



**the
palestinian
museum**

جمعية غير حكومية Non-Governmental Association

A Guide to Help You Create Your Own

"Gaza Remains The Story" Exhibition

"Gaza Remains The Story" Exhibition can be created using different mediums and methods,

1-Follow our curated examples for the different sections of the exhibition.

Section1 Example 1: You can find all of this content in file (GRTSE_E_GRID_1).

3m

8 m

11 meters

Soon the invasive pastoral imagination invited a system styled to break kinship.

Injustice ignored for decades while the powers that be turned a blind eye, blades cutting the bleeding land into bordered bits with a greed that sends shivers down your spine.

Centuries of continued settlement linking today with ancient roots from Canaanite times.

The world now looks onto Gaza in search of a moral compass, patiently waiting for humanity to see the signs of its global decline.

The ancestors witness their legacies being looted from their shrines, their artefacts fetishized, layers of history laid bare, colonial theft legitimized.

Borders severed bloodlines and family ties, refugeehood stories stifled by imposed militarized death lines, as our names on your keyboards stand mispronounced on blood-red fault lines.

While Creating Your Own Exhibition with this section

You must use all the posters which are 8.45 meters in total including 5 cm space between each poster, and you can add more of the elements depending on the size of the space that you chose.

- *The text boxes and QR Codes are not included in the total width as they should be put over or under the main posters.
- *The posters should be in their original order, (each has a number on the left side).
- *The evaluation form must be printed on A4 paper and that adds 26 cm to the total width.

WxH 70x100cm,
6 posters= 4.2meters in width

WxH 35x50cm,
10 posters= 3.5meters in width

WxH 35x50cm,
5 posters= 1.75meters in width

WxH 100x(10-15)cm (1)
2- 17.5x100cm (2)
3 Strips= 0.7meters in width

WxH 5x5cm (2)

Centuries of continued settlement linking today with ancient roots from Canaanite times.

WxH 100x(10-15)cm
*The height of the text boxes varies between 10 to 15 cm.

Section 1 Example 2: You can find all of this content in file (GRTSE_E_GRID_1).

3m

6m

8.45 meters

Soon the invasive pastoral imagination invited a system styled to break kinship.

The world now looks onto Gaza in search of a moral compass, patiently waiting for humanity to see the signs of its global decline.

Borders severed bloodlines and family ties, refugeehood stories stifled by imposed militarized death lines, as our names on your keyboards stand mispronounced on blood-red fault lines.

Gaza REMAINS THE STORY

غزة الباقية

GAZA REMAINS THE STORY exhibits the cause and context of the Palestinian experience, with a focus on the land, place, and people of Gaza. The exhibition strives to inform, educate and nurture stories of historical locations and cultural practices in Gaza and provide a glimpse into the arts, exploration and experiences of the Strip, when removed of its former Israeli borders.

While the darkening skies of Gaza and the heartbreak of the people of Palestine, this exhibit strives to look behind the curtain of the theater of war and conquest. By narrating the stories of Gaza and centering Palestinian Gaza Remains: The Story by providing a global audience with information and references to contextualize Gaza within Palestine, the region and the world. This exhibition employs text, drawings and audio-visual material to explore the historical, economic, geographic, demographic and creative aspects of Gaza.

*Gaza Remains: The Story was a product of an artist-in-residence and creative writing at the historic University of Gaza and the artist of Gaza Remains. Some images from Gaza Remains: The Story, Palestine 2025, the new history of the artist on September 16, 2025, along with the artist, the artist, and the artist.

IMAGINED PALESTINE

PALESTINE BEFORE BORDERS

MANDATE PALESTINE

MANDATE PALESTINE

BROKEN PALESTINE

PALESTINIAN LAND LOSS

A BRIEF HISTORY OF GAZA

A BRIEF HISTORY OF GAZA

A BRIEF HISTORY OF GAZA

LOOTED HERITAGE

The looting and destruction of cultural heritage sites in Gaza were, and still are, a painful and violent reality. While the current war on Gaza competes with the level of destruction of the second world war, and even with the atomic bombs dropped on Hiroshima and Nagasaki, Gaza has not been a stranger to its heritage being looted.

- 1** Displayed at the British Museum 1938-1939
- 2** Displayed at the Israeli Museum 1952-1954
- 3** Displayed at the Israeli Museum 1952-1954

DESTROYED HERITAGE

DESTROYED HERITAGE

THE ETHNIC CLEANSING OF PALESTINE

For the Palestinian people, the Nakba is not a singular event that occurred in 1948; its legacy continues to loom over the present and future. The dispossessed Palestinians count more than half of the entirety of Palestinians around the world, meaning that more Palestinians are forced to live away from their hometowns or outside the borders of historical Palestine.

The ethnic cleansing of Palestine was implemented by the British Mandate authorities in order to prevent Jewish immigration from the area between the Mediterranean Sea and the Jordan River. The ethnic cleansing was implemented through various forms of violence and oppression, including the confiscation and appropriation of land in the occupied West Bank, the expulsion of Gaza settlements, the de facto and de jure annexation of Palestinian territory, and the illegal closures and blockades of Gaza.

In the case of Gaza, 85% of its population is composed of refugees from Palestine's pre-Nakba coastal cities and the destroyed villages surrounding the now-destroyed Gaza Strip.

The general population of Gaza is 2.3 million people, of which 1.7 million are refugees from other parts of historical Palestine, were ethnically cleansed from their homes, villages, towns, and cities. The majority of them suffer from generational trauma.

The 8 refugee camps in Gaza were built camps in 1948 that developed into dense urban centers. The camps were built on land that was confiscated from the original owners and the UN General Assembly has failed to return the land to the original owners.

13 million children in Gaza are under 14. The average 14 year-old has witnessed 8 wars. 80% suffer from war-related trauma. 10 million in generational trauma.

