

# أن تنجو وتشاهد

To Survive to Witness

روان زاهد

www

Marwan Nassar

مروان نصار

Solo Exhibition

معرض فردي

أن تنجو

TO SURVIVE

لتشهد

TO WITNESS

**Catalogue Design by Dareen Alhajaref**

تصميم الكتالوج: دارين الحاج عارف

## “أن تنجو لتشهد” - مروان نصار

يسرّ جاليري باب الدير، وبالتعاون مع منصة آرت زون فلسطين، أن يقدم المعرض الفردي “أن تنجو لتشهد” للفنان الغزي مروان نصار. يضم المعرض مجموعة مختارة من نسخ محدودة وعالية الجودة، موقعة من الفنان، لأكثر من 60 عملاً فنيًا أنجزت خلال الحرب المستمرة على غزة (2023-2025). بالأصل يضم المعرض أكثر من 300 عمل فني، قامت منصة آرت زون فلسطين بجمعها، حفظها، وعرضها افتراضيًا على منصتهم. آرت زون هي منصة تهدف إلى استعادة وإعادة أرشفة الأعمال الفنية، بما في ذلك تلك التي دُمّرت أو سُرقت أو أُزيلت في الحروب أو في سياق مقاومة الاحتلال. أعمال نصار — التي أنتجت في ظل الحرب والنزوح والجوع والتهديد المستمر بالإبادة — تلتقط لحظات من الحزن والفقد والصمود، وتوثق شظايا من الحياة اليومية زمن الحرب: وجوه النازحين، أمهات في حداد، إصرار الحيوانات على البقاء، والومضات العابرة للحياة الطبيعية وسط الدمار. يمثل معرض “أن تنجو لتشهد” أرشيفًا بصريًا عن معاناة وصمود شعب، وإرادة فنان صلبة للشهادة على ما جرى من خلال فنه. يستمر المعرض حتى 30 أيلول/سبتمبر 2025.

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### "To Survive To Witness" - By Marwan Nassar

Bab idDeir Gallery, in collaboration with Art Zone Palestine, is pleased to present "To Survive To Witness," a solo exhibition by Gaza-based artist Marwan Nassar. This exhibition features a curated selection of high-quality, signed limited editions of more than 60 works created during the ongoing war in Gaza (2023–2025).

Originally, the exhibition includes more than 300 artworks, collected, restored, and featured virtually by Art Zone Palestine — a platform that aims to retrieve and reconsider artworks, including those that were destroyed, stolen, or obliterated in wars or in the context of resisting occupation.

Nassar's paintings — produced under war, displacement, starvation, and the constant threat of annihilation — capture moments of sorrow, loss, and endurance. They document fragments of daily life in wartime: the faces of the displaced, mothers in mourning, the quiet persistence of animals, and the fleeting traces of normalcy amid destruction.

"To Survive To Witness" stands as a visual archive of a people's endurance and an artist's solid will to bear witness through his art.

## أرت زون - فلسطين

منصة ثقافية رقمية مستقلة تسعى للتأمل في صيرورة الفنون البصرية الفلسطينية عبر رصد تجارب فنية متعددة، ولا سيما تلك التي تم تهيمشها في ظل المنظومة الثقافية والفنية المهيمنة، أو تلك التي أبيت أو دمرت أو صودرت من قبل قوى الاحتلال الاستعماري، من خلال تسليط الضوء عليها بقصد استعادة وجودها المفقود عمداً.

## Art Zone - Palestine

An independent digital cultural platform that seeks to explore the evolution of Palestinian visual art, focusing on marginalized works and experiences—whether excluded by the dominant cultural and artistic framework or erased, destroyed, or stolen in the context of colonial occupation and its continuous aggressions—with the aim of retrieving and restoring their deliberately lost existence.

