ARTINIRAQTODAY

IN MEMORY OF JABRA IBRAHIM JABRA

ARTIN**IRAQ**TODAY: **PART IV**CURATED BY DIA AL-AZZAWI

DIA AL-AZZAWI

SOLITUDE

Creative work is a way of escaping self-imprisonment and entering into that which lies beyond the genre of the artist, which is nothing but a physical, changeable production. When I render the ideas I have into symbols and shapes, the very act of forming and sculpting in order to establish the tangible structure impacts the different meanings that I want to impart to my work, often altering it in nuanced ways. This artistic effort is more like an attempt to chase coincidence, in the hope that it will reveal to me the possible and thought-provoking metaphors of finding joy.

I sometimes paint for my own satisfaction, and at other times because of social and ethical circumstances. An empty painting is a coffin without a body, and as an artist I try to distance myself from this. Often, passion acquires a welcoming presence when ascribing the work to its history, and any title suggested remains less important than the work itself. People often interpret an art work through its title; however, my motive is for the viewer to use the title to initiate a dialogue with the work. Perhaps there is some validity in using a title as a means of understanding the subject of a work, but it must also be acknowledged that the title alone does not fully encapsulate its creative intent. Dialogue is a way of giving meaning to units and shapes within a work, converting what seems to be irrational into something with purpose, or into a powerful feeling for investigating the richness of the art work.

Artistically, the elements that give a work its personal identity are innate and intrinsic and are not the result of technical skill alone. Throughout history, such elements have been related to symbols and dates from an ancient memory; a history comprised of many identities which contain many different references. This ascription has not been identified by token symbols, but is a result of the search for the mutual memory of human civilisation. A memory of this sort is not confined to any single group of people by virtue of ownership. It, instead, signifies human contribution as a whole, in the history of civilisation. Its expanse is identified in accordance with its long or short presence in the development of culture and society.

Dia Al-Azzawi London January 2011

DIA AL-AZZAWI

b. Baghdad, 1939

EDUCATION

1962 BA in Archaeology, Baghdad University, Baghdad University, Baghdad
1964 Diploma in Fine Art, Institute of Fine Art, Baghdad

SOLO EXHIBITIONS

1965	Al-Wasiti Gallery, Baghdad
1966	Gallery One, Beirut
1969	Sultan Gallery, Kuwait
1973	Gallery Raslan, Tripoli, Lebanon
1975	National Museum of Modern Art, Baghdad
1976	Gallery Nadhar, Casablanca
1977	Sultan Gallery, Kuwait
1978	Patrick Seale Gallery, London
1980	Galerie Faris, Paris
	Gallery Central, Geneva
1981	Basel Art Fair, Galerie Faris, Paris
	FIAC, Galerie Faris, Paris
1982	Intercontinental Hall, Abu Dhabi
1983	National Council for Art and Culture Gallery, Kuwait
1984	Alif Gallery, Washington, DC
1986	Royal Cultural Center, Amman
1988	Claudine Planque Gallery, Lausanne
1990	Ali Gallery, Washington, DC
	Galleri Nakita, Stockholm

	Vanazff Gallery, Gothenburg
	Galerie des Art, Tunis
	Galerie D'Art 50 x 70, Beirut
1992	Flandria Gallery, Tangier
1994	Al-Manar Gallery, Casablanca
	Ab'aad Gallery, Amman
	Galerie D'Art 50 x 70, Beirut
	Al-Sayed Gallery, Damascus
1995	Gallery Claude Lemand, Paris
1996	Art Center, Bahrain
2002	Retrospective Exhibition, Institut du Monde Arabe, Paris
2003	Palestine and Mahmoud Darwish: Large Polyptychs, Drawings, Prints and Books,
	Cité du Livre, Aix-en-Provence
2004	Recent Paintings, Claude Lemand Gallery, Paris
	St'Art - Strasbourg's Art Fair: Recent Paintings, Claude Lemand Gallery, Paris
2005	Recent Paintings, Claude Lemand Gallery, Paris
2006	Kalemmat Gallery, Aleppo
	4 Walls Gallery, Amman
	Dar Al Funoon Gallery, Kuwait
	Claude Lemand Gallery, Paris
2009	ADMAF, 6th Abu Dhabi Music and Arts Festival, Emirates Palace, Abu Dhabi
	Meem Gallery, Dubai

SELECTED GROUP EXHIBITIONS

First International Triennial, New Delhi
Contemporary Arab Art, National Museum, Nicosia
Seventh International Painting Festival, Cagnes-sur-Mer
International Summer Academy, Salzburg

