

ARTIN**IRAQ**TODAY

ARTIN**IRAQ**TODAY

IN MEMORY OF JABRA IBRAHIM JABRA

ARTIN**IRAQ**TODAY: PART I

MODHIR  
AHMED

## Horizontal and Vertical

*Shouldn't it give us pause that the oldest works of art are as impressive today in their beauty and spontaneity as they were many thousands of years ago?*

—Kazimir Malevich

This statement by Malevich, the artist who in 1915 declared that ‘painting is dead,’ clearly reveals that the complicated relationship between art and reality goes far back in history. We are all combined products of our time, our education and our search for personal satisfaction. I am certainly that.

My name is Modhir Ahmed.

My love affair with art began when I was in first grade, with finger-painting, and it never has failed me. I love paint and painting still.

In terms of my art education, there is nothing I can complain about. I consider myself to have been very lucky. My peers at the two art schools I attended were exceptionally talented, bright and ambitious and many of them are still active artists today.

In the early 1970s, I studied with several great artists and educators of that period. At the Institute of Fine Arts in Baghdad, I trained under Rafa Al-Nasiri and attended the lectures of Shaker Hassan Al Said, the two most influential artists whose influence on me has been huge and whose teachings have never failed to inspire me. These two artists continue to astound me through their grasp of the true nature of abstraction and an unflagging understanding of life with all its imperfections. I responded to their humanity and compassion as well as their skill and talent as artists.

I attempted to consolidate what I knew of myself and the state of art while simultaneously incorporating the various contemporary aspects that Minimalism assumed. It was around this time that I decided that since most of the major developments in modern art had come from Europe, especially the communist countries, I would go there. I decided to study in Poland and see if I could find a unique path for my own art.

At Warsaw Academy of Fine Arts, things improved even more. I spent my time there painting with Teresa Pagowska, a prominent Polish painter and wife of Henryk Tomaszewski. My professor in graphic arts, Roman Artymowski, former head of the Department of Graphic Arts at the Institute of Fine Arts in Baghdad in the early 1960s, taught me to recognise and celebrate specific and technical successes of good art and also to analyse the ambiguous and aesthetic when considering the artist's state of mind.

Over time, with each new undertaking I felt as though I could predict the individual development of my work and its future impact, both in expression and technical development. While this discovery was well before my artistic maturity, I chose to embrace the negative rather than to allow myself to be defined by what I saw as overly intellectualised and fragmented constraints on how my work should look.

The first thing I did was to return to figure drawing. It yielded a surprising variety of different forms within a finished two-dimensional composition. Without a plan, my figures, geometries and amorphous forms were in a fruitful dialogue though they differed significantly. I would paint an initial coloured form over a woodcut and successively add shapes in various mediums to respond to the preceding one.

The freedom to play is a self-delusion which I needed for my creative growth. In my quest for self-expression, Sweden was my next destination. I now focused on articulating my work even more forcefully while seeking perpetual renewal through innovation. For me, pleasure is discovered and proved by intuition; it is the power source of my production.

What ‘feels right’ is the determining factor in my art. Long characterised as deliberately crude and childlike, my work is a combination of abstract or near-abstract depictions using mixed media. Combining modernist structures with two-dimensional elements and stirring automatism into the mix, it stands at the threshold of Minimalism.

My use of colour is complex even when I have a reductive palette; black or red geometrics, multi-hued figures and organic shapes. Gesture is displayed by visible brush strokes that create shapes and colours that blend to produce natural forms, enmeshed in graphic drama. I utilise these forms as a borrowed language of human relationships.

To quote Malevich, ‘the oldest works of art are as impressive today ....’ As for my art, even today my works embody the fundamental ideas that inspired my earliest paintings. At times I still use my early plates as an underlayer and then, so as to give the image a new and imaginative look, I add a different creative twist with a highly crafted personal touch.

Modhir Ahmed  
Falun  
June 2010

**MODHIR AHMED**

b. Baghdad, 1956

**EDUCATION**

- 1979** BFA Major in Graphic Arts, Institute of Fine Arts, Baghdad
- 1986** MFA Major in Painting, Academy of Fine Arts, Warsaw
- 1991** Computer Graphics, Skövde