THE ETHNIC CLEANSING OF PALESTINE

My roots
Were entrenched before the birth of time
And before the opening of the seas
Before the pine, and the olive trees
And before the grass grew

YOUR VOICE MATTERS!
Scan the QR code and share your feedback. Be part of the journey of improving the exhibition.

Injustice ignored for decades while the powers that be turned a blind eye, blades cutting the bleeding land into bordered bits with a greed that sends shivers down your spine.

Centuries of continued settlement linking today with ancient roots from Canaanite times.

The ancestors witness their legacies being looted from their shrines, their artefacts fetishized, layers of history laid bare, colonial theft legitimized.

There once was a land called Palestine, a cradle of the times that hosted the divine.

While Creating Your Own Exhibition with this section

You must use all the posters which are 8.45 meters in total including 5 cm space between each poster, and you can add more of the elements depending on the size of the space that you chose.

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*The posters should be in their original order, (each has a number on the left side).

*The evaluation form must be printed on A4 paper and that adds 26 cm to the total width.

Gaza REMAINS THE STORY
غزة الباقية

The living memory of the late Yehonatan Matar Kadishim, may his soul rest in eternal peace!

the palestinian museum

WxH
70x100cm,

6 posters = 4.2meters in width

MANDATE PALESTINE

WxH
35x50cm,

10 posters = 3.5meters in width

WxH
5x5cm (2)

Centuries of continued settlement linking today with ancient roots from Canaanite times.

WxH
100x(10-15)cm

*The height of the text boxes varies between 10 to 15 cm.

Section 2 You can find all of this content in file (GRTSE_E_GRID_2).

3m
9.25 meters
6m

The songs of the masses make the people take to the grounds, just as our ancestors once joined forces to compact the mud on the ceilings of their houses, hand in hand, stood in a ceremonial line.

Tateez stitches the generations' wounds, the thobe sways with the dancing feet. Threads carry their origins in their designs, speaking in code, tongues censored, bodies displaced and confined.

The earth rumbles with every step, the left foot crossing over the right foot, moving towards what's right. The "Lawweeh" is the dance leader, the tradition keeper, and the master of the improvised.

The winds carry the sounds of the ancient lyre to every child. The lullabies of the past echoed accumulated mourning and the people spoke their mind, challenging the colonial design.

The bond to the land inspired the artist to visualize the uprooted scenery, turning back diasporic time on the prickly pear cacti. Art rebuilds terraces and societies, undoing the atrocities of the unkind.

While Creating Your Own Exhibition with this section

You must use all the posters which are 6.4 meters in total including 5 cm space between each poster, and you can add more of the elements depending on the size of the space that you chose.

- *The text boxes and QR Codes are not included in the total width as they should be put over or under the main posters.
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- *The evaluation form must be printed on A4 paper and that adds 26 cm to the total width.

WxH 70x100cm,
6 posters= 4.2meters in width

WxH 70x200cm,
1 poster=0.7meters in width

WxH 35x50cm,
3 posters= 1.05meters in width

WxH 35x50cm,
5 posters= 1.75meters in width

WxH 100x(10-15)cm
*The height of the text boxes varies between 10 to 15 cm.

WxH 5x5cm (2)
3 Strips= 0.7meters in width

Section 3 You can find all of this content in file (GRTSE_E_GRID_3).

3m

6m



9.8 meters

The trees will tell you about the destruction of the land and how the colonial General Edmond Allenby dropped 10,000 chemical bombs on Gaza in 1917, turning the fertile land into desolation.

The buried escaped the insufferable surface and found the routes of their roots deep in the sand, the dream of liberation became Vietnamized.

AGRICULTURE IN GAZA

Historically, Gaza was a bustling economy linking Damascus and Jerusalem to Sinai and connecting the east via the As-Salal to the port of Gaza, since Tel-Aviv-Lod was an ancient Egyptian fortress built on Canaanite territory to trade agricultural goods in 3300 BC. In modern times, pilgrims from the south coming to Jerusalem and on to Mecca resided in Gaza, as it was strategically located on the route from Africa to the Levant. These ancient trade routes were interrupted with the rise of bordered nation states.

I shall continue to carve
All the chapters of my tragedy
And all the stages of the disaster,
From the beginning to end,
On the olive tree
—Samer Khatib, "The Youth of Us", 2017

FLOWERS UNDER SIEGE

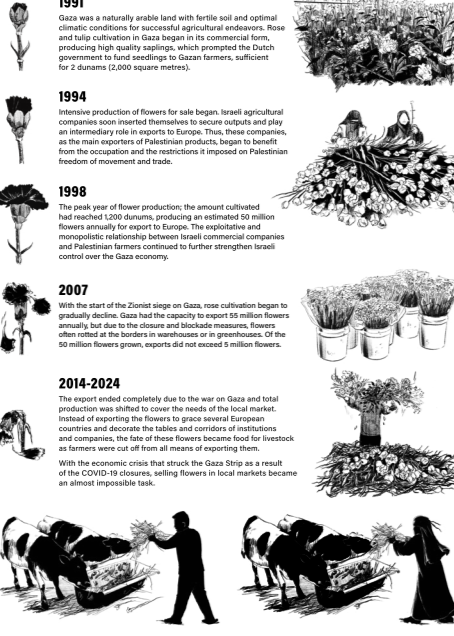
1991
The first year of the olive harvest in Gaza was marked by a devastating drought. The olive trees, which were the main source of income for many Gazans, were severely affected. The drought was caused by a combination of factors, including the impact of the First Intifada and the Israeli military presence in Gaza.

1994
The olive harvest in Gaza was again marked by a devastating drought. The olive trees, which were the main source of income for many Gazans, were severely affected. The drought was caused by a combination of factors, including the impact of the First Intifada and the Israeli military presence in Gaza.

1998
The olive harvest in Gaza was again marked by a devastating drought. The olive trees, which were the main source of income for many Gazans, were severely affected. The drought was caused by a combination of factors, including the impact of the First Intifada and the Israeli military presence in Gaza.