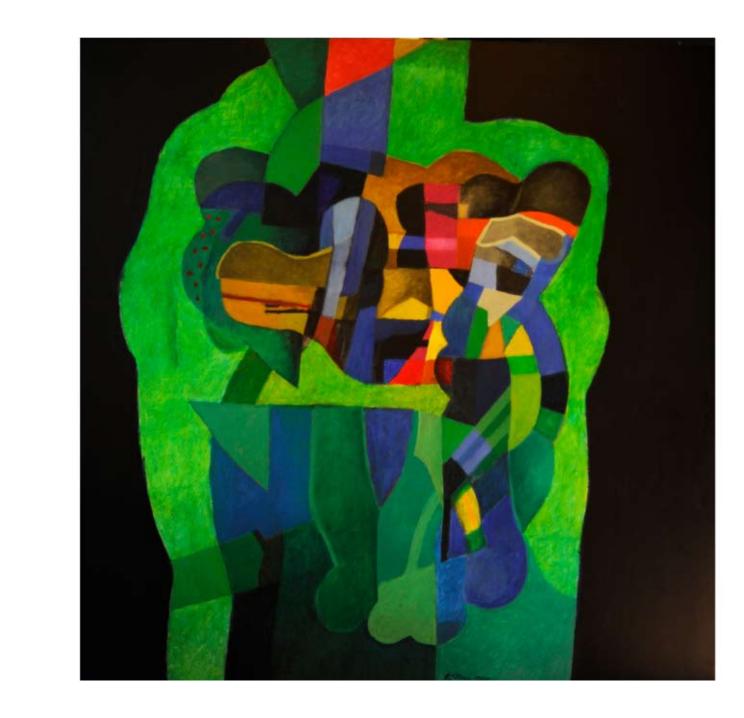
976	Second Arab Art Biennial, Sao Paulo
980	Salon de Mat, Paris
	FIAC, Galerie Faris, Paris
	Salon d'Automne, Espace Cardin Gallery, Paris
981	Seventh International Grafik Trienniale, Frechen
1984	British International Print Biennial, Bradford
	First Arab Contemporary Exhibition, Museum of Modern Art, Tunis
1985	Musée Hubert d'Uckerman, Grenoble
1986	Salon Comparaisons, Grand Palais, Paris
	Semitic Museum, Harvard University, Massachusetts
	Contemporary Arab Art, The Mall Gallery, London
987	Third International Biennial Exhibition, Taiwan
988	Olympiad of Art, National Museum of Contemporary Art, Seoul
	Azzawi, Jumaie, Nasiri, Kufa Gallery, London
989	Contemporary Art from the Islamic World, Barbican Centre, London
	Arab Graphic Art, NCCL, Kuwait
1997	Five Visual Interpretations, Green Art Gallery, Dubai
1998	Azzawi & Nasiri, Gallery La Teinturerie, Paris
2001	Machreq - Maghreb: Paintings and Books, Claude Lemand Gallery, Paris
2002	Masters of Tondo, Claude Lemand Gallery, Paris
	The Kinda Foundation Collection, Institut du Monde Arabe, Paris
2003	Colas Foundation, Boulogne
	Broken Letter, Contemporary Art form Arab Countries, Kunsthalle Darmstadt, Darmstadt
2004	Art Books and Painting, Claude Lemand Gallery, Paris
2005	Portraits of the Bird: Books and Drawings, Claude Lemand Gallery, Paris
	Homage to Shafic Abboud, Claude Lemand Gallery, Paris
	Contemporary Iraqi Book Art, University of North Texas Art Gallery, Denton, Texas
2006	Portraits of the Bird, Bastia Festival of Arts, Paris
	Word into Art, British Museum, London

Word into Art, British Museum, Dubai International Financial Center (DIFC), Dubai Iraq's Past Speaks to the Present, British Museum, London Iraqi Artists in Exile, Station Museum of Contemporary Art, Houston, Texas
 Modernism and Iraq, Columbia University, Wallach Art Gallery, New York
 Art in Iraq Today: Part IV, Meem Gallery, Dubai