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ما هو مفهوم النجاة في سياق هذه الحرب؟ هل كل من بقي على قيد الحياة نجا؟ وهل كل من طالته يد الإبادة مضى؟

كفنان وأب أعيش في غزة، وسط إبادة جماعية لم تترك، على مدار 700 يوم، شكلاً من أشكال الموت إلا وجربته. إبادة تطال البشر والتاريخ، وتدمر أحياء وحياء ضاربة في أعماق الزمن، أبعث بهذه الرسالة إلى كل إنسان حرّ في هذا العالم. هذه الكلمات ليست موجهة لمن خذلونا، ولا لأولئك الذين باعوا ضمائرهم، بل هي لأصحاب القلوب الرحيمة، للأحرار فقط.

في الحقيقة، وسط هذا الخراب، شعرت أن كل أشكال التعبير قد سقطت؛ الكتابة، الأدب، وكل أشكال الفنون. كلها بدت عاجزة أمام هول المأساة. ثمة فجوة هائلة بين ما يحدث فعلياً وما يمكننا تمثيله أو التعبير عنه. ومع ذلك، وكما قلت غير مرة، بقينا نحاول أن نقتنص لحظة نجاة عبر الفعل الثقافي والفني. أن ننجو، لنشهد، ونُشهد.

يمكن للتعبيرات الفنية والأدبية التي ظهرت خلال هذه الحرب أن تُشكّل لاحقاً أرضية لدراسات وأبحاث، تضيء على الأثر النفسي العميق الذي طال كل فنان وكاتب حاول أن يجد نافذة للتعبير وسط القتل والمجاعة والحرمان.

في هذا السياق، وبالنسبة لي، لم يكن الفن ترفاً، ولم يكن الأدب تزييناً للموت أو للحياة. بل كانا فعل تحدٍ ومقاومة ومواجهة بقوة الجمال.

مروان نصار

٢١ تموز ٢٠٢٥

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**مروان نصار** فنان فلسطيني من مواليد غزة عام 1984، تخرج من كلية الفنون الجميلة في جامعة الأقصى. حتى السابع من أكتوبر، كان يعمل محاضراً في كلية الفنون بجامعة غزة الجامعية. أقام العديد من المعارض الفردية في قطاع غزة والضفة الغربية، أحدها جال في مدن القدس، رام الله، نابلس، والخليل، كما شارك في العديد من المعارض الجماعية محلياً وإقليمياً ودولياً، من بينها مشروع "إيماجو موندي" للفن الفلسطيني. يشرف نصار أيضاً على ورش عمل فنية تهدف إلى تطوير القدرات الثقافية والفنية لطلبة الدراسات العليا في الفنون البصرية في غزة.

منذ اندلاع الحرب على غزة، نزح مروان، كحال معظم سكان القطاع، إلى مواقع متعددة داخل المنطقة. ومع ذلك، ورغم الظروف القاسية للإنسانية للنزوح، والتهديدات والمصاعب المستمرة، ظل متمسكاً بممارسة فنه، مستخدماً أي وسيلة متاحة أمامه. كفنان، يبقى شديد الحساسية تجاه الواقع المتغير من حوله، يوثق مشاهدته المأساوية من خلال اسكتشات جريئة ولوحات سريعة، لتصبح بمثابة يوميات بصرية تسجل ملاحظاته واستجاباته للحرب. تظهر أعماله الأخيرة بوادر تحول مبكر في أسلوبه ورؤيته الفنية، تتسم بخطوط أكثر جرأة وضربات فرشاة مبسطة تزيد من قوة التعبير والشحنة العاطفية في لوحاته.

## To Survive to Witness

What does survival mean in the context of this war? Has everyone who remained alive truly survived? And has everyone who was touched by the ongoing annihilation truly gone?

As an artist and a father living in Gaza, I have endured—over 700 days—a genocide that has spared no form of death without inflicting it. A genocide consuming people and history alike, erasing neighborhoods and lives deeply rooted in time. I send this message to every free soul in the world. These words are not for those who abandoned us, nor for those who sold their conscience—they are for the merciful, for the free alone.

In truth, amid this devastation, I felt that every form of expression had collapsed: writing, literature, all the arts—each seemed powerless before the enormity of the tragedy. There exists a vast chasm between what is truly happening and what we can represent or express.