2007
The olive harvest in Gaza was again marked by a devastating drought. The olive trees, which were the main source of income for many Gazans, were severely affected. The drought was caused by a combination of factors, including the impact of the First Intifada and the Israeli military presence in Gaza.

2014-2024
The olive harvest in Gaza was again marked by a devastating drought. The olive trees, which were the main source of income for many Gazans, were severely affected. The drought was caused by a combination of factors, including the impact of the First Intifada and the Israeli military presence in Gaza.



AN EXISTENCE PLAUGED BY OCCUPATION

YEARS OF SIEGE AND BOMBARDMENT

DECADES OF WAR AND VIOLENCE

MONTHS OF GENOCIDE AND DISPLACEMENT

GENERATIONS TORN APART BY THE WORLD'S SILENCE



TOWARDS THE END OF WWI TILL THE BEGINNING OF THE SIEGE, GAZA WAS SUBJECTED TO 9 DECADES OF SYSTEMATIC VIOLENCE

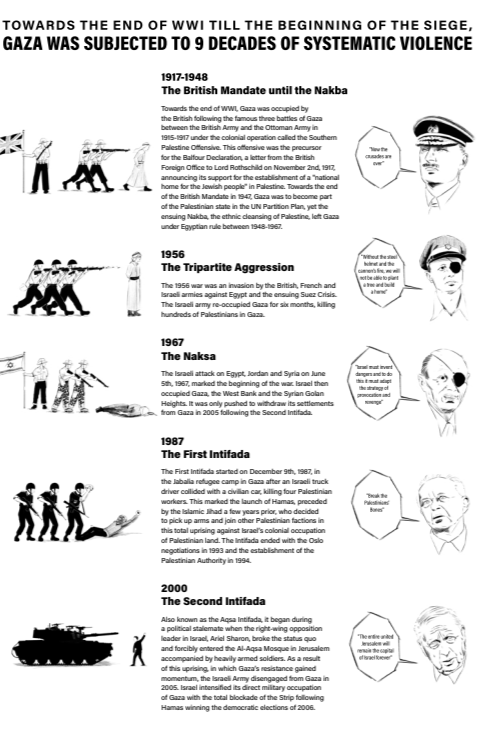
1917
The British Mandate until the Nakba

1948
The 1948 Aggression

1967
The Nakba

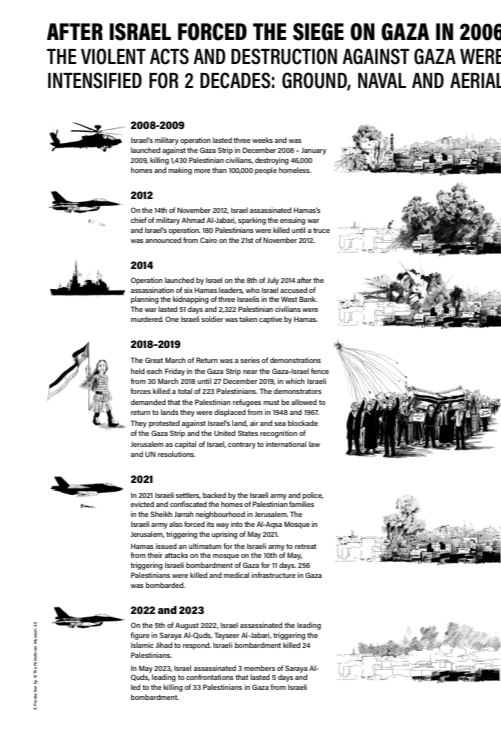
1987
The First Intifada

2000
The Second Intifada

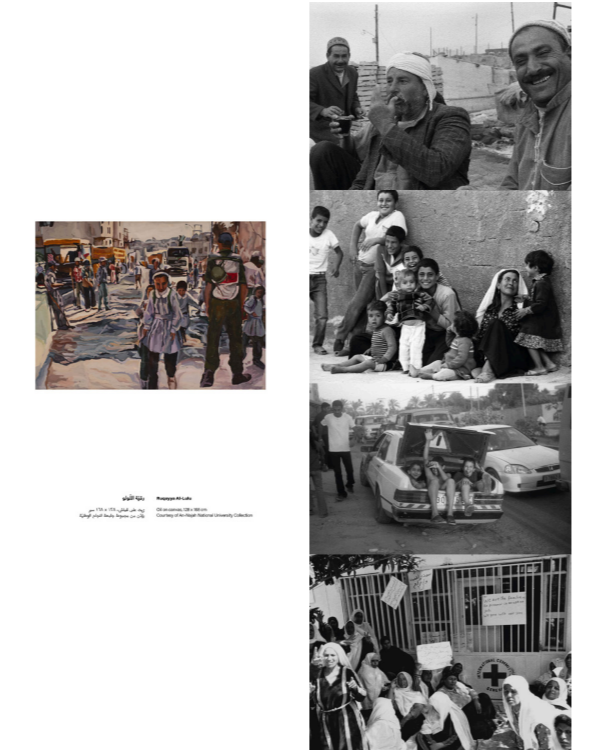


AFTER ISRAEL FORCED THE SIEGE ON GAZA IN 2006 THE VIOLENT ACTS AND DESTRUCTION AGAINST GAZA WERE INTENSIFIED FOR 2 DECADES: GROUND, NAVAL AND AERIAL

2006-2009
2012
2014
2018-2019
2020
2022 and 2023




A human experiment of confinement, a siege and repetitive bombardment to bury the population with experimental tools of destruction, uprooting maimed trees to plant landmines.



AFTER 75 YEARS OF COLONIAL AGGRESSION BY ISRAEL

Highly sophisticated and modern weapons and military equipment are used against the civilian population of Gaza.

