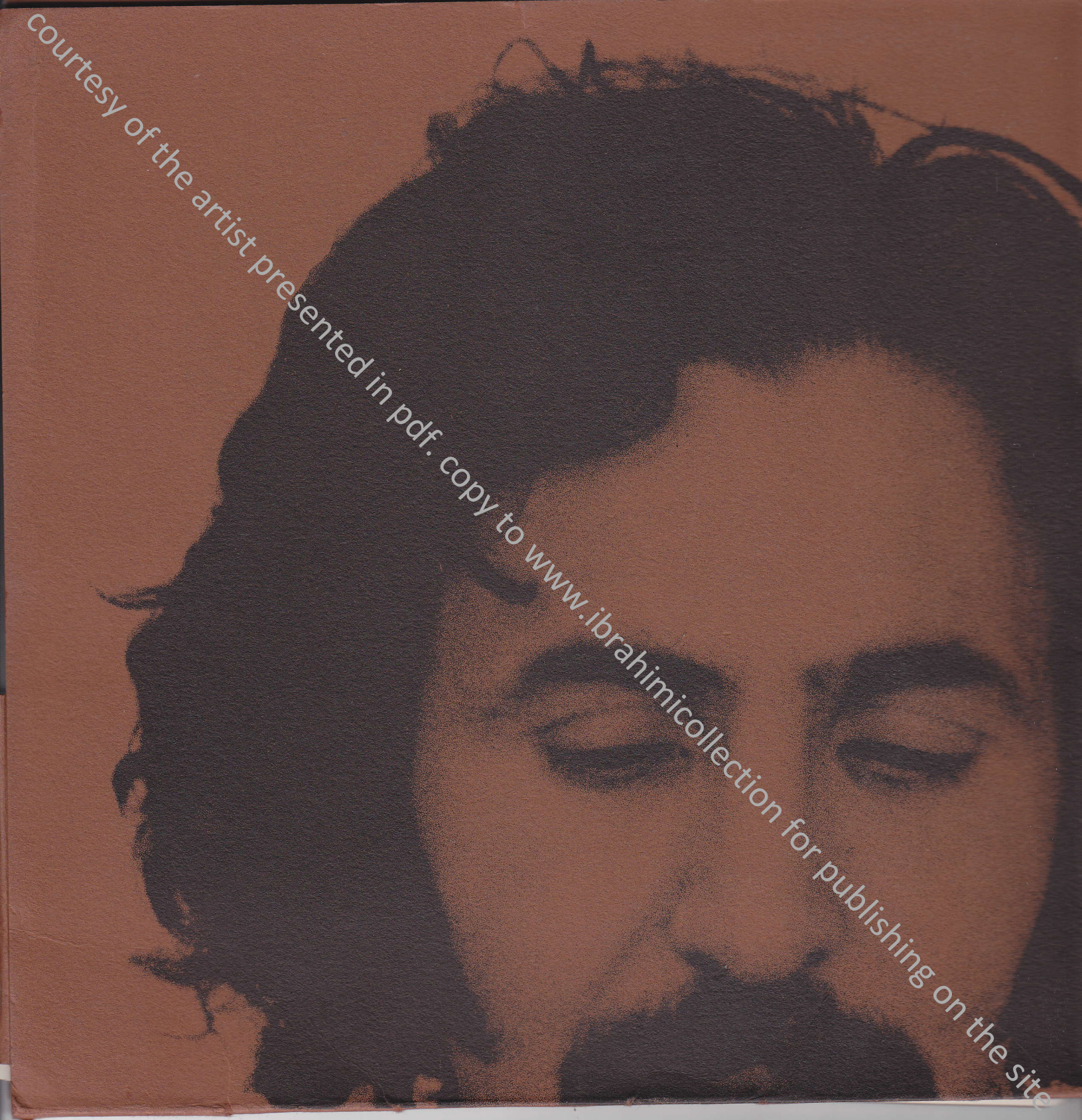




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# ALAN AWAMI

**26 APRIL - 10 MAY '78**

**Patrick Seale Gallery**  
2 Motcomb Street, Belgrave Square, S.W.1

DIA AL-AZZAWI was born in Baghdad in 1939. In 1962 he graduated with a degree in archaeology from Baghdad University, followed by a degree in Fine Arts in 1964.

