On the twenty-fourth of June 2021, a month after the end of the latest war on the Gaza Strip, young volunteers roamed the streets trying to mitigate the impact of the war, and workers renovated homes and buildings. Small hands restoring the damage of many giant explosions that had destroyed and reshaped large swaths of the city. On the same day, the scene takes us to Acre, Jaffa, and Nazareth, where many men and women were demonstrating in front of the Israeli colonial prisons against widespread arrests made under the pretext of participation in the latest uprising for dignity. In Jerusalem, things were still the same; more homes were being demolished in Silwan. Palestinians in the Sheikh Jarrah neighbourhood continued to face the threat of forced displacement. In Hebron and Nablus, people protested against the Palestinian Authority's suppression of their freedom of political expression.

Also on that same day, maybe over the course of the same hours--in this common environment of suffering and steadfastness, pain and hope--more than fourteen locally active organizations, in coordination with a group of volunteers from the Insaniyyat Association, opened an exhibition inside the old markets in each of these seven towns: the Souq Stories exhibition--a multi-sited youth-led photography exhibit on daily life in seven historic Palestinian markets.

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في اليوم ذاته، وربما في الساعات نفسها وفي ظل هذه الأحداث المشتركة من المعاناة والصمود، والفداء والألم، قامت أكثر من اربع عشرة منظمة نشطة محلية بالتنسيق مع مجموعة متطوعين ومشاهد تصويرية "إنسانيّات"، بافتتاح معرض متزامن داخل مساحات الأسواق القديمة في كل بلدة من هذه البلدات، وهو معرض حكايا الشوق: مشاهد تصويرية للحياة اليومية في الأسواق الفلسطينية.

المقدمة

Introduction

On the twenty-fourth of June 2021, a month after the end of the latest war on the Gaza Strip, young volunteers roamed the streets trying to mitigate the impact of the war, and workers renovated homes and buildings. Small hands restoring the damage of many giant explosions that had destroyed and reshaped large swaths of the city. On the same day, the scene takes us to Acre, Jaffa, and Nazareth, where many men and women were demonstrating in front of the Israeli colonial prisons against widespread arrests made under the pretext of participation in the latest uprising for dignity. In Jerusalem, things were still the same; more homes were being demolished in Silwan. Palestinians in the Sheikh Jarrah neighbourhood continued to face the threat of forced displacement. In Hebron and Nablus, people protested against the Palestinian Authority's suppression of their freedom of political expression.

Also on that same day, maybe over the course of the same hours--in this common environment of suffering and steadfastness, pain and hope--more than fourteen locally active organizations, in coordination with a group of volunteers from the Insaniyyat Association, opened an exhibition inside the old markets in each of these seven towns: the Souq Stories exhibition--a multi-sited youth-led photography exhibit on daily life in seven historic Palestinian markets.
Though it was in harmony with the spirit of the time, this day was the result of nearly two years of work. At the end of 2019, a group of young people met under the auspices of the Association of Palestinian Anthropologists (Insaniyyat), with the goal of creating a cultural project based on a vision with four goals:

First, strengthening the unity of Palestinians across colonial borders;
Second, the revival of the national economy;
Third, empowering the younger generation;

We achieved this vision in a simultaneous multi-sited exhibition that ran for seven days and included cultural and artistic activities, seminars, walking tours, and performances. This exhibition grew out of close coordination between young men and women volunteers, youth movements, popular institutions in the various cities, and young photographers and art curators.

Why photographs?

Our project believes in art as means of liberation, its importance in building a network of relationships that transcend colonial geographic borders and portraying daily life in our homeland. Through the camera lens of Palestinian sons and daughters, we tried to transform the photograph into a border crossing corridor, a window that overlooks our common diverse culture, and a mirror in which we see ourselves again.

Why the Souq?

We believe that the Souq with its stones and people is a microcosm of the homeland, as it reflects the diversity and rich culture of historic Palestine and the complexities of Palestinian lives within it. This exhibition is an attempt to revive these alleys and to attract the public to the Palestinian markets.

Why then the Souq?

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حكايا السوق - مشاهد تصويرية للحياة اليومية في الأسواق الفلسطينية

الّتي التقطها أبناء وبنات هذه البلدات ليسردوا حكايات أهلها المختلفة وربما حكاية وطن واحد.

الواقع هو أن الاستعمار أوجد العديد من الحقائق السياسية والقانونية والجغرافية التي حاولت أن تطغى على تخيلتنا عن أماكن سكننا وتعريفنا لوطننا من خلال تصنيفها وتجزئته. لكن الاستعمار “يفرّق ويسد” فقط عندما نبدأ في تذويت هذه التقسيمات.

أمام الحقيقة فعلى أن العوامل الموحدة تتجاوز التقسيمات السياسية والقانونية التي نصبها الاستعمار في الوطن. فترانا واحد وثقافتنا واحدة على تنوعها، ولا يمكن للجدران الاستعمارية أن تفككها، والسوق شاهد على هذه الوحدة: فهو عالم مصغر يعكس ثراء وتنوع وتعقيد التجربة الفلسطينية.

السوق يجمعنا.

حاول هذا المعرض أن يعيد رسم الخارطة الفلسطينية في أذهاننا، ليؤكد لنا من خلال الصورة أن جدران كل سوق من الأسواق السبعة يمكنها أن تستضيف حكايا الأسواق الفلسطينية الأخرى، ويمكنها أن تكون بوابة للنظر إلى فلسطين التاريخية على امتدادها ووسعها.

السوق القديم هو رمز للاقتصاد الوطني الفلسطيني القادر على رسم مشروع وطني واحد للخلاص من الاستعمار، ولذلك فإن إقامة المعرض بعد أسبوع عُرف بـ "أسبوع الاقتصاد الوطني" يضعه في إطار جهد أكبر لإعادة تنشيط الاقتصاد الفلسطيني. وهو الدروس التي علمتنا إياه الهبة الأخيرة: فثقنا في وحدتنا، وفلننا الواحد يبنِبُ في أسواقنا، وإن كان نبخَّة حياتنا فإنّ إحياء الشَّسوق واجبنا.

This exhibition attempts to retrace the Palestinian map in our minds, where its photographs drive home the fact that each of these seven markets is linked to the others and is a window through which to view all of historic Palestine.

The old market is a symbol of the Palestinian national economy, a key to a united national project to end colonialism. Therefore, holding the exhibition a week after what was known as the "National Economy Week" contextualizes it within a larger effort to revitalize the Palestinian economy. The latest uprising taught us that our strength lies in our unity, and our common heart beats in our markets. If markets are our lifeblood, then reviving them is our duty.

Colonialism has created many political, legal, and geographic conditions that aim to overwhelm our imaginations about the places in which we reside, through their reclassification and fragmentation. But this “divide and rule” strategy only works when we start internalizing these fragmentations. The fact is that the unifying factors that bring us together transcend any colonially imposed political or legal divisions forced upon our homeland. Palestinians share a cultural heritage that cannot be fragmented merely by building cement barriers. Our culture is one culture in all its diversity. Colonial walls cannot dismantle that. The souqs are a testament to our unity; each is a microcosm that reflects the richness, diversity, and complexity of the Palestinian experience. The Souq unites us.
Why inside the market?

The project aims to bring our people together in a common time and place with an exhibition in the old markets, to help revive them. Through the camera lenses of young men and women, the exhibition attempts to shed light on the intimate and daily lives of people inside the old markets—to both start and end with them.

This is a living exhibition, as it does not address the distant or the abstract, but rather explores day-to-day life in the Palestinian Souq. The photographs, the display location, and the audience all form a foundation for expanding our imagination once again. The markets’ historic stone walls express our shared roots and our ability to overcome the modern concrete walls that divide us.

The project attempts to eschew museums and re-establish community control over public spaces by transforming them into a gallery. The project emphasizes that culture is not exclusive to certain types of intellectuals, but rather is the way in which people express themselves in a mutual world of meaning, beauty, story, and collective will. The daily lives of people in the market are the main inspiration of the exhibition, and those very same people are the exhibition’s audience. This is a popular exhibition displayed in public space, where art is of and from the people.

Finally, this a sensory exhibition, as it refuses to see the audience as distant observers, but rather creates a unifying sensory experience within the alleys of the Souq that re-connects people with their daily lives while reviving the location as a Palestinian space through various cultural, musical and educational activities. It

لماذا داخل السوق؟

يركز المعرض على الحياة اليومية داخل الأسواق القديمة، لتشكل أساس المعارض الذي نبدأ فيه ونتهي به. في الماضي، كانت أسوار الأسواق القديمة تعبّر عن جذورنا المشتركة، ولكن جديدة اليوم، فإن أسوار الأسواق القديمة تعبّر عن جذورنا المشتركة.

إن المعرض، الذي يساهم في تشكيل حياة أسواق اليوم، هو معرض حي، حيث يشعر الناس بالرغبة في البقاء داخل الأسواق القديمة، حيث يشعرون بنوع من الوعي الاجتماعي ويشعرون بأنهم جزء من مجتمع جديد.

من خلال استخدام الفضاء العام وتحويله إلى معرض، حاول هذا المشروع أيضاً رفض جدران المتاحف وإعادة السيطرة على الفضاء العام، حيث يُعتبر أن الثقافة ليست حكراً على “المثقفين” بل وسيلة يعبّر بها الناس عن أنفسهم في عالم تتشابك فيه المعاني والجمال والفخامة والأدوات المشتركة. يتعامل المعرض مع الثقافة إدًا كجزء من حياة الناس اليومية، إنه معرض شعبي، يكوّن حياة الناس اليومية مادته الرئيسية ويشكل الناس جمهور المعرض أيضًا.

كما وأنه معرض حسيّ، يرفض فكرة الجمهور المتفرغ للعراقة والفرجة، ويدخل عملية الإطلاع على الفن في حياة الناس اليومية كجزء من سبيتهم المألوف داخل أسواق اليوم، بالإضافة إلى خلق لحظة مشتركة وتجربة حسية واحدة، تشارك فيها الفعاليّات الثقافية والموسيقية لجعل المكان في الوعي، مكانًا فلسطينيًا من جديد.
The Challenge of Unity and the Unifying Challenge:

The Souq Stories voluntary project committee was established in 2019 and we have been working on building the project ever since. The committee created a network of cross-border relationships linking institutions, youth groups, photographers, and activists from different regions in historic Palestine and the diaspora.