**SOLO EXHIBITIONS**

- 1983** Gallery MPIK, Warsaw  
Gallery Promocyjna, Warsaw
- 1986** Gallery Promocyjna, Warsaw
- 1992** Museum of Art, Gothenburg
- 1993** Gallery Konstnärshuset, Stockholm
- 1997** Museum of Art, Västerås  
Museum of Art, Stadshuskuben, Falkenberg
- 1998** The Graphic Society Gallery, Oslo
- 1999** Gallery Grafiska Sällskapet, Stockholm
- 2003** Art Hall, Ludvika
- 2004** Gallery Bergman, Stockholm  
Gallery ZPAP Pod Podloga, Lublin
- 2005** Gallery Grafcki Kolektiv, Belgrade, Serbia and Montenegro  
Arts Center, Leksand
- 2007** JICPB Cube Gallery, Bøvlingbjerg  
JICPB Cube Gallery, Portree  
*Artist's Book*, Grafikens Hus, Mariefred
- 2008** JICPB Cube Gallery, Jarnac, Alexandria and Ichinomiya

- 2009** GTL Theatre, Bialystok
- 2010** Ahlbergshallen Arrangör, Östersund Konstklubb Östersund  
8e Triennale De Chamalières, Chamalières  
Banner Exhibition, ET4U Gallery, Nees-Skalstrup

GROUP EXHIBITIONS

- 1984** Gallery Studio (Pracownia 1), Warsaw
- 1987** Museum Norblin, Warsaw  
Gallery L, Elblang
- 1991** The Art Hall of Lilievalchs, Stockholm
- 1999** *Christina Lindeberg and Modhir Ahmed*, Swedish Printmakers’ Association, Stockholm
- 2000** *Four Printmakers from Falun, Picasso and Miró*, Lithography Museum, Tidaholm
- 2001** *ARTitektur Grafikens Hus*, Mariefred
- 2003** *Impact*, Michaelis School of Fine Art, University of Cape Town, Cape Town
- 2005** Test Gallery (100 Year Academy of Fine Arts), Warsaw  
Printmaking Centre HELIOS, Municipality of Neapolis, Thessaloniki
- 2006** Avesta Art Space, Rhythm, Room, Avesta  
*Swedish Collection Print*, Grafikens Hus, Mariefred  
*Saloon East: 12 Printmakers from Poland*, Art Gallery, Rättvik,
- 2007** *Print Exhibition*, Albareh Gallery, Manama  
Dar al Funoon Gallery, Kuwait  
*Edge*, Hanmi Photograph Museum, Seoul
- 2008** *Lars Wikström, Jordi Arkö and Modhir Ahmed*, Faculty of Fine Arts, Center for Graphic Art & Visual Research, Belgrade
- 2009** *Spring Exhibition*, Grafikens Hus Mariefred, Mariefred
- 2010** *IRAQ: Two Faces*, Albareh Gallery, Manama  
*Art in Iraq Today: Part I*, Meem Gallery, Dubai

SELECTED INTERNATIONAL EXHIBITIONS

- 1983** Second International Exposition (Petit Format de Papier), Belgium
- 1984** Seventh Norwegian International Print Biennale, Fredrikstad,
- 1987** Tenth Polish Prints, Łódz
- 1988** International Drawing Triennial, Wroclaw
- 1989** International Mini Print Biennale, Łódz
- 1992** Drawing Triennial Skellefteå, Skellefteå  
Tenth Norwegian International Print Triennial, Fredrikstad
- 1993** International Print Triennial, Ljubljana, Slovenia
- 1994** First International Mini Print Exhibition, Belgrade
- 1995** Miniart, Olofström  
Eleventh Norwegian International Print Triennial, Fredrikstad  
Jubilee Exhibition (Trondhjems Kunstforening), Trondheim  
Print Triennial Umeå, Luleå
- 1996** International Print Triennial Graphica Creativa, Jyväskylä,
- 1997** International Print Triennial, Kraków  
*INTERGRAFIA 97*, World Winners Gallery of Modern Art, Katowice
- 1998** Eleventh Tallinn Print Triennial, Estonia  
Fourth Sapporo International Print Biennale, Japan
- 1998-89** *IV Linocut Today*, Städtische Gallerie Bietighem, Bissingen
- 1999** International Senefelder, Stiftung Offenbach am Main  
Twelfth Norwegian International Print Triennial, Fredrikstad
- 2000** Tenth Józef Gielniak Graphic Art Competition, Jelenia Góra  
International Mini Print Triennial, Lahti
- 2001** Tenth International Print and Drawing Biennale, Taiwan
- 2002** Eleventh International Small Graphic Forms, Łódz
- 2003** *Graficki Kolektiv*, Belgradoch Cultural Center, Gornji Milanovac  
Tenth International Small Graphic Forms and Ex-libris, Ostrów Wielkopolski



