



**Highlights on the Authentication and
Management of a Fine Art Collection
Examples from Ibrahimi Collection**

by Hasanain Al-Ibrahimi

We started acquiring artwork as a hobby in 1995 – at a time when Iraq was suffering under the weight of a harsh international embargo. The economic and political situation was challenging, turbulent and convulsive, forcing many Iraqi families to leave the country and to try to find shelter in other countries nearby. To alleviate the burden of such a painful journey, collectors started selling off parts of their collections. In this period, we could not acquire works the way we hoped to, due to reasons referred to above, and so our purchases were based on the availability of financial resources and on our intimate knowledge of the works and of their authenticity.

From 2003 onwards, the invasion led to the fall of Baghdad and, indeed, of Iraq. The historical, cultural and artistic heritage was devastated and subject to dreadful looting. We were immensely shocked at this vandalism, which appeared vengeful, deliberate, and brutal; moreover, conditions on the ground became more complex. As a result, the pace of migration from the inside and outside of Iraq increased, and Amman became one of the Arab capitals that teemed with Iraqis from 2003 to 2009. Most immigrant families would take their possessions – including artworks – with them, and Amman became renowned as a market. In this regard, then, selection and acquisition became something of a duty for us and, rather than just collecting artworks as a hobby or for investment purposes, our purchases were infused with feelings of identity, a sense of belonging, and a sense of cultural and social responsibility, in an effort to make some sort of positive difference. As a result, the selection process was more painstaking, and our acquisitions came

thick and fast. Our interest in putting together an archive of Iraqi fine art began due to the large vacuum which emerged regarding it, given that no institution – business, office or documentary archive – was collecting any part of the country’s heritage. From 2010 onwards, we began to think seriously and with ambition about establishing a collection specializing in Iraqi fine arts.

The core of the collection started to take shape through the acquisition of an essential set of works by the late Shakir Hassan Al-Said in 2003, a group of works by the late Ismail Fattah (directly from the artist), works by Kalid Al-Rahhal, Khaled Al-Jadir, Hafidh Al-Droubi and Dia al-Azzawi, as well as, in 2005, several artworks by the artist Ali Talib amongst others, with books and documents also bolstering the collection.

Prior to acquisition, the main concern was selecting the work and deciding how it could be authenticated and documented. We developed a documentation system that was highly practical, given our situation and circumstances.

In 2016, via the website www.ibrahimicollection.com, we displayed photos of most of the artworks and samples from the covers of books, magazines and other publications. Since then, we have set up a Google Arts page, as well as an account on Instagram for English readers and a Facebook account for Arabic readers, through which we publish articles about the artworks in our collection and a summary of the featured artists, in addition to information sent out by e-mail. We also support scholars, academics, art foundations and museums by providing them with documents, archival information and images, and

by lending artworks. The collection also opens its gallery to visitors two days per week.

Our cultural and artistic project continues apace, despite all the challenges surrounding us and our country, especially in terms of the scarcity and high cost of historically significant works – particularly those dating from the pioneering decade of the 1960s – as well as the shortage of historical publications. Nevertheless, we continue to try to strengthen our research and to refine our selection and acquisition processes. Keeping our vision as our focal point, we aim to enrich our museum collection and to enhance communication and cultural exchange with interested parties in the Arab world and beyond, in the hope that we shall come ever-closer to our goal.

Since this cultural initiative requires expertise and artistic, literary and supervisory input, our collection has had recourse to numerous specialists, who proved to be exceptionally important in terms of their ongoing presence, tremendous influence, continuous effectiveness, and positive impact on the cultural, artistic and academic scenes, both inside and outside Iraq, over recent decades. Some of those involved agreed to serve on an advisory board made up of an elite group of selected Iraqi artists and academics who volunteered to support this project. They offered their help without the expectation of any financial or commercial benefits in return – a purely professional, cultural and voluntary effort to assist in the development and success of this non-profit artistic project.

Aspects of this goal involve developing a public platform for critical dialogue on professional, administrative and

executive practices in the fine arts. We aim to enhance and deepen public awareness of the importance of modern art in our region and to participate in strengthening cooperation with relevant artistic and cultural institutions that share the same interest not only in Iraq or regionally, but worldwide.



Ata Sabri (1913 - 1987)
Self Portrait, Ca. 1950s
Oil on Canvas, 65 x 55 cm
Signed Lower Right



Authentication of Dr. Ihsan Fethi.



This artwork is:

* Published in the book "Rafa Nasiri: Fifty Years between East and West" by May Muzaffar, Yr. 2019.

* Authenticated by the artist's family.

The artist painted this work while studying at the Slade College of Fine Arts, University of London, from 1946 - 1950.

Importance of Documentation in Preserving and Evaluating Fine Art

Dia al-Azzawi wrote an opinion piece that channeled his more than sixty years of experience in the field of fine arts management, in which he highlighted a number of vital points, focusing on the great importance of proper documentation on the originality of the artwork as well as their safe ownership, ensuring that there is no dubiety. He stated:

“Documentation in its scholarly sense is any publication (exhibition guide, invitation card, press articles, or photos), advertisement designed for the exhibition, or any document related to the artistic event, whether it is a personal or group exhibition, or a joint event, as well as everything that the artist writes in letters to others, and ideas announced in one of the publications.

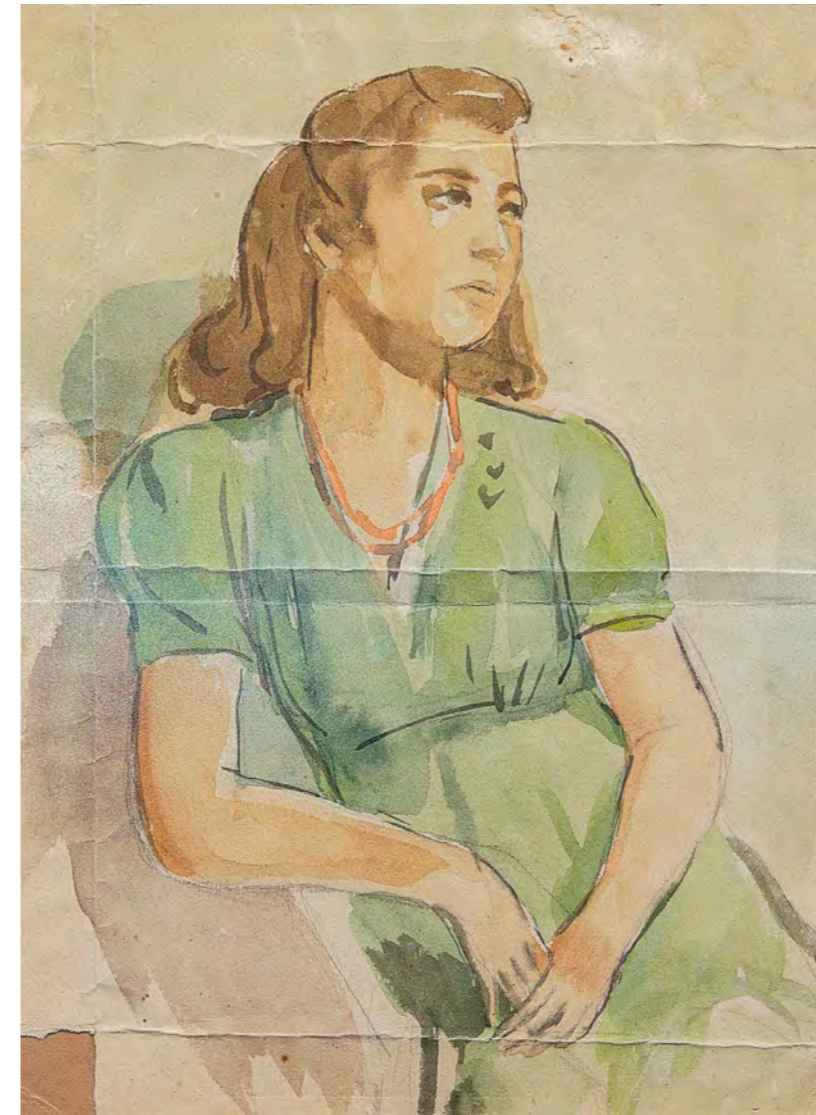
Examining the history of Iraqi art through this prism poses a problem that has accompanied the artistic experience – be it a personal or collective effort – but which has apparently been neglected over recent years. This neglect means that researchers, especially non-Iraqis, face objective difficulties when writing the history of Iraqi art in academical or scientific terms. In addition to this problem, some artists still need to date their works.

After 2003, in the chaos and destruction that affected all government institutions across the board, the art institutions being no exception, works and documents in their possession were stolen or destroyed. This fate was shared equally by the Saddam Center for the Arts and by the collections of a number of officials or other governmental bodies. This led to a raft of problems:

- General chaos in determining the

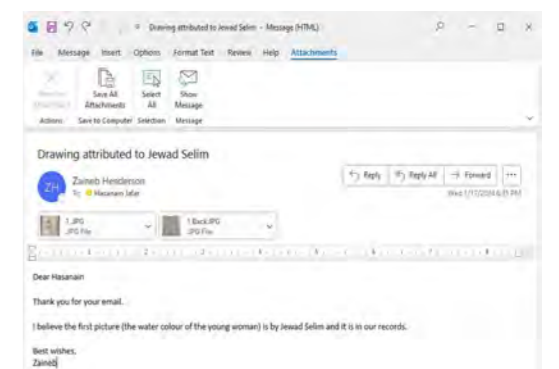
ownership, size and type of material used in the artworks, and complications in accessing works in the hands of art dealers.