This unique experience was an attempt to create a cooperative organizational precedent that liberates the besieged cultural life of Palestinians on various levels. The walls, both concrete and abstract, were everywhere--from the geographic barriers that tear apart our landscapes and make it difficult for us to communicate, to the challenges of raising, transferring, and spending money. In addition, the crisis of the Covid-19 pandemic limited our movement and imposed closures that made it difficult to photograph and hold exhibitions, and came on top of the existing Israeli occupation restrictions.

This experience made us explore the "common and non-common infrastructure" that governs our collective reality as Palestinians within Palestine. Organisers from the West Bank and the Gaza Strip are prevented from moving freely. Therefore, we had to rely on participants from 1948 areas and Jerusalem for some tasks. Moreover, Palestinian internal divisions made the situation more difficult, forcing us to deal with the West Bank and the Gaza Strip logistically as two separate entities; legally, geographically, and financially - and we felt this in our day-to-day interactions and in completing even the most mundane tasks.

In addition to these multifaceted fragmentations which have affected the unitary nature of our...
Photographs of Daily Life in the Palestinian Markets

In order to access public space in Jerusalem, we printed the exhibition photos on t-shirts and distributed them to many local vendors, and thirty volunteers from youth centers in the Old City wore them to promote the exhibition simply by walking around the markets. The t-shirts, their sellers and wearers, transformed the project in Jerusalem into a live exhibition, serving as a creative way of overcoming the logistical challenges imposed by the military occupation on the people and the space.

Jaffa is a special case in particular, where there is an almost complete absence of Palestinians in the Old City, especially in the market, and there is no Palestinian control over any public spaces where we could display our exhibition. We faced a related problem in Jerusalem where surveillance cameras and the military occupation soldiers are present in every corner, and any cultural activity either needs permits from the occupation's municipality or is prohibited in the first place. Hence, displaying pictures in the open alleys of these two markets was not possible. In both cases, we were forced to hold the exhibition in popular Palestinian interior spaces within the markets. In Jaffa, for instance, passersby could see through windows the exhibition inside a communal centre. For Jerusalem, the process was a bit more complicated.

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التي يفرضها الاحتلال علينا. وكون مكان العرض كان في أحد أزقة البلدة القديمة في نهاية طريق الواد، فقد قمنا بالتنسيق مع فرقة جو، بشكل تطوعي بالكامل، لخلق جواً من الفرح الفلكلوري الفلسطيني المليء بالأهازيج الفلسطينية من بداية طريق الالد من أمام الثكنات العسكرية لجنود الاحتلال - وصولاً إلى مكان العرض، الأمر الذي نجم في جذب الناس للزفة الفلسطينية، وفرض الوجود الفلسطيني بالرغم من العسكريّة الإسرائيلية لحيز الفلسطيني داخل أزقة البلدة القديمة في القدس وشجعهم لحضور المعرض والإطلاع على الصور.

وتتمثل التحدي الأكبر والسياسيّ بجوهر الفكرة التي قام عليها المشروع، والتي تكمن في ربط هذه السرديات المختلفة والمتنوعة للأسواق الفلسطينيّة وللحياة فيها بين مختلف العوامل التي تؤثر في التقسيمات الجغرافية الاستعماريّة المتعددة، ومحاولة المشروع ربط هذه القصص والسرديات ببعضها البعض عبر المواد البصرية والمرئيّة التي نقلت لنا تفاصيل وجود وتحديات منشأة رغم اختلاف الأماكن والأشخاص لكنّها في الخلفيّة تنطلق من نقطة واحدة، وعلى نعم أن التحدي الأساسيّ يكمن في إعادة ربط العلاقات وإحيائها وإمكانيّة خلق آفاق أو إمكانية التفكير بواقع مشترك وصيرورة مشتركة لنا كفلسطينيين أينما وجدنا.

حاول مشروعنا الإجابة على عدد من الأسئلة والتي نأمل أن تستمر بها المشاريع المشابهة التي ستحتاج مشروعنا وهي: هل هناك رواية فلسطينية متماسكة وموجهة؟ كيف نفهمها في تجسيدياتها المختلفة التي جعلت كل مجموعة تشعر بالوحدة في واقعها الخاص مع مشاكلها الخاصة؟ كيف ينبغي هذا السردية من الألف إلى الألف؟ وكيف تجعل هذه السردات مؤثرة ومتاحة على المستوى الشعبي؟

كل هذا جعل التجربة مهمة صعبة، لأنسباب ليس أقلها ها.
be expected. The path towards uniting our people is difficult, but not impossible, and this is exactly what we kept telling ourselves throughout the project. All along, we knew that it would not be easy, but that it was within our reach.

Despite the challenges related to the number and diversity of locations which allowed us less control or follow-up during the project; we succeeded because of the large number of Souq Stories team members who stepped up with their fantastic voluntary energies. This is in addition of course, to our partnering organizations in each city, who transformed the idea and dream into a reality. The experience that we went through together enabled us to form a mutual understanding and a broad collective vision that helped us complete the project despite all of the obstacles.

Finally, the successful implementation of this project is an accomplishment we hope will be harnessed by Palestinians everywhere, as it sets a precedent we can learn from as a community. We hope it inspires others to tap into the energy of youth volunteers and communal institutions, to carry out other projects in the future with similar goals and hopefully on a much larger and more inclusive scale.

Acknowledgments:

We would like to thank all the partners who worked on establishing this exhibition, we salute you!

The Insaniyat Society of Palestinian Anthropologists who built, sponsored, and launched this project, believing in the significance of sharing of human knowledge in society. The volunteer Souq Stories team- who worked to turn the dream into reality. The thirteen partner groups: The Old City Youth Association, the African Community Society, and Burj Al-Iuqluq Social Center Society were crucial contributors to the exhibition's work in Jerusalem.

Não temos muito que dizer sobre o que esperamos encontrar. A viagem de trabalho, como esperado, foi longa e difícil. Mas isso é o que esperávamos. A jornada para unir nosso povo é difícil, mas não impossível, e isso é exatamente o que continuamos a nos dizer ao longo do projeto. Todo o tempo, sabíamos que isso não seria fácil, mas que estava no nosso alcance.

Apesar dos desafios relacionados ao número e diversidade de locais que permitiram menos controlo ou acompanhamento durante o projeto; conseguimos porque o grande número de membros da equipe Souq Stories, que passaram em ação com suas energias voluntárias fantásticas. Isso, além do mais, é devido ao apoio das nossas organizações parceiras em cada cidade, que transformaram a ideia e o sonho em realidade. A experiência que passamos juntos nos permitiu formar uma compreensão mútua e uma visão coletiva ampla que nos ajudou a completar o projeto apesar de todos os obstáculos.

Finalmente, a implementação bem-sucedida deste projeto é um feito que esperamos seja aproveitado por palestinos em toda parte, como estabelece um precedente que podemos aprender. Esperamos que inspire outros a aproveitar a energia dos voluntários jovens e instituições comunais, para realizar outros projetos no futuro com metas semelhantes e, esperamos, em uma escala muito maior e mais inclusiva.

Aknowledgments:

Obrigado a todos os parceiros que trabalharam para estabelecer esta exibição, nós a saudamos!

A Sociedade Insaniyat de Antropólogos Palestinos que construíram, patrocinaram e lançaram este projeto, acreditando na significância do compartilhamento de conhecimento humano na sociedade. O time voluntário Souq Stories que trabalhou para realizar o sonho. Os treze grupos parceiros: A Associação Jovem da Cidade Velha, a Sociedade Comunitária Africana e o Centro Social Comunitário Burj Al-Iuqluq foram contribuintes cruciais para o trabalho da exposição em Jerusalém.
Shababeek, the Gaza Center for Culture and Arts Association, and the Palestinian Cultural Enlightenment Forum from Gaza. The Acre 5000 group from Acre, the Blaibel Society, and the Liwan Cultural Café from Nazareth. Yafa Cultural Center, and the Palestinian Cultural Enlightenment Forum from Nablus. Masahat for Culture and Arts project, and Team for Events Management from Hebron. And finally, a group of local activists from Jaffa. We salute all our brothers and sisters in these cities, and we hope that this is only the beginning of a new path of national, unitary, and voluntary cultural work.

Finally, we would also like to thank our financial supporters: the Welfare Association for Youth, the Drosos Foundation, the Yan P. Lin Center for Freedom and Global Orders in the Ancient and Modern Worlds at McGill University, the Nakba Archive, as well as local grassroot support from fellow Palestinians. We thank the Palestinian American Research Center and the Kassabeh Theater for kindly serving as fiscal sponsors.

In this booklet we present to you a summary of the exhibition and an attempt to archive the experience. The booklet contains photos from the exhibition, texts about its significant markets, an introduction to the voluntary youth teams, and supporting institutions that participated in the success of the exhibition. You can also find information about our photographers whose camera lenses were the eyes of our project. We also include snapshots of the curators who were an essential part of the project, and about us, members of the Souq Stories team.
Photographs of Daily Life in the Palestinian Markets

Mustafa AlKharouf - Jerusalem 2021
Insaniyyat and the Committee for Anthropology in the Community

Insaniyyat - The Society of Palestinian Anthropologists was officially launched in 2017 as the culmination of efforts by anthropology students and academics from 1948 Palestine and the West Bank, who shared the goal of producing anthropological knowledge about Palestine and Palestinians and beyond. Insaniyyat emerged alongside a growing international anthropological interest in Palestine as well as the increasing engagement of Palestinian scholars with the discipline of anthropology. Insaniyyat has therefore come to serve as a link between these scholars-locally, regionally, and globally--in their quest to transcend the geographical and political barriers, the fragmentation and displacement imposed by the more than a century-long settler-colonial project in Palestine.

The idea of Insaniyyat was born out of our historical and political experiences in Palestine and the region, and from our desire as anthropologists to communicate academically and expand the framework of our interactions to include all of Palestine and the diaspora. We seek to cooperate with global anthropological bodies, individuals, and groups who share our aspirations for liberation from colonialism, injustice, racism, and exploitation. Insaniyyat is interested in knowing Palestine anthropologically within and outside its borders, and spreading that knowledge among Palestinian students and researchers. Furthermore, Insaniyyat is invested in encouraging Palestinian graduates and researchers to develop projects that

إنطلقت إنسانيات-رابطة الأنثروبولوجيين الفلسطينيين رسميا سنة 2017 تتويجاً لجهود مجموعة من الطلاب والأكاديميين الأنثروبولوجيين من فلسطين 1948 والضفة الغربية الذين اتفقوا على إنتاج معرفة أنثروبولوجية عن فلسطين والفلسطينيين وأماكن وشعوب أخرى حول العالم. وتزامنت نشأة إنسانيات مع تزايد عدد الأنثروبولوجيات والأنثروبولوجيين الذين يبحثون في فلسطين ويكتبون عنها، كما ترافق هذا الزخم من الكتابات الأنثروبولوجية مع ازدياد اهتمام الفلسطينيّين بالأنثروبولوجيا (علم الإنسان) ودراستها. فجاءت إنسانيات لتكون همزة الوصل بينهم محلياً وعربياً وعالمياً، وكتجديل سعيهم لتجاوز الحدود والحواجز الجغرافية والسياسية التي فرضتها شروط الاستعمار والاستيطان في فلسطين منذ أكثر من قرن.