International Biennale of Drawing and Graphic Arts, Győr  
International Print Triennial, Kraków  
**2004** Lessedra Mini Print Annual, Bulgaria  
Twelfth International Exposition (Petit Format de Papier), Belgium  
Thirteenth Seoul-Space International Print Biennale, Korea  
La Collecte Deux Project, Denmark, Serbia, Sweden, Canada, Brazil and Luxembourg  
**2005** *Imagining the Book II*, International Exhibition, Alexandria  
Twelfth International Small Graphic Forms, Łódź  
**2006** Fifth Egyptian International Print Triennial, Cairo  
International Print Triennial, Kraków  
7e Trinnale de Chamalières, Mondial de l'Estampe et de la Gravure Originale, Chamalières  
BA Second International Biennale for the Artist's Book, Alexandria  
International Print and Lithography Symposium, Tidaholm  
**2007** International Mini Print Triennial, Lahti  
Falun Triennial 2007, Falun  
**2008** First Kulisiewicz International Graphic Arts Triennial  
IMPRINT, Warsaw  
**2009** Sixth International Biennial of Engraving, Cremona

**SELECTED AWARDS AND SCHOLARSHIPS**

**1986** Polish Cultural Department Scholarship, Warsaw  
**1992** Tenth Norwegian International Print Triennial (Jury Prize), Fredrikstad  
**1995** Eleventh Norwegian International Print Triennial (First Prize), Fredrikstad  
**1997** The Annie Bergman Graphic Fund, Sweden  
**1999** Schreiters Travel Scholarship, Grafikens Hus, Mariefred  
**2000** Alfred Nobel Art Scholarship, Karlskoga  
Tenth Józef Gielniak Graphic Art Competition (Distinction), Jelenia Góra  
**2002** Eleventh International Small Graphic Forms (Medal of Honour), Łódź

**2003** Print Triennale, Award of Canson Poland, Kraków  
**2006** Fifth Egyptian International Print Triennial, Triennial Prize, Cairo  
Award of Andrioli Drawing Competition, Naleczów  
Jury Prize, 7e Triennale De Chamalières, Chamalières  
**2008** Medal of Honour, Thirteenth International Small Graphic Forms, Łódź  
**2009** Second Guanlan International Print Biennial 2009, Guanlan International Print Prize, China  
International Drawing Triennial MANU PROPRIA 2009, Tallinn  
International Print Triennale, Statutory Award of the MTG, Kraków



**Untitled** (2010)  
Mixed media on paper  
122 \* 86 cm



**Untitled** (2010)  
Mixed media on paper  
50 \* 70 cm



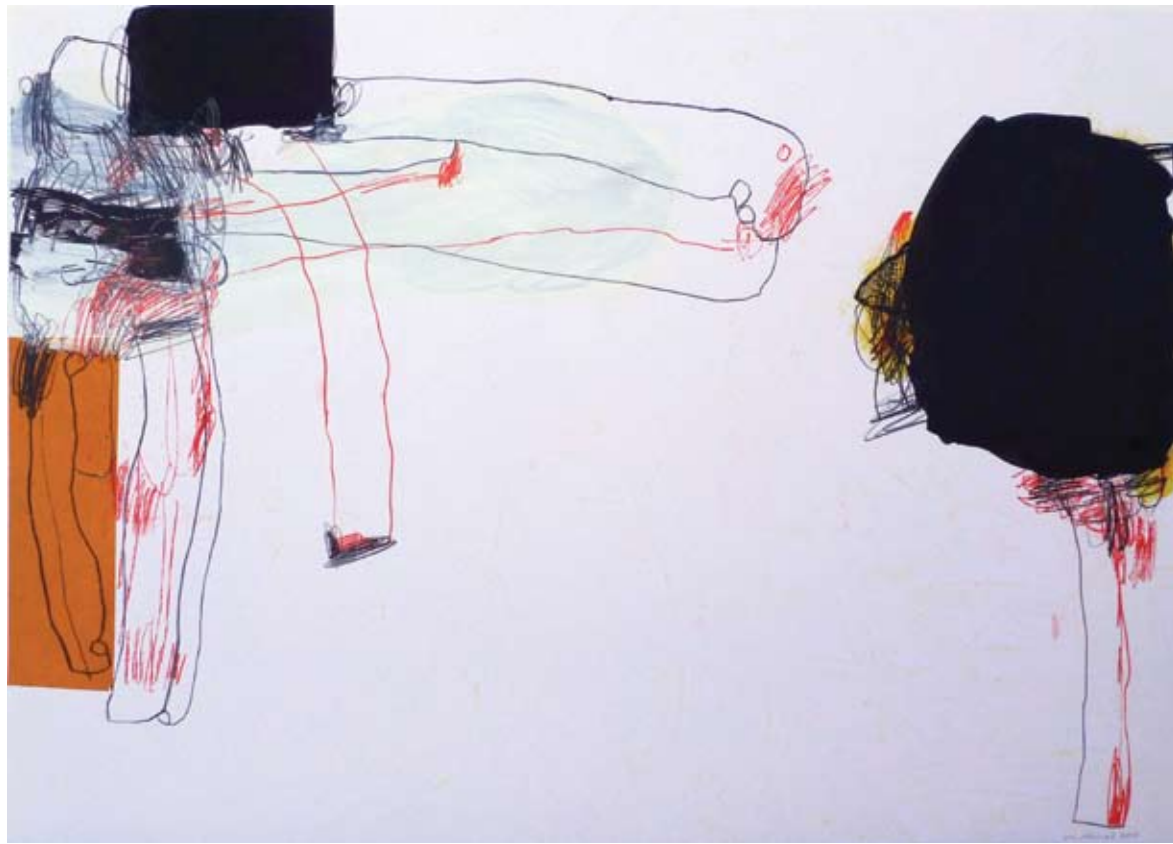
**Untitled** (2010)  
Mixed media on paper  
50 \* 70 cm