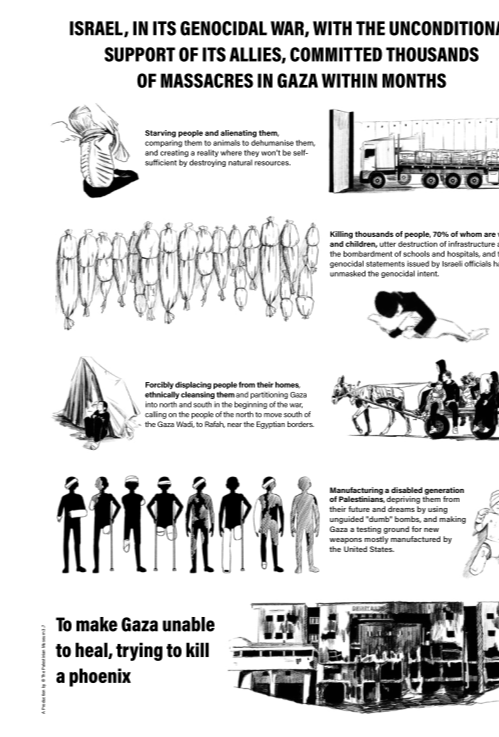



ISRAEL, IN ITS GENOCIDAL WAR, WITH THE UNCONDITIONAL SUPPORT OF ITS ALLIES, COMMITTED THOUSANDS OF MASSACRES IN GAZA WITHIN MONTHS

Killing thousands of people, tens of millions are displaced and millions are still in need of humanitarian aid.

Forcibly displacing people from their homes.

Manufacturing a different generation.




MOMENTS FROM A DAY UNDER THE BOMBS




HUMANITY HAS FAILED...

I just want to play!

GOODBYE ABU ALWARD, GOODBYE SOSSO

SHE'S THE SOUL OF MY SOUL


PROMISE ME YOU WON'T EAT US WHEN WE'RE DEAD...

I look inside of me to be patient
But patience is not at the tip of my tongue as the bombs drop over Gaza...
We Palestinians know the land. After they have occupied the last sky.
—Samer Khatib, "The Youth of Us", 2017



YOUR VOICE MATTERS!

Send us your voice and we will be there for you. We will be there for you. We will be there for you.



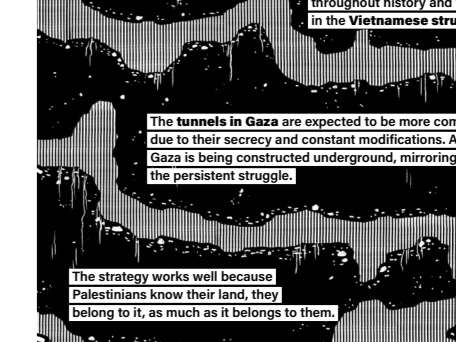
TUNNEL WARFARE

It is not a new form of resistance. It was used in liberation movements throughout history and was prominent in the Vietnamese struggle.

The tunnels in Gaza are expected to be more complex. Due to their secrecy and constant modifications, Gaza is being constructed underground, mirroring the persistent struggle.

The strategy works well because Palestinians know their land, they know it so much as it belongs to them.

THE TUNNELS IN GAZA ARE ICONS OF PALESTINIAN RESILIENCE



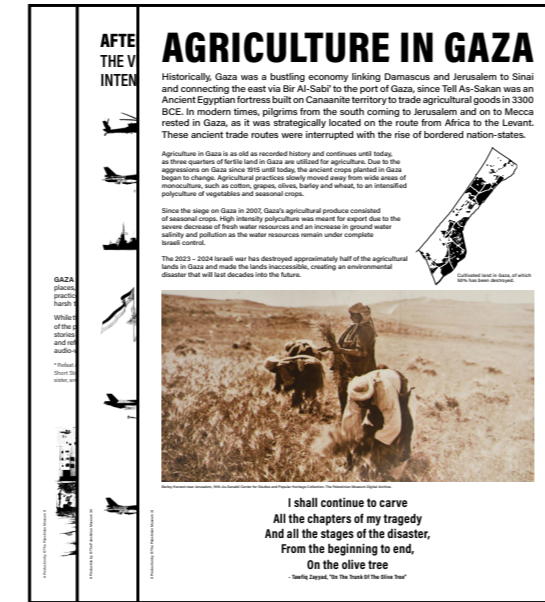
While Creating Your Own Exhibition with this section

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- *The evaluation form must be printed on A4 paper and that adds 26 cm to the total width.

AGRICULTURE IN GAZA

I shall continue to carve
All the chapters of my tragedy
And all the stages of the disaster,
From the beginning to end,
On the olive tree
—Samer Khatib, "The Youth of Us", 2017



WxH
70x100cm,
8 posters= 5.6meters in width

HUMANITY HAS FAILED...

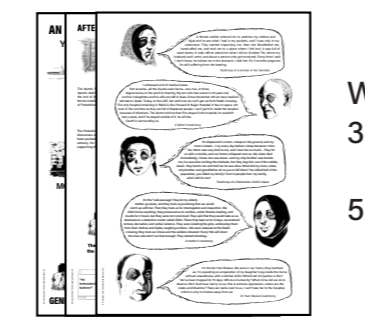
I just want to play!

GOODBYE ABU ALWARD, GOODBYE SOSSO

SHE'S THE SOUL OF MY SOUL

PROMISE ME YOU WON'T EAT US WHEN WE'RE DEAD...

I look inside of me to be patient
But patience is not at the tip of my tongue as the bombs drop over Gaza...
We Palestinians know the land. After they have occupied the last sky.
—Samer Khatib, "The Youth of Us", 2017



WxH
35x50cm,
5 posters= 1.75meters in width

MOMENTS FROM A DAY UNDER THE BOMBS



WxH
35x50cm,
5 posters= 1.75meters in width



WxH
1- 35x100cm (1)
2- 17.5x100cm (2)
3 Strips= 0.7meters in width

WxH
5x5cm (2)

The buried escaped the insufferable surface and found the routes of their roots deep in the sand, the dream of liberation became Vietnamized.