وُلدت فكرة إنسانيات من رحم التجارب التاريخية والسياسية التي مرّت بها فلسطين ومنطقة، ومن رغبتنا كأنثروبولوجيين وأنثروبولوجيات بالواصل الأكاديمي وتوسيع إطار تفاععنا ليشمل حدود فلسطين كوطن متواصل ومحميات اللجوء والشتات، والتعاون مع جهات أنثروبولوجية عالمية أفراداً وجماعات. ومنWięدكتونا تطلعاتنا للتحرر من الاستعمار والظلم والعنصرية والاستغلال. وتهتم إنسانيات بمعرفة فلسطين-أنثروبولوجيا ضمن حدود الوطن، وخارجه، وعمل على نشر المعرفة عن الأنثروبولوجيا في فلسطين وتطويرها كحقل معرفي مستقل.
are not limited to Palestine but engage with other cultures as well. One of our significant endeavours is to produce anthropological knowledge in Arabic and to connect with other anthropologists writing in Arabic, to disseminate such writing and encourage serious engagement with it. This will help promote critical anthropological knowledge that nurtures a plurality of perspectives and multiple interpretation of lives in their cultural, historical, and political contexts.

To achieve these goals, Insaniyyat members formed voluntary subcommittees to organize a number of different activities. On the one hand, we organize a number of academic events such as the Insaniyyat Conference, which is held every two years, as well as workshops, seminars, and lectures. Insaniyyat is also committed to publishing and disseminating ethnographic research, whether in written, audio, or film form, in both English and Arabic. But beyond academia, our members are in the field among people with whom we share common interests and struggles, listening to stories of their pasts, their present experiences, and their hopes and dreams for the future. We are interested in sharing the ethnographic knowledge that we produce about and with them.

The idea of the Committee for Anthropology in the Community therefore arose to make anthropological knowledge meaningful and accessible to Palestinian society beyond traditional academic boundaries, through activities and projects that engage different groups. This includes publishing a series of ethnographic writings in Arabic in Falasteen esh-Shabab magazine and on the Insaniyyat website, to introduce Palestinian and Arab readers to research carried out by member anthropologists. In addition, we have planned an introductory workshop for ethnographic photography, as well as a training workshop on visual anthropology.

In the universities in Palestine, we encourage graduates and researchers to think about projects that are not limited to Palestine but engage with other cultures as well. One of our significant endeavours is to produce anthropological knowledge in Arabic and to connect with other anthropologists writing in Arabic, to disseminate such writing and encourage serious engagement with it. This will help promote critical anthropological knowledge that nurtures a plurality of perspectives and multiple interpretation of lives in their cultural, historical, and political contexts.

To achieve these goals, Insaniyyat members formed voluntary subcommittees to organize a number of different activities. On the one hand, we organize a number of academic events such as the Insaniyyat Conference, which is held every two years, as well as workshops, seminars, and lectures. Insaniyyat is also committed to publishing and disseminating ethnographic research, whether in written, audio, or film form, in both English and Arabic. But beyond academia, our members are in the field among people with whom we share common interests and struggles, listening to stories of their pasts, their present experiences, and their hopes and dreams for the future. We are interested in sharing the ethnographic knowledge that we produce about and with them.

The idea of the Committee for Anthropology in the Community therefore arose to make anthropological knowledge meaningful and accessible to Palestinian society beyond traditional academic boundaries, through activities and projects that engage different groups. This includes publishing a series of ethnographic writings in Arabic in Falasteen esh-Shabab magazine and on the Insaniyyat website, to introduce Palestinian and Arab readers to research carried out by member anthropologists. In addition, we have planned an introductory workshop for ethnographic photography, as well as a training workshop on visual anthropology.
and ethnographic film in Arabic. This latter training aims to introduce media and film students in Palestine to the possibilities offered by visual anthropology and the tools that it can provide them to think about the experiences and events that they seek to document. It can also help them formulate narratives informed by more the holistic approach of ethnographic research that explores the details of complex social lives, the mechanisms of colonial tyranny and the ways Palestinians resist them.

The Souq Stories exhibition is one of the early efforts of this committee that seeks to provide Palestinians with an opportunity to experience daily life in its rich details in several historical Palestinian markets through ethnographic pictures and narratives. The exhibition reflects Insaniyyat’s desire to transcend the fragmentation imposed by the colonizer by displaying the life of the Palestinian market in seven different Palestinian cities: Jerusalem, Nazareth, Hebron, Acre, Gaza, Nablus, and Jaffa. The exhibition was implemented with the help of many photographers and youth organizations in each city, as the Souq Stories team, with the help of its funders, will detail in the pages of this book.

من إنسانيات: وورشة للتعريف بالتصوير الإثنوغرافي: وورشة تدريبية حول الأنثروبولوجيا البصرية والأفلام الإثنوغرافية باللغة العربية هدف تعريف طلبة الإعلام والسينما في فلسطين بالإمكانيات التي تتيحها الأنثروبولوجيا البصرية والأدوات التي يمكن أن تزودهم بها للتفكير بالتجارب والأحداث التي يسعون لتوثيقها في أفلامهم. وصياغة قصة الفيلم من زاوية شمولية مبنية على بحث إثنوغرافي يُسهم في كشف تفاصيل الحياة الاجتماعية المعقدة وآليات عمل السلطات الاستعمارية والاستبداد وطرق مقاومتها. وجاء معرض حكايا السوق باكورة أنشطة هذه اللجنة، ليقدم للفلسطينيين فرصة لاختبار الحياة اليومية بتفاصيلها الغنية في عدد من الأسواق الفلسطينية التاريخية من خلال صور وسرديات إثنوغرافية. فكان المعرض تجسيدًا لرغبة إنسانيات بتجاوز الشرذمة والحواجز التي فرضها المستعمرون بعرض حياة السوق الفلسطيني في سبع مدن فلسطينية هي: القدس والناصرة والخليل وعكا وغزة ونابلس ويافا. وتم تنفيذ المعرض بمساهمة عدد من المصورين والمصورات والمنظمات الشبابية في كل مدينة، كما سنوضح، نحن وشركائنا من المؤسسات الداعمة بالتفصيل في الصفحات اللاحقة.
Jerusalem Groups

The Old City Youth Association: A Palestinian national association based in Jerusalem, within the walls of the Old City in an area known as "Khan Al-Qattanin stables" which dates back to the Mamluk era, in the northwest side of the market. In 1990, the association was established by a Jerusalemite youth initiative with hopes to build a better future in the city through working in the association.

The association focuses on providing cultural, social, artistic, sports and scouting services to a large segment of Jerusalem residents in general and Old City residents in particular. The association targets youth and children of both genders and also women. It is concerned with providing various cultural, educational, social, and recreational services to these crucial segments of Palestinian society, through an ongoing attempt to shed light on their significant role in our community.

The African Community Association: A non-profit, non-partisan Palestinian association founded in 1983 by a group of Jerusalemite Africans, as an extension of the African Charitable Club which was active between 1952 until the Holy City fell under the control of Israeli colonialism in 1967. The association emerged from the African Youth Club that was established by Jerusalem's African sons in 1978. In the mid-1980s, the association was closed

جمعية شباب البلدة القديمة: مؤسسة وطنية فلسطينية مقرها القدس الشريف، تقع داخل أسوار البلدة القديمة. تأسست الجمعية سنة 1990 وتقع في مكان يُعرف باسم إسطبلات خان القطانين في الجهة الشمالية الغربية من الشوارع، ويعود تاريخه إلى العصر المملوكي. انطلقت الجمعية بمبادرة مجموعة شباب مقدسيين يأملون من خلال نشاطهم في هذه الجمعية أن يساهموا في بناء قواعد متماسكة لمستقبل أفضل في المدينة.

تركز الجمعية على تقديم خدمات ثقافية، اجتماعية، فنية، رياضية وكشفية لقطاع واسع من سكان القدس بشكل عام وسكان البلدة القديمة بشكل خاص، وتحاول الجمعية أن تستخدم فئة الشباب والأطفال من الجنسين، بالإضافة إلى استهدافها شريعة النساء. وتُعتبر الجمعية بتدريب مختلف الخدمات الثقافية والتعليمية والاجتماعية والتربوية لهذه الشّرائح الهامة في المجتمع الفلسطيني في محاولة دائمة لتسليط الضوء على دور هذه الشّرائح في المجتمع الفلسطيني.

الجمعية الجالية الإفريقية: هي جمعية فلسطينية غير ربحية وغير حزبية، تأسست عام 1983 بواسطة مجموعة من الأفارقة المقدسيين وكانت انطلاقًا للنادي الخيري الإفريقي الذي ينشئ في الفترة ما بين 1952 ولغاية وقوف المدينة المقدسة تحت سيطرة الاستعمار الإسرائيلي عام 1967. وانثقت الجمعية
due to economic difficulties and the headquarters' need for urgent restoration work.

The association aims to monitor the needs of specific groups in the Old City, to empower and rehabilitate children, youth and women by improving their standard of living, and to spread awareness among Jerusalemite youth about the importance of the intellectual, humanitarian and cultural heritage of the Palestinian people. In addition, the association focuses on building a network of relations with local and international institutions, investing in its institutional building by increasing the institution's effectiveness in achieving its goals and developing the capabilities of the institution's employees.

**Burj Al-Luqluq:** A community centre and society established in 1991. For 30 years, it has been working to provide various services to the Jerusalem community inside the Old City, seeking to empower residents socially and economically. It is worth noting that the current area of the association is 9 dunums, owned by two Palestinian families.

The tower was threatened by Israeli settler attacks and takeovers, the most important of which was in 1989, where the residents of the Old City played a huge role in preventing these repeated attempts. The association is the only breathing safe space for children and adults inside the Old City. Therefore, the area residents formed a committee that declared the place a sports and social club, making the association a significant part of the entire community in a neighborhood called "Bab Hatta." The association is officially registered in the registrar of associations.
The association classifies itself as a non-profit development association that works to improve the social, intellectual, and psychological reality of children and youth in Jerusalem in general and in the Old City in particular.

