



The exhibit features scenes from cities and villages of Palestine prior to 1948, especially the recruiting scenes from Acre or **Akka**, his beloved native city, which he was forced to leave along with his parents when he was 17 years of age - during the plight of Palestinians in 1948. Hazimeh, who sought refuge first in Syria, and following his graduation from the art academy has been residing in Germany since the early 60-s,

takes the viewer back in time, to Palestine as it exists in his distant memories - for he never visited his home since the traumatic event of the *Nakba*. Not only are the scenes frozen in time, but also his figures with their traditional dresses, and the grim looks on their faces

In his latest works, as memories get even more distant, the scenes become more abstract and blurred, with less details and more fade effect. This is contrasted by his earlier works, such as "Palestine the Land of My Dreams" from the 1980's, in which the paintings are sharper and full of details. But what is constant both in his older and newer works are his women figures, who look as if they were tall palm trees, deeply rooted in the land, with their heads up in the sky. For the mother is his symbol of tenderness, patience, love and attachment to the roots, to his Palestinian roots. Moreover, mother is the feeder of our body and soul, exemplified in Hazimeh's work on the left by the 3 woman carrying the bowels of life, filled with the delicious vegetables and fruits of Palestine. Today one can hardly see a Palestinian women carrying food in such a way as depicted in the painting, since that too is a vanishing custom.

Unlike his childhood dreams of eating chocolate, the taste of which would admittedly vanish after waking up, Hazimeh's art works faithfully recreate his Palestinian experience to the last detail, and along with his colors and shades, keeps his dreams not only alive, but tasty for the eyes and the souls of not only all Palestinians but indeed the public at large.

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