Yet, as I have said time and again, we kept striving to seize a fleeting moment of survival through cultural and artistic action—to survive, to bear witness, and to compel witness.

The artistic and literary expressions that emerged during this war may one day form the foundation for studies and research, illuminating the profound psychological impact that has touched every artist and writer who sought a window for expression amid killing, famine, and deprivation.

In this context, for me, art was never a luxury, nor was literature an ornament for death or for life—it was an act of defiance, of resistance, a confrontation powered by the force of beauty.

**Marwan Nassar**

21 July 2025

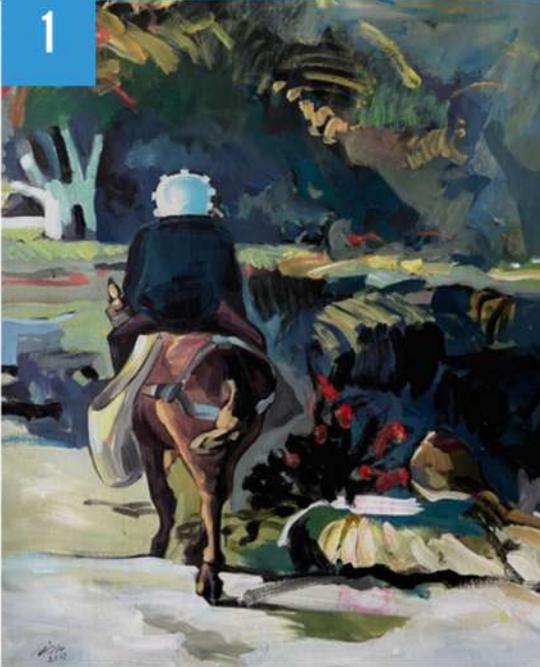
**Marwan Nassar;** A Palestinian artist born in Gaza in 1984, graduated from the Fine Arts Faculty at Al Aqsa University. Until October 7th, he worked as a lecturer in the Faculty of Art at University College in Gaza. In addition to holding several solo exhibitions in the Gaza Strip and the West Bank—one of which toured the cities of Jerusalem, Ramallah, Nablus, and Hebron—he has also participated in numerous group exhibitions locally, regionally, and internationally, including the Imago Mundi project for Palestinian art. Nassar also supervises artistic workshops aimed at enhancing the cultural and artistic abilities of postgraduate Visual Arts students in Gaza.

Since the onset of the war on Gaza, Marwan, alike most residents of Gaza, has been displaced to various locations within the territory. Yet, despite the inhumane harsh conditions of displacement and the constant threats and challenges, he, along with many of his fellow artists, remains committed to his artistic practice using whatever means he can access. As an artist, he remains deeply attuned to the shifting reality around him, capturing its tragic scenes through bold sketches and quick paintings that create a daily visual diary of his observations and responses to the war. His recent works show early signs of transformation in his artistic style and vision, characterized by bolder lines and simplified brushstrokes that amplify the expressive and emotional intensity in his paintings.

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1



**UNTITLED, 2023**

Limited to 50 editions (+AP), printed on archival Canson paper.  
(20 × ~28 cm) – US\$180 (unframed)

2



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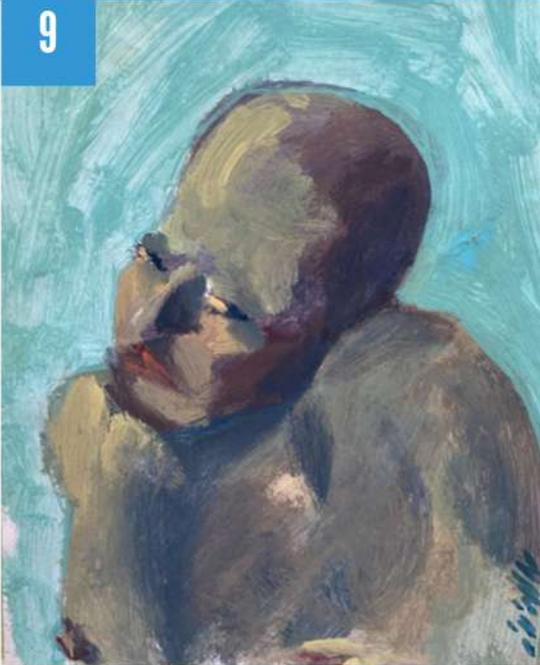
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**UNTITLED, 2025**