- The emergence of systematic counterfeiting of the works of many artists was bound up with the difference in the prices of works in Baghdad compared to neighboring territories. A lack of awareness of counterfeiting in the history of Iraqi art often led to the application of dates that have nothing to do with the specific stage in the artist’s development (this was especially the case for Jewad Selim), and some of the works of Jewad Selim were sold in the early years of the interest taken by auction houses in Arab art.
- During the embargo, a network of so-called art dealers who had no knowledge of art appeared on the scene. They sought out the owners of art collections and worked to produce imitations by forging the signatures of well-known artists or placing unknown names within the artistic community as a form of testimony, without regard for technical and legal considerations and neglecting any confirmed facts.
- The lack of professionalism of the Business Trade Network, and its primary interest in selling the works as quickly as possible, resulted in the loss of any opportunity to follow up on those works and find out if their new owner was an official or personal group; moreover, work on documenting them within the historical context of Iraqi art was also precluded.



Jewad Selim (1919 - 1961)
Portrait of artist Naziba Selim, 1951 - 1952
Watercolors on Carton, 30 x 23 cm

* Authenticated by the artist’s family.





Shakir Hassan Al-Said (1925 - 2004)
Portrait of a Belle, 1955
 Oil on Canvas - 65 x 55 cm
 Signed Upper Right

This artwork is:

- * Exhibited in the artist's retrospective exhibition at Athar Gallery in Baghdad, and published in its brochure, 2001.
- * Exhibited in the exhibition "Half a Century of the Transformations of Shakir Hassan Al-Said", Dar Al-Anda, Amman, 2003.
- * Published in Makou e-Magazine, Issue No. 1, Mar.2022.
- * Published in Rewaq At-Tashkeel Magazine - Issue #16, Mar.2023.
- * Authenticated by the artist's family.



Image courtesy of Athar Gallery.

Any review of the directory of solo or group exhibitions – governmental or non-governmental – held since the early 1950s, along with everything that the Ministry of Information published at the time, leads us to the conclusion that basic information on the work is absent, being limited to a picture of the work (either black-and-white or color) with its title, whereas any information on the history and dimensions of the work is generally lacking. In many cases, the pieces were published in the wrong order as part of press coverage for an artistic event, with critical texts being published as articles or within a book. This reflected the requirement for greater focus from a large number of those working within the artistic field on documentation. Too much attention was being paid to the narrative aspects, at the expense of the creative or documentary aspects which are so essential in charting historical development.

The absence of documentation led to confusion in the philosophical view of the history of Iraqi art and its relationship with the artistic transformations taking place in the Arab world and internationally. Also affected were reflections on the importance of this experience and the extent to which it was related to the actual lived reality at that time. For example, the importance of some of Mahmoud Sabri's works lies in their relationship to the events taking place in the years in which the works were produced. Therefore, their artistic value is related to the historical aspect, the artist's interpretations and his intellectual and political position, even if the level of the work is artistically inconsistent with his other productions".

In the Ibrahimi Collection, we have worked in direct cooperation with a number of experts renowned for their knowledge of

the emergence of the Iraqi fine movement in the middle of the twentieth century and their empathy with the pioneering artists of the 1960s; thankfully, these experts carried out reviews of all the artworks in our collection and worked tirelessly to authenticate their originality. As such, the Ibrahimi Collection now has a specific file for each artwork, containing all of the relevant information, documents and testimonies that have been compiled on it over many years of continuous work. Here, we cannot but reiterate our heartfelt thanks to everyone who contributed to this exceptional documentary effort.

Methodology of Authentication

We have noted, through our contact with artists, critics and art collectors in the region, and in Iraq in particular, the lack of reliable statistics and trustworthy information on myriad Iraqi artworks – especially those by artists who have passed away – as these works were not documented in an accurate, fundamental way to begin with, and for reasons related to the situation at that stage, were left “floating” without references or accessible records. Therefore, these works of art cannot be easily documented, published, or even legally claimed by any claimant of ownership; moreover, insufficient attention has been paid to noting down the source of these artworks, mainly because the initial purchaser may have acquired them directly from the artist. As such, this information on provenance – an integral part of the process of validating and evaluating any piece of art – is nowhere to be found.

Here at the Ibrahimi Collection we have tried to highlight the importance of these issues through our meetings and dealings with interested parties. To assist our efforts, and given the lack of an official authentication body that we can rely on in Iraq to authenticate the technical work, we have established within our collection a methodology for research, verification and investigation of the authenticity of the work and the credibility of its provenance. One part of this approach involves having the work reviewed by a committee of experts renowned for their accuracy and professionalism. Certificates signed and stamped by these experts endorse the validity of the works in our collection. We have built a comprehensive digital database of our artists and their artworks in addition to an extensive archive of old and new publications and books in the art field to

facilitate the achievement of the goals cited above and try to identify and shed light on the provenance of the artworks as best we can. We have worked hard to document the chronology of ownership of the artworks we have collected. The primary purpose of tracing the origin of the work is to present contextual and circumstantial evidence of its production or to discover its source by seeking out the realistic provenance of the work, with a special focus on the sequence of its official ownership and its previous places of exhibition. This practice is of particular value in helping to document works. Nevertheless, we have faced (and continue to face) numerous challenges relating to insufficient documentation from the modest archive of the nation’s cultural and artistic heritage, and it is a problem that also affects our dealings with those buying and selling art, and with galleries and art collectors. We use the following methodology to compile our documentation:

1. For artworks whose authenticity is in doubt to one extent or another

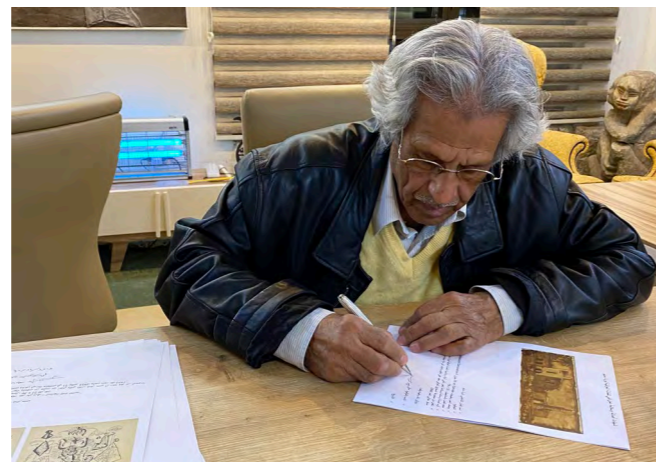
Below we present the set of practical measures that we perform routinely if there are severe doubts over authenticity. This is so that we may return the work to the seller. It is common practice, in our culture, to apply a standard method of hasty skepticism based on a purely personal opinion, without documentary references, careful study, or any comparison with the artist’s previous works. Such a baseless approach is sure to hollow out the content and goals of the entire project, placing us in an empty void that does not offer any benefit and permits only destructive criticism. We are, in contrast, looking for constructive criticism from specialized experts, and we want this criticism to be

positive and supported by a documentation or study. We must do the necessary research and make the extra investigative effort. To standardize the research, a percentage of each approved procedure has been drawn up and compiled, and their mathematical rate has been worked out. An artwork is assigned a certain documentary percentage; any work that achieves more than 80% can be considered as having the scope of reliability. We will continue to work hard to enable it to reach 100%. The procedures can be summarized as follows:

- Direct searches, with reference to the available archive of books and magazines, and the conducting of a comparative study of artistic works in which specialists take account of the standard works known to have been published by the artists themselves.
- The experts’ opinions and the testimonies of the artist’s family. Account should be taken of the opinions of a number of experts.
- “Joining the historical dots” by studying the artist’s biography and important dates in their artistic career, their whereabouts and personal relationships, and then linking these with their accepted styles in order to narrow and limit the possibilities.
- Studying the artist’s signature, the history and the style of the work, taking account of whether the artist has left any indications on their work and of the artist’s stylistic development, with a view to find a basis for the documenting of the work.
- Studying the materials used in the artworks and their conformity with what was available in Iraq at the time.



Expert Dr. Ihsan Fethi, examining the artworks in the IC exhibition space in Amman.



Expert Haider Salem, who was in charge of the department of maintenance and art inventory and warehouse of the Museum of Modern Art in Baghdad (between 70s to 90s) examining the artworks.

2. For artworks whose authenticity is not in doubt

Our procedure is based on mathematical standardization in the form of a percentage applied to each of the facts below in order to obtain a figure that can be measured in mathematical terms, with no aspects being left to personal judgment. The standardizing factors include:

- Authentication by the artist themselves. This is assigned a total percentage.
- Examine whether the work has already been published in a reliable book, magazine, pamphlet, etc., and make accurate comparisons and analysis between the image and the work, preferably with reference to publications issued in the artist's own lifetime.
- Seek documentation to support the thesis that the work was shown as part of an exhibition previously staged by the artist and carry out analysis and precise comparisons between the image and the work.
- A certificate and/or an image of the artwork featuring the artist in person: we carry out analysis and precise comparisons between the image and the work itself. This is assigned a high percentage, but it is not sufficient.
- Confirmation of the authenticity of the work from the artist's close family; this factor is assigned a certain percentage.
- A reliable source of purchase is assigned a certain percentage.
- Third-party certificate from those with experience in the artist's works, styles and handling. Academic and practical experience is advantageous.

