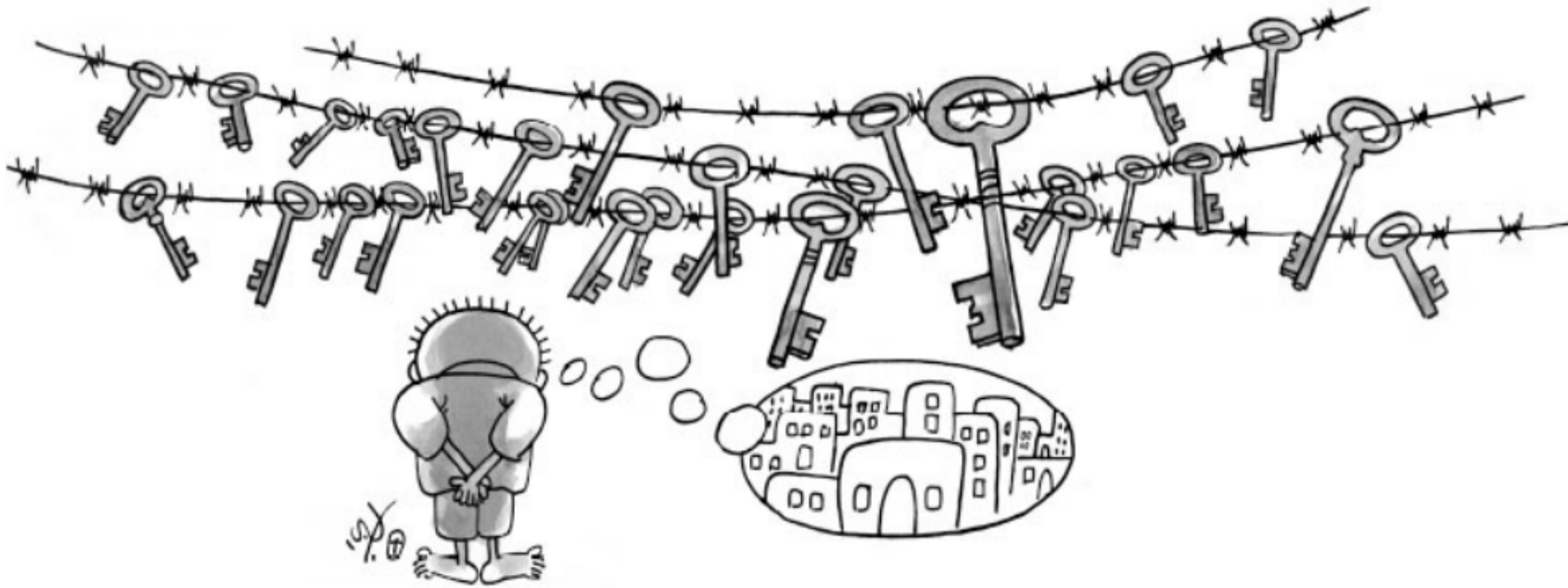
The Watermelon

In 1980, an art exhibit by Sliman Mansour, Nabil Anani, and Issam Badr in Ramallah was shut down by the Israeli occupation. Soldiers stormed the gallery, accusing their works of displaying Palestinian colors, saying “Even if you paint a watermelon, it will be confiscated.” That threat became a symbol, and the fruit has since become a reminder that every act of erasure gives rise to another form of defiance.



The Woman

In Palestinian art, resistance is often portrayed as a feminine act. Women are shown as active participants by building, leading, and fighting, and as symbols of the homeland itself.



The Key

As the majority of Palestinians were forcibly displaced, they held on to the keys of their homes as a symbol of the universal and fundamental right to return.

Meet Handala

Created in 1969 by Palestinian cartoonist Naji al-Ali, Handala is a ten-year-old boy: always shown from behind, with ragged clothes, bare feet, and hands clasped behind him. His face is never seen. His hair, sharp like hedgehog quills, stands in defiance. He is forever ten years old; the age al-Ali was when his village was destroyed in 1948 and his family fled to Lebanon. "The laws of nature do not apply to him. He is unique. Things will become normal again when the homeland returns." Naji al-Ali was assassinated in London in 1987. But Handala remains. He is still ten years old.



Agrarian Identity

As Palestinians had no access to their land and natural resources under Israeli occupation, a vital part of Palestinian agrarian identity was also lost, one that provides them with independence and self-reliance. In creative expression, farming became a symbol of steadfastness (sumud) and cultural survival. Like the Irish agricultural revolution, reclaiming land and heritage became resistance by livelihood.



Unscrambled, the letters spell out the Palestinian Declaration of Independence, written in 1988 by Palestinian poet Mahmoud Darwish.



Banksy on the Segregation Wall



The Walled Off Hotel is a Banksy-created art installation and functioning hotel in Bethlehem, opened in 2017 directly against the Israeli separation wall. It uses the absurdity of hospitality aesthetics pressed against a military barrier to make the wall's violence viscerally visible, while also housing a museum documenting the occupation's history.

