



ayagallery



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EXHIBITIONS



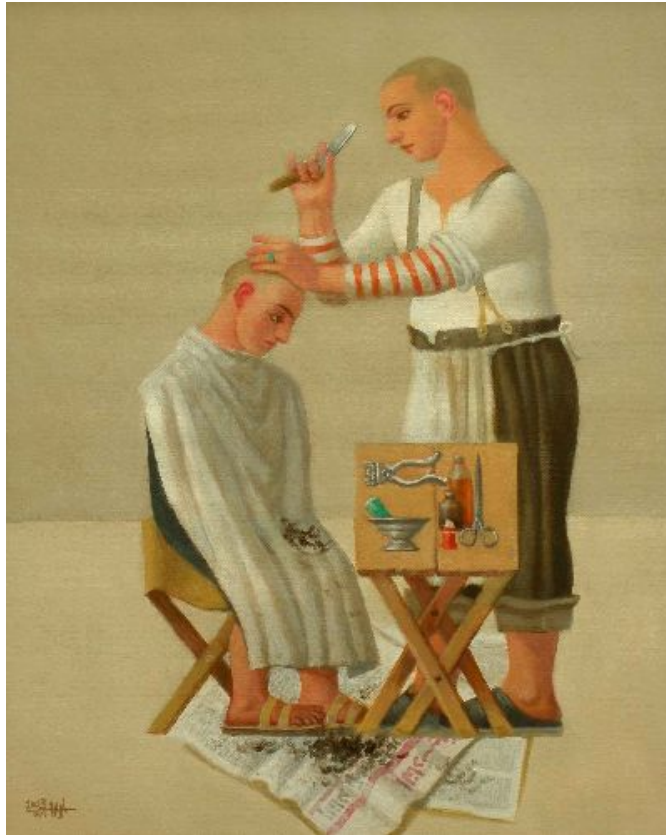
This section provides detailed documentation of exhibitions at ayagallery since its establishment in 2002 until 2010 after which it has focused on art consultancy and collaborations with private and public collectors. Consequently, commitments to future exhibitions have been halted until further notice.



Boats and Burdens: Kites and Shattered Dreams  
Solo exhibition by **MAYSALOUN FARAJ** 18 Mar - 30 June 2009

*"For the women of Iraq who despite burden upon unprecedented burden stand tall, proud and resilient, like her precious date palms nurturing like the sweet waters of Dijla and Furat. And for her children who will reclaim the skies with their imagination, the future with their dreams."* A culmination of three decades of sheer inspiration, creativity and intense artistic involvement, this is a unique collection of paintings and ceramics made in response to the war on Iraq, her land, her people

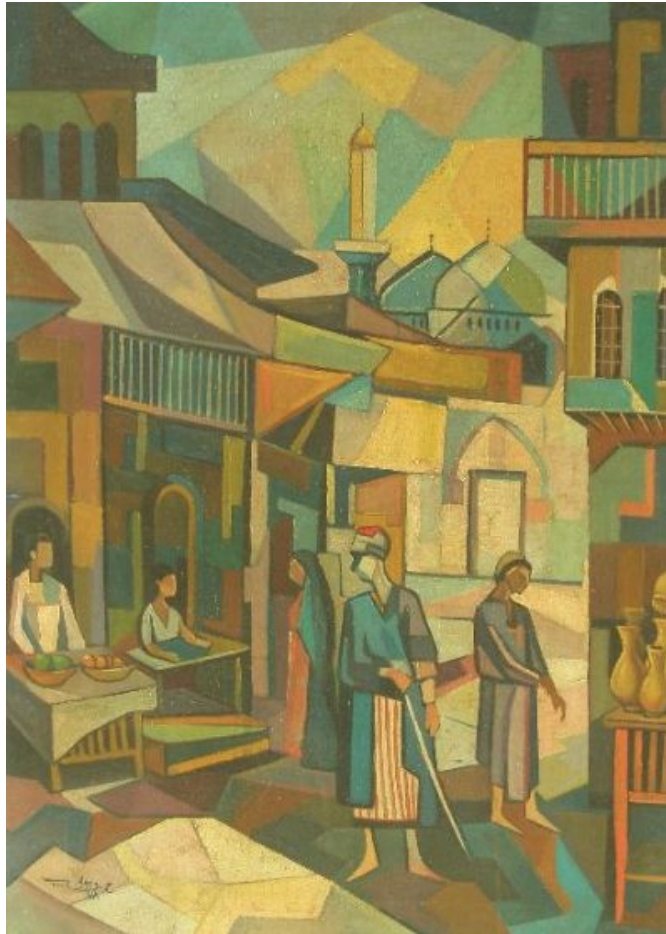
**Golden Bird** . Maysaloun Faraj . Earthstone 2009



***In-House Summer Collection 2008***  
25 June - 25 Sept 2008

A collection of exhibits drawn from ayagallery's expanding In-House Collection including new work by Iraq's talented emerging artists as well as work by prominent artists from past generations. A selection of the exhibits can be seen throughout In-House Art: Iraq.

***Baghdad Barber***  
**Faisal Laibi**  
Acrylic on canvas  
49x39cm  
2003  
FL001  
SOLD



***In-House Collection 2008***  
10 Jan - 10 Mar 2008

This exhibition is drawn from ayagallery's In-House Collection and includes a wide range of works by prominent Iraqi artists.