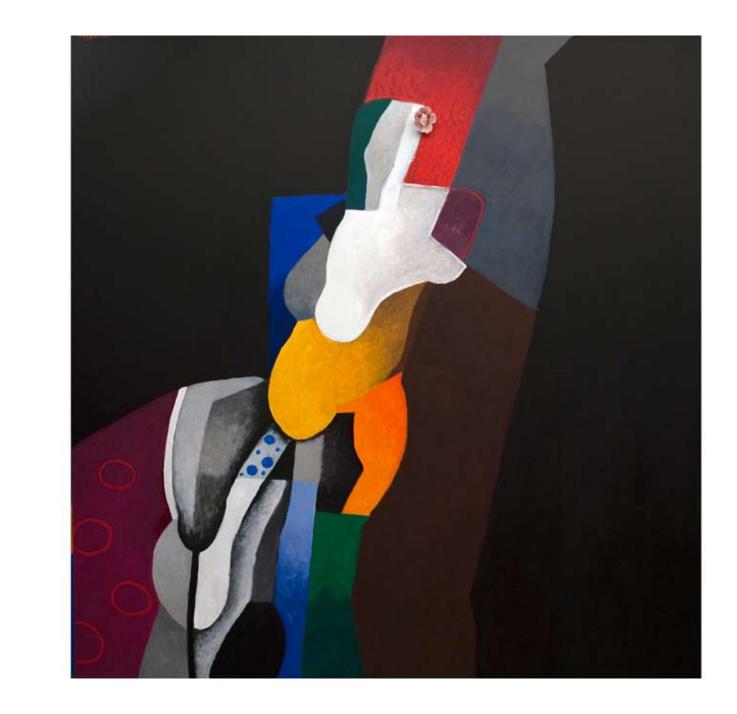
SELECTED PUBLIC COLLECTIONS

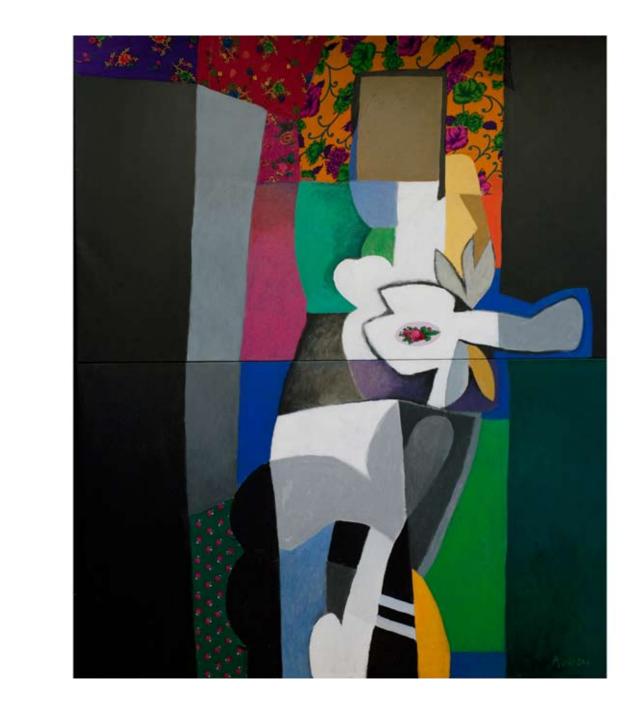
Arab Monetary Fund, Abu Dhabi Bibliothèque Nationale de France, Paris British Museum, London Colas Foundation, Paris Development Fund, Kuwait Gulbenkian Collection, Barcelona Harba Collection, Iraq and Italy Institut du Monde Arabe, Paris Jeddah International Airport Kinda Foundation, Riyadh Library of Congress, Washington, DC Mathaf: Arab Museum of Modern Art, Doha Museum of Modern Art, Amman Museum of Modern Art, Baghdad Museum of Modern Art, Damascus Museum of Modern Art, Tunis The Saudi Bank, London Una Foundation, Casablanca The United Bank of Kuwait, London Victoria and Albert Museum, London The World Bank, Washington, DC



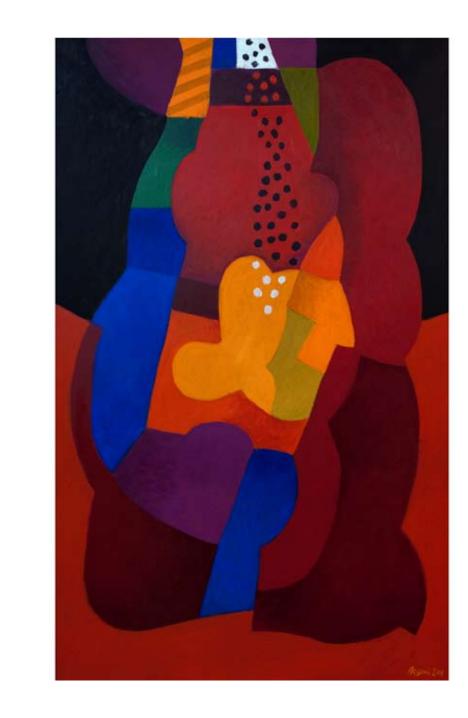


Imaginary Garden (2011) Acrylic on canvas 190 * 190 cm





Zorah On Her Terrace, Marrakech (2011) Acrylic on canvas 220 * 180 cm (2 parts)







Red Field, Marrakech (2010) Acrylic on canvas 190 * 150 cm (2 parts)

RAFA AL-NASIRI

MY VISUAL RESOURCES: PLACE AND TIME BETWEEN EAST AND WEST

When the Chinese came to Baghdad in 1959 loaded with works of ivory, copper, silk, ceramics and printmaking, I was still a student in the last year of my studies at the Institute of Fine Arts. The most wonderful Chinese antiques and masterpieces were organised and displayed in the main hall of the Institute so we, the students, could see them dozens of times every day.

What attracted our attention and made us marvel most was a beautiful masterpiece comprised of fourteen ivory balls of varying sizes, all contained inside one ball, revolving smoothly around their pivot. Personally, however, I was drawn to the collection of watercolours and Chinese ink prints. Most of these were by the internationally renowned artist Qi Baishi (1864-1954) whose work I closely followed in his hometown of Beijing.

Since that time, I became quite attached to traditional Chinese painting and realised that it differs in many aspects from European art. During the years I studied at The Central Academy of Fine Arts in Peking (1959-1963, at the time it was named Peking, later to be known as Beijing) when I began to practice the Chinese technique of painting, I grew to love it even more. I was attracted to it simply because it seemed to have within it, all the essential elements of outstanding art, based on and sustained by, the spirituality of the human being, as well as the elements of place and time. It is also wholly consistent with the Oriental philosophy of life in its approach to nature and the universe, and in its sensitivity to visual elements in all their aspects.