The greatest challenge we faced was to properly authenticate and document the works in the collection on the basis of the criteria above, applied with reliable, neutral standards while keeping the door open for the reviewing of documentation for scrutiny and constructive criticism.

These efforts and their tireless follow-ups over recent years – which have included dialogues, discussions, visits, examinations, audits, research and reviews that have required thousands of hours of work and a great deal of resources – have afforded us the experience that has enabled us to enhance and develop our methodology. This has solidified our conviction that pursuit, curiosity, knowledge, openness and communication are key to a professional approach. The expressing of opinions on the originality of fine works is often subjective and dependent on personal taste – far from objective analysis. The claim that experience cannot be further refined is not considered one of the principles of professionalism, since it leads to the entrenchment of unjustified opinions that cannot be positioned within the field of objectivity. Even the expertise of a particular person may be limited to a specific style and particular artist, and it is practically impossible to encompass with one's experience all artists, their styles, works and careers.

Art Collection Types, Motives, and Aims:

1. The classification of an art collection may be based on the following:

- The type of art (fine art or any other artform such as cinema, drama, music, etc.).
- The geographical regions, countries, or nationalities in question.
- The history, styles, or stages in question.
- The types and number of artworks and their market value may be defined in accordance with the evaluator.

2. The classification of the motivations of art collectors may be based on the following:

- Aesthetic motivation: based on the personal taste of the collector through visual and aesthetic pleasure.
- Investment motivation: based on the value of the return on investment of the artwork within a specific period.
- The connoisseurs, or the cognitive drive: based on the historical drive, knowledge and culture.
- Motivation for the initiative: an artistic or cultural initiative.

In the IC, we see ourselves as fine art collectors and connoisseurs with cultural and intellectual goals and objectives to render a social contribution, especially serving the Iraqi fine art scene and market and, in a wider image, the Arabic and Middle Eastern ones.

One of our aims is to improve the practice of the art collection and share our experience with other collectors, foundations, and museums.



Faraj Abbo (1921 - 1984)
Harbor Worker in Cairo, 1948
Oil on Canvas - 60 x 45 cm
Signed Lower Left



Artist with some of Egyptian models of the master degree paintings collection. Image courtesy of artist's website.

This artwork is:

- * Exhibited as part of 10 Oil paintings collection done by the artist for the Master's Graduate Projects Exhibition in Cairo, 1950, where he received an honorary degree and first prize.
- * Acquired from the estate of the artist, authorized by them and published on the official website of the artist.



Nazar Selim (1925 - 1982)
Lado, the Nubian, 1958
Oil on Board, 80 x 60 cm
Signed Lower Right

* Authenticated by the artist's family.



Authentication of Dr. Ihsan Fethi.



Business Management in the Field of Modern Art

In this accelerated time, the market and its values are predominant. These values are framed by professional rules and ethical and behavioral matrices that everyone must respect, implement and work within their daily practice. Every direction always has an anomaly, but perversity is treated as an anomaly and is discarded somewhere along the line. If the failure to abide by these rules and values has brought about some harm, then the victim always has not only the right but also the duty to resort to the judiciary in order to seek justice against those who have inflicted this harm.

Competitiveness has become the most prominent criterion in the success of institutions and individuals in this era. For success in competition, the competitor must prepare, train and arm themselves with all the capabilities, skills, tools and outputs that qualify them to be creative. As such, it is essential to realize that life has become a marathon in which hundreds participate but only three emerge as winners, with one of them claiming first place. And to remove any misunderstanding of what we are trying to present here, we should state that good competition stimulates creativity, sharpens enthusiasm, builds determination, perpetuates motivation, maintains the spirit of perseverance and persistence, enhances positive energy, deepens professionalism and knowledge, and expands access to the experiences of others for those others to benefit from them. And it, along with other market factors, will be the tool for success. These concepts are only of use if they are transformed into a lifestyle and an approach to work in order to form a single package that creates an innovative

model which will be appreciated by the interested parties and which has what it takes to succeed on a large scale.

The success we are discussing here is more comprehensive than local success and can border on regional or even international success. Constant suffering, uninterrupted struggle and the experience of failure after failure will surely culminate in victory sooner or later. The reality of arts and culture is creativity. Art and culture work to develop societies for the better by applying standards that individuals and institutions – eminent art collectors, professional galleries, museums, cultural institutions, and others – have set out. These standards are the result of those who have worked hard to be taken seriously in what we now refer to as “the Market.” Competition in the marketplace determines the level and size of success, and its limits or breadth – this is the way the world is going now, and this is the general thrust of competition and its rules. Our way of thinking, starting with things, must change if we are serious about taking part in the race.

We claim that this starts with institutes and universities concerned with the teaching of the arts, and that an ongoing, fixed approach to business administration in modern art should take years of study under professors who are passionate and serious about their work. This will be necessary in order to prepare the graduates of these institutes to deal with the local and global market and to deepen their understanding of the rules of competition.

Teaching management rules, highly visual business management, market terminology and trading rules has become as crucial as teaching art history or



Talib Mekki (1936 - 2022)
Palm 6, 2007
Oil on Canvas - 85 x 150 cm
Signed Mid Right

This artwork is:

- * Exhibited in the artist's solo exhibition “Massacre of Palms” in IPAA, 2015.
- * Authenticated by the artist.



Image courtesy of Artist.

aesthetics. This is done so that a graduate who starts their career and knows the administrative foundations will deal far more effectively with the basic rules of the market than someone who has not heard of “business management,” “competition rules in the market,” “project financing,” “business plans” and other such concepts and terms.

Artists who are familiar with the rules of the current age, if they want to start as contestants, will not be starting from scratch. When they talk to the world around them, they will understand the “jargon,” and at least they will be conscious

to one extent or another of the rules of the game that will determine their future as influential, practical and distinguished artists.

The current reality of Iraqi fine arts, at home and abroad, requires a great deal of continuous professional development and training, which must start with everyone who aspires to compete and tries to succeed in the regional or international arena.



Image courtesy of Artist.

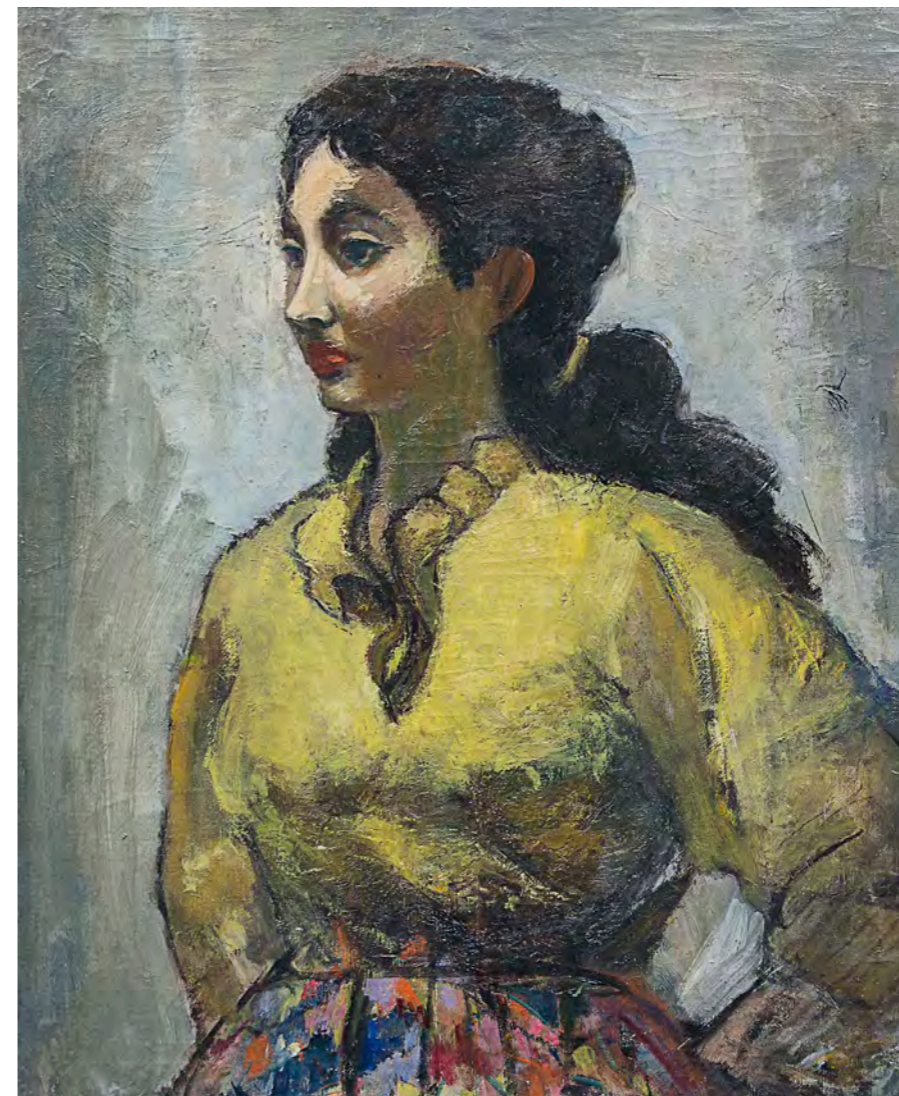
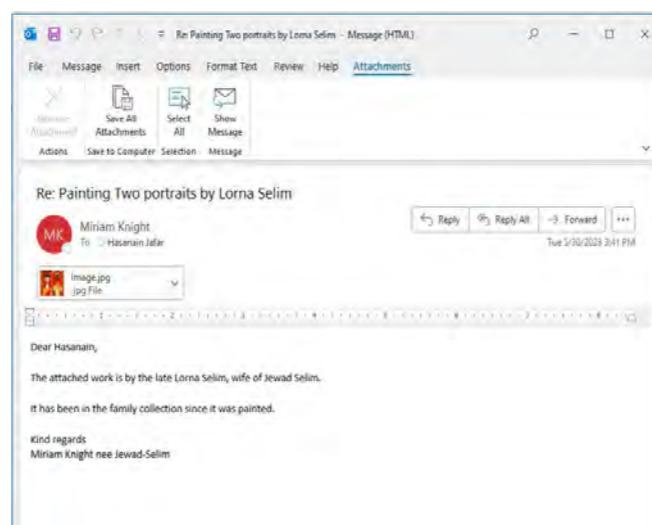
Nouri Al-Rawi (1925 - 2014)
Untitled, 2005
Acrylic on Canvas - 75 x 60 cm
Signed Lower Left

* Exhibited at Ehden International Symposium, Lebanon, 2005.