***Blind Man in Market***  
Hafidh al-Drobi  
Oil on canvas  
70x50cm  
1978  
**HD206**  
**NFS**



***Sophisticated Ways: Destruction of an Ancient City***  
6 June - 6 Sept 2007  
Inaugurated by Nadje al-Ali

***Catastrophe***  
Hana Mal Allah  
Mixed media on canvas  
180x180cm 2007  
**SOLD**

Iraqi artists **Hana Mal Allah** and **Rashad Selim** bring together their creativity in a defining exhibition reflecting two contrasting experiences with inside/out perspectives. Using different art practices, both artists engage with the destruction of their city Baghdad and the devastation of their homeland. Selim and Mal Allah are part of **Arts Unwrapped** also hosted coinciding talks by both artists. **Leighton House Museum**. The following is a selection of the exhibits:

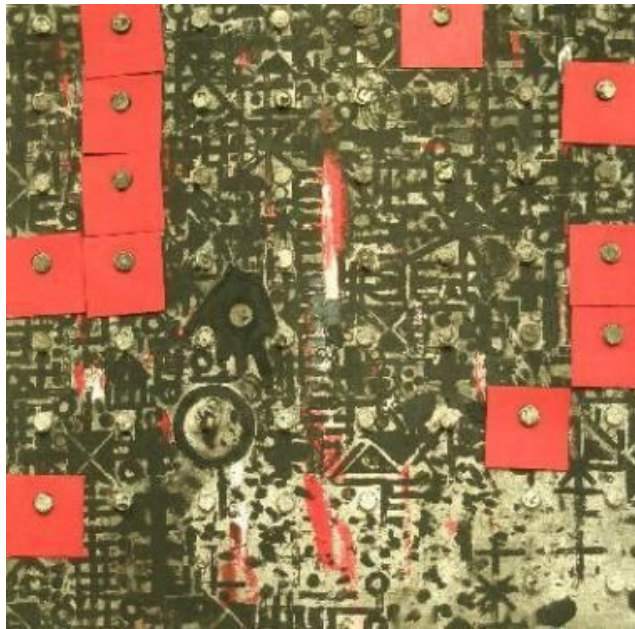
**Hana Mal Allah**



**Red Zone**

Mixed media 50x50cm 2006

Hana Mal Allah is from a generation that grew with conflict, sanctions, war and occupation. This cutoff from the West, along with a resolute desire to remain in the homeland despite unprecedented violence, lawlessness, turmoil and despair, has made her extremely reactive to a burning land. Having studied and taught art in Iraq, it became obligatory for Hana to prepare herself for the cultural re-construction of a city inferno, where art plays a crucial role. The concept of the 'other' for Mal Allah has become obsolete. On the other hand, her interest in and fascination with the Baghdad Museum of Archeology created for her a problematic state regarding the value of identity in Iraqi Art. For Hana, the impression that the 'other'/the West is a model for cultural transmission has been completely shaken, given the nature of its conduct in her habitat. The idea of a cultural reconstruction of an active Iraqi identity has become an important form of self defense in the face of the 'other' who is attempting to eradicate the very core of this identity.



**Ineffective Game I**

Mixed media  
80x80cm  
2006 SOLD

"In this exhibition, the focus of my work is based on a recurring problematic visual; an image of Baghdad as a city founded on an accumulation of artifacts that bear witness to a rich cultural and historical heritage. Yet on the other hand, a city bearing witness to systematic destruction (repeatedly vandalized and burnt throughout history). The existence of the Baghdad Museum of Archeology denotes that Mesopotamia; the land between the two rivers (Tigris and Euphrates) is the cradle of civilization. Given this, I question whether it is possible that the cultural face of Baghdad is intrinsic in its points of destruction. For this specific reason, my artwork is based on geometry and meticulous order, which once completed, is deliberately shattered, in an expression of chaos on order and perhaps the contrary."



**Warka Temple Wall II**

Mixed media  
40x40cm  
2006  
HMA010

Born Thee Qar, Iraq, 1958. Diploma Graphics, Institute of Fine Arts, Baghdad, 1979; BA & MA Painting, Academy of Fine Arts, Baghdad, 1988 & 2000 and PhD Philosophy of Painting, 2001. Gained important Awards and her work can be found in private collections world-wide and important public collections including the National Museums of Modern Art in Baghdad and Jordan. She is a member of the Iraqi Artists Society and a founding member of *Hewar Art Journal*. Lives and works in Baghdad where she lectures at the College of Fine Arts and is currently the Head of the Graphics Department, IFA.

**Rashad Selim**

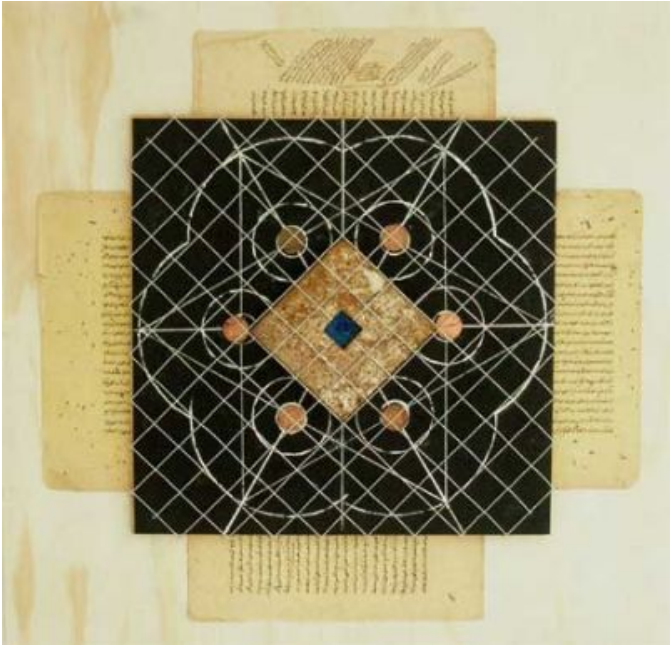
**Fragment from the Seven Eyes (Heads)**  
52x52cm 2007 **SOLD**

'My art brings together in a multitude of ways debris and the discarded. The process inspires me to find beauty in the terror of loss and to imagine.' Rashad Selim proposes a **Memorial to the War on Iraq** 'To do Justice to the devastation of the ongoing war on Iraq I suggest that every concrete slab, sand bag and barbed wire used to segregate, imprison and wreak havoc on civil society be gathered towards constructing a Ziggurat, using the heavy military equipment that supported the destruction. A **Hanging Garden** should then be created by the five million orphans of Iraq (UNICEF statistic) all of which be paid for by the coalition of the willing. As Iraqi soil is contaminated, earth and compost for the garden should be brought from around the world again by orphans who as ambassadors should take this task in part as a holiday in the country of the soils origin. It goes without saying that the irrigation and lighting of this Hanging Garden Monument should come about in celebration of the return of water, electricity and waste management to Iraq. My art is dedicated towards envisioning such scenarios and its realisation.'