**Untitled** (2010)  
Mixed media on paper  
50 \* 70 cm



**Untitled** (2010)  
Mixed media on paper  
50 \* 70 cm



**Untitled** (2010)  
Mixed media on paper  
70 \* 100 cm

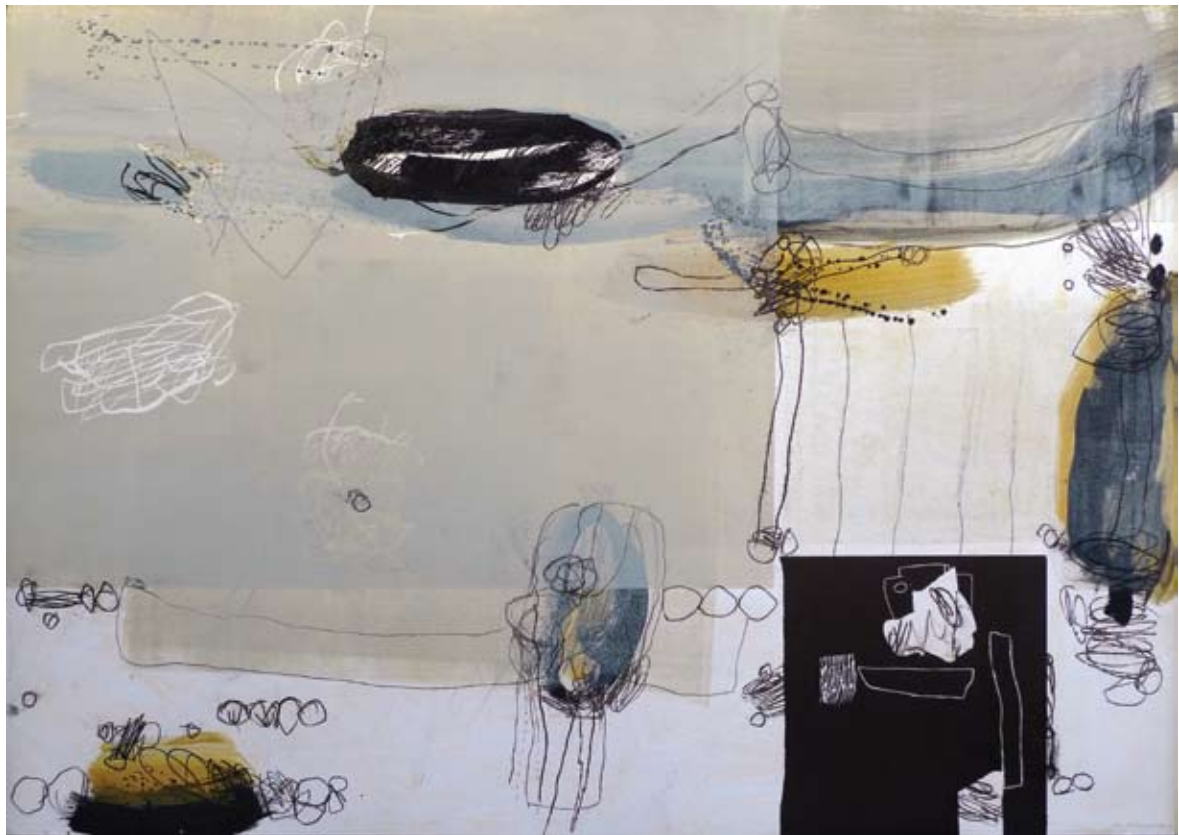




**Untitled** (2010)  
Mixed media on paper  
70 \* 100 cm



**Untitled** (2010)  
Mixed media on paper  
86 \* 122 cm



**Untitled** (2010)

Mixed media on paper  
86 \* 122 cm