Lorna Selim (1928 - 2021)
Two Portraits, Ca. 1990
 Oil on Panel, 22 x 21 cm
 Signed Lower Right

* Authenticated by the artist's family.



Khaled Al-Jadir (1922 - 1988)
Gypsy Girl, Ca. 1950s
 Oil on Canvas - 70 x 60 cm

This artwork is published in:

- * An article "Iraqi Art in Beirut", Al-Adab Magazine, No. 12, Vol. 5, Jabra I. Jabra, 1957.
- * An article and a press interview with the artist Khaled Al-Jadir, Ahl Al-Naft Magazine.
- * The book (Khaled Al-Jadir Samir Al-Ghuraba, Love and Giving), Abbas Al-Sarraf, 2018, Pg. 164.





Image courtesy of Athar Gallery.



Shakir Hassan Al-Said (1925 - 2004)
Sufi Symbols, 1998
Acrylic on Canvas - 45 x 45 cm
Signed Lower Right

This artwork is:

- * Exhibited in the exhibition "Half a Century of the Transformations of Shakir Hassan Al-Said", Dar Al-Anda, Amman, 2003.
- * Published in the catalogue of 6th Sharjah International Biennial, 2003.
- * Authenticated by the artist's family.



1. Symmetrical Shape	Oil	25/- I.D.
2. Morning Cock	"	35/- I.D.
3. Vows Candles	"	Col. Nazar Ali Jewdat
4. Martyr's Body	"	40/- I.D.
5. Baghdad	"	40/- I.D.
6. Folklore Mythology	"	53/- I.D.
7. Summer Night	"	55/- I.D.
8. Blue City	"	50/- I.D.
9. Thousand and one night No. 1	"	40/- I.D.
10. Folklore Song	"	40/- I.D.
11. Fertility	"	25/- I.D.
12. Shansheel	"	40/- I.D.
13. The 82th. night	"	70/- I.D.
14. The Village	"	N. F. S.
15. Folklore Song From The South	"	20/- I.D.
16. On The Mosque	"	Col. Nazar Ali Jewdat
17. Thousand and one night No. 2	"	36/- I.D.
18. Thousand and one night No. 2	"	35/- I.D.
19. Thousand and one night No. 3	"	60/- I.D.
20. Architectural Composition	"	20/- I.D.
21. Abstract Cuneiform	"	15/- I.D.
22. Decorative Composition	"	15/- I.D.
23. A man & two Women	"	40/- I.D.
24. The Dying Sun	"	55/- I.D.
25. Folklore Mythology	"	25/- I.D.
26. A Wall's Cry	"	N. F. S.
27. Religious Symbol	"	25/- I.D.
28. Decorative Composition	"	20/- I.D.
29. Sacrifice	"	55/- I.D.
30. Kadmain Mosque	"	15/- I.D.
31. Shansheel	"	Col. Nazar Ali Jewdat
32. Kadmain Mosque	"	15/- I.D.
33. Thousand and one nights	"	18/- I.D.
34. " " "	"	22/- I.D.

Dia al-Azzawi (B. 1939)
From the South, 1964
 Oil on Canvas, 70 x 55 cm
 Signed Lower Left

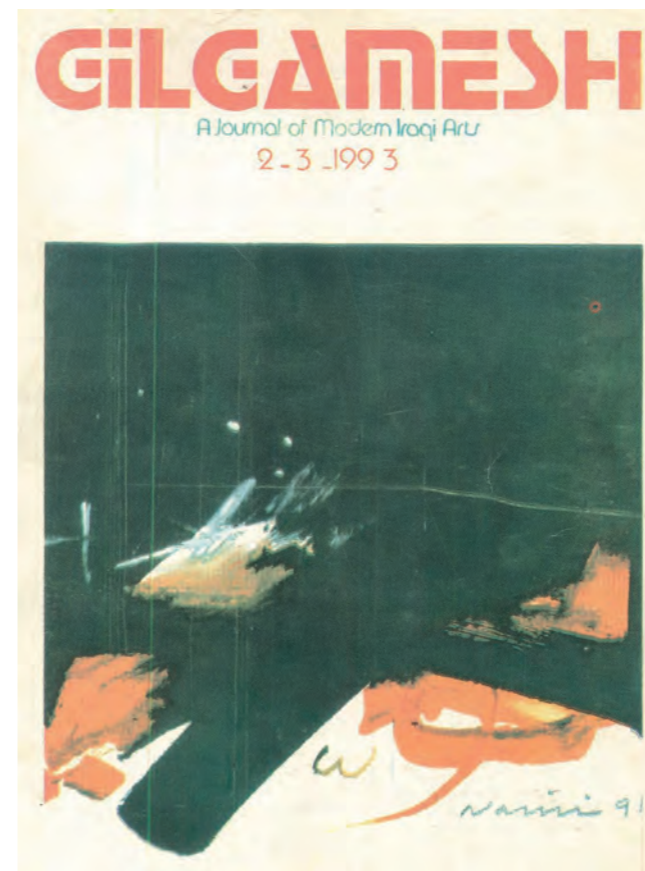
This artwork is:

- * Exhibited in the artist's 1st solo exhibition at Al-Wasiti Private Gallery, Baghdad, 1965.
- * Exhibited in the artist's solo exhibition at the National Museum of Modern Art, Baghdad, 1968.
- * Authenticated by the artist.





Ala Bashir (B. 1939)
Dialogue of Awakening, 1993
 Oil on Canvas, 120 x 100 cm
 Signed Lower Right



CURRENTS

"The man and the chair," the main theme of Ala' Bashir latest exhibition

Exhibitions
Ala' Bashir

The new paintings by Zia' Bashir (Saddam Art Centre, July 1993), can be described as an artistic project rather than an exhibition because they share joint artistic elements with one theme.

Most of his paintings on display depict a chair and a man taking different positions but, they (the man and the chair) are tied to each other and, sometimes, the frame of the painting becomes the bond of both of them.

In other paintings only the loin-cloth of the man is left on the chair reminding us of ruin and death.

One painting depicts the man as part of the chair on which he is sitting, with his head dangling. The chair has only two legs, the other two are replaced by the man's feet. There is a window in the background, but the light it brings in is pale and restricted.

In another painting, the chair is part of man's body. But, this time, the man's head is cut off and his arms and legs act as the chair's four legs, while another painting indicates Dr. Bashir's skills in what can be called an "anatomizing painting." Accurately drawn legs of the man are left on the chair creating a shocking image.

Ala' Bashir's paintings, however, stay for a long time in the viewer's mind not only for their special style, but also because they are always disturbing and shocking. They seem as real as everyday human suffering. At the same time, they seem illusory just like dreams or nightmares.

Shakir Hassan al-Sa'ed, a famous Iraqi painter and intellectual, described Ala' Bashir's exhibition as evoking reality and unreality at the same time. Ala' Bashir agreed with al-Sa'ed, saying that he did try to combine the visible and the invisible.

In a bid to explain the idea behind his "project," Bashir wrote on a big board at the entrance of the hall a passage entitled "dialogue of awakening".

Anyway, some believe that it would be better to leave these high-value works to the minds of viewers without making them "tied" to any limited interpretation, because every recipient has his own way of receiving such symbols, regardless of their original significance.

Ala' Bashir, 54, graduated from the college of medicine in Baghdad and obtained a Ph.D degree in plastic surgery from London. He took part in many art exhibitions held at home and abroad. He is the holder of the second prize of the Baghdad International Poster Exhibition (1982) and the gold prize of the Baghdad International Art Festival (1986).



- This artwork is:
- * Exhibited in "The Man and The Chair" solo exhibition, 1993.
 - * Published in Gilgamesh Magazine, Issue #2-3, Yr. 1993, about Ala Bashir's exhibition "The Man and The Chair".
 - * Published in Artist book "الحوار بين اللحم والبقطة" by Dia Khudair, Yr. 2000, Pg. 113.
 - * Authenticated by the artist.



Saad Al-Tai (B. 1935)
Drought, 1967
Oil on Canvas, 60 x 80 cm
Signed Lower Right

* Authenticated by the artist.





Saadi AL-KAABI (B. 1937)
Folk Dance, Aradba, 1965
 Oil on Canvas laid on Board, 95 x 125 cm
 Signed Lower Left

* Authenticated by the artist.