**Fragment from the Seven Eyes (Tails)**  
52x52cm 2007 SOLD

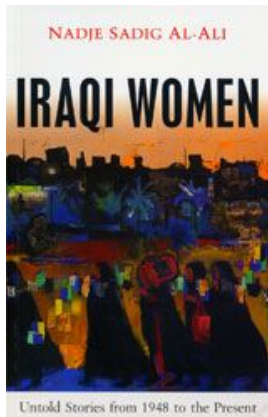
Born 1957, Khartoum, Sudan - German mother and Iraqi father (Nizar) of the well known Selim family of artists. Brought up in an international environment of Artist/Diplomat living in China, Sweden, Libya, and Yugoslavia until his teens, returning to Iraq in 1971, where he studied Graphics at the Institute of Fine Arts, 1980. In 1983 he continued his studies at the St Martins School of Art in London. Selim is a researcher of history and Indigenous culture with particular interest in Ecology, Archaeology and the History of Technology and has been a student of several traditional art practices relating to music, dance and craft. In 1977-78 he was the Iraqi crewmember of *Thor Hayerdahl's Bundle Reed Boat Tigris Expedition*, retracing seafaring routes of the ancient Sumerians in a journey from Qurna at the confluence of the Tigris and Euphrates through the Arabian Gulf to Oman, Pakistan, across the Arabian Sea to the Horn of Africa. These privileged experiences are central references of his imagination. He has taught and lectured at Schools, Universities and Cultural Centres and is a practising professional artist with extensive exhibitions. His artistic output includes publications, film and photography, printmaking, sculpture, illustration and stage design. He has worked as an art consultant with the UN and non-governmental organisations as well as in a volunteer capacity at grass root level development and cultural activism. He is an active associate of iNCiA and is a member of the Iraqi Artists Society. His work, represented by ayagallery is in major public and private collections including the British Museum. Lives and works in London.



**The Flower of Baghdad (Ministry of Interior)**

52x52x16cm  
2007  
RS003

The exhibition was inaugurated by Nadje al-Ali



Nadje Al-Ali is a lecturer in Gender Studies at SOAS (School of Oriental & African Studies, University of London); specialized in women and gender issues in the Middle East as well as the gendered aspects of migration and diaspora mobilization. Her publications include *Secularism, Gender and the State in the Middle East and New Approaches to Migration* and the recently published *Iraqi Women: Untold Stories from 1948 to the Present* (Zed Books). Al-Ali is a founding member of Act Together: Women's Action on Iraq. She has been interested in the works of both artists and has closely followed their progress since preparing for this show.



**Words..Fragmented..Unbroken**  
 Oct 2006-Feb 2007  
 Open Days: 18 & 19 Nov 2006

In follow up to the British Museum's groundbreaking **Word into Art** exhibition (May-Sept 2006) ayagallery iproudly presented this show featuring 'word' based art drawn from ayagallery's own collection of In-House artworks as well as newly made works in a range of media to include painting, sculpture, ceramics, photogrpahy and appleque (layered textile) by the following artists: **Halla Ayla, Hamza Bounoua, Taha al-Hiti, Maysaloun Faraj, Karim Farhan, Said Farhan, Rashad Selim** and the budding young talent **Nadya Mousawi**. **A selection of the exhibits are featured directly below. Said Farhan Valise 1 (detail) Mixed media on canvas 29x42cm 2005 SF012**

**Halla Ayla**



**I am Woman**  
 1/100 giclee print & mix media  
 58x46cm  
 2005  
**HA 005**

"I have since returned to my Arab roots compelled by a desire to reconnect with my heritage and discover anew the land and culture that has formed me as a person and an artist. My work focuses on presenting images that are unique to the Arab world, its history, and its people. My interest lies in unveiling the distinct allure, colour and beauty of the region's fascinating and visually vibrant life and culture. Inspired by Arab and Islamic art, architecture and calligraphy, my artwork begins as photographs which I take during my extensive travels throughout the Arab world. I then apply a variety of techniques including Polaroid image transfers, wax, paints, pastels and collage. As a carrier of images from east to west I hope that my works act as bridges, illuminating the richness and complexity of the Arab world, its ancient history and traditions, revealing the enchantment of such a misunderstood region." **Halla Ayla** was born Baghdad, Iraq, 1957. Achieved BA Business from the Sorbonne, Paris; American College in London and Webster University, Geneva also MA Marketing & Business. Ayla is a self taught photographer, consolidated by art courses at the College of Marin, California USA with more than 30 years of experience as a

photographer. Her work has been exhibited throughout the Arab world, UK, Europe and the USA. Ayla has lived between Baghdad, Beirut, Riyadh, Europe and the USA where now resides, since 1991.

**Hamza Bounoua**



HB001



HB002



HB003



HB004



HB005

The artworks above are from a series entitled *Door* (mixed media, 200x13cm, 2006). Born Algeria, 1979. Achieved Higher Studies in Arts in Algeria. Bounoua has held ten one-man shows to-date and participated in important exhibitions in Kuwait, Brazil, Canada, France, Bahrain, Amman, Bosnia and Algeria. He has won numerous awards including 1st Prize, International Euro-Algerian Art Conference, Belgium, 2001; 1st Prize, Mediterranean Sea Art Award, Marseille, France, 2000; Honourable Award, Ecume Prize, French Cultural Group, Marseille, France, 1999. Bounoua is a member in both the Algerian and Jordanian Plastic Art Associations. His artwork can be found in private and public collections world-wide. He has been living and working in Kuwait since 2003. Further artwork by **Hamza Bounoua** featured can be viewed in In-House Artists: Other.

