



Iwan - Link Art Space
in collaboration with Ibrahimi
Collection

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حكايات وصور Tales and Images

حكايات وصور

يُسلط هذا المعرض الضوء على طبيعة الحياة في العراق، مرونتها، تعقيدها، وحيويتها من خلال بعض الاعمال المختارة في هذا المعرض لنخبة من الفنانين العراقيين المعاصرين والتي أنتجت في تواريخ مختلفة (من الثلاثينات من القرن السابق الى يومنا هذا). من خلال هذا الإنتاج الإبداعي يود القيمين على هذا المعرض طرح مجموعة من المواضيع، تشمل الحياة اليومية، والاحتفالات الثقافية، وذكريات الوطن.

يُجسد معرض «حكايات وصور» السرديات المتنوعة التي تُعرّف الحياة اليومية. العراق كمجتمع وكبلد هو أكثر من مجرد تاريخ مضطرب مليء بالمآسي والنكبات؛ فشوارعه تصدح بالشعر، وشعبه الكريم يُجسد قروناً من قصص التجارب الإنسانية المتنوعة في أوقات العسر كما في اليسر.

«حكايات وصور» رحلة بصرية تجمع فنانين يُجسدون واقع الحياة المُعقد في العراق وشتاته، في عصر نادراً ما يتجاوز فيه اهتمام العالم ما هو سطحي، تدعونا هذه الأعمال إلى النظر بشكل أعمق، لنشهد على الحياة اليومية وأحلام الناس الذين يصمدون خارج الحدود والتاريخ.

نقدّم هذا المعرض إهداءً للأمهات وأطفالهن من الأجيال المعاصرة الذين عاصروا التحديات وعانوا من فقدان والحروب وخيبات الأمل، مُسلطين الضوء على لحظات الفرح، والصمود، والشوق، والتحول والمقاومة وحبّ الحياة التي تُميّز الوجود العراقي. غالباً ما تحمل تجاربهم عظمة التقاليد، ويُقدّمها الفنانون لمجتمعهم وأهلهم في محاولة لبناء جسورٍ نحو مستقبلٍ أكثر إشراقاً.

نتقدم بالشكر والامتنان لمجموعة الإبراهيمي ومؤسستها د. حسنين الإبراهيمي على تعاونهم الكريم ودعمهم المتواصل. وبالأخص مساهمتهم القيّمة في إحياء هذا المعرض وإثراء رؤيتنا الفنية المشتركة.

كما نتقدم بجزيل الشكر لفريق العمل - سلوان فائز

(مسؤول التصميم الفني والتصوير)، ليث الإبراهيمي (مدير المعارض ومنسق البرامج الثقافية)، أريج حيدر (مسؤولة التوثيق والأرشفة في مجموعة الإبراهيمي)، رائد الإبراهيمي (المشرف العام على المجموعة في العراق)، أحمد الإبراهيمي (قيّم ومحرر النصوص)، سيرين شحادة (الإسناد المكتبي)، علي الإبراهيمي (مراقب قاعات)، بهاء الدين الإبراهيمي، بهاء محمد حسن، عباس أحمد، وحسين عاشور (مسؤولي الخدمات والصيانة) وسامر الخطيب (مسؤول تكنولوجيا المعلومات) - على تفانيهم وجهودهم الدؤوبة في المساعدة في هذا المعرض.

شكراً لكم جميعاً على مساعدتنا في جعل هذه الرحلة ذات معنى لا يُنسى.

القيّمون:



زينب بك: مسؤولة مواقع التواصل الاجتماعي لمجموعة الإبراهيمي ومهندسة معمارية والمديرة العامة للتسويق في مجموعة النبع. تخرّجت من الجامعة الأميركية في الشارقة، الإمارات العربية المتحدة بشهادة في الهندسة المعمارية، ويتركز عملها في تقاطع التصميم، الفن، الهوية الثقافية، والسرد البصري المعاصر.