WxH
100x(10-15)cm
*The height of the text boxes varies between 10 to 15 cm.

To create “Gaza Remains The Story” Exhibition through the experience boards.

2-Curate your own exhibition through the experience boards provided, printed on:

A. (B2) 50*70.7 cm, 19.7*27.8 Inch.

B. OR (A3) 29.7*42 cm, 11.7*16.5 inch.

Paper type is 170 gsm chromo matte paper size.

Experience Boards

Gaza
REMAINS
THE STORY
غزة الباقية

"In loving memory of the late Hikmat Maher Kaddoura, may his soul rest in eternal peace"

the palestine museum
محفظة المتحف الفلسطيني

Help safeguard and share the Palestinian narrative.
Support the Palestinian Museum.

If I must die
if I must die,
you must live
to tell my story
to tell my things
to buy a piece of cloth
and some strings,
(make it white with a long tail)
so that a child, somewhere in Gaza
while looking heaven in the eye
awaiting his dad who left in a blaze –
and did no one farewell
not even to his death
not even to himself –
sees the kite, my kite you made, flying up above,
and thinks for a moment an angel is there
bringing back love.
If I must die
let it bring hope,
let it be a story.
-Hikmat Alkawas*

GAZA REMAINS THE STORY exhibits the cause and context of the Palestinians experience, with a focus on the land, places, and people of Gaza. The exhibition strives to inform, educate and narrate stories of historical locations and cultural practices in Gaza and provide a glimpse into the arts, aspirations and uniqueness of it in these harsh times.

While the deafening noise of never-ending bombardment drowns out the daily life, heritage, artistic expression and creativity of the people of Palestine, this exhibit strives to look behind the curtains of the theater of war and conquest. By narrating the stories of Gaza and countering misinformation, *Gaza Remains The Story* aims to provide a global audience with information and references to contextualize Gaza within Palestine, the region and the world. This exhibition employs text, drawings and audio-visual material to explore the historical, economic, geographic, demographic and creative aspects of life in Gaza.

* Hikmat Alkawas (1979-2023) was a professor of world literature and creative writing at the Islamic University of Gaza and the editor of *Gaza Writes Back: Short Stories from Young Writers in Gaza*. His memoir (2023) was listed by an *NYT* panelist on December 16, 2023, along with his brother, nephew, his sister, and three of his children.

IMAGINED PALESTINE

The Holy Land has been seen as the heart of the biblical universe and therefore the target of colonization campaigns for millennia. The repeated quests for domination over the Holy Land has made Palestine one of the most mapped areas on earth, with each invading civilization drawing maps of their own. While most Palestinian critics produce biblical maps, the pastoral interest in Palestine has ensured the documentation of ancient cities like Jerusalem, Nazareth, Bethlehem, Hebron and Gaza. The Crusades were a series of religious wars initiated, supported, and sometimes directed by the Christian Latin Church in the medieval period. The best known of these military expeditions are those to the Holy Land and in the period between 1096 and 1291 that had the objective of conquering Jerusalem and its surrounding area from Muslim rule after the region had been conquered by the Rashidun Caliphate centuries earlier. Beginning with the First Crusade, which resulted in the conquest of Jerusalem in 1099, dozens of military campaigns were organized, providing a focal point of European history for centuries. Crusading declined rapidly after the 15th century.

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PALESTINE BEFORE BORDERS

The Ottoman Empire in 1683 AD

The Ottoman Empire in 1683 AD

Legend:
 - Territory administered by the Ottomans
 - Territory lost before 1683
 - Territory lost before 1918

MANDATE PALESTINE

The occupation of Palestine traces its origins to the late 19th and early 20th centuries, coinciding with the rise of political Zionism and the arrival of Zionist settlers. Early Zionist Baron Edmond de Rothschild (1845-1934) supported massive land purchases and underwriting Jewish settlements in Palestine.

Edmond's large donations lent significant support to the movement during the 1880s. In 1899, responsibility for the Rothschild settlements was transferred to form the Palestine Colonization Association (PCA), which had been founded in 1891 by the Baron's brother Maurice de Hirsch to help Jews from Russia and Romania settle in Argentina. Baron de Hirsch died in 1896 and thereafter the PCA began to also assist the Jewish settlement in Palestine. At the end of 1899, Edmond transferred title to his colonies in Palestine, plus fifteen million francs to the PCA.

Beginning in 1906, the British hoped that in exchange for their support of Zionism, the Jewish elites would help to finance the growing expenses of the First World War. More importantly, policy-makers in the Foreign Office believed that the Jewish elites could be prevailed upon to persuade the United States to join the War.

The Balfour Declaration came in a letter from Foreign Secretary Arthur Balfour to Lionel Walter, 2nd Lord Rothschild (1868-1937), the unofficial leader of the British Jewish community. The Balfour agreement became the diplomatic foundation stone of the state of Israel. The origins of the letter had begun in the early twentieth century, when Chaim Weizmann, a Russian-born Zionist leader, who later became an Israeli statesman and the leading spokesman for Zionism in Britain. He began to solicit support among the British people shortly after he settled in Manchester in 1904.

In 1924, the JCA branch dealing with colonies in Palestine was reorganized by Baron Edmond as the Palestine Jewish Colonization Association (PJCA), under the direction of his son, James de Rothschild (1878-1967). PJCA acquired more than 120,000 acres (50,566 ha) of land and established a range of business ventures. As well as offices in Palestine, PJCA had offices in Paris.

After the 1929 Palestine riots, PJCA rehabilitated agricultural colonies that had been damaged. When Edmond died in Paris in 1934, he left a legacy which included nearly 500,000 dunams of land and almost 30 settlements. In his will of 1937, James instructed that PJCA should transfer most of its land in Israel to the Jewish National Fund (JNF). On December 31, 1968, PJCA agreed to vest its right to land holdings in Syria and Lebanon to the State of Israel. Edmond and James' determination to continue to support land initiatives was carried out after their deaths by James' widow, Dorothy (1890-1988). Jacob, with Lord Rothschild (1938-2024), has followed the family's interests in Israel and was the chairman of Yad Hanadiv until 2024, the family foundation which gave the Knesset and the Supreme Court buildings to Israel.