Taha al-Hiti



**Yehtesib**

Arabic ink on parchment with 24K gold  
61x56cm  
87x90cm framed  
1425H/2004  
**TH006**

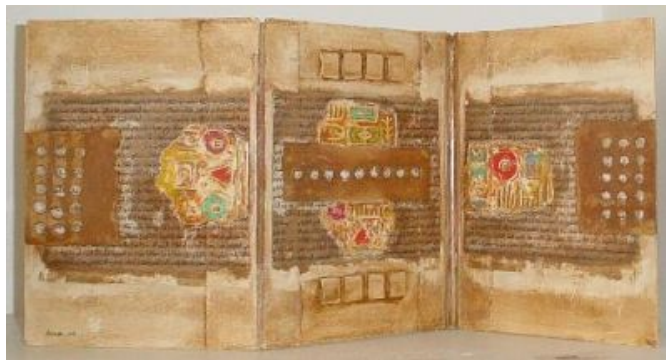
**Taha Al-Hiti** is an architect by profession. From a very early age however he was enchanted with writing, in particular the way Arabic letters, words and lines intertwined to form calligraphy. Touched by the teachings of master calligrapher *Abbas Shakir Jody al-Baghdadi*, he soon learned to distinguish between the different styles e.g. Turkish, Baghdadi and Egyptian and even learnt to 'guess the calligrapher' who was behind an exquisite piece of calligraphy! "It was from calligraphy that I fell in love with Architecture; Calligraphy in its larger scale is linked to Architecture, both being essentially based on proportion and measure." **Taha al-Hiti** was born Baghdad, Iraq, 1971. Postgraduate Diploma; Architecture, Vienna Technical University, Austria, 1995-6 and BSC Architecture, College of Architectural Engineering, University of Baghdad, 1989-94. Further information and exhibits by **Taha al-Hiti** can be viewed in Calligraphy.

**Maysaloun Faraj****Letters from Dijla & Furat**

Earthstone and gold  
32x22cm & 37x22cm  
2004  
**MF004 & MF005**

"It was inevitable that Arabic in all its richness; the written word, music, culture, faith and poetry found its way deep into my heart and played a crucial role in my creativity. Relationships have been at the core of my artistic expression and a narrative that is often explored within. It is the breaking down of these relationships that concerns me most as I find it a root cause for immense chaos and suffering; innocence and beauty forever lost. Given the state of our world; this so called 'new world order', in between intensive bouts of art making, I often find myself questioning whether art really matters? Is it necessary? Does anyone care? Where does it stand in the midst of all the violence, destruction and despair? Again and again, I find the answers deep within and know that if there is any chance for hope and if there is any chance for humanity, it will be on the hands of artists. George Bernard Shaw once wrote: 'You use a glass mirror to see your face; you use works of art to see your soul'. The human spirit is resilient and as long as there is soul, there will always be inspiration there will always be art. I look upon my art as a journey with a narrative that continues to evolve. Through it I try to make sense of my being and my place in the world and hope that by doing so, I am able to make a difference, no matter how small. I believe it is raindrops that cause rivers to flow and I would be happy to be a raindrop my existence would be justified."

**Karim Farhan**

**Book**

Mixed media on paper

28x60cm

2005

KF003

SOLD

"I draw inspiration from Iraq's rich historical and cultural heritage, expressing this through texture, warm earthy colours, signs, codes and symbols, trying to reflect antiquity in a contemporary mode. Books have always intrigued and fascinated me. They have been and continue to be the main focus of my work, be it book covers, pages; first or last. Through

these 'gates of knowledge' I am able to express poetry, spirituality and peace." **Karim Farhan** was born Baghdad, Iraq, 1958. Achieved BA Painting, Institute of Fine Art in both Baghdad and Lausanne, Switzerland. Farhan has contributed to more than twenty noteworthy group exhibitions world-wide and has held ten solo-exhibitions to date. Lives and works in Lausanne, Switzerland.

**Said Farhan****Valise 17**

Mixed media on canvas

100x97cm

2006

SF017

"*Carrying Exile Away*: When Said Farhan left off to exile, all he took with him was a suitcase. It was anonymous and contained just enough to survive as well as a few personal treasures: a fragment of the East, a testimony of the artist's life and universe, of his sensitive landscape. They were symbols of a life rich in emotions, family ties, voices, places, colours, scents, signs and lights. As years went by, they became the beacons of a creative spirit that found its expression in the art and technique of painting. Haunted by his past, Farhan finds inspiration in souvenirs of the past while at the same time drawing energy from the present. The light that emerges from his Iraqi roots has been seeping with increasing intensity into his work. He now feels ready to understand and appreciate why the real destiny of an émigré does not unfold in a specific country but by the authenticity and force of emotions, wherever they occur. This revelation and the rediscovery of the suitcase inspired a new set of paintings made of pieces

of painted cloth, sewn together with string and surmounted by a simple wooden stick. Their material bears the scars of the painter's exile. The artist understands and shows that it is only through art that the reality of everyday life, transcended by experience, can give sense to the fragility of emotions imprisoned by the mirages of time. This unforgettable human experience helps understand why the painter's work will never be inspired by one place but by all places. Each sign refers to this universal freedom and openness. Exile a book that one cannot finish writing, will always remain an inner image that can sometimes be grasped by a resurgent souvenir, an emotion, a colour, a scent or a voice. Let the painter pick up his suitcase, for it carries a secret hidden in an even deeper secret that only the act of creation can apprehend and express."