The ink paintings of the artist Qi Baishi were my entry point into Chinese art, ancient and contemporary. An exceptional artist, he was the reference for all the ink paintings I loved throughout those years. His works on paper demonstrate the powerful strokes of the wide Chinese brush, mixed with the delicate lines of another brush. His paintings are also different from those of his contemporaries, and even from his ancestors, by means of the harmony of their colours. Especially so, when he uses black with its varying shades, or in applying conflicting colours through the use of watercolours and black, always with a unique brushstroke eliminating the forms of flowers, birds and other natural shapes.

I also loved the art work of the great contemporary Chinese printmakers, particularly Li Hua (1907-1994), who was the first to teach me the principles of printmaking, in the practical sense, when he was a professor at the Central Academy in Beijing. I was influenced during the early years of my studies by his woodcuts because of the simplicity of the technique he used and for its profound and powerful ability in expressing the human condition. With his varying techniques, he outclassed tens, even hundreds, of Chinese printmakers, especially in the first half of the twentieth century, despite the fact that all his prints were in black and white.

I was also greatly influenced by my famous teacher and instructor in art and life, Huang Yu Yi (b. 1927) who supervised me during all the phases of my studies at the Academy, as a teacher, a supervisor and a friend. I learned much from his accuracy, dedication and patience throughout the period of my printmaking courses, in the application of traditional natural colours or watercolours which is an old Chinese technique requiring speed and attention throughout the printing process. The number of wooden clichés required for the production of one print may reach tens, even hundreds, ranging from the smallest sizes to the largest.

Huang Yu Yi took good care of me. He had good relationships with Chinese artists, based in Hong Kong, who would provide him with the latest art books and magazines, which he would show me whenever he received them. Because of this, I became aware of the latest artistic trends of the West, which enabled me at the same time to draw comparisons between the arts of the East and West.

In the summer of 1965, a couple of years after my return to Baghdad from China, I went with two of my brothers on a road trip. Over a period of around two months, we drove through twenty-four Arab and European countries. During this memorable trip, I came into direct contact with Western art. I visited the world's most famous museums such as the Museo del Prado, Louvre, British Museum, Rome's Museum of Contemporary Art and Rijksmuseum in Amsterdam. I was amazed by the magnificent paintings of Velasquez, Goya and El Greco, as well as those of Rubens, Rembrandt, Turner and other renowned artists.

I was also deeply impressed by the Expressionists and numerous other contemporary artists. Over time, I discovered that that I favoured some painters over others, who, in turn, have influenced my own art work. In particular, I should mention the Dutch painter, Rembrandt (1606-1669). I steadily and assiduously studied his paintings and engravings during those years. I would often visit a museum, especially the Louvre, only to view his works. Rembrandt's paintings helped me understand the sensitivity of light and shade in the painted or engraved image, and to learn to transfer and gradate with colour, from the lightest areas to the darkest.

As for the great British painter, JMW Turner (1775-1851), I spent much time contemplating the magnificent compositions he created with his abstracted landscapes which capture the essence of time and place consecutively.

In 1967, the Gulbenkian Foundation granted me a two-year fellowship for training in Gravura, Lisbon. At this time, the West was undergoing major and quite rapid social and political transformations, and art reflected many of these changes. There were many forms of modern art developing such as abstract art, Pop art, Earth art and performance art; all undergoing different phases of creative transformation, ranging from experimentation to maturity. Calligraphy was also a popular art form amongst the abstract painting techniques in Europe at the time. One of the most distinctive calligraphists was the French artist Georges Mathieu (b. 1921) who used both Latin and Eastern characters in a completely free way, creating a magical world from the movement of his brush and oil colours in paintings, which he executed in large dimensions. He was the first artist to influence me when I started investigating calligraphic elements in my art work. It was he who drew my attention to two important visual resources available to me: the Arabic and Chinese characters which had inspired me for many years. Thereafter, I began to insert Arabic characters into my abstract compositions and continue to do so today. I use Arabic calligraphy in my art work, regardless of its linguistic connotation, to establish a kind of formal identification between nature and man; as well as between place and time. It is a sort of spiritual and mental exercise of the daily artistic creation of life.

Over the past seven years, and specifically after my homeland, Iraq, was occupied in 2003, I started

searching for new visual resources to enable me to express my physiological status and the extreme pain and agony of witnessing the torture of the people of my country, wishing and hoping for liberation or salvation from the deterioration and disappearance of a veteran country, once the cradle of the world's most elegant civilisation, many centuries ago. In response to this, I sought shelter with poetry. It was poetry that put me on the right track when it made me reach harmony and balance between my existence as a human being and the basic mission of my life as an artist.

The great Arab poet Abul Tayeb Al-Mutanabbi (915-965 AD) was the first to aid me in tracing that track, with the opening lines of his nostalgic poem:

How to entertain with no relatives, no homeland? No drinking companion, no cup and no habitation.

This was the first visual image from which other works were to spring, both in painting and printmaking, later being extended to include poems of other great poets from different ages, like Ibn Zaydun (1003-1071 CE):

I remembered you at Al Zahra' in longing, Where the horizon is cheerful and the land's surface is clear.