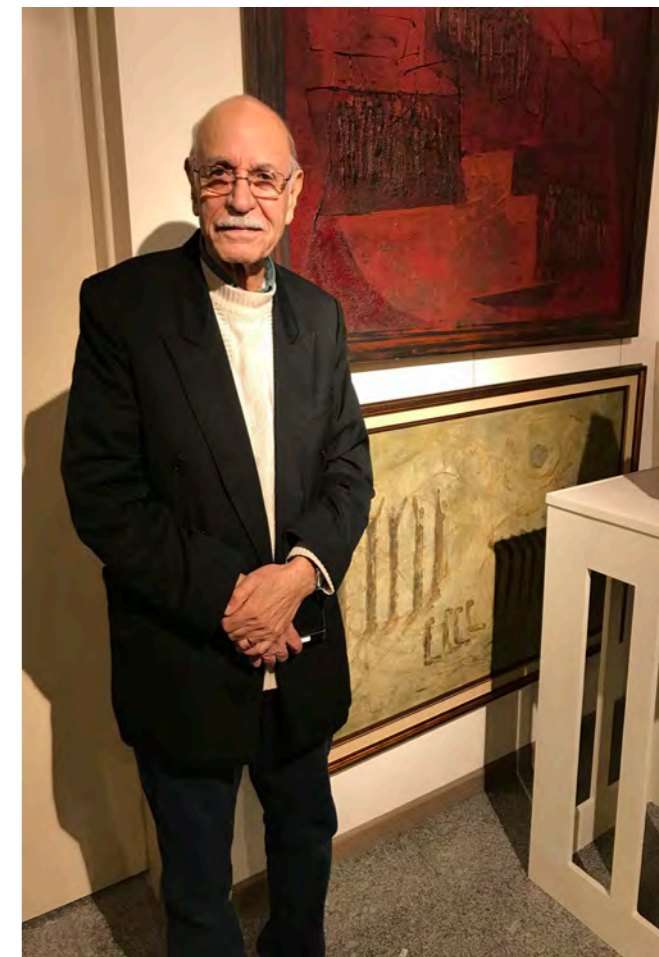




Image courtesy of Mr. Dia Al-Rawi.

Mohammed Muhraddin (1938 - 2015)
Untitled, 2008
 Mixed Media on Board - Diam. 100 cm
 Signed Lower, Mid, and Upper

This artwork is published in:

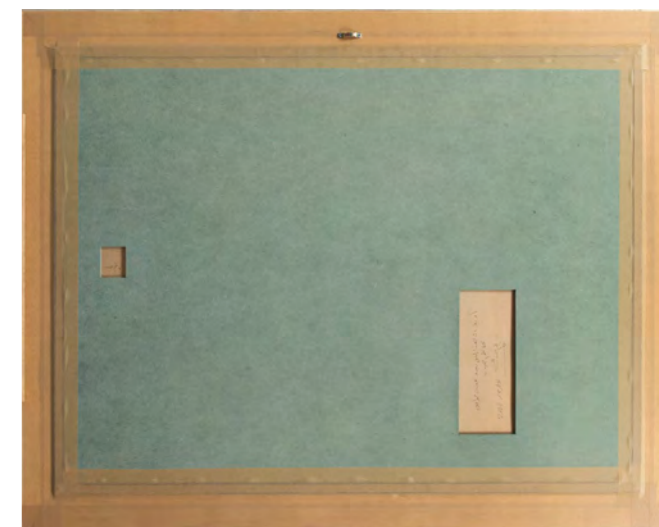
- * The artist's book, "Mohammed Muhraddin - Artworks 1956 - 2011," Pg. 201.
- * The artist's book, "Opinions on the Artist Mohammad Muhraddin's Fine Arts Experience 1967 - 2010," Pg. 74.



Kadhim Haidar (1932 - 1985)
 From the "Flags" Series, Ca. 1975
 Gouache on Carton, 56 x 92 cm
 Signed on Back

This artwork is:

- * Part of the series of the "Flags Project", one of which published in the artist's book "Sketches and Colors", Pg. 229, which are preliminary colored sketches he drew to reach the final form of the mural work located at Baghdad Airport.
- * Authenticated by the estate of the artists representative Dr. Najim Haidar.





Rafa Nasiri (1940 - 2013)
Sunset, 1992
 Acrylic on Canvas, 75 x 75 cm
 Signed Lower Right

This artwork is:

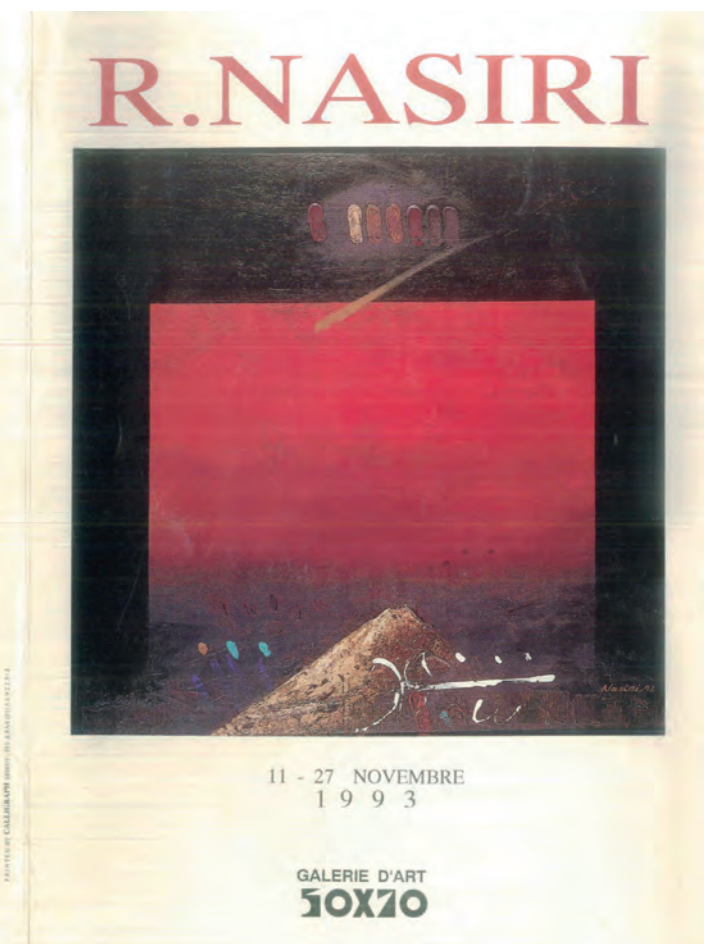
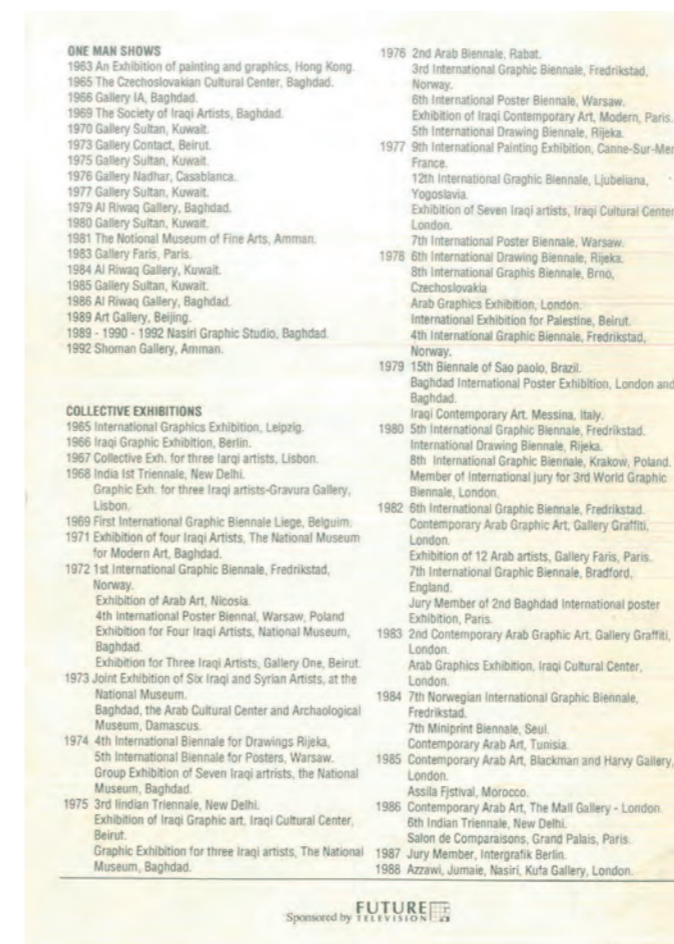
- * Exhibited in Artist's solo exhibition at 50 x 70 Gallery, Beirut, Lebanon, 1993 and published in its brochure.
- * Published in Makou e-Magazine, Issue No. 1, Mar.2021.
- * Authenticated by the artist's family.



Authentication of Dr. Ihsan Fethi.



Authentication of Mme. May Muzaffar.