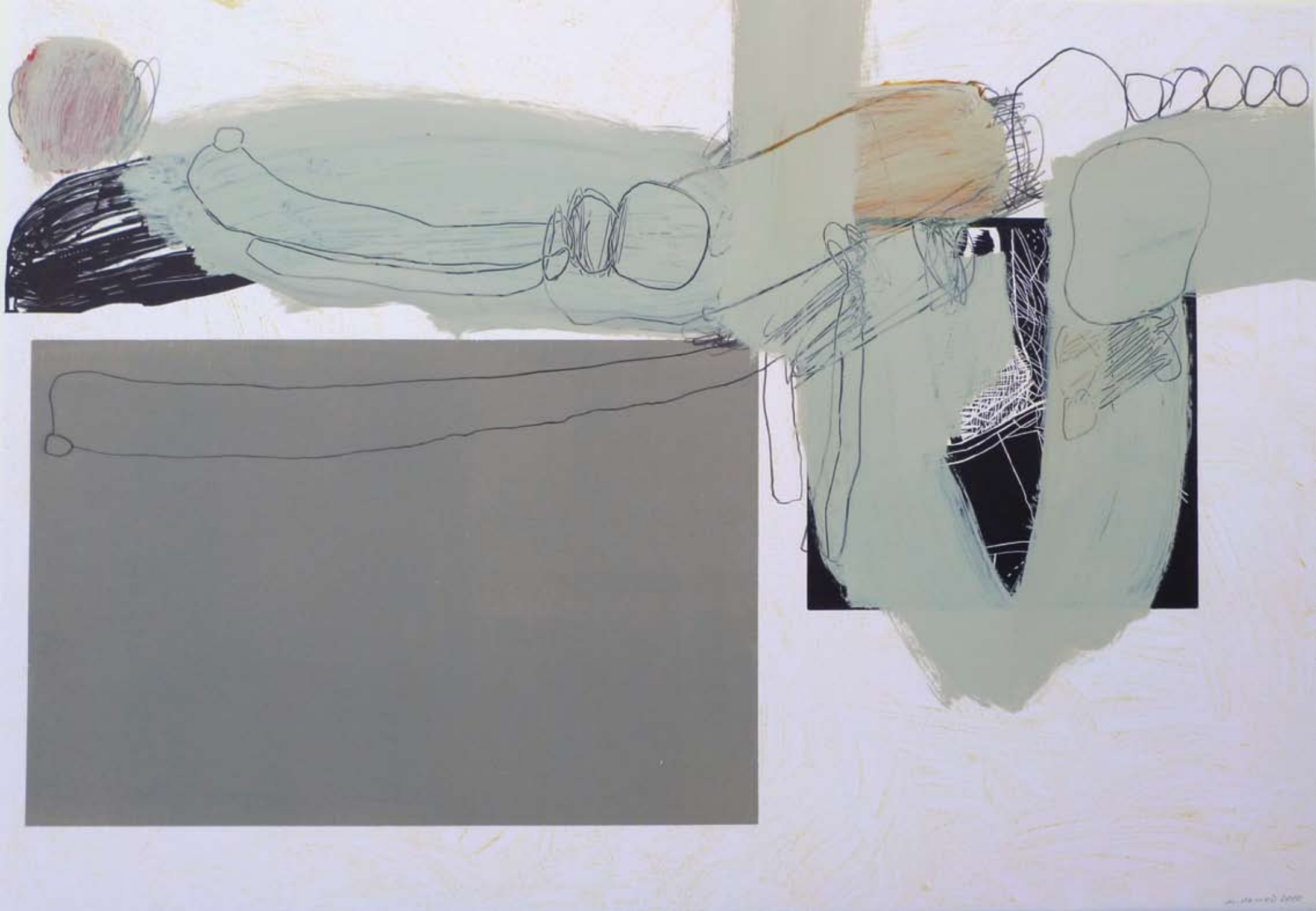
**Untitled** (2010)

Mixed media on paper  
86 \* 122 cm





**Untitled** (2010)  
Mixed media on paper  
86 \* 122 cm



**Untitled** (2010)  
Mixed media on paper  
70 \* 100 cm



NEDIM  
KUFI

## ABSENCE

I present here two inseparable images, exemplifying one existence, which tell the story of a departing homeland and of my resettlement away from it.