And from Al-Jawahiri (1900-1997) I chose the opening of his poem 'O Tigris':

I greet you from afar, O greet me back, O blessed Tigris, river of gardens green*

This was followed by a poem by Mahmoud Darwish (1941-2008), 'The Almond Blossom,' Etel Adnan's lament entitled 'A Library Set on Fire,' and selected poems from May Muzaffar's book, *From That Distant Land*.

In my latest project, I have dedicated my work to the poem of the Andalusian poet Ibn Zaydun, 'I Remembered You in Al Zahra' With Longing,' where eight paintings are placed together, each measuring two square metres, entitled *Homage to Ibn Zaydun*. I tried to combine the supreme status of his beloved, Princess Wallada bint al-Mustakfi (1009-1078) who is described as, 'Unique to her time in her amiability, prettiness and literary merits,' within the scope of time and place (Andalusian Córdoba) where this romance took place. I used as few symbols as possible to represent the status of the harmony between poetry and music, between nature and the imprint of man, to reach a semi-abstract expression, so as not to move away from Ibn Zaydun's description of nature's aesthetics, which he creatively mixed with the agitated feelings of love. His description renders magnificent images from which I benefited in my artistic style where I have combined painting with printmaking.

My persistence in displaying written text (a verse of Ibn Zaydun's poem) along with images of large sized paintings in this collection - which render an imagined picture of the woman he loved, Wallada bint al-Mustakfi, in addition to symbolic references to the Andalusian city of Córdoba - came to me spontaneously. Yet, it may also be the result of the visual influences I acquired from my daily observations of the masterpieces decorating Al-Hariri's Maqāmāt (prose with intervals of conspicuous rhetorical poetry), by the Iraqi painter and calligrapher Yahya ibn Mahmud al-Wasiti (thirteenth century CE). This book combines writing with paintings of highly accurate and creative depictions of nature and humanity in its varying daily life situations as inspired from the written text of Al Hariri's poetic prose.

Rafa Al-Nasiri Amman November 2010

^{*} translated by Hussein Hadawi, excerpt cited in Venetia Porter, *Word into Art* (London: British Museum Press, 2006), p.8.

RAFA AL-NASIRI

b.Tikrit,1940

EDUCATION

1959	Diploma in Painting, Institute of Fine Arts, Baghdad
1963	BA in Printmaking, Central Academy of Fine Arts, Beijing
1969	Diploma in Printmaking (Scholarship from The Gulbenkian
	Foundation), The Gravura, Lisbon

SOLO EXHIBITIONS

1963	ITU Gallery, Hong Kong
1965	Czechoslovakian Cultural Center, Baghdad
1966	Gallery IA, Baghdad
1969	Society of Iraqi Artists, Baghdad
1970	Sultan Gallery, Kuwait
1973	Contact Gallery, Beirut
1975	Sultan Gallery, Kuwait
1976	Gallery Nadhar, Casablanca
1977	Sultan Gallery, Kuwait
1979	Al Rewaq Gallery, Baghdad
1980	Sultan Gallery, Kuwait
1981	National Museum of Fine Arts, Amman
1983	Galerie Faris, Paris
1984	Al Rewaq Gallery, Baghdad
1985	Sultan Gallery, Kuwait
1986	Al Rewaq Gallery, Baghdad
1989	Central Art Gallery, Beijing

1990-92 Nasiri Graphic Studio, Baghdad		
1992	Exhibition with Ali Talib, Shoman Foundation, Amman	
1993	Gallery 50x70, Beirut	
1994	French Cultural Center, Amman	
1996	Art Center, Manama	
1997	Sharjah Museum, Sharjah	
1999	Bahrain National Museum, Manama	
	Atelierhaus Eglau, Kampen, Germany	
2001	Rochan Gallery, Jeddah	
2002	Al Riwaq Gallery, Manama	
	4 Walls Gallery, Amman	
2004	4 Walls Gallery, Amman	
	Atassi Gallery, Damascus	
	Green Art Gallery, Dubai	
2006	Al Riwaq Gallery, Manama	
2007	Sultan Gallery, Kuwait	
2008	Green Art Gallery, Dubai	
2010	Nabad Gallery, Amman	

GROUP EXHIBITIONS

1966	Iraqi Graphic Art Exhibition, Berlin
1967	Three Iraqi Artists, Gravura Gallery, Lisbon
1969	Three Iraqi Artists, Gallery One, Beirut
1971	Four Iraqi Artists, National Museum of Modern Art, Baghdad
1972	Arab Art, National Museum, Nicosia
	Four Iraqi Artists, National Museum of Modern Art, Baghdad
	Three Iraqi Artists, Gallery One, Beirut
1973	Joint exhibition of six Iraqi and Syrian artists, National Museum of