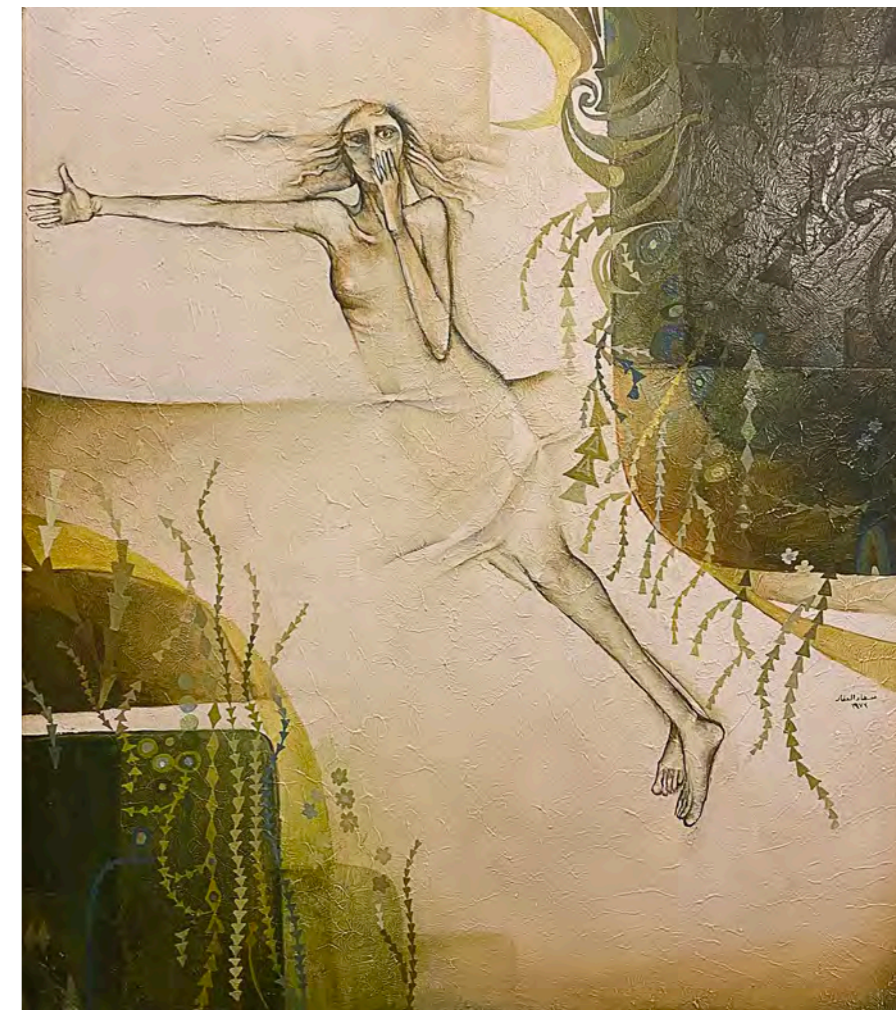


Layla Al-Attar (1944 - 1993)
A Woman Rooted to Earth, 1980
 Oil on Canvas - 70 x 120 cm
 Signed Lower Right

* Authenticated by the artist's family.



Image courtesy of Artist.



Suad Al-Attar (B. 1942)
A Suppressed Scream, 1977
 Oil on Canvas - 70 x 60 cm
 Signed Mid Right



* Authenticated by authorization of the artist, a certificate of authentication was signed by the artist's niece.

* The art work was posted on the official Instagram account of the artist and recognized by her.

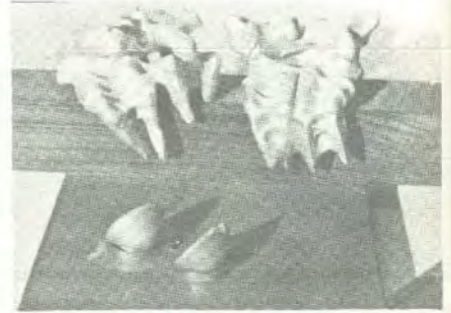
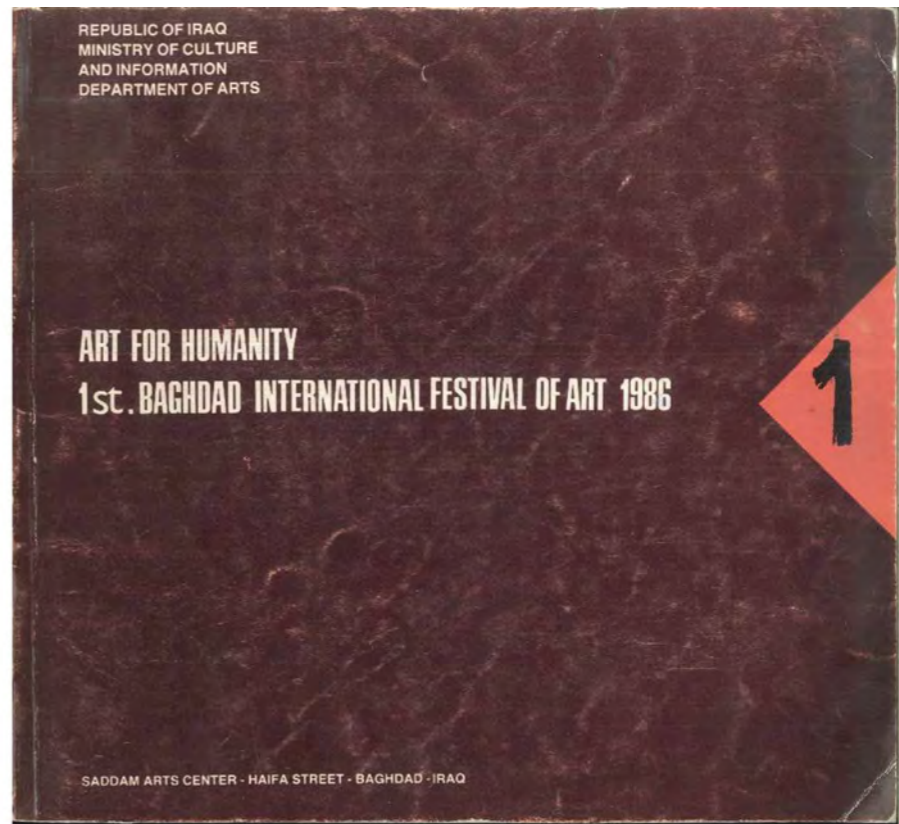
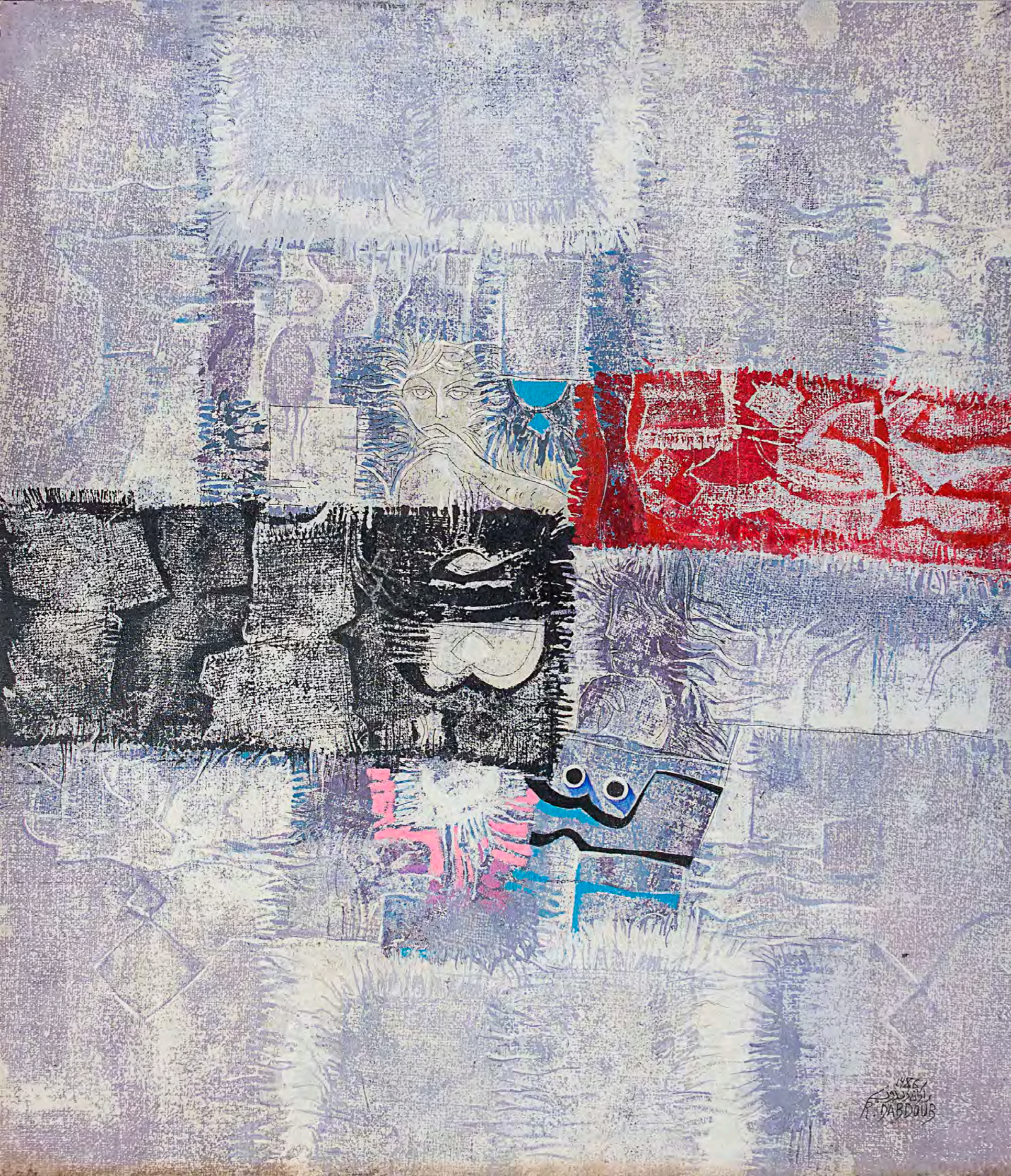


Image courtesy of Artist.