**Valise 18**

Mixed media on canvas

137x170cm

2006

SF018

Born Baghdad, Iraq, 1955. Studied psychology, sociology, painting and graphics in Baghdad, Paris, Geneva and Lausanne. Farhan is member of the Society of Swiss Painters, Sculptures and Architects. He teaches drawing and painting in Beausobre College, Switzerland. Has executed numerous limited edition publications including: L Absent, Adonis's Poems, Lausanne 1984; Ismael, Lausanne, 1988; Célébration, Les Yeux Ouverts, Geneva, 1987; Désert Entre Ces Murs, Alain Rochat's Poems, Lausanne, 1993. Farhan has exhibited widely and his work are in noteworthy public collections world-wide including the British Museum. He lives and

works in Lausanne, Switzerland. Further works by **Said Farhan** featured in this exhibition can be viewed in In-House Artists: Iraq

**Nadya Mousawi**



### **Rain Symphony 2** (detail)

Inspired by *Unshoudet al-Mattar* by Bader Shaker al-Sayab

Appleque: layered textile

75x27cm

2006

**NM002**

**SOLD**

"The enchanting region of the Middle East, where I spent the first 10 years of my life, has been a primary source of inspiration in my artistic expression. The gracious date palm, which is a symbol of the Arab world, is a major feature in my work. This has led me to using natural tones with earthy hues, lush greens and hints of maroon and warm reds. Arabic poetry also plays an important role in my work as I use imaginative and creative ways to transform writing into art. Although the text is legible, there is no need to be able to read it to appreciate the beauty contained within the letters in their abstract shapes as they speak for themselves. Rain Symphony is a series of works inspired by the famous late Iraqi poet **Badir Shaker al-Sayyab's** most renowned poem *Unshoudet al-Mattar* (Rain Anthem). I freely express myself using different methods and media applying a combination of heavy earthy fabrics in contrast with finer sheer ones to subtly create texture and highlight the rich diversity present within Arabic culture. As I specialised in embroidery when studying textile design, this has been my main focus, where I use material with paints and threads on fabrics. The technique of machine stitching enables the liberation through which the abstract notion of

the theme can be absorbed. I also incorporate the use of appliqué; the layering of one fabric upon another; in a contemporary way, to reflect the imposition of modern textures upon historical grounds." Nadya Mousawi was born Baghdad, Iraq, 1975. Achieved BA (Hons) Textile Design, University of Central England, Birmingham, 1998. Since her graduation, she has been extensively travelling the world including Japan, Hong Kong, Thailand, Vietnam, India, Australia, Africa, China, Egypt, Jordan, Morocco, Europe and the US, absorbing the different cultures throughout. Nadya lives and works in London.

### **Rashad Selim**

The works below are from a series entitled *Ain/Om Tonalities* (Monotype print, 75x8.5cm, 1998). **New** works by **Rashad Selim** for this exhibition will be uploaded shortly. Further works can be viewed in In-House Artists: Iraq.



RS 011 (SOLD)



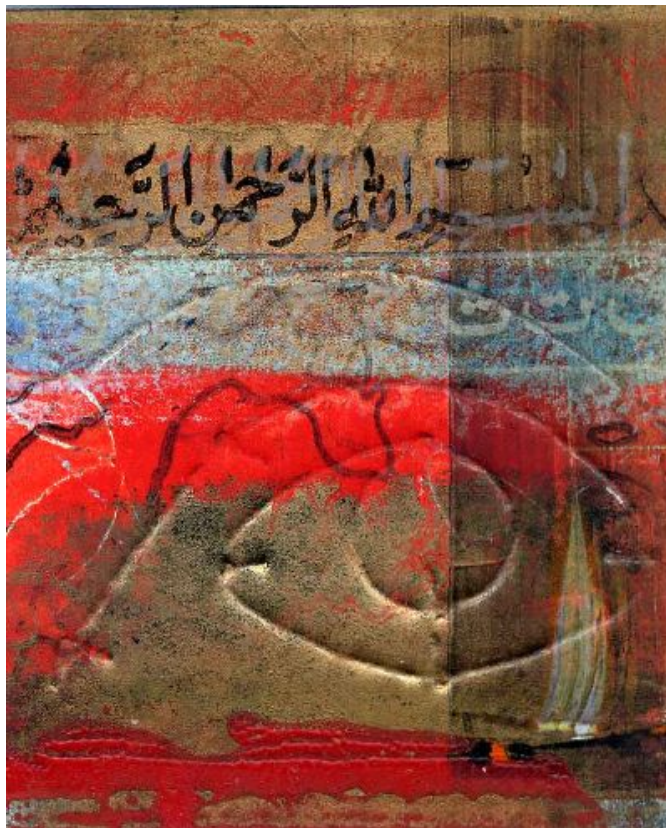
RS 012 (SOLD)



RS 013 (SOLD)



RS 014 (SOLD)



"I am not a calligrapher nor am I drawn to the fragmentation and mystification of the Arabic word and its letters for arts sake. There seems to be too much meaning being lost and disfigured in our time. The abstract aesthetics of calligraphy and the word I see reflected in my sculpture, in figures that are fragments relocating themselves. Amongst my graphic works is a look at connections between language and script, for example the close parallels between the form of letters Ain (Arabic), Ohm (Sanskrit), the Epsilon (Greek) and of other scripts in the same sound band A-E-I. I find in these connections an inspirational landscape of unity. I also use text directly such as from a book teaching Arabic intonation and basic grammar, Al-Qaida al-Baghdadiya. More generally, Mesopotamian cylinder seals are a root inspiration as are maps, traditional Islamic arts, miniature painting and pattern set free (maybe) or simply reconfiguring in a contemporary art practice born of enchantment, in strange solitude now, marked by times passage. In creating these works I employ a number of printmaking techniques simultaneously, opening a bridge between graphics, painting and sculpture in a build up of layered images and traces: I use print making to paint from sculptures onto paper, each work being a unique image in an ongoing series of visual explorations. I feel in this I have developed an art form that captures thought and finds expression of beauty between the