Dear Lord Rothschild,
I have much pleasure in complying to you, on behalf of His Majesty's Government, the following declaration of sympathy with Jewish Zionist aspirations which has been submitted to, and approved by, the Cabinet.
"His Majesty's Government view with favour the establishment in Palestine of a national home for the Jewish people, and will use their best endeavours to facilitate the achievement of this object. It being clearly understood that nothing shall be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine, or the rights and political status enjoyed by Jews in any other country."
I should be grateful if you would bring this declaration to the knowledge of the Zionist Federation.

Arthur Balfour
November 2nd, 1917.

48 Dead, 72 Missing and 55 Injured in Blast At King David Hotel, Many Suspected Radical
Jerusalem, July 30.—The Jewish Underground extremist organization, Irgun Zeva Leumi, tonight admitted on a secretly distributed "press release" and responsibility for the King David Hotel bombing in which the casualty toll rose tonight to 48 killed, 72 missing, and 56 injured.

The King David Hotel bombing in Jerusalem on the 22nd of July 1946 played a leading role in initiating the ending of the British Mandate over Palestine. The hotel was the site of the British offices of the British authorities, including the Secretariat of the Government of Palestine and the Headquarters of the British Armed Forces. Members of the Irgun, a militant right-wing Zionist underground organization, disguised as Arab workmen and as hotel waiters, planted a bomb in the basement of the main building of the hotel. The main motive of the bombing was to destroy documents incriminating the Jewish Agency in attacks against the British, which were obtained during Operation Agatha, a series of raids by mobile authorities.

MANDATE PALESTINE

From the outset in the 1920s, Zionist leaders contemplated the idea of "transferring" the Arab Palestinian population to establish a Jewish demographic majority i.e. ethnic cleansing. According to Israeli historian Benny Morris, the concept of transfer was "inevitable and inbuilt into Zionism" making Zionism an intrinsically settler-colonial project.

The 1930s and 1940s witnessed a significant increase in violence towards Palestinians leading to the 1947 UN Partition plan of 1947, which marked the end of the British Mandate and a geographical partition of the land. The Partition Plan designated 42% of the land to the majority of Palestinians, while granting 56% to the Zionist minority, the remaining 2% comprising the cities of Jerusalem, Bethlehem would become an international zone.

Terrorist Group Admits It Set Off Jerusalem Bomb

48 Dead, 72 Missing and 55 Injured in Blast At King David Hotel, Many Suspected Radical
Jerusalem, July 30.—The Jewish Underground extremist organization, Irgun Zeva Leumi, tonight admitted on a secretly distributed "press release" and responsibility for the King David Hotel bombing in which the casualty toll rose tonight to 48 killed, 72 missing, and 56 injured.

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*The posters are in sections as shown in the page number of each poster. If a section is chosen it should be put all together in their original order (each has a number on the left side).

*5 cm spacing is the minimum.

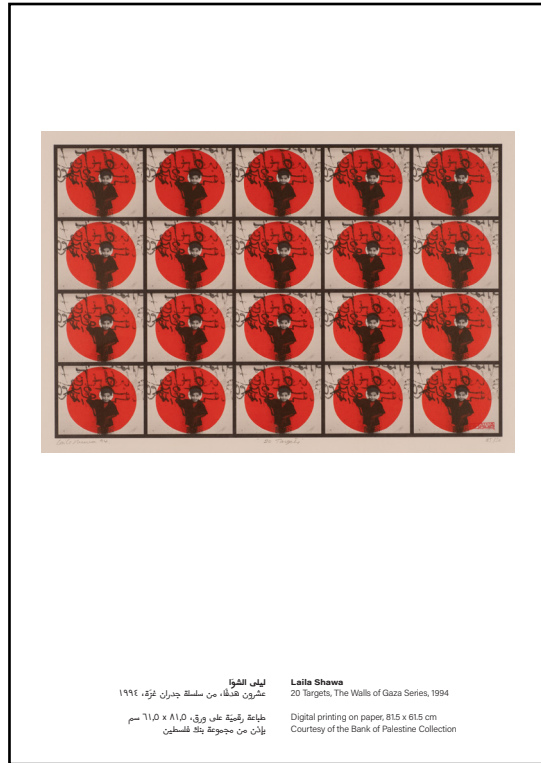
To create “Gaza Remains The Story” Exhibition through the artworks.

3-Curate your own exhibition through the artworks provided, which can be printed on (A3) 29.7*42 cm, 11.7*16.5 inch.

Artworks



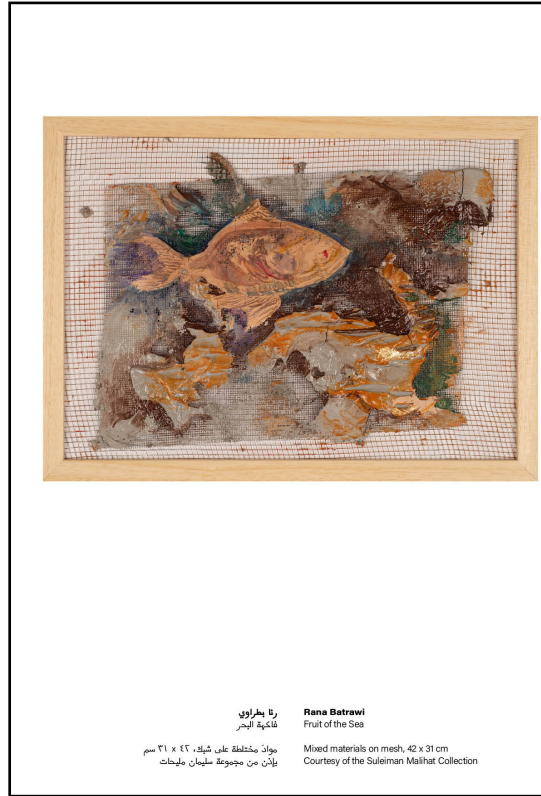
Fathi Gheban
The Inside, 1993
Oil on canvas, 97 x 127 cm
Courtesy of the George Al-Ara Collection