من خلال ارتباطها العميق بالعراق، ترى زينب أن العمارة والتنسيق الفني أدوات جوهرية في حفظ الذاكرة الجماعية وإعادة تصورها. بصفتها القيّمة المشاركة في معرض حكايات وصور، ساهمت في بناء سرد بصري يربط بين الأصوات الفنية والنسيج الحيّ للتراث العراقي. تتبع مقاربتها من دقّة التصميم وحسّ عاطفي، وإيماناً بأن السرد الفني قادر على تحويل تفاصيل الحياة اليومية إلى تعبيرات عميقة عن الهوية والانتماء.

مها الإبراهيمي: مسؤولة الاقتناء والتسويق والعلاقات العامة في مجموعة الإبراهيمي والمدير العام لإيوان للفنون وخريجة ماجستير في الإدارة المالية والقانون الدولي من باريس، فرنسا.

خلال نشأتها، محاطة بمجموعة عائلتها الفنية، نمت تقديرًا عميقًا للثراء الثقافي العراقي. ألهمها هذا التعرّف المبكر على تراث بلدها العراق لتنظيم معرض يحتفي بالجوانب المبهجة والحيوية للحياة والتراث العراقي، مُعزّزة شعوراً بالفخر والتواصل.

تتبع رؤيتها كقيّمة فنية من رغبة قوية في توسيع نطاق فهم الفن العراقي من خلال عرض أعمال الفنانين العراقيين المعروفين وأولئك الأقل شهرة على حد سواء. تهدف إلى الكشف عن الأصوات الخفية وتوفير منصة للمواهب غير الممثلة تمثيلاً كافياً، لتقديم منظور أكثر شمولاً وعمقاً للمشهد الفني في العراق. ومن خلال عملها، تسعى إلى الاحتفاء بجمال الحياة العراقية عبر الأجيال، مع التركيز بشكل خاص على مواضيع المهن، والعائلة، والدور الحيوي الذي تلعبه المرأة في تشكيل الثقافة اليومية.

Tales and Images

This exhibition sheds light on the nature of life in Iraq, its resilience, complexity, and vitality through a selection of works by a group of contemporary Iraqi artists, created across various time periods (from the 1930s to the 2020s). Through this creative output, the curators aim to explore a range of themes, including daily life, cultural celebrations, and memories of home. “Tales and Images” embodies the diverse narratives that define everyday life.

Iraq, as a society and a country, is more than just a troubled history filled with tragedies and disasters; its streets echo with poetry, and its generous people embody centuries of human experience, both in times of hardship and ease. “Tales and Images” is a visual journey that brings together artists who reflect the complex realities of life in Iraq and its diaspora. In an age when the world’s attention rarely moves beyond the surface, these works invite us to look deeper, to witness the daily lives and dreams of those who persist beyond borders and history.

We dedicate this exhibition to the mothers and their children of today’s generation, who have endured challenges, loss, wars, and disappointment. It brings attention to moments of joy, resilience, longing, transformation, resistance, and love of life that define the Iraqi experience.

Their experiences often carry the grandeur of tradition, and the artists present them to their communities and loved ones in an effort to build bridges toward a brighter future.

We extend our deepest gratitude to the Ibrahimi Collection and its founder, Dr. Hasanain Al-Ibrahimi, for their generous collaboration and unwavering support. Their contribution has been invaluable in bringing this exhibition to life and enriching our shared artistic vision.

A heartfelt thank you also goes to our incredible team – Salwan Faiz (Art Design and Photography Specialist), Laith Al-Ibrahimi (Art Spaces Manager and Cultural Programs Coordinator), Areej Haider (Documentation and Archive Senior Officer in Ibrahimi Collection), Raed Al-Ibrahimi (Collection’s Supervisor in Iraq), Ahmad Al-Ibrahimi (Curator and Text Editor), Sereen Shehadeh (Back Office), Ali Al-Ibrahimi (Art Spaces Supervisor), Bahaa Al-Din Al-Ibrahimi, Bahaa Mohammed Hassan, Abbas Ahmed, and Hussein Ashour (Services and Maintenance Officers), and Samer Al-Khatib (IT Officer) – for their dedication and tireless efforts in assisting with this exhibition.

Thank you all for helping us make this journey meaningful and memorable.