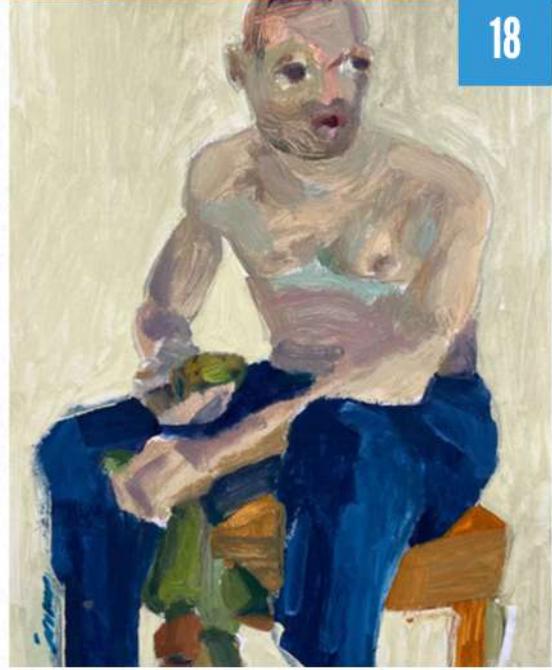
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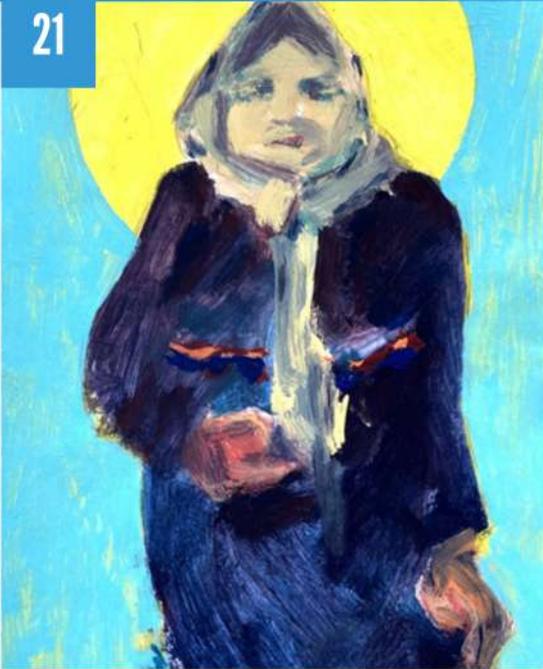


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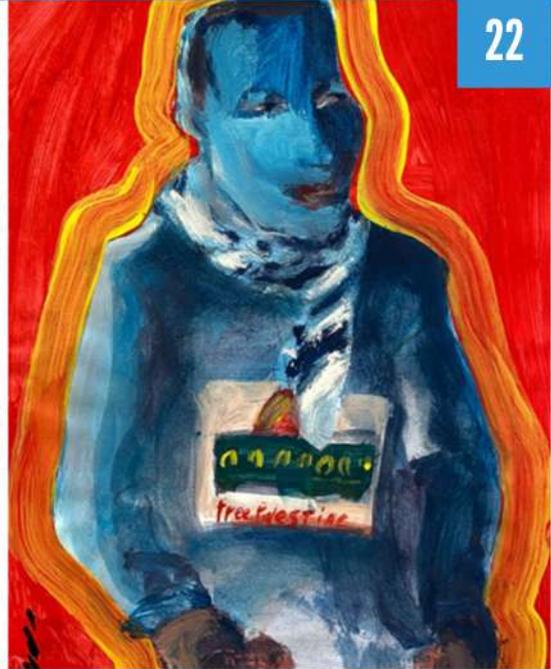
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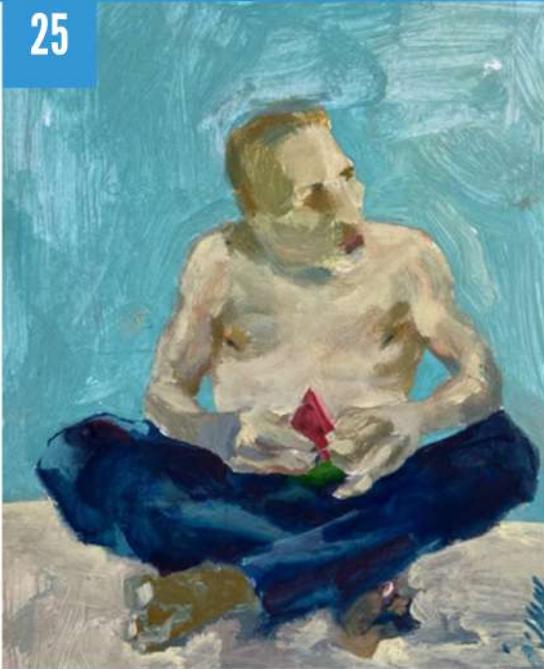
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26