Hebron Groups

Masahat Project: A project to revive the historical places in the Old City of Hebron through culture and arts. The project seeks to revive cultural memory through representing the community's narratives in artistic and cultural forms. The vision of the project is to restore the cultural roots of the Palestinian people. The market is considered a nurturing space for group activities, and for human, intellectual and societal interactions to take place.

The group started with several experts and artists in the arts and the cultural heritage field. They focused on revitalizing the neglected historical places in the city of Hebron. They also worked on many research papers and studies over the past years that formed a clear vision of the importance of revitalizing and restoring memory. The Masahat project started as a basic building to restructure and produce the community's cultural heritage and to reintroduce the culture to the community in many forms.

The group is currently working on implementing many cultural and artistic events inside historical places to attract the local community and official institutions' attention. In addition, the group is implementing other similar projects aiming to revive the collective memory of the society through culture and arts.

حكيّة السوق - مشاهد تصويرية للحياة اليومية في الأسواق الفلسطينية

وتُصنف الجمعية نفسها كجمعيّة تنمويّة غير ربحيّة تتحمل تحسين الوضع الاجتماعي والفكري والنسبي للطفل والشباب في مدينة القدس بشكل عام وفي البلدة القديمة بشكل خاص.

مجموعات الخليل

مشروع مساحات: هو مشروع لإنعاش الأماكن التاريخيّة في البلدة القديمة في الخليل من خلال الثقافة والفنون. هدف المشروع أيضًا لإحياء الذاكرة الثقافيّة للمجتمع من خلال إعادة طرح سرديات المجتمع بأشكال فنيّة وثقافيّة عديدة. وتعمل رؤية المشروع في إعادة الجذور الثقافيّة للشعب الفلسطيني. ويعتبر السوق الحاضنة الأساسية لكل فعاليّاته المجموعة إذ يمثل المساحة التي يحدث فيها التفاعل الإنساني والفكري والمجتمعي.

بدأ المشروع مع عدد من الخبراء والفنانين في مجال الموروث الثقافي والفنون ليتم التركيز على الأماكن التاريخيّة المهملة في مدينة الخليل وإعادة إتعاشها وحياتها؛ فمن خلال الأبحاث والدراسات التي قامت المجموعة بالعمل عليها خلال السنوات الماضية تشكّلت رؤية واضحة وجلية ل أهميّة إعادة الإتعاش وترميم الذاكرة لذلك بدأ مشروع مساحات كبناء أساسيٍّ لإعادة هيئة وتنمّية الموروث الثقافي للمجتمع وتقدّم ثقافة المجتمع مجدّداً إلى المجتمع بأشكال عديدة.

حاليًا تعمل المجموعة على تطبيق عدد من الفعاليّات الثقافيّة والفنيّة داخل الأماكن التاريخيّة لإلقاء الضوء عليها والاهتمام بها من خلال المجتمع المحلي.
(Fareeqok) Your Team Company: A youth group works on organizing and managing events (exhibitions, conferences, bazaars) professionally and creatively, as it works on all details, starting from planning and design to communication and supplies. It works on cooperation at all these levels, and thus the company contributes to empowering young people professionally and socially.

The company believes in the necessity of investing youth energies in all fields. The company's work is not limited to making a profit, but it also contributes to community activities and events through its active and volunteer youth staff.

With the market transition to the virtual world and the spread of electronic commerce, Your Team Company believes in centering human values and behavior even if the market is absent as a real place. For the company, the market is not only where commercial exchange takes place, but it is also a space that contains channels of human communication in its various forms.

Nazareth Groups

Blebel Association: An independent cooperative youth space, registered as a non-profit association, located in the Old City of Nazareth. The association works to activate and manage programs in the Old City to raise its profile on the social and economic levels. It focuses on reviving the Nazareth market, which is rich with its cultural and historical heritage, and tries to make the Old City a social space for all people, in addition to creating an alternative cultural space for arts and music, raising awareness of everything related to environmental quality, and establishing cooperatives with stakeholders and the institutions. In addition, to promote the daily life for the Palestinian markets by means of photographs.

Group - فريقك: مجموعة شبابية تعمل على تنظيم وإدارة المعارض (معارض ومؤتمرات وبازارات) بشكل احترافي وإبداعي حيث تقوم بتكرار التفاصيل بدايةً من التخطيط والتصميم ومن ثم التواصل وتنظيم المستلزمات، كما تعمل على خلق الموازنة بين الجانب التطوعي والتشاركي والجانب الربحى مستمدة ذلك من قيم وموهوب الشعب الفلسطني وفعالياته وعلماً، فكانت تقوم على التعاون بين كافة الأطياف، وبهذا تساهم الشركة بتمكين الشباب مهنيًّا ومجتمعيًّا.

تؤمن الشركة بضرورة استثمار الطاقات الشبابية في كافة الميادين وال مجالات، فلا يقتصر عملها على الجانب الربحى فقط بل تساهم عبر طواقمها بفاعلية الم تنظيم والقضايا الاجتماعية وذلك لكون طواقمها من الشباب الناشط ومتطوع.

مع انتقال السوق للعالم الافتراضي وانتشار التجارة الإلكترونية، تؤمن شركة فريقك بضرورة المحافظة على الشوق كحيز مكاني يحتوي على الطاقة والسلوك الإنساني، وإن غاب السوق كمكان حقيقي، إذ لا يشكل السوق بالنسبة للشركة مكانًا يتم فيه التبادل التجاري، وحسب، بل هو حيز يحتوي قنوات التواصل الإنساني، بأشكاله المختلفة.

مجموعات النّاصرة

جمعية بليبل: مساحة شبابية تعاونية تتواجد في البلدة القديمة في الناصرة. فستقّل ومسجلة كجمعية غير ربحية. تعمل الجمعية على تفعيل وإدارة برامج في البلدة القديمة في الناصرة لرفع مكانتها ونشر قيم وثقافة الإنسان، بالإضافة إلى مشاريع شبيهة تحاول إحياء الذّاكرة الجمعيّة للمجتمع من خلال الثقافة والفنون.
على الصعيد الاجتماعي والاقتصادي: وتركز على إحياء سوق الناصرة الغني بتراثه الحضاري والتاريخي، وتحاول العمل على إتاحة البلدة القديمة كفضاء اجتماعي لكافة الناس، بالإضافة إلى خلق مساحة ثقافية بديلة للفنون والموسيقى، ورفع الوعي بكل ما يتعلق بجودة البيئة، وإنشاء تعاونيات مع أصحاب المصالح والشكان المحليين لخدمة الحي العام.

يؤمن المشاركون في الجمعية بإمكانية تحقيق أهدافهم بواسطة تنسيق وتسيير برامج وأعمال تطوعية، وورشات تفعيلية، وتوفير مساحة مفتوحة، وتنظيم أحداث وفاعليات ثقافية، و/أو ثقافية، وغيرها العديد من البرامج التي تهدف إلى إدخال أكبر عدد من المحليين وغير المحليين على سوق الناصرة للتذوق من عبق تاريخه والمشاركة في إثراء حضارته وثقافته.

ترتكز الجمعية على أهمية الاستثمار في السوق، تعليم أماكنه المغلقة، ودعم وتسويق مصالحه الفريدة التي توفر خدمات عديدة لتنعيم اقتصاده المحلي، على غرار بعض القهوة والمطاعم، وحانيت الكحليات الشعبية، حانيت النسيج، وحانيت الصحن، وحانيت القهوة، ومعارض الفن، وبيوت الضيافة وغيرها العديد من المصالح الصغيرة والمتوسطة، الأمر الذي من شأنه أن يعود بالفائدة والمنفعة للمصلحة العامة.

Liwan: A group of politically independent individuals, who oppose the physical and mental divisions imposed on them. They hope to attract other youth groups who share their interests and aspirations. The group chose Nazareth as their workspace because of its historical tourist sites. They aim to encourage the people of Nazareth to regain the pride of residing in their city, introduce visitors to the importance of the city, and inform them of its historical landmarks that are not limited to religious monuments.

The group seeks to create a public space for its meetings where its dialogue and interests can be shared, and various events and activities that serve the group’s goals can be organized. It focuses on the Old City as an informal space where Palestinians residents to serve the public space.

The association participants believe in achieving their goals through coordinating and organizing volunteer programs, interactive workshops, open spaces, art, and cultural evenings and events, and many other programs to bring as many locals, non-locals, and visitors to the Nazareth market to catch a glimpse of its history and to participate in enriching its civilization and culture.

مجموعة ليوان: مجموعة من الأفراد المستقلين سياسيًا، يعارضون افتئات المساجس الجماهيرية والعقالية التي فرضت عليهم، وهم من خلال المجموعة أن يجذبوا مجموعات شبابية يتفقون معهم في اهتماماتهم وتطلعاتهم، استغلالاً الناصرة كحِيزة لعملهم لما فيها من أماكن سياحية تاريخية، تهدف المجموعة إلى تشجيع أهل الناصرة على استرجاع فخرهم الإقامة في مدينتهم، بالإضافة إلى تعريف الزوار بأهمية المدينة وانتظاعهم.
can participate and interact.

The group aims to provide a public space to local Palestinians, tourists, and city visitors and establish an alternative Palestinian kitchen for the indigenous people to share their foods at nominal prices. Moreover, the group aims to organize activities, events, and tours for tourists in the Old City that focus on displaying the city’s history and its archaeological monuments, and to establish an information center to help tourists and indigenous people discover the city’s history. The benefit of the project lies in providing a reference point for tourists that will help them learn about the rich history of the city, which contributes to restoring the central position of the old town and reviving its economy.

Gaza Groups

Shababeek: A group of young artists who share common interests and perceptions. They believe in teamwork and joint development of the creative side of the Palestinian art movement, always exploring what is new and contemporary in art to harness it for their many talents. They seek to achieve these goals by organizing regular meetings, holding local and international exhibitions, and focusing on workshops that convey their ideas through Palestinian art. The group has collective and individual experiences and local and international engagements; this enriches the organization’s culture and artistic concepts as it relentlessly develops a wide network of artistic relations.

From its beginning, the group believed in the role of art in promoting change in society and in shedding light on human rights and focusing on certain
important groups in Palestinian society, especially children, and the psychological and social support for these groups. The group uses its skills, experiences and resources in many ways including organizing drawing workshops for children, photography and video art workshops, and art exhibitions for children and youth, especially children who have been affected by the ongoing crises facing Gaza. The group attempts to provide a welcoming space for young artists to present their creative works to the public by providing a safe and supportive environment for contemporary artists to empower them and develop their artistic abilities and skills, in addition to providing them with the opportunity to participate in exhibitions, workshops, meetings, art residencies, and production grants. This opens new horizons and spaces that enable them to carve their art world and path.