The Curators:



Maha Al-Ibrahimi: Head of Acquisitions, Marketing, and Public Relations at the Ibrahimi Collection, General Manager of Iwan - Link Art Space, and a graduate of a Master’s degree in Finance and International Law and Business from Paris, France.

Surrounded by her family’s art collection while growing up, she developed a deep appreciation for Iraq’s cultural richness. This early exposure inspired her to curate an exhibition that celebrates the joyful and vibrant aspects of Iraqi life and heritage, fostering a sense of pride and connection.

Her curatorial vision is driven by a strong desire to expand the understanding of Iraqi art by showcasing both well-known and lesser-known Iraqi artists. She aims to uncover hidden voices and provide a platform for underrepresented talent, offering a more comprehensive and nuanced perspective of the country’s artistic landscape. Through her work, she seeks to celebrate the beauty of Iraqi life across generations, with a particular focus on themes of profession, family, and the vital role of women in shaping everyday



culture.

Zainab Bak: An Architect, Social Media Manager at the Ibrahimi Collection, and Marketing Director at AlNabaa Group. She graduated from the American University of Sharjah with a degree in Architecture, and her work explores the intersections of design, art, cultural identity, and contemporary visual storytelling.

Zainab, deeply connected to Iraq, sees architecture and artistic curation as essential tools for preserving and reimagining collective memory. As a co-curator of “Tales and Images,” she played a key role in shaping a visual narrative that connects artistic voices with the rich texture of Iraqi heritage. Her approach is rooted in design precision, emotional intuition, and a belief in the transformative power of art and storytelling to turn everyday experiences into profound expressions of identity and belonging.

The Team

فريق العمل



أريج حيدر
مسئولة التوثيق والأرشيف

Areej Haider
Documentation and Archive
Senior Officer



سلوان فانز
مسؤول التصميم الفني والتصوير

Salwan Faiz
Art Design and Photography
Specialist



ليث الإبراهيمي
مدير المعارض ومنسق البرامج الثقافية

Laith Al-Ibrahimi
Art Spaces Manager and Cultural
Programs Coordinator



رائد الإبراهيمي
المشرف العام على المجموعة في العراق

Raed Al-Ibrahimi
Collection's Supervisor in Iraq



سيرين شحادة
الإسناد المكتبي

Sereen Shehadeh
Back Office



أحمد الإبراهيمي
قائم ومحرر النصوص

Ahmad Al-Ibrahimi
Curator and Text Editor



علي الإبراهيمي
مراقب قاعات

Ali Al-Ibrahimi
Art Spaces Supervisor



بهاء الدين الإبراهيمي
مسؤول الخدمات والصيانة

Bahaa Al-Din Al-Ibrahimi
Services and Maintenance Officer

Featured Artworks of:

1. Madiha Umar (1908-2005)
2. Faik Hassan (1914-1992)
3. Hafidh Al-Droubi (1914-1991)
4. Jewad Selim (1919-1961)
5. Faraj Abbo (1921-1984)
6. Khaleel Al-Ward (1923-1984)
7. Ismail Al-Chekhli (1924-2002)
8. Jamil Hamoudi (1924-2003)
9. Nadira Azzouz (1927-2020)
10. Lorna Selim (1928-2021)
11. Azad Shawqi (1929-2002)
12. Mohammed Ghani Hikmat (1929-2011)
13. Widad Al-Orfali (1929)
14. Najib Younis (1930-2007)
15. Eidan Al-Sheikhli (1932-2005)
16. Ismail Fattah (1934-2004)
17. Hasan Baghdadi (1934-1996)
18. Mohammad Ali Shakir (1934-1999)
19. Saad Al-Tai (1935)
20. Saad Shaker (1935-2005)
21. Khalid Al-Askari (1937-1995)
22. Khalid Ezzat (1937-2021)
23. Mohamed Arif (1937-2009)
24. Saadi Al-Kaabi (1937)
25. Shamsuddin Faris (1937-1983)
26. Tareq Ibrahim (1938-2021)
27. Wadhah Al-Ward (1938-2015)
28. Ala Bashir (1939)
29. Dia al-Azzawi (1939)
30. Mahood Ahmad (1940-2021)
31. Ohannes Bedros (1940)
32. Ardash Kakafian (1941-2000)
33. Betool Al-Fekaiki (1941)
34. Lisa Fattah (1941-1992)
35. Nuha Al-Radi (1941-2004)
36. Salim Al-Dabbagh (1941-2022)
37. Sajida Al-Mashaiky (1942-2024)
38. Suad Al-Attar (1942)
39. Alaa Al-Shebli (1943-2015)
40. Amer Al-Obaidi (1943)
41. Naji Hussein (1943)
42. Layla Al-Attar (1944-1993)
43. Hassan Abd Alwan (1945-2013)
44. Ishtar Jamil Hamoudi (1952)
45. Kareem Saifou (1953)
46. Fakher Mohammed (1954)
47. Wasma Al-Agha (1954-2015)
48. Amer Khalil (1957)
49. Hanaa Malallah (1958)
50. Salam Jabbar (1958)
51. Mahmoud Obaidi (1966)