**SCENES FROM DAILY LIFE IN GAZA, 2024**

Limited to 50 editions (+AP), printed on archival Canson paper.  
(20 × ~28 cm) – US\$180 (unframed)



27

**SCENES FROM DAILY LIFE IN GAZA, 2024**

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28

**SCENES FROM DAILY LIFE IN GAZA, 2024**

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(20 × ~34 cm) – US\$200 (unframed)

29



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30



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31

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32

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33

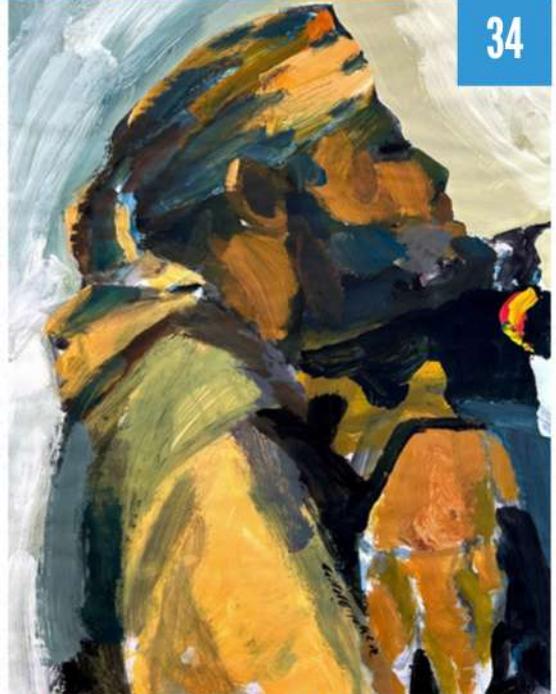


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34



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35



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36



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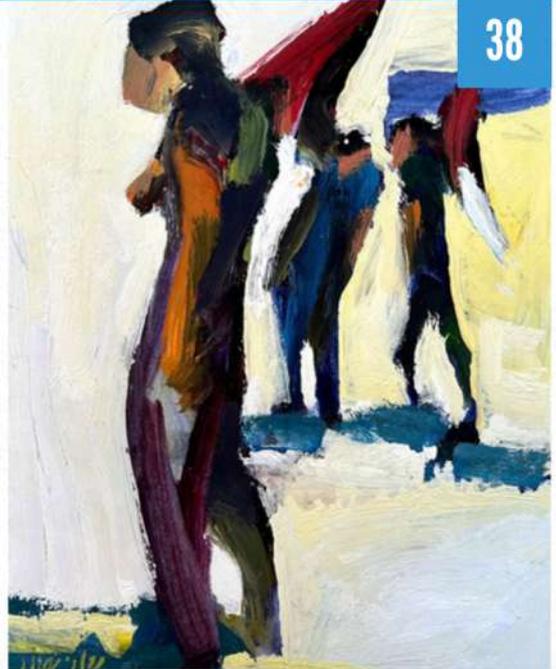
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38