Mahood Ahmad (1940 - 2021)
Summer Night, 2008
Oil on Canvas, 118 x 77 cm
Signed Lower Right

* Authenticated by the artist.



86- Rakan Dabdoub - IRAQ
87- Abdul Jabbar Abdul Sattar - IRAQ
88- Mourtashe Heckdal - IRAQ

٨٦ - ركان دبدوب
٨٧ - عبد الجبار عبد الستار

Rakan Dabdoub (1941 - 2017)
Unreadable Letters, 1986
Mixed Media on Canvas Laid on Board - 140 x 120 cm
Signed Lower Right

* Exhibited and published in the catalogue of 1st Baghdad International Art Festival "Art For Humanity", Arts Center, Baghdad, 1986.



Ibrahim Al-Abdali (B. 1940)
Market in Saudi Arabia, 1970
 Oil on Board, 60 x 75 cm
 Signed Lower Left

This artwork is:

- * Exhibited in Contemporary Iraqi Art Exhibition at the Iraqi National Museum of Modern Art, 1972.
- * Authenticated by the artist.



Published in Shaker Hassan Al-Said's Book "Chapters from the History of the Plastic Movement - Part Two", 1988.





Salim Al-Dabbagh (1941 - 2022)
Lazurde on Navy, 1977
Acrylic on Canvas, 100 x 100 cm
Signed Lower Right

* Authenticated by the artist.

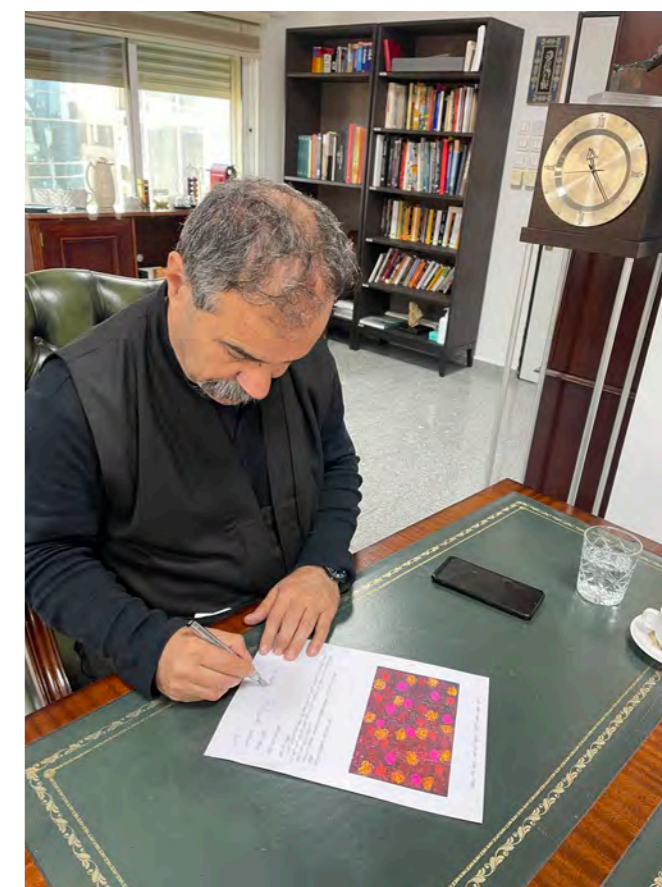
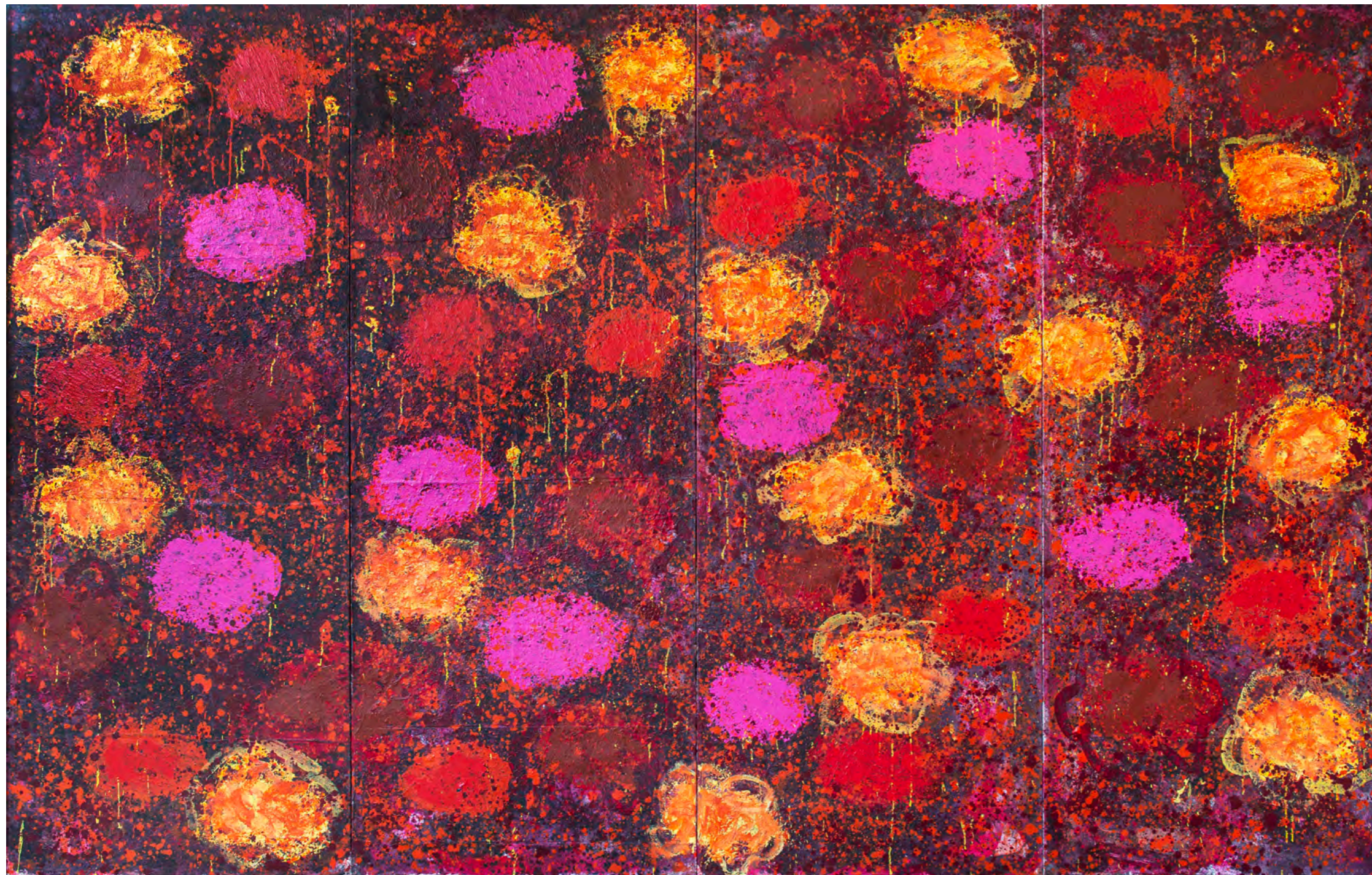


Balasim Jassam (1954 - 2021)
Untitled, 2018
 Acrylic on Canvas, 100 x 100 cm
 Signed Lower Right
 * Authenticated by the artist.



Salam Jabbar (B. 1958)
Unfit for Military Service, 2023
 Oil on Canvas, 160 x 245 cm
 Signed Lower Left
 * Authenticated by the artist.



