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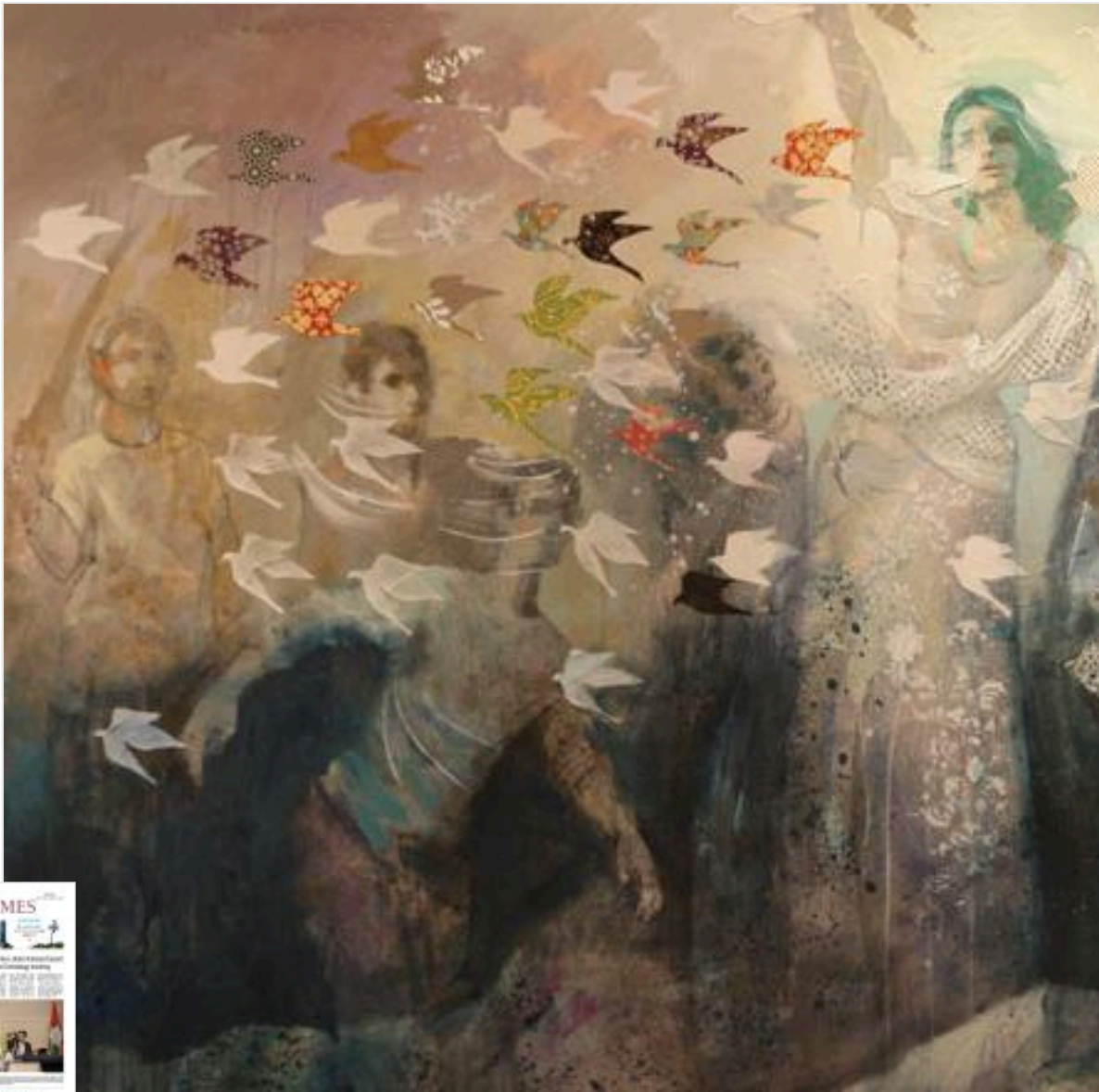
Features



Contradictions and dualities

By Ica Wahbeh - May 19,2015 - Last updated at May 19,2015

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AMMA who suffer most in times of conflict — are predominant in Leila Kubba Ka

Titled “...nt”, the works do not attempt to only connect the two, but also to g
exhibition booklet, “the tumultuous current events in the Middle East have challenged my sense
contemplate how generations repeat the same deeds of aggression and warfare in contrast
feelings she brightly depicts as well, proving that they can be attained if only mankind wanted.


Alone, or holding the body of a dear one killed because of “missing peace”, “waiting for him” or much waiting, of pain and death, Kubba Kawash’s woman is graceful, dignified, beautifully attired for the future while having to deal with the past and present.

From the titles of the works, it is easy to guess that this artist’s women hope for peace, yearn for normalcy in a life turned upside down by strife and turmoil and where to reach “liberty”, this right of life.

Paintings, mostly in sober pastel colours, with occasional splashes of vibrant red, yellow and green, use iconic symbols: doves and flowers (peace, hope and love); the balance of justice (eluc-
idated in “How to Bagdad”, this once great city, part of the cradle of civilisation, now left to the whims and fancies of countries (Egypt, Syria, Iraq) or phrases that could very well be the artist’s creed or

— — — — —rently randomly juxtaposed in “Missing Peace”, words form questions and answers.

“... the Arab Spring failed?” seems to be answered by “I believe in miracles”; they are phrases that mark a situation, leaving it to the reader to read “dis/unity”, “war and peace missing refugees”.

 powerful painting, if evidently symbolic, framed, frieze-like, by a pistol, the weapon that a wife, sister, it does not really matter; all that matters is the sadness, the feeling of despondency and

Yet not all images are sad. Hope springs like the doves in flight, the blooming flowers or the orchestra look happy and carefree, hopeful that theirs will be a normal, promising life.

In a rare presence alive, man appears in the “The Key and the Man”, a background figure, a shadowy support. He should be, on which the woman could rely and lean, but a memory.

Is the key the man, of her or of the couple, the only capable to create life, if not sustain it?

A woman, ancient, happy, “Inanna in Flight”, holding hands with fellow dancers in an interesting composition just like “Inanna in Flight”, moving freely with hair flying loosely around her head, making one forget the ugly world around.

Not for go, hope the next couple of paintings bring back death and tragedy. In them, we give again life to a dear one.



“My paintings based on the Pieta are about the effect of war on daily life and in particular the fall of a life, tragic and unexpected.”

And again changing the mood, because Kubba Kawash’s works are all about contradictions and and a beautiful abstract where letters seem to be “the source” of power and foundation of exquisite aestheticism.

Born and educated in Baghdad, the artist graduated from the Manchester School of Art and Arc Art in Washington, DC.

She participated in several international exhibitions and her works can be found in private and and works in Beirut.

orks are on display until May 27.

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