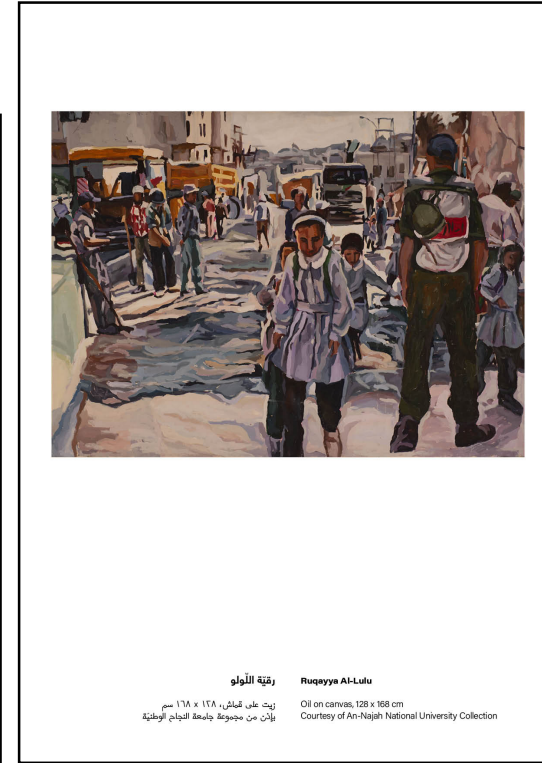
Laila Shawa
20 Targets, The Walls of Gaza Series, 1994
Digital printing on paper, 81.5 x 61.5 cm
Courtesy of the Bank of Palestine Collection



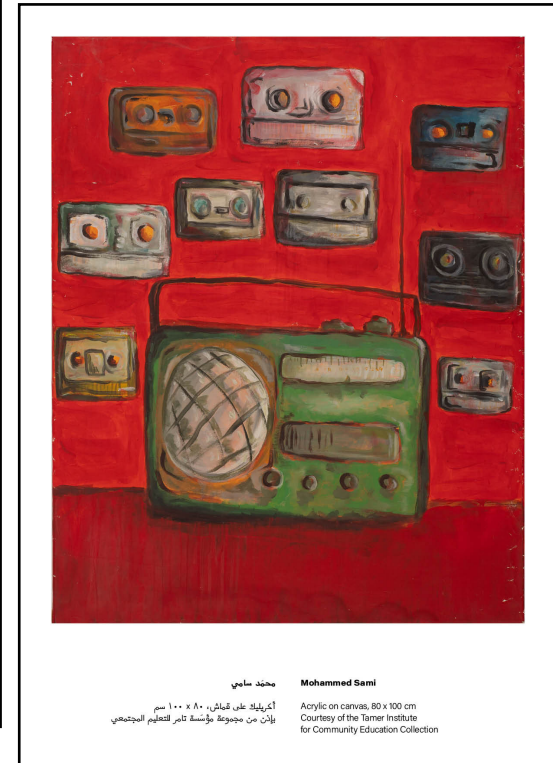
Hani Zurub
Standby No. 0
Tar and mixed materials on canvas, 150 x 157 cm
Courtesy of the Yara Odeh Collection



Rana Batrawi
Fruit of the Sea
Mixed materials on mesh, 42 x 31 cm
Courtesy of the Suliman Malhat Collection



Ruqayya Al-Lulu
Fruit of the Sea, 1978
Oil on canvas, 128 x 168 cm
Courtesy of An-Najah National University Collection



Mohammed Sami
Fruit of the Sea, 2000
Acrylic on canvas, 80 x 100 cm
Courtesy of the Tamer Institute for Community Education Collection

*The artworks are not in sections which allows for more flexibility to put them up in any order.

*5 cm spacing is the minimum.

To create “Gaza Remains The Story” Exhibition through the archival photos.

4-Curate your own exhibition through the archival photos provided, which can be printed on (A3) 29.7*42 cm, 11.7*16.5 inch.

Archival photos



Fishermen on the coast of Gaza, The Joss Dray Collection, 1987, The Palestinian Museum Digital Archive.



Portrait of Mary Khas in the Gaza Strip, The Joss Dray Collection, 1987, The Palestinian Museum Digital Archive.



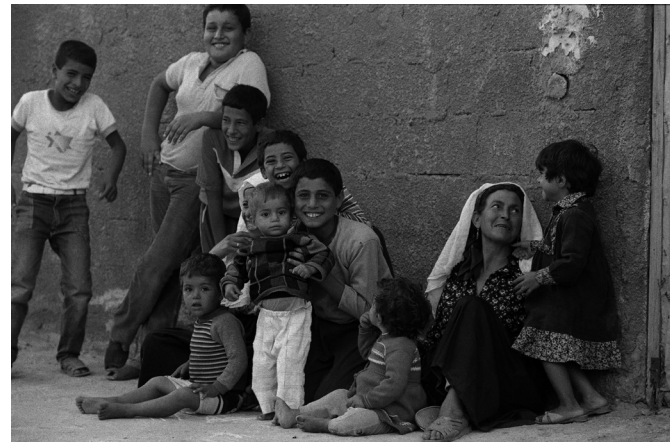
Two girls standing near a shop selling paintings by the Palestinian artist, Fathi Ghazir, in the Shati Refugee Camp, The Joss Dray Collection, 1987, The Palestinian Museum Digital Archive.



Fishermen at the Gaza city beach, The Joss Dray Collection, 1994, The Palestinian Museum Digital Archive.