#### ONE MAN SHOWS:

- 1965 Al-Wasiti Gallery, Baghdad.  
1966 Gallery One, Beirut.  
1967 Iraqi Artists Association, Baghdad.  
1968 The National Museum of Modern Art, Baghdad.  
1969 Sultan Gallery, Kuwait.  
Gallery One, Beirut.  
1971 The National Museum of Modern Art, Baghdad.  
1973 Gallery Raslan, Tripoli, Lebanon.  
1974 Sultan Gallery, Kuwait.  
Contact Art Gallery, Beirut.  
1975 The National Museum of Modern Art, Baghdad.  
1976 Gallery Nadhar, Casablanca.  
1977 Sultan Gallery, Kuwait.

#### GROUP EXHIBITIONS

- 1965 Gallery One, Beirut.  
Contemporary Iraqi Art (I)  
Rome, Vienna, Madrid, London, Beirut.  
1967 Arab Art Exhibition  
Cairo, Beirut, Damascus, Baghdad, Kuwait, Bahrain, London.  
The First International Triennial, India.  
1970 The Iraqi Poster Exhibition, Baghdad.  
1971 Four Iraqi Artists,  
National Museum of Modern Art, Baghdad.  
1972 Four Iraqi Artists,  
National Museum of Modern Art, Baghdad.  
Three Iraqi Artists,  
Gallery One, Beirut.  
Iraqi Contemporary Art Today,  
National Museum of Modern Art, Baghdad.  
Five Iraqi Artists,  
National Museum of Modern Art, Baghdad.  
The Fourth International Poster Biennial, Poland.  
Contemporary Arab Art, Nicosia.  
1973 Six Iraqi and Syrian Artists,  
National Museum of Modern Art, Baghdad.  
The Arab Cultural Centre, Damascus.

- 1974 Seven Iraqi Artists,  
National Museum of Modern Art, Baghdad.  
The Fifth International Poster Biennial, Poland.  
1975 Iraqi Graphic Art Exhibition,  
Iraqi Cultural Centre, Beirut.  
The International Cagne-sur-Mer Exhibition.  
The International Summer Academy,  
Salzburg, Austria, (Awarded First Prize).  
Collective Graphic Exhibition,  
L'Atelier Gallery, Rabat.  
Collective Graphic Exhibition,  
National Museum of Modern Art, Baghdad.  
1976 The Second Arab Art Biennial,  
Rabat, Morocco.  
Venice Biennial.  
The Fifth International Exhibition of Drawings,  
Rijeka, Yugoslavia.  
1977 Six Iraqi Artists,  
Museum of Modern Art, Baghdad.  
Contemporary Iraqi Art (II),  
Bonn, Paris, London, Tunis.  
1978 Contemporary Arab Graphic Art,  
Iraqi Cultural Centre, London.  
Art for Palestine,  
Beirut Arab University.

#### PUBLICATIONS:

- 1972 A Witness of our Time.  
1973 Drawings for Ghassan Kanafani.  
1974 Poster Art in Iraq.

#### COLLECTIONS:

- National Museum of Modern Art, Baghdad.  
Museum of Modern Art, Damascus.  
Gulbenkian Collection, Barcelona.  
Private collections in Baghdad, Beirut, Kuwait, Morocco, Tunis,  
United Kingdom, U.S.A. and Germany.