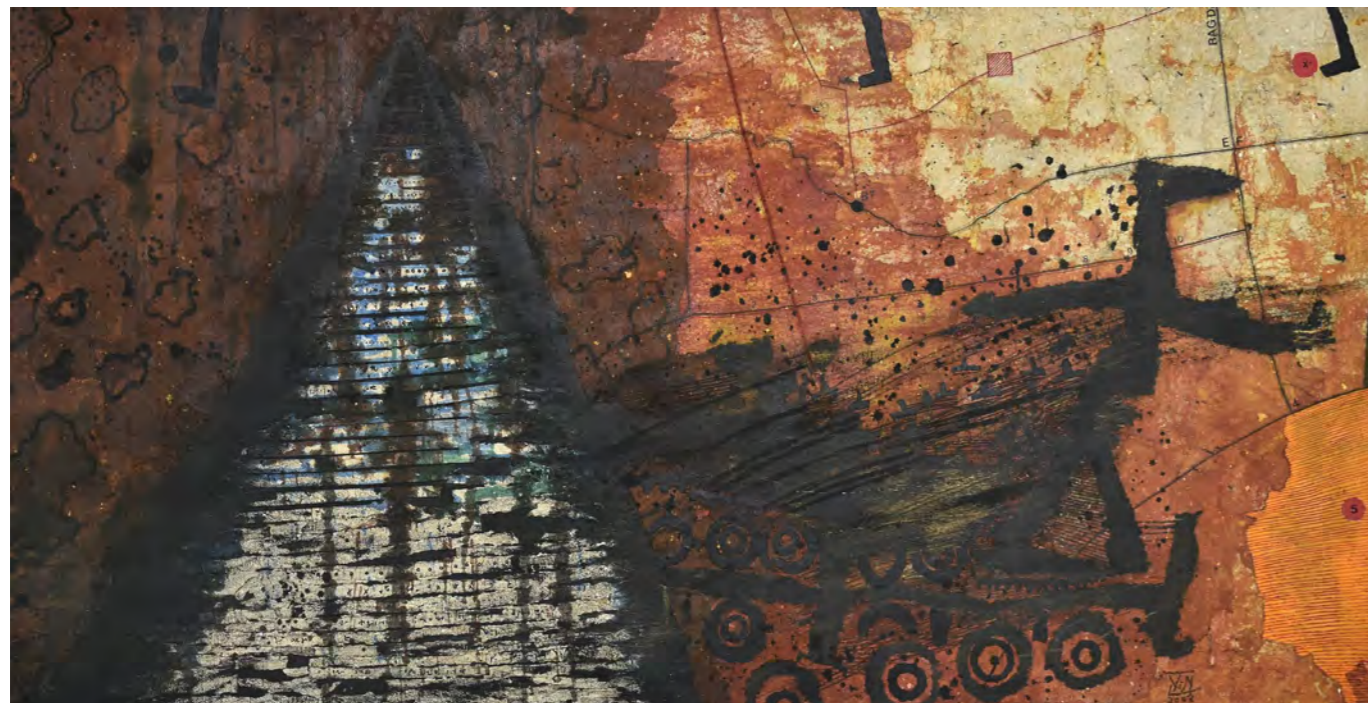


Himat Mohammad Ali (B. 1960)
Landscapes, 2022
Oil on Canvas (4 Connected Parts), 210 x 300 cm
Signed on Back

This artwork is:

* Exhibited in artist's solo exhibition "Time", Karim and Nabad Galleries, 2022.

* Authenticated by the artist.



Kareem Risan (B. 1960)
Baghdad is an Occupied City, 2006
 Mixed Media on Board, 100 x 200 cm
 Signed Lower Right

* Authenticated by the artist.



Serwan Baran (B. 1968)
The Escaping Horses, From the "Escape" Series, 2002
 Oil on Canvas, 90 x 90 cm
 Signed Lower Left

* Authenticated by the artist.



Mahmood Shubbar (B. 1965)
The Black Painting, 2019
 Acrylic on Canvas, 120 x 100 cm
 Signed Lower Right

* Authenticated by the artist.



Ali Al Tajer (B. 1962)
Vertical Section, 2022
 Mixed Media on Canvas, 180 x 110 cm
 Signed Upper Right

* Authenticated by the artist.





Nazar Yahya (B. 1963)
Shipping Box, 2022
 Oil on Canvas, 180 x 150 cm
 Signed Lower Right

* Authenticated by the artist.





Mahmoud Obaidi (B. 1966)
Make War Not Love - Chapter 3, 2013
 Mixed Media on Canvas, 257 x 247 cm
 Signed Lower Mid

This artwork is:
 * Exhibited in Istanbul Museum, Bahrain Museum, Qatar Museum and Saatchi Gallery, 2016.
 * Authenticated by the artist.





Image courtesy of Artist.

Jewad Selim (1919 - 1961)
Figure of a Girl, 1948
Gypsum Plaster Sculpture - 85 x 19 x 21 cm
Signed on Base

This artwork is:

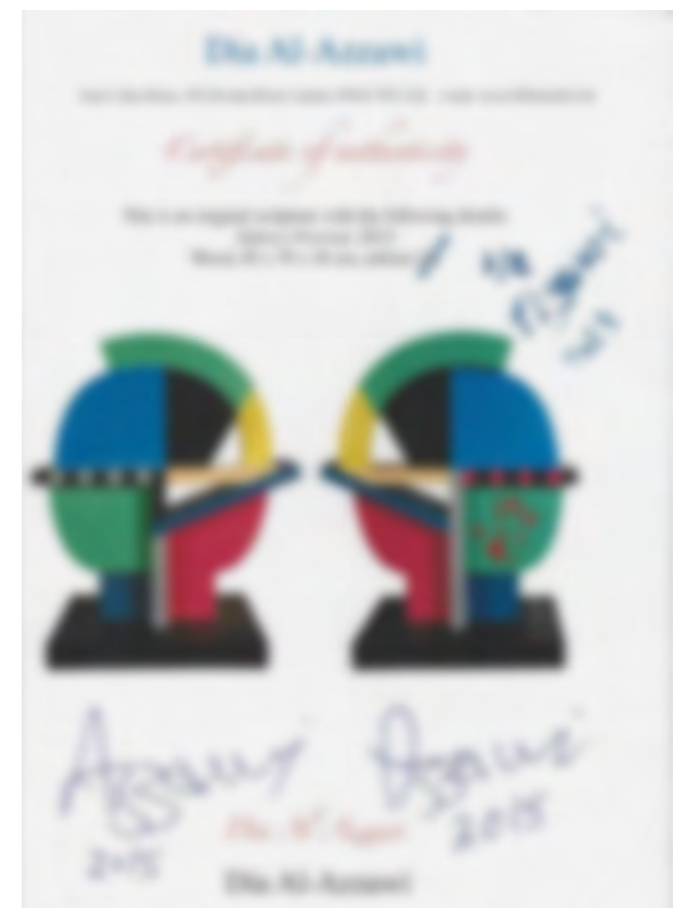
* Exhibited in "Partisans of the Nude: An Arab Art Genre in an Era of Contest, 1920 - 1960" at Wallach Art Gallery, Columbia University, New York, 05.Oct.2023 till 14.Jan.2024.

* Authenticated by the artist's family.



Dia al-Azzawi (B. 1939)
Zubra's Portrait, 2015
 Wooden Sculpture - Edition 1/2, 85 x 70 x 36 cm
 Signed on Base

* Authenticated by the artist.





Ismail Fattah (1934 - 2004)
Face, 1998
Bronze Sculpture Edition 1/2, 50 x 38 x 13 cm
Signed Lower Left

* Published in Makou e-Magazine, Issue No. 2, Sep.2020.



Image courtesy of Artist Ali Risan.



Cover Painting by:

Ali Talib (B. 1944)
Citizen, 1977
 Acrylic on Canvas - 100 x 100 cm
 Signed Mid Right

This artwork is:

- * Exhibited at artist's retrospective exhibition at the Jordan National Gallery of Fine Arts in Amman, 2022.
- * Published in artist's book "Ali Talib" by Touch @ Art, Pg. 45.
- * Published in Rewaq #2-1978.
- * Published in Makou e-Magazine, Issue No. 2, Jun.2023.

in the painting as a paradox between the apparent silence of the harmonious colours against a strained and restless inner movement. Perhaps many other minor details can stop the viewer and lead ultimately to contradictory impressions.

These contradictions, in Ali Talib's paintings, do not reveal themselves easily, but may gradually be unfolded to elaborate the composed particulars, especially those tiny details that occupy the surface of the volume which the artist carefully treats to maintain a balance for his composed subject. His instant and spontaneous lines dynamically surrounding the main form in the composition do not reflect the artist's own being only. They also reflect with utmost sensitivity how capable this artist seems to be in capturing the restless human psyche.

Women constitute an important element in the art works of Ali Talib. They are usually portrayed in a controversial state of mind. The curious characteristics of the women represented in his works are essentially charismatic. Woman, in his experience, seems to serve as a means to generate a dual meaning of the thing and its opposition: beauty and hideousness, innocence and malice, tolerance and cruelty. A woman may stand as an open space and an imprisonment at the same time. She is either heartless or a pure heart inside a doll's figure. But Ali Talib also uses his subject matter as means to perform his artistic skills. In one of his paintings for instance, the woman carrying a bouquet of flowers hides the windows of her soul behind black eyeglasses and artificial make up. She seems to be a mere object, simply an image reflecting the artist's aesthetic vision. With the advent of 1998 Ali Talib took a decisive step to move towards the West. He suddenly quit his job in Jordan as a professor in the University of Yarmouk, to settle for the rest of his life in Holland as a refugee. His friends and those who are well acquainted with his character were utterly taken aback wondering what has prompted this Iraqi southerner, who grew up on the shores of Basra and the waters of its two rivers, to migrate to such a cold northern part of the world initiating a new life as a complete stranger? But hasn't this been the situation for the majority of Iraqi creative talents? Yet, against no other choice, he sustained his new life suffering from being a man out of his place and language.

Contemplating the works exhibited in his first one man show held in Bahrain (Al Riwaq Gallery 2001) containing works executed in his recent exile, I had the feeling that the artist maintained his oriental origins and his departure had been merely physical. Artists, like Ali Talib, who left Iraq as grown ups and established persons, would remain attached to their original place and carry on their artistic career drawing on their memories. In fact



Untitled (1977) Acrylic on canvas, 100 x 100 cm. Private Collection.





The Publications of Ibrahim Collection for Fine Arts

Baghdad - Iraq

Karrada Kharij, Dist. 905, St. 7, Bld. 35

P.O. Box 2489 Jadriah, Baghdad - Iraq

Amman - Jordan

Shmeisani, Abdulrahman Irshaidat Str., Build. No. 5

P.O Box 942109 Amman 11194 Jordan

Website: www.ibrahimicollection.com

Email: doc.office@ibrahimicollection.com

Google Arts & Culture

<https://artsandculture.google.com/partner/ibrahimi-collection>

Facebook: Ibrahim IC

Instagram: Ibrahim Collection

YouTube: Ibrahim Collection