synthesized moment and the timeless between memories and forgetting. I hope that in my work I can represent modestly yet another indication amongst the many of the interrelation of our complex humanity, unbroken and gifted in its diversity." **Rashad Selim** was born Khartoum, Sudan, 1957. Diploma Graphics and Printmaking, Institute of Fine Arts, Baghdad, 1980; Postgraduate Diploma Audio Visuals, St Martins School of Art, London, 1983. Took part in the Thor Heyerdahl expedition, 1977-8 (construction and crew member: Sumerian reed boat following ancient trade routes between Mesopotamia, Indus Valley and Red Sea). Work has involved teaching and lecturing on art in various countries including Tunisia, Morocco, Yemen and England, since 1980; illustration; stage design; photography; film production; Art

Advisory Consultant with the UN and non-governmental organisations. Established and developed numerous cultural associations including: Friends of the Children's Hospital, Rabat, Morocco; International Halaqa, Yemen and Ashford Visual Artists; Ashford Visual Artists. Artwork in private and public collections worldwide including the British Museum, London. A junior member of the Selim dynasty of artists. Based in England, and regularly commutes between North Africa and Europe.

## Past Exhibitions



**Issam El-Said**  
**Artist . Scholar . Thinker**  
 4 Jan - 31 July 2006  
**Special Open-Days**  
 25 & 26 March 2006

It is an enormous source of pride that ayagallery is able to host this exhibition featuring a unique collection of works by one of Iraq's most original and multi-talented artists, the late Issam El Said (1938-88). The exhibition is the first ever presented since the artist's death and includes artworks in various media, some of which have never been shown before. The exhibition will run alongside selective exhibits of Iraqi art drawn from ayagallery's own In-House collection. The exhibition is part of the ground-breaking Festival of Muslim Cultures (London 2006/7). Unless otherwise indicated all artworks will be available for purchase. Further detailed information and the exhibits can be viewed on [www.issam-el-said.co.uk](http://www.issam-el-said.co.uk).

**Farewell (Al Wida')**  
 Oil on canvas  
 76x63cm  
 1961  
**IS265**

Transitions (Group Show) . 7 September - 1 October 2004



**Just a Bird**  
19x19cm  
Etching 2/2  
1997 (SOLD)

This included a **Two-Day Open-Day 25 & 26 September 2004** ayagallery proudly hosted its 2nd selection of recent and newly acquired In-House Artworks by prominent Iraqi artists including: Azzawi . Sina Ata Said Chnin . Saadi Dawood . Maysaloun Faraj . Adalet Garmiany . Maurice Haddad . Basima Khuzae . Leila Kubba . Rafa al-Nasiri . Mohammed Quraish . Kerim Rissin . Rashad Selim . Alaa Siraih . Sadik Toma as well as works by the Late Ismael Fattah . Issam al-Said and **Nuha al-Radi** to whom this special presentation is dedicated. In the words of the *New York Times* "Iraqi artist and diarist whose work depicted her country's tribulations with a wry, impish wit, has died in Beirut. She was 63. Although both a ceramist and a painter, Ms. Radi was well known for her book 'Baghdad Diaries'; a vivid account of the texture of daily life during the first gulf war and its aftermath, when she found shelter from the bombing in the family orchard in a well-to-do neighborhood." In her *Baghdad Diary* Al-Radi

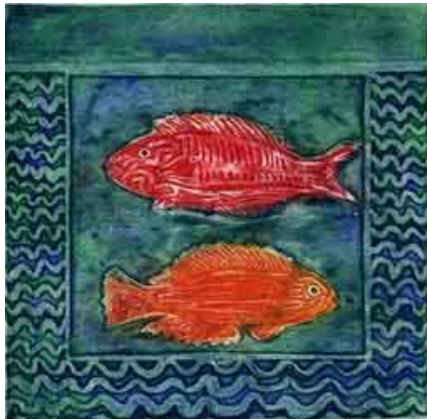
wrote "The birds have taken the worst beating of all," she wrote. "They have sensitive souls, which cannot take all this hideous noise and vibration. All the caged lovebirds have died from the shock of the blasts, while birds in the wild fly upside down and do crazy somersaults. Hundreds, if not thousands, have died in the orchard. Lonely survivors fly about in a distracted fashion."

**Nuha al-Radi**



**Falcon 1**  
37x28cm  
Etching 2/2 & 2/3  
1997  
NR001

**Falcon 2**  
37x28cm  
Etching 2/2 & 2/3  
1997  
NR002



**Rendezvous 1**  
37x28cm  
Etching 2/4 & 2/5  
1997  
NR003

**Rendezvous 2**  
37x28cm  
Etching 2/4 & 2/5  
1997  
NR004



**Just a Palm Tree**  
 Etching A/P  
 34.5x27.5cm  
 1997  
**NR005**  
**SOLD**



**Homage to the Olive Tree**  
 Etching 8/10  
 19.5x19cm  
 1996  
**NR006**  
**SOLD**

Maurice Haddad



**Fisher Woman**  
 Oil on canvas  
 58x46cm  
 1999  
**MH001**  
**SOLD**

**Study of Sumerian Mythology** Since the eighties, I have been trying to link the ancient female statues uncovered through centuries of archaeology in Iraq with the mythology of their Sumerian creators. The meanings of the large eyes of these women inspired me to choose them as the subject for many of my paintings. Looking back through history, from the time of Gilgamesh to the time of the poet Bader Shakir al-Saiab, Middle Eastern women have been depicted in art with those strong but beautiful eyes. The women of today are the same as those in distant times. As there were great women in history, there are immortal women today; they are inseparable rings. Their beauty has given me a diversity of studies that can only go deeper. Those eyes have two looks to life; one look is promising and the other is dreamy. There is no doubt that the women in my life are beautiful, so it would be unfair to shelve this beauty without representing it through my art. My work is a clear representation of what the Middle Eastern women have been given from face and spiritual beauty. In the end, we have to agree that women have singular importance in the circle of life. The circle has 360 degrees and so have the eyes. The symbolism of the women in my paintings is an invitation to life through their eyes. *Maurice Haddad . August 2004 . Germany*