*Iraq is today pre-eminent among the Arab countries in the field of visual arts, and Dia al-Azzawi is one of Iraq's most celebrated painters.*

*Now thirty-eight, he has lived in England for a year, an experience which is already reflected in his work. This is his first exhibition in Britain although he has shown in New York, France, New Delhi, in Eastern Europe and of course widely throughout the Arab world.*

*Like other Iraqi artists of his generation, Azzawi's paintings fuse traditional symbols and modern protest. Before turning to painting, he took a degree in archaeology at Baghdad University, and images from the ancient civilizations of Mesopotamia — Sumerian beads and Babylonian lions — figure in his works. Other sources of inspiration include the richly ornate Arabic calligraphy, Islamic miniatures and Turkish architecture. These elements drawn from an indigenous cultural legacy have, under Western influence, been incorporated into works which are unmistakably 'modern' in aesthetic objective, and it could be said that Azzawi's forays into Europe — first to Salzburg in Austria where he studied etching in 1975 and now to London — have made the marriage of eastern visual motif and western sensibility more credible and authentic.*

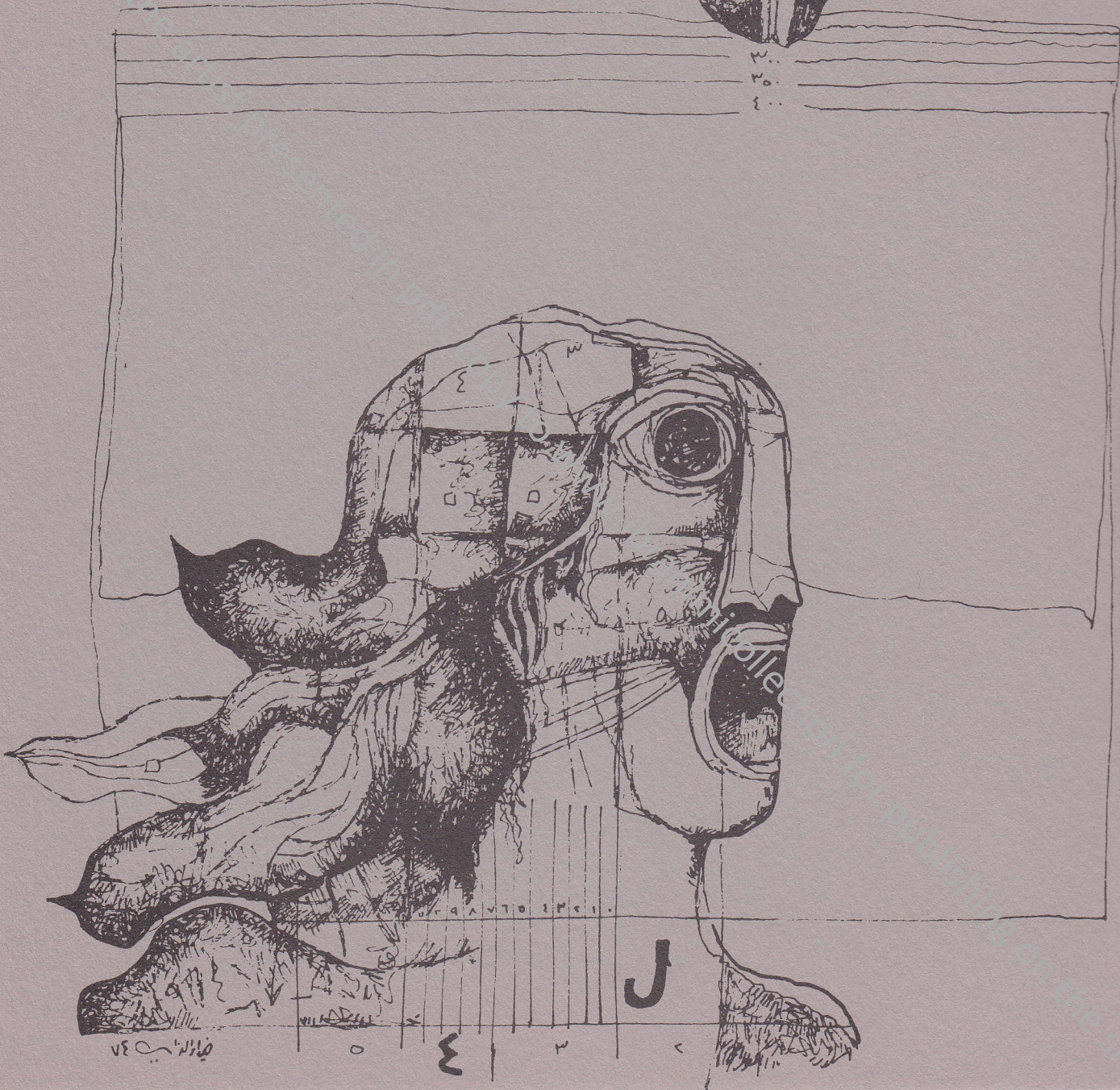
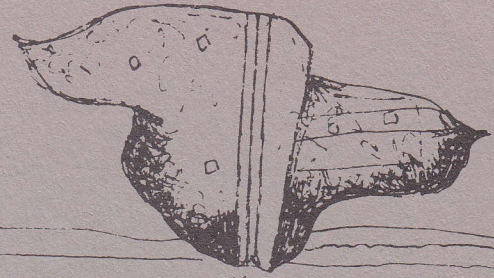
*Azzawi, a man who gives an immediate impression of gentleness and integrity, is deeply concerned that his work should be accessible to everyone, not merely to a Westernised gallery-going*