	Modern Art, Baghdad, Arab Cultural Center and Archaeological Museum, Damascus
1974	Seven Iraqi Artists, National Museum of Modern Art, Baghdad
1975	Iraqi Graphic Artists, Iraqi Cultural Center, Beirut
	Graphic exhibition for three Iraqi artists, National Museum of Modern
	Art, Baghdad
1976	Iraqi Contemporary Art, Musée d'Art Moderne, Paris
1977	Seven Iraqi Artists, Iraqi Cultural Center, London
1978	Arab Graphic Exhibition, The Mall Gallery, London
1979	Iraqi Contemporary Art, Modern Art Museum, Messina
1982	Contemporary Arab Graphic Art, Gallery Graffiti, London
	Twelve Arab Artists, Galerie Faris, Paris
1983	Second Contemporary Arab Graphic Art Exhibition, Gallery Graffiti, London
	Iraqi Graphic Exhibition, Iraqi Cultural Center, London
1984	Contemporary Arab Art, Al Seiaha Gallery, Tunis
1985	Contemporary Arab Art, Blackman & Harvy Gallery, London
	Asilah Festival, Asilah
1986	Contemporary Arab Art, The Mall Gallery, London
1988	Azzawi, Jumaie, Nasiri, Kufa Gallery, London
1989	Between Tigris and Euphrates, Institute du Monde Arabe, Paris
	Contemporary Art from the Islamic World, Barbican Centre, London
	Arab Graphic Art, Cultural Council Gallery, Kuwait
1990	Seven Iraqi Artists, Nasiri Graphic Studio, Baghdad
	Seven Iraqi Artists, Shoman Foundation, Amman
1991	Contemporary Iraqi Art, University of Nevada, Reno
1993	Four Iraqi Artists, Al-Wasiti Art Gallery, Casablanca
1994	Four Iraqi Artists, Alif Gallery, Washington, DC
1997	Three Graphic Arab Artists, Darat Al Funun, Amman
	Five Iraqi Artists, Green Art Gallery, Dubai
1998	Azzawi & Nasiri, Gallery La Teinturerie, Paris

1999	Iraqi Graphic Art, Darat Al Funun, Amman
2005	Improvisation, Al Riwaq Gallery, Manama
	4 Walls Gallery, Amman
	Contemporary Iraqi Book Art, University of North Texas, Denton, Texas
2006	Word into Art: Artists of the Modern Middle East, British Museum, London
2007	Art Books: Exhibition for Modern Iraqi Artists, Art Books Center, New York
2008	Iraqi Artists in Exile, Station Museum of Contemporary Art, Houston, Texas
2009	Modernism and Iraq, Wallach Art Gallery, Columbia University, New York
2010	My Home Land, Art Sawa Gallery, Dubai
2011	Art in Iraq Today: Part IV, Meem Gallery, Dubai

INTERNATIONAL EXHIBITIONS

1965	International Graphic Exhibition, Leipzig
1968	First International Triennial, New Delhi
1969	First International Graphic Biennale, Liege
1972	International Graphic Biennale, Fredrickstad
	Fourth International Poster Biennale, Warsaw
1974	Fifth International Poster Biennale, Warsaw
	International Biennale for Drawings, Rijeka
1975	Third International Triennial, New Delhi
1976	Second Arab Biennale, Rabat
	International Graphic Biennale, Fredrickstad
	Sixth International Poster Biennale, Warsaw
	Fourth International Biennale for Drawings, Rijeka
1977	Ninth International Painting Exhibition, Cagnes-sur-Mer
	Seventh International Poster Biennale, Warsaw
	Twelfth International Graphic Exhibition, Ljubljana
1978	Eighth International Graphic Biennale, Brno

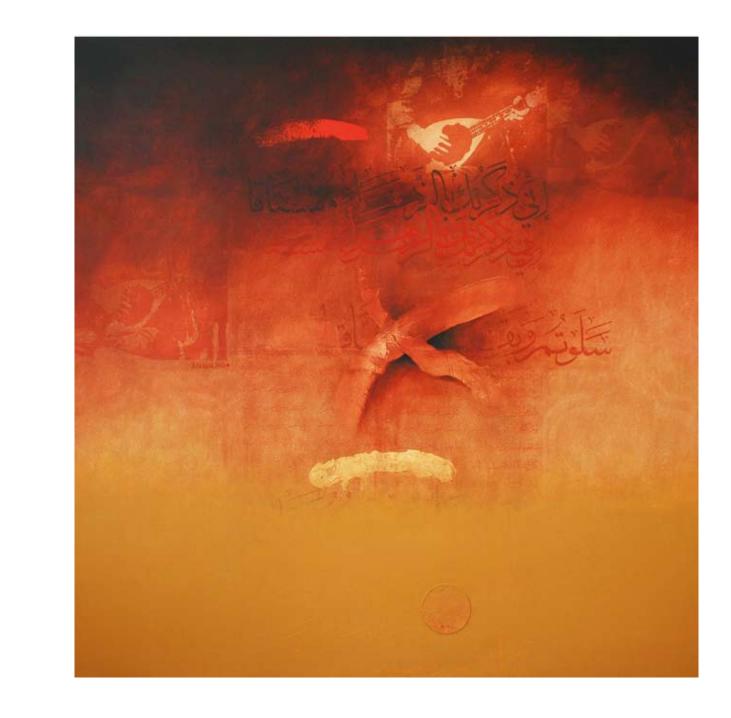
	Arab Graphics Exhibition, Iraqi Cultural Centre, London
	International Graphic Biennale, Fredrickstad
1979	Fifteenth Biennale Sao Paulo, Sao Paulo
	Baghdad International Poster Exhibition, Iraqi Cultural Centre,
	London and Museum of Modern Art, Baghdad
1980	Eighth International Graphic Biennale, Krakow
	International Graphic Biennale, Fredrickstad
1982	Seventh Graphic Biennale, Bradford
1984	Seventh Mini Print Biennale, Seoul
	International Graphic Triennial, Fredrickstad
1986	Salon de Comparisons, Grand Palais, Paris
	Sixth Triennial, New Dehli
1989	International Graphic Triennial, Fredrickstad
1990	Intergrafik, Berlin
1992	International Graphic Triennial, Fredrickstad
1993	International Graphic Triennial, Cairo
1995	International Graphic Triennial, Fredrickstad
1998	Euro Art, Geneva
	International Graphic Triennial, Fredrickstad
2000	International Graphic Triennial, Cairo