Saadi Dawood

**Bemused**  
 Acrylic on canvas  
 41x41cm  
 2004  
**SOLD**





Maysaloun Faraj



*Arrousa (Bride)*  
from the series  
*Weeping Palms: Stolen Childhoods*  
Watercolour on paper  
17x14cm  
2004  
MF023

Rashad Selim



**Figure on a Ledge (detail)**

Wood  
90x10x5cm  
2001  
**RS015**

*"Figure on a Ledge* is a sculpture raw as our time. A figure twisting and yet still, with allusions to a noble humanity on the brink. The image and its making came to me with the shock of 9/11. It is a cathartic work, relating inversely to the votive figures placed in the foundations of ancient Mesopotamian buildings. These figures are male with abstracted lower bodies designed to rest in the earth, the arms raised holding a platter." *Rashad Selim 2004*

Leila Kubba



**Visions of El-Hambra**

Acrylic on paper  
**SOLD**

These two paintings, are part of a series entitled **Windows of Light**, inspired by Andalusia in Spain.



**El-Ilham**  
Acrylic on paper  
**SOLD**

"Usually my work is based on historical and mythological themes; however the intensity of recent events made me more aware of my background. My quest for answers took me to Andalusia in Spain, where the magnificent architecture, bold colours and brilliant light emanating through the archways overwhelmed me. This work is a reflection of my impressions; I did not see the beauty of Andalusia as merely decorative. It is the hidden mysteries and intrigues behind that beauty, the forgotten stories, the dramatic geometric patterns, the majestic columns and the brilliant light flowing through the windows and archways that I have tried to capture." *Leila Kubba 2004*

Ismael Fattah



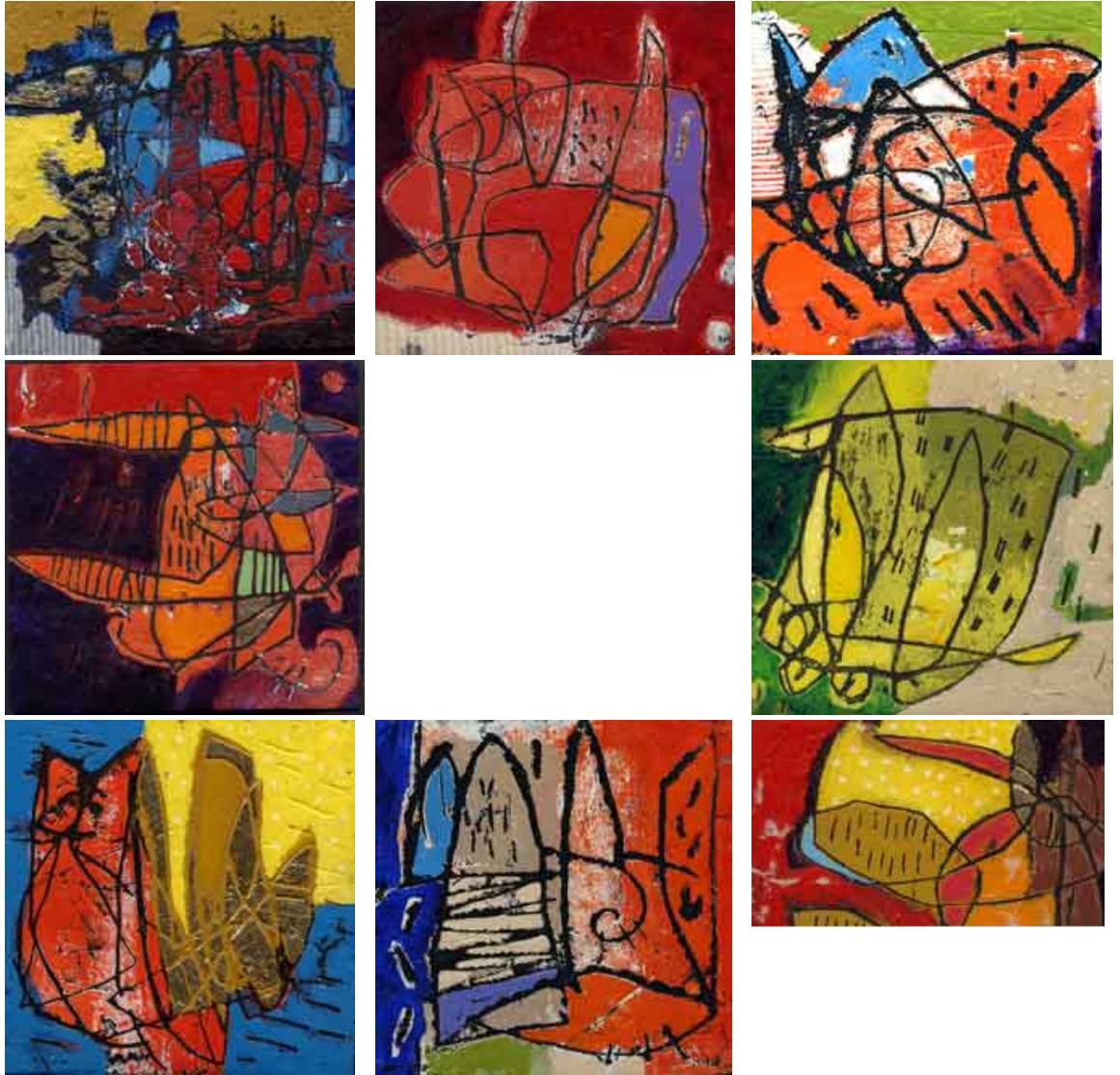
Mohammed Quraish



**Windows**  
Mixed media on wood  
15x15cm  
2001  
**MQ007**

"Form, colour, area and content combined with traces and memories of innate shapes and symbols, ancient and new, in search of new horizons. Because art is a life value, I confront it logically and cautiously with innocence far from chaos. With colour, I return to the non-conscious, towards a childhood, in an attempt to recapture my freedom, occasionally within a world intermingled with imagination and remembrances of visions in alliance with the mind. This emerges as openings or windows in a vast space, creating for those who desire another performance for the reality of matter." *Mohammed Quraish 2000*. The following artworks are from the series entitled *Windows*, referenced as follows (from top left to bottom