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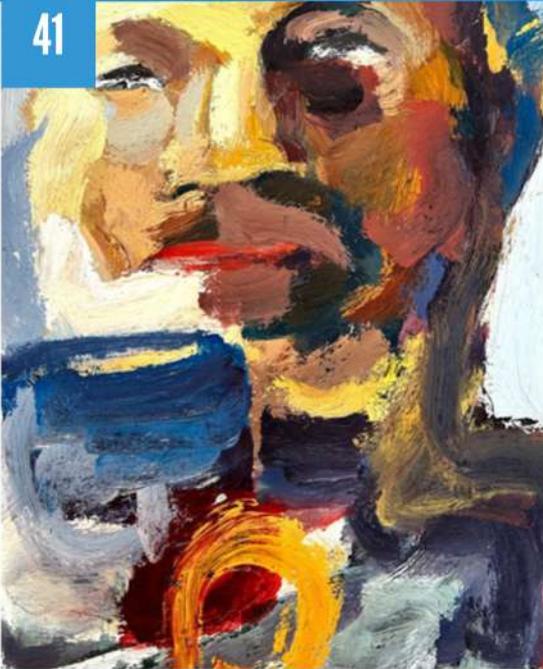
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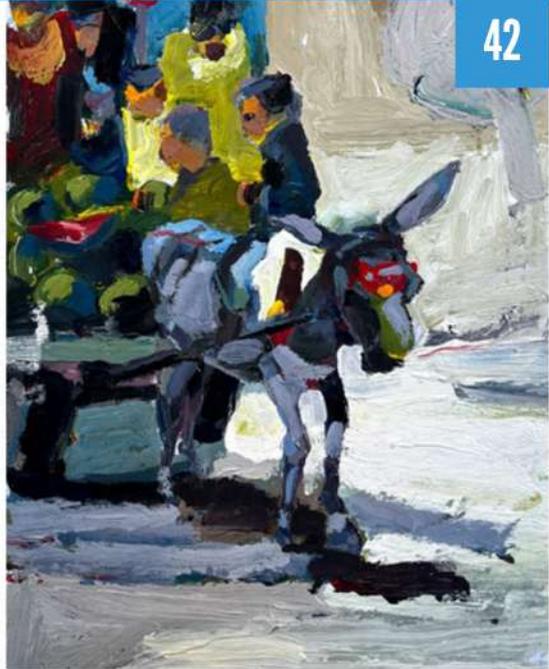


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42



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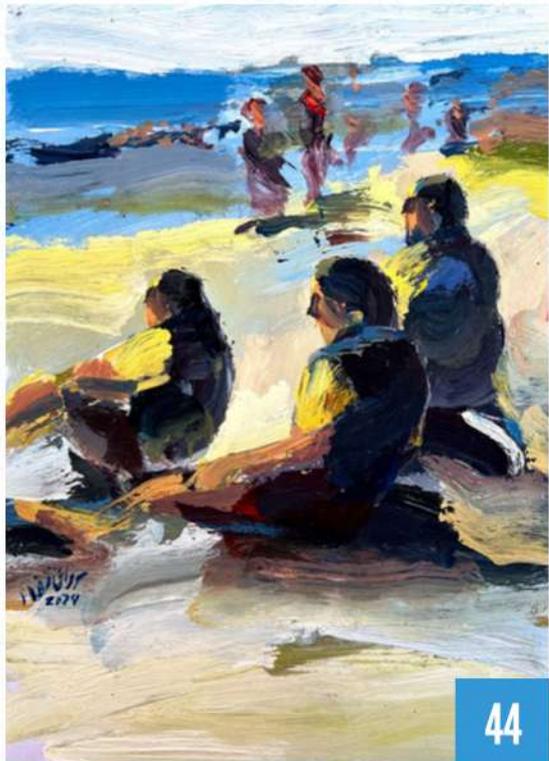