*public. He was a founder member of a thriving group of poster painters in Baghdad, finding in this art form 'the most immediate artistic relationship with ordinary people.' Inevitably, in a country swept by revolution twenty years ago and since then undergoing political upheaval, social rebirth and breakneck modernisation, art is dominated by public events. Azzawi's work is concerned with injustice, oppression, the unhappy fate of the Palestinians, the violence of which man is a victim in an era of insecurity.*

*Cries of anguish burst from the mouths of his ancient stone beads. Broadly speaking, in the artistic revival which started in Iraq in the 1930's, two schools developed. One is a kind of social realism which, in a somewhat facile way, glorified images of village life and the desert. The other is more experimental, more profoundly conscious of its own cultural roots, more ready to accept Western influence, more responsive to social and political problems, more committed to the people.*

*The pioneer of this second school, to which Dial al-Azzawi belongs, was Jawad Salim, the undisputed master of modern Iraqi art whose huge bronze bas-relief commemorating the 1958 revolution stands in the centre of Baghdad. Salim was one of the first Iraqis to study art abroad (at the Slade and in Rome), a trend which has been greatly encouraged by government scholarships. Such generous state support, which extends to whole exhibitions being regularly bought up to decorate government offices, is surely one of the reasons why Iraqi art is today so vigorous.*