Two mothers with their children in Jabalia refugee camp, The Joss Dray Collection, 1992, The Palestinian Museum Digital Archive.



Children and a mother in the Jabalia Refugee Camp, The Joss Dray Collection, 1987, The Palestinian Museum Digital Archive.



Abu Al-Kheir and his grandchildren with a fishing boat model in Al-Shati refugee camp, The Joss Dray Collection, 1994, The Palestinian Museum Digital Archive.

*The photos are not in sections which allows for more flexibility to put them up in any order and choose the quantity that best suits your space.

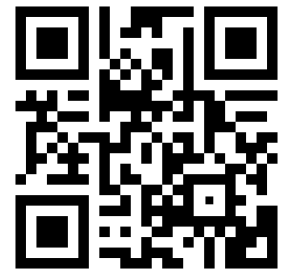
*5 cm spacing is the minimum.

To create “Gaza Remains The Story” Exhibition through the QR codes.

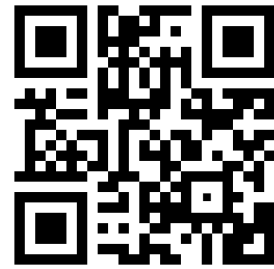
5-Curate your own exhibition through the QR codes provided, which can be printed on A4, 8.3*11.7 inch and cut.

*The QR codes can also be part of the giveaways.

QR codes



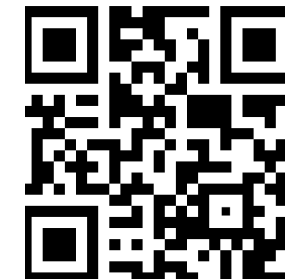
Read about one of the most prominent historical finds in the Gaza's sea in 2014: an ancient bronze of Apollo, Greek God of poetry and love.



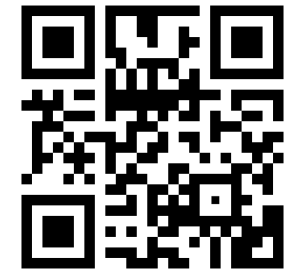
Visit Jerusalem Lives, an exhibition with a virtual tour at the Palestinian Museum.



Help safeguard and share the Palestinian narrative. **Support** the Palestinian Museum.



Explore the meanings of the Nakba on the Interactive Encyclopedia of the Palestine Question.



Watch the oral history of Palestinians documenting their stories and memories in The Palestinian Museum Digital Archive – Never Part project.

To create “Gaza Remains The Story” Exhibition through a mix of mediums.

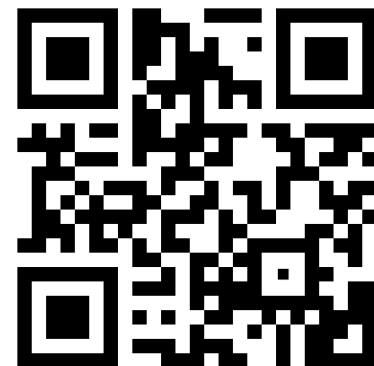
6-You can curate your own exhibition through a mix of posters(in sections), artworks, archival photos, and QR codes.

Evaluation Form

After putting up your GRTS Exhibition, Kindly remember to add the evaluation form.

YOUR VOICE MATTERS!

Scan the QR code and leave your feedback. Be part of the journey of improving this exhibition.



A Production by © The Palestinian Museum

Measurements and Quantities (Metric) *Total Width

	Curated version	
Sections	All materials	Boards only
1	11 m	8.45 m
2	9.25 m	6.4 m
3	9.8 m	7.95 m
4	7 m	4.15 m

	Experience Boards Portrait		
Sections	Quantity	B2 size	A3 size
1	16	8.75 m	5.50 m
2	10	5.45 m	3.42 m
3	13	7.10 m	4.46 m
4	7	3.8 m	2.38 m

*The numbers include a 5 cm spacing between each element.

*The evaluation form is not included, it must be printed on A4 paper and that adds 26 cm to every calculation.

	Artworks Portrait		Archival Photos Landscape	
Quantity	A3 size	A4 size	A3 size	A3 size, two rows
10	3.42 m	2.55 m	4.65 m	2.3 m
20	6.9 m	5.15 m	9.3m	4.7 m
30			14 m	7 m
40			18.8 m	8.4 m
50			23.5 m	11.7 m
66			31 m	15.5 m

*The numbers include a 5 cm spacing between each element.

*The evaluation form is not included, it must be printed on A4 paper and that adds 26 cm to every calculation.

*Some archival photos are in portrait format which decreases the numbers slightly.

Measurements and Quantities (Imperial) *Total Width

	Curated version	
Sections	All Materials	Boards only
1	36.1 ft	27.8 ft
2	30.3 ft	21 ft
3	32.2 ft	26 ft
4	22.3 ft	13.6 ft

	Experience Boards Portrait		
Sections	Quantity	B2 size	A3 size
1	16	28.7 ft	18 ft
2	10	17.9 ft	11.22 ft
3	13	23.3 ft	14.6 ft
4	7	12.5 ft	7.8 ft

*The numbers include a 5 cm spacing between each element.

*The evaluation form is not included, it must be printed on A4 paper and that adds 10.23 inches to every calculation.

	Artworks Portrait		Archival Photos Landscape	
Quantity	A3 size	A4 size	A3 size	A3 size, two rows
10	11.22 ft	8.37 ft	15.2 ft	7.5 ft
20	22.62 ft	16.90 ft	30.7 ft	15.2 ft
30			46.1 ft	22.3 ft
40			61.7 ft	30.6 ft
50			77 ft	38.4 ft
66			101 ft	50.7 ft

*The numbers include a 5 cm spacing between each element.

*The evaluation form is not included, it must be printed on A4 paper and that adds 10.23 inches to every calculation.

*Some archival photos are in portrait format which decreases the numbers slightly.