**Gaza Association for Culture And Arts:** a non-governmental, non-profit charitable organization, registered at the Ministry of Interior under the Civil Associations and Organizations Law No. (1) of 2000. The term of office of the Board of Directors is three years and the Board is chosen through elections. The association works in the culture and arts field and focuses on offering activities in all governorates of the homeland. The Gaza Center for Culture and the Arts aims to create administrative and financial systems, as well as short and long-term strategic plans.

The association devotes its energies and activities to preserve Palestinian cultural heritage and identity and attempts to create a bridge between art and various issues of society, by promoting culture and the arts in all its forms in the Palestinian

Jama'a al-Markaz al-Thaqafi wa al-Fanun: Mawsila Kheriyah

Jama’a al-Markaz al-Thaqafi wa al-Fanun: Mawsila Kheriyah

Full text is in Arabic.
society. Moreover, it focuses on its significant role in achieving its mission in civil society development and improving the capabilities and skills of creative people and organizing their cultural action. In addition, it focuses on raising society's awareness about human rights by promoting democracy and international legitimacy culture through artwork.

Since its establishment, the association has accomplished several cultural activities and projects including the completion of the first and second Gaza Festival of Contemporary Fine Art, besides organizing the first and second Fine Arts Movement Conference, organizing the Palestinian-British Film Week for Short Films, and the Young Film Week. The association was the central partner of "Lama Films" group in implementing the "Red Carpet" Festival and the "Nathra" Film Festival, as well as many plays and activities in which young artists and children were a cornerstone.

**Nablus Groups**

Palestinian Cultural Enlightenment Forum: The Enlightenment Forum was established after an initiative of a group of intellectuals and young people who believed in enlightenment, and the importance of unlimited rational thinking. The forum was registered on July 5, 2005, at the Palestinian Ministry of Interior. The forum aims to enhance democratic and social awareness in Palestinian society from an enlightened national Arab and human perspective. To achieve this goal, the Forum focuses its work on several cultural, social, artistic, and political fields, with special attention to youth, children, and women to develop their abilities and enhance their presence in various fields and spaces.

 menjn إداريّة وماليّة وخطط استراتيجية قصيرة وطويلة

Takres al-jama'a tafaqa ta'a wansamatnaha fi Sabil al-hafak عائشة الوراث والهوية الثقافية الفلسطينية وتحاول أن

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للمجتمع الفلسطيني بفهمه وطني تنويري وعمق
عريباً ويدعو إنساني. وفي سبيل تحقيق هذا الهدف، يركز المنتدى في عمله على عدة مجالات ثقافية واجتماعية وسياسية، ويسلط الضوء على فئة الشباب والآباء والنساء، كمحاولة من المنتدى لتنمية قدراتهم وتعزيز وجودهم في المجالات والفضاءات المختلفة.

في الآونة الأخيرة نظم المنتدى عدة مشاريع ثقافية واجتماعية وسياسية كان أبرزها مشروع "سيّدة الأرض" ومشروع "دعم المرأة" ومشروع "صوت الشّباب" وتأمل الجمعية في تحقيق العديد من النشاطات والمشاريع المستقبلية التي تصب في خدمة مجتمعها وتحقيق أهدافها.

**Yafa Cultural Center:** The center is located in Nablus city, specifically in the Balata refugee camp. It was established in 1996 as a cultural support for the Committee for the Defense of Palestinian Refugee Rights by a group of educated young men from Balata Camp. The center was established to protect Palestinian identity and reviving the right of return culture based on international law.

The center targets children through its various activities. It was established to educate children about their rights, extricate them from the negative effects of their difficult situations, and strengthen their personalities, talents and skills. The center also sought to promote volunteer, social work and innovation. To achieve its goal, Yafa Cultural Center aims to build relationships and cooperate with local community institutions and aims to strengthen its relations with international organizations that believe in the rights of the Palestinians and support them in their struggle.

**Jaffa Group**

**Jaffa Group:** An independent group of Palestinian women who live in Jaffa city, and are active in social and political work in there. They possess a progressive, intellectual, liberatory vision that
opposes forms of oppression and colonialism; Through it, they aspire to present an alternative Palestinian space that is independent and free at the national, human, feminist, and economic levels. The group aims to revive Palestinian memory and the market in Jaffa city, and in all regions of historic Palestine. It also believes in the necessity of producing knowledge, politicizing awareness, and shaping Palestinian identity, as necessary to confront colonialism and strengthen Palestinian presence and steadfastness in Jaffa, where they suffer from the Judaization and displacement, as well as ongoing ethnic and class cleansing.

The group works to document Palestinian stories and narratives through photographs because it believes in the role of these activities in confronting attempts to erase, repress or wipe out Palestinian identity. The group is interested in the market as a locus of political, social, cultural, and feminist struggle. The reality of the market represents the ongoing Nakba. Consequently, the absence of the original inhabitants of Jaffa in the market space transformed it from a market where simple Palestinians make a living into a market occupied by new Mizrahi Jews. On the other hand, the group believes that it must narrate the Palestinian history of the market as we inherited it, to create a collective awareness that understands, perceives, and analyzes through photographs the current scene and beyond.
Acre Group

Acre 5000: A group of young Palestinian people from Acre. The group members share interests and initiatives to serve their community and strive to build a framework and a public space that brings them together and allows them to share their future aspirations. The group aims to create an independent, cohesive team loyal to the interests that benefit the people of their city of Acre. The group works to carry out meaningful activities to develop the spirit of leadership, voluntarism, critical thinking, and a sense of empathy in the Acre community. The group aims to create a new reality through attracting, gathering, and strengthening young energies in the city and connecting them together to create a platform for improving the existing social situation and opening opportunities for creativity in dealing with their challenges constructively and positively.

Our approach to community work focuses on building capacities and social relations through art. The group believes that in creation of art there is the full space for Palestinians to express and develop their national and social identity. It also believes that every collective activity creates hope, pride, and belonging among community members, and serves as a reminder of the importance of contributing to community work.

The group believes that its mission is to create work mechanisms that help in the development of local community initiatives to maintain the Arab presence in the city by addressing cultural, economic, and political aspects. Thee all strengthen Palestinian identity and increases social and political awareness.

مجموعات عكا

عكا 5000: مجموعة شباب/ات من نسيج عكّيّ من فلسطينيّ، يشاركون أفراد المجموعة في اهتماماتهم ومبادئهم لخدمة مجتمعهم ويسعون في سبيل ذلك لبناء إطار وحيز وفضاء عام يجمعهم ويشاركون فيه تطلعاتهم المستقبلية. تهدف المجموعة لبناء فريق مستقل، متراقب ومخلص لمصلحة أبناء وبنات مدينتهم عكاً. تعمل المجموعة على القيام بنشاطات فتاحة لتطوير الروح القياديّة، روح التّطوع والمساعدة، الفكر النقديّ وجسّ الّعاطف في المجتمع العكّيّ.

وتهدف المجموعة لخلق واقع جديد من خلال استقطاب وتحشيد وتنمية الطّاقات الشّابّة في المدينة وتشبيكها لجعلها مقصورة لتحسين الوضع المجتمعي القائم، وخلق إمكانيات للإبداع في التعامل مع تحدياتهم بشكل بناء وإيجابي.

يتجلّى نهج العمل المجتمعيّ للمجموعة عبر إبراز وتفعيل قدراتهم وعلاقاتهم الاجتماعيّة، من خلال الفن؛ إذ تؤمن المجموعة أن في العمل الفني توجد المساحة الكاملة للفلسطينيين/ات للتعبير عن هويّتهم الوطنيّة والاجتماعيّة وتنميتها. كما تؤمن بأن كل نشاط جماعيّ يخلق الأمل، الفخر والاعتناء لدى أفراد المجتمع، ويعرض الناس لأهمية العمل المجتمعي والمساهمة فيه.

ترى المجموعة أن مهمتها هي إيجاد آليات عمل تمكن المجتمع من تطوير مبادرات مجتمعية محلية تهدف للحفاظ على الوجود العربي في المدينة. وذلك من خلال التطرق للجوانب الثقافية، الاقتصادية والسياسية؛ التي تصب في تعزيز الهوية الفلسطينية وزيادة الوعي الاجتماعيّ والسياسيّ.
Hebron Market

In the Hebron Valley, in the southeast of the city, the Ibrahimi Mosque sits surrounded by lanes, courtyards, and old houses. The map of the old town and its features look like a body; its heart is the Ibrahimi Mosque, the organs are the city's neighborhoods and houses, and the alleys and roads are like arteries flowing with residents and visitors to fill the city’s mosques, corners, schools, markets, and khans with life.

Hebron’s markets are characterized by a longitudinal pattern, where the shops are distributed on both sides of the road. The most important of these markets are: Al-Qazzazin, Al-Zayatin, Al-Hosareya, Al-Laban, Al-Iskafeyya and Al-Ghazl. In addition, one can find a number of bustling Khans--Khan Al-Khalil, Khan Shaheen, Khan Al-Wakalah and Khan Al-Dweik, to name a few.

The markets, like the rest of the city, have been impacted by Israeli colonialism and its attempts to obliterate Palestinian identity and erase Palestinian creativity. The Ibrahimi Mosque massacre carried out by Jewish settlers in 1994 was a key juncture in the city’s history, after which many restrictions, closures, and obstacles were imposed on the streets leading to the old city, its markets, and internal roads, thereby leading to a decline in the area’s economy. The intensification of Israeli military presence around the settlement outposts has choked the city markets.

Sheikh's Market

In the Hebron Valley, near the old town, sits the Ibrahimi Mosque surrounded by lanes, courtyards, and old houses. The map of the old town and its features look like a body; its heart is the Ibrahimi Mosque, the organs are the city’s neighborhoods and houses, and the alleys and roads are like arteries flowing with residents and visitors to fill the city’s mosques, corners, schools, markets, and khans with life.

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Nazareth Market

The old town is located in the center of Nazareth city, which was and still is the heart of the city's vibrant commercial life. In the past, Nazareth was home to many flourishing markets that housed perfumers, goldsmiths, grocers, blacksmiths, saddlers, coppersmiths, bleachers, knife makers, cobblers, tailors, carpenters, vegetable sellers, and various other merchants that catered to the needs of the city and its surrounding villages. Nazareth markets have been and remain popular with people from the surrounding areas. In the past, the markets were called by business owners' names or by the names of those who worked in them or by what was sold in them. Some had beautiful roofs that protected people from the summer heat and winter cold. The markets are Sbat al-Sheikh, al-Sheikh market, al-Sabbagheen, Dar Farah, Protestant, al-Jurainah, goldsmiths, Khawajat, the cobblers, the Najjareen, the Khan and the coffee and liquor market and the vegetable market.