The setting of the image was once our home in Kufa during the 1960s. The first image is of my father, which he took with his dark red-box camera, and the second is of me, which I have modified with Photoshop as an unrestrained expression of my feelings of emptiness and banishment. Nearly forty years separate the two images, and by this act of remembrance, I am attempting to recollect that moment in time; emotionally, intellectually and qualitatively. Whilst the situation in my country, Iraq, which I now watch from a distance, is deteriorating day after a day, there remains a virtual and concurrent existence between the two images, marking that daunting distance. It expresses the disconnection between the home of my childhood and that of my expatriation.

Omitting my persona from the first image would, I think, be unique, if taken as a serious visual drama, an expression to help me reach closure by translating my hidden feelings during a lengthy period of loss and despair. I do not, however, think that this portrays my case only; it is the condition of every migrant departing his homeland, either willingly or forcefully, going astray into the unknown. My suggestion here is of an imaginary space, within which I might be able to acknowledge the plethora of illusions and obsessions which have occupied my mind, and which have brought me forward towards a serious search within this imaginary space. My question throughout the search has been, 'Who omits whom?'

After such a prolonged absence from my homeland, and after missing finding the way back, 'home' became in my view, no more than an image empty of its *prima facie* content, as flimsy as the word 'missing,' now so commonly circulated in Iraq.

In my longing, I have dreamt up fantastic plans to escape the isolation I feel, away from my motherland, and to enter it once more through a loophole that has not been noticed by others. Thus, I have struggled to look through 'that inside eye,' as in a time machine, and to roam through that time in the past, for which I long.

As for the feeling of emptiness, I am now discovering the truth about it. It is so painful to merge an existing moment with a past one after the passage of more than forty years, even though to

do so is suffused with a sense of energy, calmness and a breath of fresh air. The melodious voice of Umm Kulthum coming from that radio on the shelf, and that of the birds, filling the backyard of our house, with their echo thudding deep in my heart, and the shine that glimmers in that image. The purpose in my mind outruns that in my eyes, which is to freeze these two moments as I stand confused in the middle.

Be cautious! My idea here is not necessarily imaginary, and is not a reflection of the anguish of homesickness and nostalgia, which I have overcome with time without any bargains. It is, however, a real and deep awareness which can, through artistic expression and creativity, reach remote islands of happiness and relief within the mind. My purpose is to find a pure space of value in times long gone, that surpasses the value of the present. A comprehensive look at such questions leads to such an answer as: 'Omission, as seems, is the first and last solution.'

Nedim Kufi  
Amsterdam  
May 2010

**NEDIM KUFİ**

b. Baghdad, 1962

**EDUCATION**

- 1985** BA in Etching, Institute of Fine Arts, Bagdad
- 2002** BA in Graphic Design, HKU, Utrecht
- 2012** MA in Design, artEZ, Enschede

**SOLO EXHIBITIONS**

- 2002** *Art Like Mercury*, Gallery Agial, Beirut
- 2003** *Postman*, Gallery Agial, Beirut  
*Earth & Ink*, Gallery 108, Boston
- 2005** *Attar from Bagdad*, 4 Walls Gallery, Amman
- 2006** *Attar in Beirut*, Gallery Espace SD, Beirut
- 2007** *Makhtouta*, Gallery Lines, Amman
- 2008** *Soap & Silence*, Gallery La Fountain, Bahrain
- 2009** *The Moon Follows Us*, Sultan Gallery, Kuwait

**GROUP EXHIBITIONS**

- 2001** Cairo Biennale, Cairo
- 2003** *Garden of Eden*, The Phatory, New York
- 2004** *Extending Vision*, Triangle Art Residence, New York
- 2005** *Das Erbe, Merath*, Inter-Galerie, Potsdam, Berlin  
Nicolas Sursock Museum, Beirut
- 2006** *The Iraqi Equation*, BildMuseet, Umea  
Contemporary Art Charity Auction, Christie’s and *Canvas* magazine, Dubai

- 2007** *The Iraqi Equation*, Tapies Foundation, Barcelona  
*The Iraqi Equation*, project of Catherine David, KW Berlin, Berlin  
*Daftar Project*, Kuf-Mold, Istanbul  
*Red Zone – Green Zone*, Free Academy GEMAK, The Hague  
*Recognize*, Contemporary Art Platform, London  
*In Focus This Day*, Tate Modern, London
- 2008** Reading Room, South Project, Melbourne Art Fair, Melbourne  
*Iraqi Artists in Exile*, Station Museum of Contemporary Art, Houston, Texas
- 2009** *Emarat Through Arab Eyes*, Ayyam Gallery, Dubai
- 2010** *Modern & Contemporary Middle Eastern & South Asian Art*, Bonhams, London  
*Art in Iraq Today: Part I*, Meem Gallery, Dubai