courtesy of the artist presented in part



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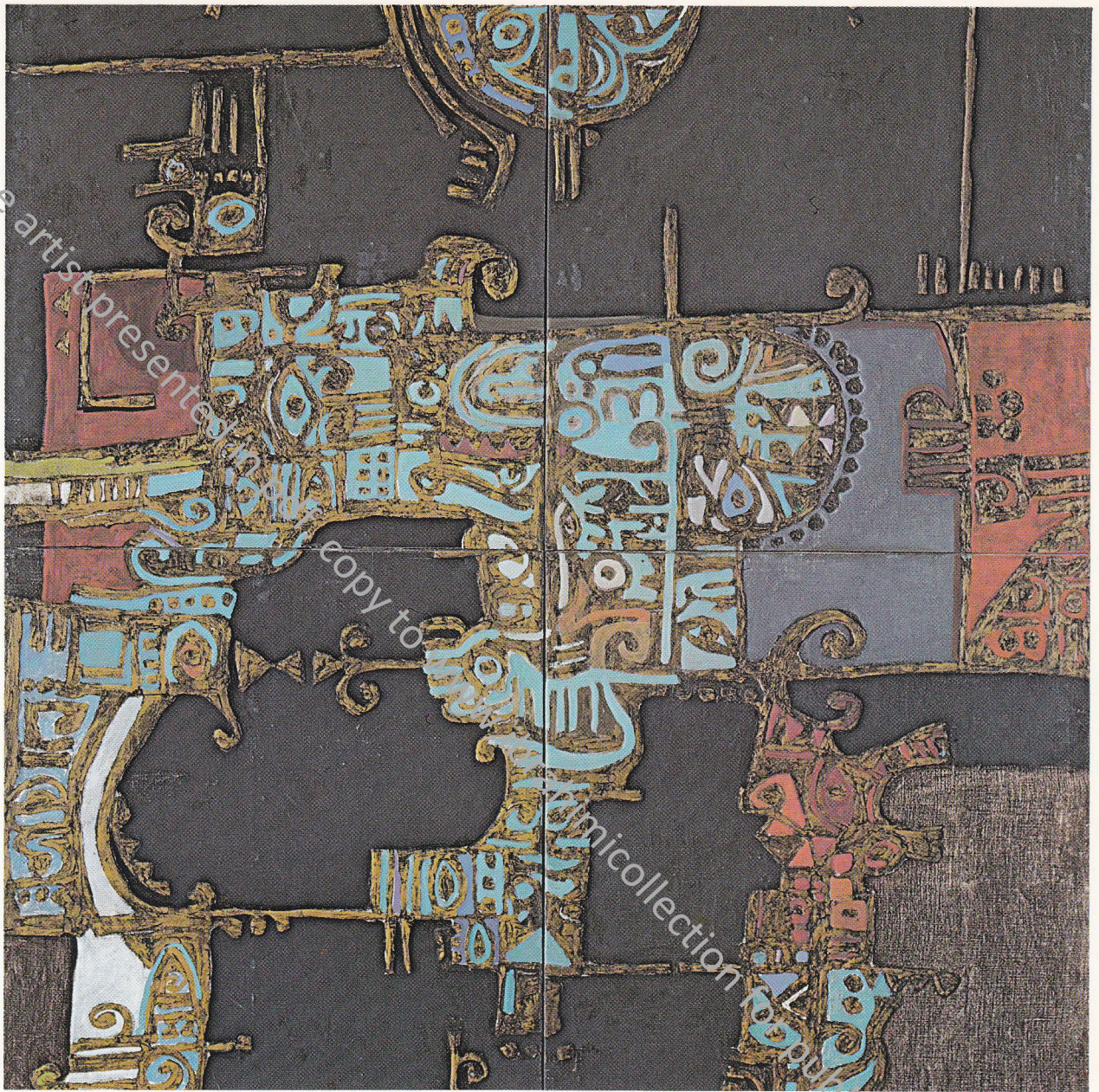
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**1976**

**SOUTHERN POEM (II)**  
Oil on canvas  
(90x90 cms.)

courtesy of the artist presented by



1970

**THE LOST CITY**

Oil on canvas  
(160 x 160 cms.)