Nazareth's markets are subject to the dangers of Judaization, as Israeli efforts to buy real estate there through individuals are increasing. According to Noha Qawar's book Nazareth's History: A Journey Through The Ages, in late 1998, the Nazareth municipality initiated a project called "Nazareth 2000." Claiming that the market needed restoration, it asked merchants to leave their shops and move temporarily to the downtown square, where they would work out of stalls until the restorations were completed. This led the merchants to move to different locations and to the expansion of other commercial centers. This closure put 200 shops out of its original 300 out of business after they
كلية السوق - مشاهد تصويرية للحياة اليومية في الأسواق الفلسطينية

وتوسع المراكز التجارية التي أدت بدورها إلى إهادة السوق القديم مما أدى إلى إغلاق قرابة 200 متجز من أصل 300 بعد تضررهم اقتصادياً من هذه التغيرات. ولم تقتصر الأضرار الاقتصادية فقط على هذا النحو وإنما استمرت التضيقات حتى على من بقي منهم.

سوق غزّة

بين شارع عمر المختار وشارع الوحدة يقع سوق الزاوية، يتوسط المدينة، ويأخذك بعيداً في قصص وحكايات لا تنها، تبدأ مع بداية تأسيسه في العصر المملوكي عاماً، وصولاً إلى يومنا هذا، وينتشر عبق التاريخ في الأروقة والدروب.

والذي يشتهر سوق الزاوية لوقوعه بجوار سوق قيسارية الإثري في البلدة القديمة وتحيط جوانبه مباني تجارية متباينة، وجوازم تصدح بالأذان، بينما الكنيسة قلعة تصلي مع القلوب وتبنيت لجيرانها من المسلمين، فيرفع المسجد العمري الكبير يده مصافحاً كل العاربين فوق بلاطه، وما بين دور العبادة والحوانيت الصغيرة تلتزم الوجه تتصدر واحداً، يمسك رجل فايده طفلاً ليشتري بعض التمر، وامرأة تبتسم لعجوز تبيع الفاكهة عند الناصية. ثمانية عشر حانوتاً أو دكاناً يقابلها على الناحية الأخرى قرابة ستة عشر حانوتاً.

سيظل سوق الزاوية بقواربه الإثريّة شاهداً على جميع الدماء التي أهرقت لرجل الوطن، والورود التي توزعت بين المحبين، والإطعام التي يشربها العامة، ولن يذوي أو يموت رغم أنف كل الطغاة الذي مروا على أبوابه. فقد حاول الانتداب البريطاني تدميره، وكذلك المستعمرون الإسرائيليون؛ لِأنه كان الملتقي الدائم لسكان القطاع، وهم الذين آمنوا بسياسة التقريع لكي يسودوا، ففيت شرارة الوطن في سوق الزاوية حاضرة.
Jaffa Market

In Jaffa city, the old market is located next to the Clock Roundabout in the old city, extending next to the Jaffa Wall, where many buildings belonging to the Christian endowment and monasteries were located. This amalgam of old markets together was referred to as Souq El-Dayr or the Monastery Market. At the end of the nineteenth century and the beginning of the twentieth, this area transformed from a fruits and vegetables market to one that housed many different types of businesses.

Many shops were opened to sell sweets near the Clock Tower (with Syrian owners). Inside the Iskandar Awad market, a musical instrument shop was opened, in addition to soap and coal shops. In the corner of the market, a bookseller set up shop. Architecturally, the buildings were Ayyubid and Ottoman with an Italianate character. They consisted of two floors with the upper level built of arches and columns. At the beginning of the twentieth century, people began to live on these second floors. Later, Jaffa relied on the cultivation and export of oranges, which encouraged and increased the manufacture of wood boxes in the market area to hold and export the citrus crops.

The city witnessed several significant events that shaped the identity of the market. In 1948, thousands of Jaffa residents were displaced from the old city to the Ajami ghetto (while many others were expelled farther) and remained there for four years. This played a significant role in the market’s transformation from one of the most vibrant and culturally diverse markets in the country to a ghost town empty of people. Later, the Zionist movement invited newly arrived Jews to settle in the market.
 السوق عكا

يعتبر السوق الشعبي (السوق الوحيد النشط حالياً) والعمرود فيه عكا من ساحة اللومان في الزاوية الشمالية الشرقية للمدينة وحتى ساحة الكركون بالقرب من ميناء المدينة، ويشمل هذا السوق أكثر من 250 متجرًا. ويتفرع من هذا السوق عددًا من الطرق تربط السوق بعامة أحياء المدينة، وكان السوق محاطًا بأزمة يقطنها مجموعة من الحرفيين البارعين، مثل: الحدادين وعمال الجلود والنجارين.

أقرع عكا

The popular market in Acre (currently its only active market) extends from Loman Square in the northeastern corner of the city to Karkon Square near the city's port, and houses more than 250 shops. Several roads branch off from the market, connecting it to most of the city's neighborhoods. The market is surrounded by alleys once inhabited by a group of skilled craftsmen, including blacksmiths, leather workers, and carpenters.

Acre Market

Acre's historic markets gained a distinguished position in the city's economy, and their prosperity was a result of the prosperity of the city and the significance of its port. More than two thousand years ago, the city's markets were characterized by brokerage trade, as traders from across Palestine and well beyond visited them. Barter and commercial transactions took place, and prices, measures, and the value of currency were determined. Now, in Acre, there are three markets that date back to the Ottoman era, and of these markets, only one, the White Market, remains active. This market was built in the era of Zahir al-Omar and was called the Zahir market. It was roofed with wood and about 110 rooms with vaulted ceilings extended to its sides, with a water fountain at each end.

Merchants who own shops in Acre’s old market suffer from many problems, most notably the high taxes imposed by the Israeli authorities, which are
not commensurate with the low income earned by the merchants, and which have prevented them from effectively developing their shops. They are also impacted by the Israeli incitement to boycott Arab businesses. Furthermore, all the significant institutions in the old city, such as the Sharia Court, the Magistrate’s Court, and the Postal Branches, were moved to the Azraeli Complex, which decreased the number of visitors to the old city, and, therefore, the number of customers in the Acre old market.

Nablus Market

The old city is located at the center of Nablus and divided into six main neighborhoods: Yasmina, Gharbia, Qayrun, Aqaba, Caesarea, and Habla. Public markets constitute a significant part of the city and shape its character. The old markets' names in Nablus city were derived from the type of commercial activities in them or from their geographical location. These include the Royal Market, Ain Al-Suq (the market Well), Al-Murabba’ (the Square), Al-Ghazl (Yarn), Iskafy (Cobbler), Al-Najjar (the Carpenter), Al-Lahmin (the Butchers), Al-Attarin (the Apothecary), Sharqi (Eastern), and Gharbi (Western) Market.

The city was famous for many handicraft industries that constituted significant economic support and their products were exported abroad. Most of these crafts are similar to traditional Levant crafts such as blacksmithing, carpentry, copperware, sugar, and cotton and woolen textiles. Before Israeli colonization, a strong economic link with Damascus city remained vibrant, and the communication between the two locales helped boost trade between various Arab cities and Nablus.
القديمة ليقف توجه الناس إليها. كما وكان للاستعمار الإسرائيلي أثناء اجتياح المدينة عام 2002 دور في تدمير المدخل الشرقي لسوق خان التجار مما أدى إلى إغلاق بعض المحال التجارية فيها. بالإضافة إلى التضييق الذي يتعرض له تجار هذه الأسواق كغيرهم من التجار الفلسطينيين نتيجة القيود المفروضة على الاقتصاد الفلسطيني.

سوق القدس

تمتد الأسواق في مدينة القدس على امتداد البلدة القديمة، وتتدفق منها الطرق والعمارات وترتبط بشبكة كبيرة من الأحواش، وتنقسم إلى أسواق كثيرة، يأخذ أغلبها مسمياتها من وظائفها واختصاصها.

Like other markets, the old markets in Nablus have been subject to several restrictions and setbacks. The increasing number of new commercial centers in the city reduced the number of visitors to the old markets. In 2002, Israeli colonial forces violently invaded the city and destroyed the eastern entrance to the Khan Al-Tojjar market, which led to the loss of some of its shops. Just as elsewhere, the markets here suffer like other Palestinian markets from the restrictions imposed on merchants and their products.

Jerusalem Market

The markets in Jerusalem extend throughout the old city, with roads and lanes flowing between them, connecting them to a large network of courtyards. There are a number of markets, most with names derived from their specializations.

Like other Palestinian markets, those in the city of Jerusalem are subjected to colonial violence. Through the many restrictions imposed on Jerusalem, Israeli colonialism aims to empty the city of its Palestinian residents. The Israeli occupation municipality has been carrying out excavations under the old city since 1974, which threatens to destroy many of the city’s Palestinian neighborhoods. Such was the case for the area that housed the Bab Khan al-Zayt market, where parts of the ground collapsed near its entrance. The Qattanin Market, which is at risk of being destroyed by excavations, could be the latest addition to this heartbreaking story.

In addition, merchants are financially pressured to evacuate the markets; either by forcing them to pay the “arnona” taxes after doubling their amount, as
happened in the Qattanin Market, or by tempting them with large sums of money to give up their shops and sell them. Israeli colonial plans include transforming some of the old city markets into ones that attract tourists, through the construction of parks and bars, making them more vulnerable to eviction attempts. This is the case in the Attarin market, where 77 shops are subject to seizure.

In all, Jerusalem’s old markets are subjected to several violations that aim to empty the city of its Palestinian residents—the high taxes and fines imposed on merchants, for example, or to the military presence in the old city and their daily harassment of the markets’ visitors, to name just a few. Restrictions are imposed on the markets and its merchants with the pretext of security, for example, to ensure “safety” on Jewish holidays or during some marches such as the recent flags march. These efforts seek to take over and militarize public space and separate it from its Palestinian context.