**AWARDS**

- 2009** COSMOPOLITE, The Best Thirty Ideas Above Water (nominated as one out of thirty), Prize for Hollands Bridge, Amsterdam



**Absence** (2010)  
150 \* 220 cm  
(150 \* 110 cm each)





**Absence** (2010)  
150 \* 220 cm  
(150 \* 110 cm each)



**Absence** (2010)  
150 \* 220 cm  
(150 \* 110 cm each)





**Absence** (2010)  
150 \* 220 cm  
(150 \* 110 cm each)



**Absence** (2010)  
150 \* 220 cm  
(150 \* 110 cm each)





**Absence** (2010)  
150 \* 220 cm  
(150 \* 110 cm each)

HANAA

MALALLAH

## RUINS TECHNIQUE

My contributions to this exhibition are the result of my art practice since the early 1990s and also represent a point of transition towards the inclusion of figurative ‘similes’ as part of my ongoing quest for knowledge in the heart of abstract systems.

I began researching abstract systems (such as geometry, numbers, mathematics, letters, religion and art) during a year-and-a-half of seclusion in my studio on the first floor of my parents’ home, after an intense materials and practice oriented painting degree from the Academy in Baghdad. Iraq was barely recovering from eight years of war with Iran whilst getting ready for armed engagement with Kuwait, leading to the disastrous 1991 Gulf War and years of sanctions. At the same time, Shaker Hassan Al Said, one of Iraq’s great artists and teachers, was refocusing the gaze of an entire generation of local artists towards the Mesopotamian past enshrined in the phenomenal collection of artefacts housed in our National Archaeological Museum.

Viewed as ‘modern,’ these objects – many of them marked or ‘ruined’ by the passage of time – informed the aesthetic direction characteristic of the eighties generation. We deemed traditional art materials as incapable of delivering our artistic message. Instead we worked with burnt paper and cloth, with barbed wire and bullets, with splintered wood and found objects, borrowing from history and our catastrophic present alike. For many of us, this ‘ruins technique’ became the visual signifier of our cultural resistance and a carrier of our identity as Iraqi artists.

We also challenged received art terms and invented new ones. For example, in 1991 I recreated a three-metre-long segment of the ancient Al Warkaa temple wall with clay and cement on wood, depicting ancient geometric symbols. In Western art historical terms, where abstraction is defined either as non-representation or as the conversion of observed reality into patterns independent from the original source, the work can easily be considered abstract art. In my practice, however, the original source is an essential element of the composition process. I have thus coined the expression ‘significant abstract,’ meaning that the aesthetic aim has to reflect the original source in the very material presence of the art work. The spiritual quality of this perspective has become increasingly important to me.

As sanctions continued throughout the 1990s and art supplies became sparse, necessity rather than rebellion forced us to increasingly utilise found objects, recalling perhaps the Dada movement

in Zurich at the time of the First World War. In 1999, as part of an exhibition called *Icons of the Environment*, I showed a work composed entirely of an accumulation of things picked from the streets of Baghdad, one each day, pressing it into the surface of the work. This accumulation of signs became a document, a diary of daily life. Movable red squares allowed for audience interaction, signifying the playing of futile political games, generating a vast amount of new ruins whilst simultaneously referencing our ancient Royal Game of Ur.

This kind of work led me to formulate a theory which postulates that if any image (figurative or abstract) is distilled to its rudimentary components, the result can only be abstraction. Therefore, all representations must ultimately, be considered a collection of abstract symbolic systems. These systems have their origins in our first global civilisation, Mesopotamia, and are consequently embedded in all subsequent global systems. For many years, I have negotiated my practice on the intersection of these systems. I also agree with my philosophical mentor, Wittgenstein, who states in his *Theory of Symbols* that we create pictures of facts which serve as our models of reality, and that representation must share a logical form with the fact.

My immediate reality changed four and a half years ago when I left Iraq, and though I still burn and tear canvas and cloth, my work increasingly focuses on two vast fields of thought: religion and art. In testing the veracity of art’s spiritual roots as well as the limits of abstraction, I seek knowledge in the space between abstraction and figuration. For example, reproductions in oil of the Hoopoe, the protagonist of Attar’s epic *Conference of the Birds*, serve only as a simulation of reality—reality which in itself simulates perfection. Many of my works assimilate the idea of the hidden and the process of emergence based on awe of the unknown and the notion of transformation in the promise of the Secret.

