

# UNDYING CITIES:

Narratives of Erasure and Liberation

## Tayseer Barakat

### The Mother

1996. Wood burning art, 100\*60 cm.

The overall work embodies a sense of mystery and longing for the past, as well as the nurturing nature often associated with motherhood. This artwork features a vintage wooden window frame with an arched top, painted in a rustic, aged green that showcases its character through visible wear and tear. The window's slats are partially open, revealing shadowy, abstract figures on the wooden panels behind them. Painted in a dark, silhouette-like style, these figures represent a woman and a child in contemplative poses. The woman appears to hold her hand to her mouth, suggesting deep thought, while another figure stands quietly behind her. Above these figures, the arched top of the window is adorned with an inscription in Arabic, adding a rich cultural and contextual layer to the piece.

### About the Artist

Born in Jabalia refugee camp in the Gaza Strip in 1959, he received his BA in Fine Arts from Helwan University in Cairo, and moved to Ramallah after his studies, where he has lived ever since, teaching and making art. Barakat works across various media, experimenting with materials such as wood, metal, and glass. He is widely recognized as one of the prominent Palestinian artists working today. His works have been shown around the world, including: Sao Pao International Biennale (1997), Alexandria Biennale (1989), Stockholm Museum of Modern Art (1996), United Nations Headquarters, New York (1997), Institution of Arab World, Paris (2000), Sharjah Biennial (2003), Station Museum of Contemporary Art, Houston, Meem Gallery, Dubai, "The Number That Became a Name", Ramallah (2006), "Voices from the Distance", Zawyeh Gallery (2014), amongst others. He is a founding member of Al Wasiti Art Center in Jerusalem, the Hallaj Gallery in Ramallah, and the International Academy of Art Palestine in Ramallah.