 وبالنتيجة ت تعرض الأسواق القديمة في مدينة القدس إلى عدة انتهاكات تهدف إلى تفريغ المدينة من سكانها وتطهيرها عرقياً، بداية عبر فرض الضرائب والمخالفات المرتفعة على التجار، مروراً بالتواجد العسكري المستمر في البلدة القديمة والمضايقات اليومية لرواد هذه الأسواق، كمحاولة لانتزاع الفضاء العام وعسكرته لخلق فضاء منفصل عن سياقه وفلسطينيته. إضافة إلى استخدام الحجج الأمنية للتضيق على السوق وعلى التجار والمتجولين فيه، وكان هذا واضحاً مثلاً في استغلالهم حجة إخلاء الأسواق لتأمين الأسواق في الأعياد اليهودية أو في بعض المسيرات التي تقام على غرار مسيرة الأعلام التي أقيمت في الأونة الأخيرة.
حكايا السوق - مشاهد تصويرية للحياة اليومية في الأسواق الفلسطينية

2021

شيماء عواودة - الخليل

Shaima Awawdeh - Hebron 2021
Photographs of Daily Life in the Palestinian Markets

التصويرون والصورات

Photographers
Amir Nassar

Born in 1994 in Nazareth, currently lives in Jaffa-Tel Aviv. He holds a BA in English Literature and Political Science, and is studying for a master’s in English Literature at Tel-Aviv University.

He started his photography path by chance, focusing on analog photography and using chemicals to develop film. Since then, he has been taking pictures, researching, and studying photography independently.

Amir Nassar

مواليد عام 1994، من الناصرة، ويقيم في يافا-تل أبيب في الوقت الحالي، حاصل على لقب أول في الأدب الإنجليزي والعلوم السياسية، وطالب ماجستير في الأدب الإنجليزي في جامعة تل-أبيب.

بدأ مسيرة التصوير عن طريق الصدفة، إذ بدأ بالتركيز على التصوير التناظري (انالوج) وهو يعتمد بالأساس على تحميض الأفلام عن طريق استخدام مواد كيميائية أو غيرها. منذ ذلك الحين يقوم بالتصوير والبحث في موضوع التصوير ودراسته بشكل مستقل.
A man stands in one of Jaffa market's alleys where Palestinians are no longer present - Jaffa 2021
a Palestinian filmmaker and photographer, was born in 1994 in Hebron. She completed her intermediate diploma in Documentary Film Production, in addition to obtaining a bachelor's degree in film production with a major in cinematography from Dar Al-Kalima University College of Arts and Culture.

She worked as a photographer and assistant photographer for short films. She also worked as a filmmaking trainer for children and as an assistant lecturer for a photography course.

Additionally, she works as an assistant in the Department of Fine Arts at Dar Al-Kalima. In 2012, she co-founded the Power Youth Group for audio-visual production.
This art piece embodies the closure of Hebron shops due to the occupation, blended with the movement of people, depicting the area decades ago-Hebron 2020.
Iskandar Hilweh

cinematographer and photographer, studied Communication and Media. He has worked on many photography projects and mainly in cinematography, and is currently working in the field of film production and writing. He describes himself more as a filmmaker than a photographer.
A man cleaning fish at the fish market - Acre 2020

رجل يعمل على تنظيف السمك في سوق السمك - عكا ٢٠٢٠
Samar Abu el-Ouf

a Palestinian photographer who lives in the Gaza Strip holds a Diploma in Television Preparation and Presentation. She has 11 years of experience in the field of photography.

Her work focuses mainly on the Gaza Strip, shedding light on issues that stem from her personal experience with gender issues, as she focuses on what women and children go through during the war, in addition to focusing on the effects of the war on the Gaza Strip.

She worked as a freelance photographer and was assigned this role by Reuters and other agencies. She’s also a fellow at the International Committee of the Red Cross, and she has worked and is currently working on several projects documenting the lives of women and children in the Gaza Strip.
A Palestinian man buys from a store in Al-Zawiya market, which is one of the oldest markets in the city - Gaza 2020
Mustafa al-Kharouf

born in Algeria to a Palestinian father and an Algerian mother. In 2000, he moved with his family to Jerusalem and started his work in photography in 2010 first as a hobby, then he joined several training courses in photography and landscape photography.

At the beginning of his career, he volunteered with several local Palestinian media organizations, and after the escalation in Jerusalem in 2015, he began working as a freelance journalist with several magazines, agencies, and international newspapers.

He is now working with the Turkish Anadolu Agency in Jerusalem, and the 1948 occupied Palestinian territories.
A Jerusalemite selling Ka’ek Al-Quds (Jerusalem Sesame Bread) in front of Bab al-Amoud (Damascus Gate) passes in front of the occupation soldiers who are stationed in different points in the city - Jerusalem - 2020
محمد منير خطيب

Muhammad Mounir al-Khatib

درس في مجال التصوير الفوتوغرافي والبرامج الخلفية، والتحق لاحقاً بالدراسة في فرع التصوير والاتصالات، لديه خبرة مدتها ثلاث سنوات في مجال التصوير. ومهتم بالفن بكافة أشكاله إلا أنه يركز على التصوير بالتحديد. خلق شبكة علاقات خاصة به مما ساهم في توسيع أفقيه في المجال.

عمل على العديد من المشاريع الأخرى، مثل: مشروع Passerelles ومشروع Ensembles.

studied photography and other related programs and later joined the 'Photography and Communications' branch. He has three years of experience in the photography field and is interested in art in all its forms. He especially focuses on photography, where he's created a network of relationships that have enhanced his knowledge in the field. He worked on many other projects, such as the “Ensembles” and the “Passerelles” projects.
In the old alleys of the Acre market, a vegetable seller is waiting in the hopes of selling his produce during the time of Corona - Acre - 2021
Moath Ahmed al-Disi

from the Old City (Bab Al-Khalil) in Jerusalem. He is an Elevator Technician and practices photography as a hobby.

In addition to his degree as an elevator technician, he also studied photography and graphic design. Furthermore, he is interested in drawing, arts, and music.
Khan al-Zayt market in the heart of Jerusalem is one of the most beautiful markets in the city. In this particular corner, the sunlight through the shadows illuminates the market alleviating the hardship of the economic crisis of the covid-19 pandemic - Jerusalem 2021
Aysar Kassab

Since 2015, he started working as a freelance photographer. He joined several cultural and artistic institutions in music festivals, as well as performance and theatre pieces. In 2016, he had a solo exhibition in Jordan.

He participated in documenting the Palestine International Festival (2016-2019), the Heritage Festival (2017-2019), as well as several summer camps with a number of youth organizations and groups between the years 2014-2019.
One of the oldest barber shops in Nablus - 2021
from Salem village in Nablus. He works as a graphic designer for the Palestinian Telecommunications Company Paltel. He also works as a freelance photographer. He is interested in Palestinian history and photographic documentation. He has five years’ experience working as a photographer.
A Palestinian child stands in front of his peach cart trying to sell the fruit in the middle of the old Nablus market that carries the scent of history - Nablus Old City 2020
Firas Marjieh

19 years old. He is a professional photographer from Yafa village near Nazareth.

He works as a freelance photographer and improved his skills through independent learning.
Between the past and the present, a Palestinian seller stands in his shop inside the Nazareth market - 2021
from Acre, is a nursing student at the Arab American University. He has three years of experience in photography.
A Palestinian young man stands in his shop selling spices in one of the alleys of the old Acre market in the time of Corona - Acre 2021
Ibrahim al-Qaisi

from Baqa al-Gharbiyye. He holds a bachelor's degree in Nursing from An-Najah University in Nablus. He has been involved in photography in its various forms since 2013.

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Ali Ahmad al-Khalili, born in Nablus, stands in front of his salon. He has ownership papers from the Ottoman era, with the date written according to the Hijri calendar (Islamic Calendar) with the Ottoman seal stamped on it, the year 1318 Anno Hegirae - Old City - Nablus
Yasmine Fahoum

an architect from Nazareth, holds a BA in Architecture and Urban Planning from the Technion in Haifa.

She participated in several projects abroad, most notably the presentation of her final project at the German University of TU Berlin, which addressed the issue of Palestinian refugees in Aida Refugee Camp - Bethlehem.

She worked at the Polish lodge and is currently working in an architecture office in Haifa as an apprentice. Through her visual works, Yasmine tries to combine photography and architecture.
The market has the scent of the homeland, a memory of sounds, a symphony, colors, and a variety of faces. Abu Arab, one of the oldest men in the Nazareth market, specializes in selling antiques. He stands in front of his shop, considered one of the most important in Nazareth - 2021
علي جاد الله

حاصل على دبلوم في الملتيميديا (وسائط متعددة)، يعمل الآن كموظف لدى وكالة الأناضول التركية في غزّة، وعمل كمصور حر لعدد من الوكالات الإعلامية العالمية، ولدى الصحف المحلية الفلسطينية.

شارك في تغطية ثلاثة حروب على قطاع غزّة إلى جانب تغطية الهجمات العسكرية الإسرائيلية على القطاع، وشارك في العديد من المعارض المحلية والدولية. وحصل على عدة جوائز عالمية ومحلية منها لقب مصور العرب، وحاز على جائزة الشرقية، ووسام كأفضل مصور حربي لدى وكالة الأناضول.

علي جاد الله

Ali Jadallah

has a diploma in multimedia. Currently, he works for the Turkish "Anadolu Agency" in Gaza. He worked as a freelance photographer for many international media agencies and local Palestinian newspapers.

He covered three wars and the Israeli military attacks in the Gaza Strip. He also participated in many local and international exhibitions. He received several international and local awards, including the title of Arab Photographer, the Sharjah Award, and the Best Military Photographer by the Anadolu Agency.
Palestinian workers unload vegetables and fruits inside one of the shops in the oldest market in Gaza, the famous Al-Zawiya market which contains many spice and vegetable shops, in addition to children's toys - Gaza - 2020
Sarah Salem

a Business Administration graduate, from Nablus. She’s currently living abroad and her passion towards photography stemmed from her short visits to Palestine, and specially to her hometown of Nablus.

Her photography became a passion of hers and a way to try to rediscover herself, her city, and her connection to her homeland.
A Palestinian man from the city of Nablus works on making and selling Nabulsi Knafeh, one of the oldest sweets in Palestine - Nablus 2020
Rama Mousa is a Film and Television student at Tel Aviv University. She started her passion for photography at the age of 12.
Three friends play backgammon in a shoe store that has been running since 1947 in the Nazareth market. The store is considered one of the oldest shops in the market and holds many memories for them - Nazareth 2021
Rahma Abu Hammad

has a bachelor’s degree in Fine Arts majoring in Graphic Design. In her career, she focuses on photography in general and specializes in video editing and graphic design in particular. She started her photography career 6 years ago.
The antique shop is full of memories. Picture frames decorate the walls as if they were an extension of it. These frames are for sale along with other items. Sitting with them is the shop owner who works to preserve these memories - Nablus-2021
Faten al-Jolani is a student at Hadassah College in Jerusalem, majoring in Visual Communications and Photography.