INTERNATIONAL PRIZES

1974	Honours Prize, International Summer Academy, Salzburg
1977	The Jury Prize, International Painting Exhibition, Cagnes-sur-Mer
1978	Honours Prize, Fourth International Graphic Biennale, Fredrickstad
1986	First Prize, Baghdad International Festival of Art, Baghdad

INTERNATIONAL JURIES

1980	Jury member, Third World Graphic Biennale, London
1982	Jury member, Baghdad International Poster Biennale
1987	Jury Member, Intergrafik, Berlin
1995	Jury Member, International Graphic Triennale, Fredrickstad
1997	Jury Member, International Graphic Triennale, Cairo

















ALI TALIB

BETWEEN

The works from my *Tangera* series (2009) encourage me to find the answers to questions related to the meaning of existence, more specifically, my existence in such a complicated and diversified world; a world where, on one level, the past overlaps with the present. Do such intersections take me to what I call, 'my personal history with its varying times?' My earlier years and the ideas generated during that time - such as being released from the works I found similar to my experience - follow my pursuit of personal needs in order to create visual elements for the structure of the painting with the different ways of processing employed in its formation.

This topic is merely the start of building the layers of a realm for different visual elements: abstract components, forgotten remains, an indication of a distant past. I have always been drawn to the existence of such elements. They submit to my present needs, avoiding any emotions, and away from the obsession of having a relationship with the past.

I am not a man who creates a distance between painting and his personal state of being, testing his relationship with the space in which he moves. In my dreams, the murals of the gates of the city are replete with that which is invisible to refugees in their nightmares about their distant past. It is a difficult game. The sanctity of the colours floating in a mazy space reveals to me the secrets of history, escaping from numerous contemporary demands. I surprise the eye with visions worthy of profoundly honest prayers, with an incantation of a silent love amidst the solicitude of expatriation. The painting is just like finding an incomparable secret after enduring hardship.

From the beginning, I have been preoccupied by the subject of humanity. It has been like a voice rising up from an empty field, a window, a glass door, or from the end of a missing horizon in the darkness. Prosperity, for which I prayed, chased me over the years; one day, it is just like the mask of an actor with a broken heart, the next day it is a face examining the history of its relations and dreams, and on the following day it gathers its passion and memories of every enamoured lover passing by. In my work, *Passion* (2009), the head rendered, with its variant components, became

the page of a book that has never been read; a brush painting the dance of the sovereign lady and her thunderous embrace at the moment of her eternal departure. The painting is a butterfly which leaves its secret for the silence of the wind in search of an incomparable secret.

Every painting has its own history; not the history of its formation, but the history of the pain which accompanies me while testing its paths, and the failure to reach its intended endings. It is the history of its relation to what is settled in my heart, its existence as a part of my experience which acts as a laboratory of aesthetic thoughts and emotions capable of transforming into another phase. The practice of artistic production and its appreciation is the power that achieves balance for an imbalanced equation, and for me, it is a worthy compensation.

Ali Talib The Hague October 2010

ALI TALIB

b. Basra, 1944

EDUCATION

1966 BA in Painting, Academy of Fine Arts, Baghdad1980 MA in Graphic Design, Helwan University, Cairo

SOLO EXHIBITIONS

1964	Mubarakia Gallery, Kuwait
1976	National Museum of Modern Art, Baghdad
1985	Al Rewaq Gallery, Baghdad
1988	Orfali Gallery, Baghdad
1992	Exhibition with Rafa Al-Nasiri, Shoman Foundation, Amman
1993	Balka Art Gallery, Amman
1994	Gallery d'Art 50 x70, Beirut
1997	Arts Center, Manama
2001	Al Riwaq Gallery, Manama
2003	De Vrije Academie, The Hague
2004	Glerie Concourt, The Hague
	United Nations Humans Settlements Programme, Barcelona
2006	Orfali Gallery, Amman
2007	Attasi Gallery, Damascus
2008	Green Art Gallery, Dubai
2009	Karim Gallery, Amman
2010	Dar Al Funoon, Kuwait