Col., Iraqi National Museum

publishing on the site



**MARTYRS**  
Oil on canvas  
(240 x 180 cms.)  
Col., Iraqi National Museum

**1972**

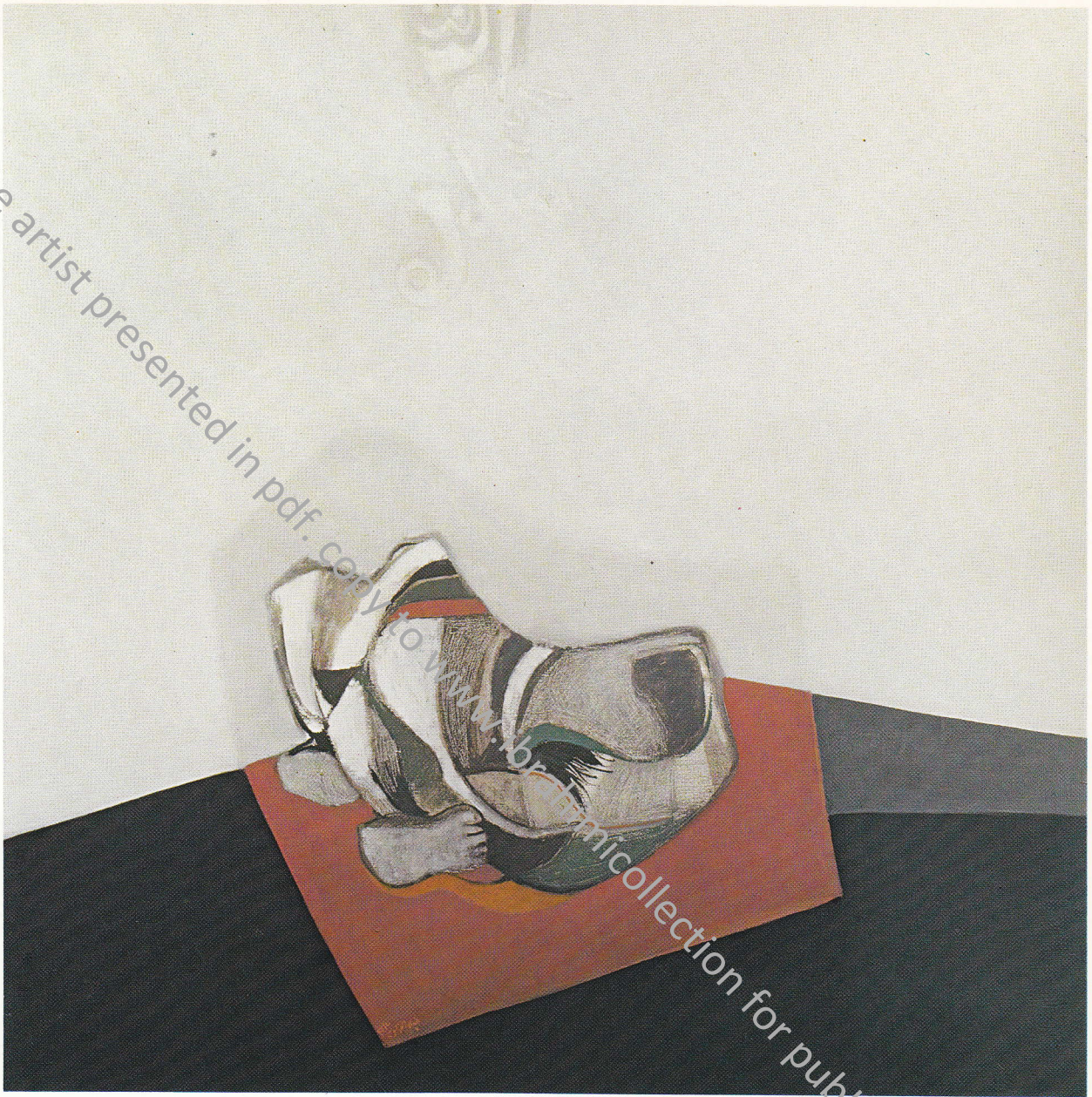
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**1976**

**SOUTHERN POEM (I)**  
Oil on canvas  
(90 x 90 cms.)

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**1973**

**MAN AND THE DESERT**

Oil on canvas  
(90 x 90 cms.)  
Col., S. Zubaidy

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**HUMAN STATES**  
Etching/10  
30 x 40 cms.)

**1975**

courtesy of the artist presented in pdf



**HUMAN STATES**  
Gouache  
(30 x 40 cms.)  
Col. R. Chadirji

**1975**

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**THREE STATES OF  
ONE MAN**

Oil on canvas  
(100 x 120 cms.)

Col., National Museum of  
Modern Art - Baghdad



**1976**

**MAN & HORSE**

Gouache

(45 x 50 cms.)

Col., B. Faris



**1977**

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MAN & TWO BIRDS  
Silkscreen/50  
(50 x 70 cms.)

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1978

A.P. 10

MAN AND TWO BIRDS

1978  
إبراهيم السيد  
el-Sayed  
el-Sayed  
el-Sayed