Hanaa Malallah  
5.50.1.1.40.1.30.1.30.30.5  
London  
June 2010

**HANAA MALALLAH**

5.50.1.1.40.1.30.1.30.30.5

b. Thee Qar, 1958

**EDUCATION**

- 1979** Diploma in Graphic Art, Institute of Fine Arts, Baghdad
- 1988** BA in Painting, Academy of Fine Arts, Baghdad
- 2000** MA in Painting, Baghdad University, Baghdad
- 2005** PhD Philosophy of Painting, Baghdad University, Baghdad  
Thesis title: *Logic Order in Ancient Mesopotamian Painting*
- 2008** Postgraduate Certificate in Islamic and Modern Art, School of Oriental and African Studies (SOAS), London  
Certificate in Academic English (Reading & Writing), SOAS  
Delivered seminar *Ruins Technique in Contemporary Iraqi Art*, SOAS

**SOLO EXHIBITIONS**

- 1991** *Museum Visits Documents*, Centre for Arts, Baghdad
- 1993** *Baghdad and Geography of People’s Symbols*, Centre for Arts, Baghdad
- 1994** *Pursuing the Trace*, Atelier Nadhar, Baghdad
- 1995** Abaad Gallery, Amman
- 1996** *Icons of Environment*, Hiwar Art Gallery, Baghdad
- 1998** *Schedules and Signals*, Athar Gallery, Baghdad
- 1999** *Drawing*, Athar Gallery, Baghdad
- 2002** Anda Gallery, Amman
- 2005** Anda Gallery, Amman
- 2006** Albareh Gallery, Manama
- 2009** *Vivid Ruins*, The Mosaic Rooms, Qattan Foundation, London

**GROUP EXHIBITIONS**

- 2000** *Strokes of Genius: Contemporary Iraqi Art*, Brunei Gallery, London  
*Contemporary Iraqi Art*, Institute du Monde Arabe, Paris  
*Significance of Experimentation*, Baghdad Gallery, Baghdad  
Co-Exhibition, Ghassan Ghaib and Kareem Risan, Athar Gallery, Baghdad
- 2002** Contemporary Iraqi Art in China  
Baghdad International Festival for Contemporary Art  
Conference of Creative Arab Women, Susa
- 2003** *Expressions of Hope: Iraqi Art*, Aya Gallery, London  
*Tawashujat: Between Poet and Artists*, Jordan National Gallery of Fine Arts, Amman  
*Women Artists from the Islamic World*, UNESCO, Spain and Paris  
*Before. After. Now.*, Deluxe Gallery, London  
*Miniatures of Iraqi Art*, Dijlah Gallery, Baghdad  
*The Hundredth*, Hiwar Gallery, Baghdad
- 2004** *Homage to Shaker Hassan*, Orfali Gallery, Amman  
*Celebrating the Creativity of the Collaboration Between Iraqi Art and Literature*, Frankfurt
- 2005** *Iraqi Exhibition, East and West Foundation*, Amsterdam  
*Contemporary Iraqi Book Art*, University of North Texas Art Gallery, Houston, Texas  
*Contemporary Iraqi Exhibition*, UNESCO, Paris
- 2007** *Red Zone – Green Zone*, Free Academy GEMAK, The Hague
- 2008** *Iraq’s Past Speaks to the Present*, British Museum, London  
*Iraqi Artists in Exile*, Station Museum of Contemporary Art, Houston, Texas
- 2009** *Modernism and Iraq*, Wallach Art Gallery, Columbia University, New York  
The Recessionists, Somerset
- 2010** *Beyond the War*, LTMH Gallery, New York  
*Art in Iraq Today: Part I*, Meem Gallery, Dubai

**PUBLIC COLLECTIONS**

British Museum, London  
Centre for Art, Baghdad  
Royal Jordanian Museum, Amman





**Abstract, Figurative, Abstract and Figurative (2010)**

Many layers of burnt canvas and strings on canvas

400 \* 200 cm





**Abstract, Figurative, Abstract and Figurative (Detail)** (2010)

Many layers of burnt canvas and strings on canvas  
400 \* 200 cm



**Shroud 3** (2010)

Folded burnt canvas and mixed media on canvas  
200 \* 200 cm





**Portraits (HOOPOE)** (2010)  
 Folded burnt canvas, mixed media and oil colour on canvas  
 100 \* 100 cm



**Portraits (HOOPOE)** (detail) (2010)  
 Folded burnt canvas, mixed media and oil colour on canvas  
 100 \* 100 cm





**Certain Knowledge** (2010)  
Needlework and mixed media on canvas  
150 \* 150 cm



**Certain Knowledge** (back) (2010)  
Needlework and mixed media on canvas  
150 \* 150 cm





**READ!** (2010)  
Burnt clothes on canvas and needlepoint  
150 \* 150 cm



ح