SELECTED GROUP EXHIBITIONS

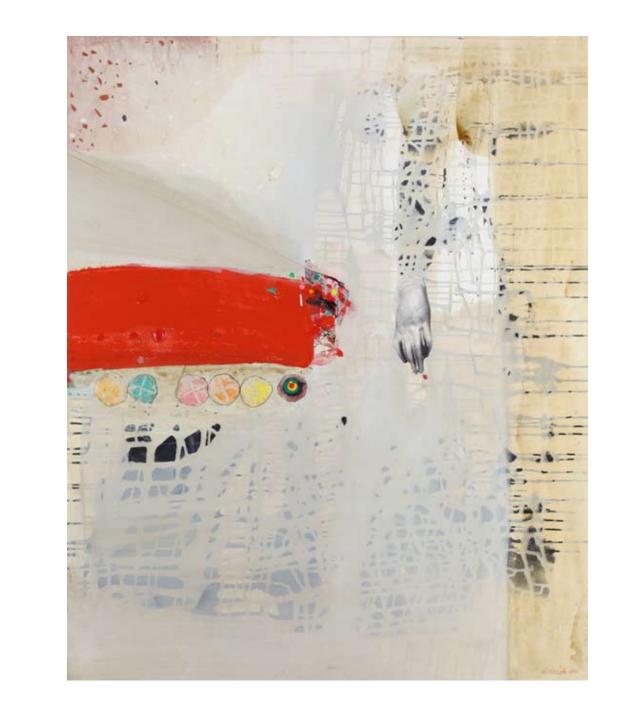
1964	Graphic Art Exhibition: Four Artists, AIA Gallery, Baghdad
1965	Innovationist Group, first exhibition, National Museum of Modern Art, Baghdad
1966	Innovationist Group, second exhibition, National Museum of Modern Art, Baghdae
1970	Shadow Group, second exhibition, National Museum of Modern Art, Baghdad
1972	Arab Art, National Museum, Nicosia
1974	Seven Iraqi Artists, National Museum of Modern Art, Baghdad
	First Arab Biennale, Baghdad
1975	Third International Triennial, New Delhi
	Seventh International Painting Festival, Cagnes-sur-Mer
1976	Second Arab Biennale, Rabat
	Iraqi Contemporary Art, Musée d'Art Moderne, Paris
1978	Arab Art Exhibition 2, Iraqi Cultural Centre, London
1979	Iraqi Contemporary Art, Modern Art Museum, Messina
1984	First International Cairo Biennale, Cairo
1986	Salon de Comparisons, Grand Palais, Paris
	First Baghdad International Festival of Plastic Arts, Baghdad
1987	International Poster Exhibition, Grand Palais, Paris
1988	First International Biennale, Ankara
1990	Seven Iraqi Artists, Shoman Gallery, Amman
1994	Four Iraqi Artists, Alif Gallery, Washington, DC
1995	Second Sharjah Biennale, Sharjah
1997	Five Iraqi Artists, Green Art Gallery, Dubai
2000	EU-MAN Exhibition, Kaapelitehdas, Helsinki and M-Art Gallery, Vienna
2001	The Outside of the Inside, EU-MAN Exhibition, M-Art Gallery, Vienna
	The Outside of the Inside, Manege Museum, St Petersburg
2004	Cite International des Arts Exhibition, Cite International des Arts Gallery, Paris
2009	Iraqi Artists in Exile, Station Museum of Contemporary Art, Houston, Texas

2010 Mirages: 17 Artists, Centro Cultural Banko do Brasil, Rio de Janeiro and Sao Paulo
 2010 Art in Iraq Today: Part IV, Meem Gallery, Dubai

AWARDS

1986 First Prize, First Baghdad International Festival of Plastic Arts, Baghdad

1995 First Prize, Second Sharjah Biennale, Sharjah



Scene 3 (2010) Acrylic and collage on canvas 160 * 130 cm



Scene 2 (2009)
Acrylic and mixed media on canvas
160 * 130 cm



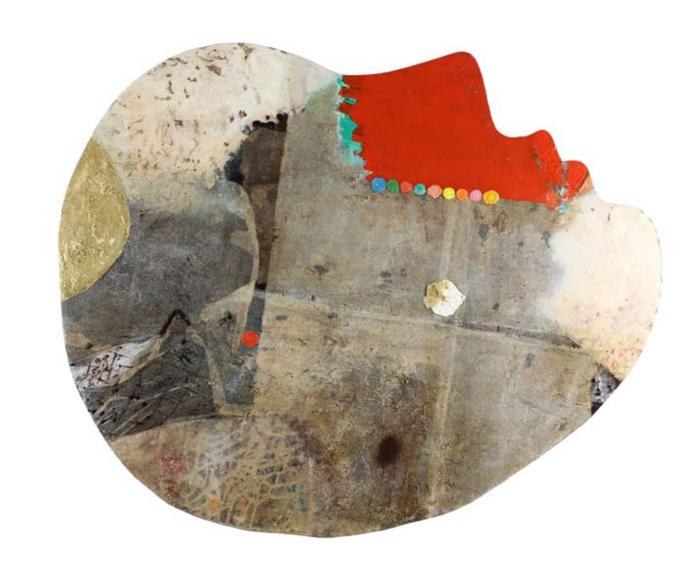
Scene (2010) Acrylic and mixed media on canvas 200 * 200 cm



Dedikodu (2010) Acrylic and mixed media on canvas 200 * 200 cm



Out Of (2010)
Acrylic and mixed media on canvas mounted on canvas 236 * 196 cm



Nymph (2010) Acrylic and mixed media on canvas mounted on canvas 236 * 196 cm

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