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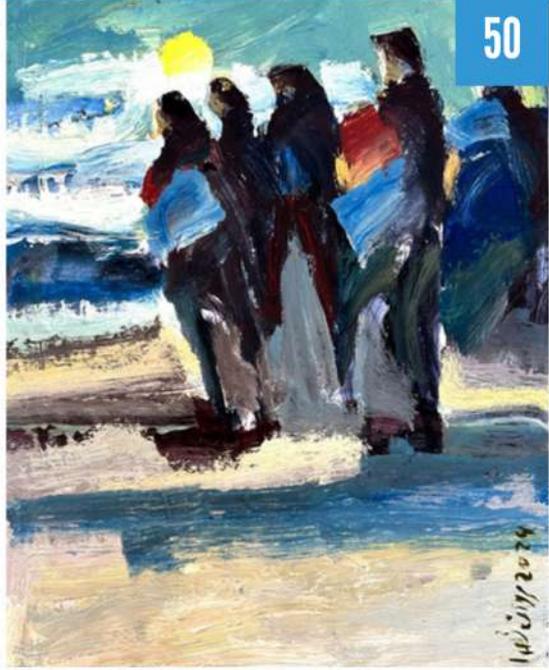


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50



#### SCENES FROM DAILY LIFE IN GAZA, 2024

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51



#### SCENES FROM DAILY LIFE IN GAZA, 2024

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52

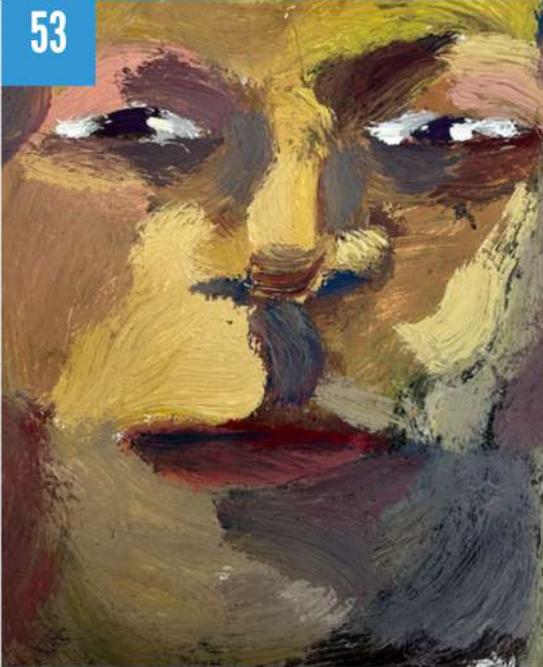


#### NOT FACES, BUT FEELINGS 2024

Limited to 50 editions (+AP), printed on archival Canson paper.

(20 x ~28 cm) – US\$180 (unframed)

53

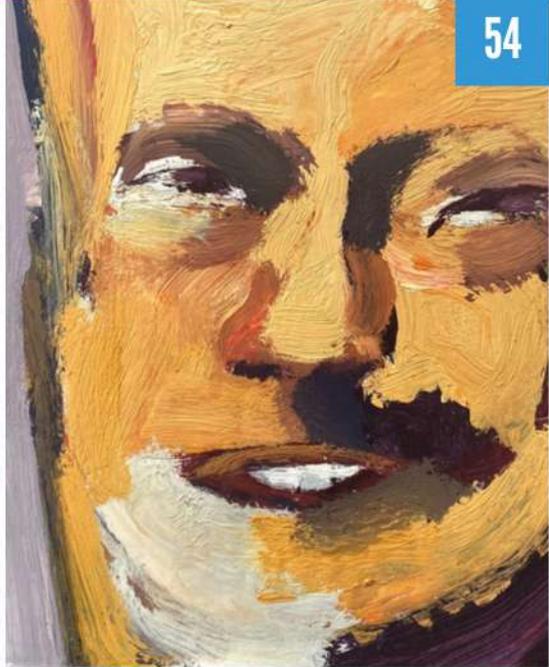


**NOT FACES, BUT FEELINGS, 2024**

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54



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55

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60

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61

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62



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٩/٣٠ - ٨/٢٣  
جاليري باب الدير رام الله