She started her photography profession in 2020.

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The young seller of Ka‘ek (Jerusalem’s sesame bread) stands in front of the Bab al-Amoud (Damascus Gate) in Jerusalem, one of the most famous gates in the city that contains many markets. Jerusalem-2021
Dareen Ghazzawi

From Jerusalem, a Media major at Birzeit University. She is interested in photography and music. She believes in the expressive power of the photo. She is interested in photographing landscapes in Palestine.
A Palestinian man sits on a street in the Jerusalem market in the Old City - Jerusalem.

2021

رجل فلسطيني يجلس في أحد شوارع أسواق القدس في البلدة القديمة - القدس
Awatif Roumieh

has a Bachelor's Degree in Contemporary Visual Arts from 2011, in addition to a bachelor's in Applied Arts. She has worked as a photographer and graphic designer.
The present and the past of the babbur (kerosene stove) repairman, that many may not know in our current times. The copper babbur that ran on kerosene was used to cook food in most of the old houses - Nablus - 2021
Dana Adnan Qzeih

is 23 years old from Nablus, graduated from the Architecture Department in 2021. She focuses on photography in her career, and seeks to develop her skills by studying the various architectural styles that can be the subject of the photograph.
Hajj Ali al-Taweel has become an integral part of this place; his picture represents the simple and spontaneous life of all the shop owners in the old city of Nablus. Nablus-2021
Nardeen Habib Allah

She has other hobbies, such as painting and sculpture. Habiballah's works are inseparable from society, as she focuses in her works on its customs, traditions, and people.

Nardeen Habib Allah

a student of Fine Arts at Haifa University, and founder of the “Al-Nardeen project”.

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She has other hobbies, such as painting and sculpture. Habiballah's works are inseparable from society, as she focuses in her works on its customs, traditions, and people.

Nardeen Habib Allah

She has other hobbies, such as painting and sculpture. Habiballah's works are inseparable from society, as she focuses in her works on its customs, traditions, and people.
A Palestinian man in Jerusalem, telling me with his elaborate sharp gaze, visible wrinkles, and smoke coming out of his cigarette: "I contemplate over my homeland and my cigarette comforts me." Jerusalem-2021
سارة الأصفر

Sara al-Asfar

تُعمل بشكل حر في مجال الفن البصري وتطوير العلامات التجارية، تمتلك رصيد من الخبرة لمدة ثلاث سنوات في مجال التصاميم والفنون البصرية.

a freelance visual art and a brand development artist. She has three years of experience in design and visual arts.
On Friday, the market is different, but it is empty of people until the Friday prayer ends. Then the vendors start calling the prices of vegetables in a musical tone and sprinkle vegetables and fruits with water to make them shiny and beautiful. Nablus - 2021
Zainab Jamal Zoubi

Zainab Jamal Zoubi is 19 years old, and has been practicing photography for two years. She completed a qualifying course at Qamra Institute.

Zainab Jamal Zoubi is 19 years old, and has been practicing photography for two years. She completed a qualifying course at Qamra Institute.
Abu Arab is Nazareth’s voice and is widely considered to be the face of Palestine. In his features are fused borders. From the river to the sea, he is the owner of the oldest shops in the market and is considered one of the city’s icons - Nazareth - 2021
فؤاد أبو خماش
Fouad Abu Khammash

a media graduate and a photojournalist from the Gaza Strip. He is interested in photographing ancient and strange places and sites that have not been spotlighted in the Gaza Strip.
The gold market, in Al-Zawiya market, is one of the oldest markets in Palestine, especially in Gaza. It consists of a narrow covered lane located in the old neighborhood of the city, beside the southern edge of the Great Mosque in Gaza, next to Omar al-Mukhtar Street - Gaza 2021.
Dr. Etab Haroun Qara’wi has studied information systems and works in hospital management (medical secretarial). She participated in a fine art show and several other exhibitions. She has also covered many stories.

Dr. Etab Haroun Qara’wi studied information systems and works in hospital management (medical secretarial). She participated in a fine art show and several other exhibitions. She has also covered many stories.
One of the oldest shops working in the repair, sale, and purchase of kerosene heaters, widely used in the winter season - Nablus - 2020
Amjad Fayoumi holds a diploma in multimedia. He works as a photographer and director. He has 10 years of experience in the field.
A seller from al-Shawwa family stands inside the butcher’s shop in one of the corridors of the Al-Zawiya market, one of the oldest markets in the city - Gaza - 2020
The Souq Stories Team

Shareef Sirhan, born in Gaza in 1976, is a professional photographer. He is a founding member of the collective Shababeek for Contemporary Art and a member of the Association of Palestinian Artists. Sarhan received his diploma in Arts from the University of ICS in the United States. He participated in Darat Al Funun academy in Jordan, under the supervision of the artist Marwan Kassab Bachi. He received the Bronze award of the Festival of Arab Photographers in 2008 and the recognition award in 2007. Sarhan produced a picture book and an experimental movie entitled “Gaza War”. His work was exhibited in Gaza, Ramallah, Bethlehem, Jerusalem, Amman, Britain and the United States.

Yehia Aburaya, from Sakhnin/Haifa. A social activist and a master’s student in Architecture and Urban Planning. Co-founder of LiveLovePalestine and Responsible for the Promotion of the Souq Stories project.

Rhoda Kanaaneh, from Arraba (Al-Batouf), lives in New York. A researcher and university professor in anthropology, and the coordinator of the funding committee and the supporting partners at Souq Stories project.
Layan Salameh, from Nazareth/Haifa. A master's student in Architecture and Urban Planning, and the coordinator of the partner groups and exhibitions at Souq Stories project.

Nouraldin Araj, from Ramallah. A Palestinian researcher and journalist in several Palestinian and Arab newspapers, responsible for editing and proofreading texts for the Souq Stories project.

Rita Ammar, from Hebron/Ramallah. A sociology and philosophy student, activist, and assistant project coordinator of Souq Stories.

Amir Marshi, from Nazareth/Haifa. Independent researcher and activist, co-founder and former member of the Edward Said Forum for Palestinian Students in the Social Sciences, Humanities, and Arts. The general project coordinator at Souq Stories.

Ahmad Sleet, from Umm al-Fahm/Ramallah. A Graduate student in Political Science and Philosophy from Birzeit University, a visual designer and writer, currently working in the field of marketing. He is the visual designer and marketing facilitator at the Souq Stories project.


Amir Qa’adan, from Baqa al-Gharbiyya/Haifa. A master’s student in architecture and urban planning, social and political activist, and co-founder of the Aya Association, the Association of Baqa Academics, and the Youth Movement. A coordinator of local fundraising at Souq Stories project.

ليان سلامه، من الناصرة/حيفا، طالبة ماجيستير هندسة معمارية وتخطيط مدن، ومنسقة المجموعات الشريكة وإقامة المعارض في مشروع حكايا السوق.

نور الدين أرج، من رام الله، باحث وصحفي فلسطينيّ في عدة صحف فلسطينية وعربية، مسؤول عن تحرير وتدقيق المضامين في مشروع حكايا السوق.

ريتا عمار، من الخليل/رام الله، طالبة علم اجتماع وفلسفة وناشطة طلابية، ومنسقة مشروع مساعدة في مشروع حكايا السوق.

أمير مرشي، من الناصرة/حيفا، باحث وناشط مستقل، ومؤسس شريك وعضو سابق للنادي أدوار سعيد للطلبة الفلسطينيين في العلوم الاجتماعية والاقتصادية والفنون، ومنسق مشروع عام في مشروع حكايا السوق.

أحمد سليط، من أم الفحم/رام الله، حاليًا طالب في جامعة بيرزيت، مصمم بصري وكاتب، يعمل حاليا في مجال التسويق، ومصمم بصري ومرافق تسويقي في مشروع حكايا السوق.

 وعد مناف عباس، من القدس، مساعدة أبحاث وحملات مع منظمة العفو الدولية، ومنسقة التصوير وإقامة المعارض في مشروع حكايا السوق.

أمير قعدان، من باقة الغربية/حيفا، طالب ماجستير هندسة معمارية وتخطيط مدن، وناشط اجتماعي وسياسي ومؤسس شريك لرابطة "آية"، رابطة أكاديميين باقة والحراك الشابي، منشق التجنيد المحلي للأموال في مشروع حكايا السوق.
Amir Nassar, from Nazareth/Haifa. A master’s Student in English Literature, a coordinator of the photography team at Souq Stories project.

Hadi Khalil, from Isfiya/Haifa. A visual artist and website designer at Souq Stories project.

Diana Allan, living in Montreal. An associate professor in the Department of Anthropology and the Institute for the Study of International Development at McGill University and co-founder of the Nakba Archive. Funding coordinator and supporting partners at Souq Stories project.

Rand Daboor, from Ramallah. Graphics and visual designer at Souq Stories project.

Rami Salameh, chair of the Cultural Studies and Philosophy Department at Birzeit University, and a member of the Executive Board of the Insaniyyat Association for Palestinian Anthropologists.

The Souq Stories team offers sincere thanks to all those who contributed to the planning, preparation and promotion of the exhibition. In particular, we thank Marah al-Anwar, Najat Hamouda and Rahaf Salahat, in addition to all the volunteers whom we were not able to mention within these pages. Without them, the exhibition would not have seen the light of day. Thank you for your efforts.
Lama Suleiman, from Nazareth/Haifa. A writer, researcher, and cultural activist. She holds a master’s degree in social sciences. She is currently working on various projects related to historical, creative, and feminist writing. She curated the exhibition in Nazareth with Souq Stories project.

Hanin Abed, from Nazareth/Haifa. A curator and researcher in the arts and culture field, and an exhibition curator in Nazareth and Acre at Souq Stories project.

Abdul Rahman Shabana, from Jerusalem. A writer and an exhibition curator in Jerusalem, Jaffa, and Hebron at Souq Stories project.

Areej Al-Ashhab, from Jerusalem. Architect, cultural activist, and an exhibition curator in Jerusalem, Jaffa, and Hebron at Souq Stories project.

Ahmed Al-Aqra, from Ramallah. A doctoral student, researcher in architecture, and an exhibition curator in Nablus at Souq Stories project.
حكايا السوق
مشاهد تصويرية للحياة اليومية في الأسواق الفلسطينية

دروسوس (...)

المعاون Taawon
مؤسسة التعاون للشباب Taawon for Youth

McGill

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