right): MQ 001, 002, 002a, 003, 004, 005, 006, 009, 009a.



Issam El-Said



Sadik Toma

**Ya Hafidh Ya Sattar**  
Oil on canvas  
30x40cm  
1964  
**SOLD**

"The unforgettable scenery of his country made on him a deep impression which haunted his imagination during his entire life. Not only the bright colours of the sky, the golden rays of the sun, the sparkling stars over the endless horizon of the desert, but even the torrid heat of summer and the suffocating sand-storms which often swept across the desert were deeply embedded in his mind." *Dr Esmat El-Said 1989*

***Du'bul (Marbles)***

Acrylic on canvas  
85x60cm  
2001

**Alaa Siraih**



***Un-Urbanised Harbour***

Acrylic on canvas  
61x66cm  
2004  
**AS002**

***City at Dawn***

Acrylic on canvas  
66x66cm  
2004  
**AS001**

*"Memory is as sacred as  
an icon in a shrine  
To it  
we rush  
we smile  
we shed a tear  
Our memories  
icons that we hold  
icons that enshrine us  
Paintings are the icons  
of memory  
A lonely memory  
longing for a city...  
where everything was  
once made of gold"*

Dedicated to the late leading Iraqi artist Shaker Hassan Al Said. This exhibition was officially opened by the Deputy Mayor of Hammersmith & Fulham **Councillor**

**Mercy Umeh.** The following images are exhibits from the show. Unless otherwise indicated all the artworks are mixed media on wood, 20x20cm, 2003:

*White Boat*

*Insight*

*Sindbad*

*The Way I Feel (SOLD)*

*Traces*

*Ancient Kings*  
24x72cm  
2004

*Song Series (1, 2, 3 & 4)*

*A Sketch of Dija*  
50x240cm  
Mixed media on canvas  
2004

**Mohammed Quraish*****Windows 1***

Mixed media on wood

15x15x5cm

2001

"Form, colour, area and content combined with traces and memories of innate shapes and symbols, ancient and new, in search of new horizons. Because art is a life value, I confront it logically and cautiously with innocence far from chaos. With colour, I return to the non-conscious, towards a childhood, in an attempt to recapture my freedom, occasionally within a world intermingled with imagination and remembrances of visions in alliance with the mind. This emerges as openings or windows in a vast space, creating for those who desire another performance for the

reality of matter."

**Rebwar*****Kurdistan*** (series)

100x13cm each

Mixed media on MDF

1999

**SOLD****Rashad Selim*****Innekum Ainekum 4***

30x13cm

Monoprint

2002

**Anahit Sarkes*****Exterior View No. 4***

Oil on canvas

76x76cm

2001

"Colour plays an important part in reaching a harmony between differing elements like shape, colour and subject matter, whilst the lines are subdued as a consequence of the prominence of the concordant culmination of the elements."

**Yahya Alshiekh****Lovers**

Felt  
120x90cm  
2002

"Having experimented with various media over the last thirty-five years including graphics, painting, sculpture, icons to poster and illustration, I now find myself entering a new phase of visual expression, that of an aesthetic language emanating expressional stimulation I have been in search of all along. This contemporary language is realised in the primitive material; felt, which carries an ancient flavour, transferring the spectator to that first humanity. These works are a habituate adventure in Iraqi and Arabic art, moving to find a new artist method and open Western horizons to Iraq's contemporary art."

**Alaa Siraih****City I**

30x30cm  
2002

"I roam the city streets, for hours on end, where I discover the elements and they discover me. From within the architecture, rubble, alleyways, and coloured papers scattered over these streets, I construct my artistic expression.

**Sadiq Toma****Nakhla**

31x31cm  
Acrylic on canvas  
2003

"If the lines, curvatures and spiritual infringes of my figurative artwork, portrayed in my previous works emphasised my memory's clinging to dreams, they are now replaced with sharp and anxious masses of colour. Or perhaps, it is an emotional vacuum which can only be filled with the warmth of a loved one."

A powerful and timely exhibition featuring a selective collection of artworks by the prominent and prolific Iraqi artist Hamid al-Attar. This unique presentation of disturbing and haunting images illustrates vividly the 'story' of Iraq, its history and the turmoil of the present day. Born in Kerbala, Iraq, 1935, Hamid al-Attar graduated with a degree in Law, 1955. Subsequently, Al-Attar studied painting in Baghdad, West Berlin and Cairo where he achieved a High Diploma in Art Criticism from Cairo University. He was a founding member of the Society of Iraqi Plastic Art which was established in 1956 and a Honorary Guest of the Union of Fine Arts in Damascus, Syria, where he exhibited at the Peoples' Hall in 1983. Al-Attar was awarded the Honorary Prize of the Cagne-sur-Mer International Festival in France. The artist has participated in the main exhibitions organised by the Union of Iraqi Artists since its inauguration as well as numerous important exhibitions outside Iraq including the groundbreaking touring exhibition Strokes of Genius: Contemporary Iraqi Art (UK & USA 2000-03). Lives in the UK.