الأعمال المختارة من:

1. مديحة عمر (1908-2005)
2. فائق حسن (1914-1992)
3. حافظ الدروبي (1914-1991)
4. جواد سليم (1919-1961)
5. فرج عبو (1921-1984)
6. خليل الورد (1923-1984)
7. إسماعيل الشخيلي (1924-2002)
8. جميل حمودي (1924-2003)
9. نادرة عزوز (1927-2020)
10. لورنا سليم (1928-2021)
11. آزاد شوقي (1929-2002)
12. محمد غني حكمت (1929-2011)
13. وداد الأورفلي (1929)
14. نجيب يونس (1930-2007)
15. عيدان الشخيلي (1932-2005)
16. إسماعيل فتاح (1934-2004)
17. حسن بغدادلي (1934-1996)
18. محمد علي شاكرك (1934-1999)
19. سعد الطائي (1935)
20. سعد شاكرك (1935-2005)
21. خالد العسكري (1937-1995)
22. خالد عزت (1937-2021)
23. محمد عارف (1937-2009)
24. سعدي الكعبي (1937)
25. شمس الدين فارس (1937-1983)
26. طارق إبراهيم (1938-2021)
27. وضاح الورد (1938-2015)
28. علاء بشير (1939)
29. ضياء العزاوي (1939)
30. ماهود أحمد (1940-2021)
31. أوانيس بدروس (1940)
32. أرداش كاكافيان (1941-2000)
33. بتول الفكيكي (1941)
34. سالم الدباغ (1941-2022)
35. ليذا فتاح (1941-1992)
36. نهى راضي (1941-2004)
37. ساجدة المشايخي (1942-2024)
38. سعاد العطار (1942)
39. علاء الشبلي (1943-2015)
40. عامر العبيدي (1943)
41. ناجي حسين (1943)
42. ليلى العطار (1944-1993)
43. حسن عبد علوان (1945-2013)
44. عشتار جميل حمودي (1952)
45. كريم سيفو (1953)
46. فاخر محمد (1954)
47. وسماء الآغا (1954-2015)
48. عامر خليل (1957)
49. هناء مال الله (1958)
50. سلام جبار (1958)
51. محمود العبيدي (1966)

إيقاعات من الحياة اليومية في العراق

Rhythms of Daily Life in Iraq

It offers a tender, intimate moment of rest, wrapped in earthy tones and simplified, rhythmic forms.

With a deep sense of calm, the painting captures two figures, a couple leaning into each other in a moment of shared stillness. Their stylized features and traditional dress root the work in Iraqi rural life, while the soft composition reflects Chekhli's signature blend of modernism and folk sensibility.

Al-Chekhli's work often celebrates the quiet poetry of everyday life. Here, sleep becomes a symbol of closeness, protection, and peace.

He was a pillar of Iraq's modern art scene and a devoted head of the Pioneers Group (Société Primitive), sustaining its momentum even after Faik Hassan's departure. A professor, cultural official, and artist, he played a vital role in shaping public artistic taste while promoting modern expression. Influenced by his studies in Paris, Al-Chekhli embraced a style that balanced accessibility and innovation. Alongside Mahmoud Sabri, he brought art closer to the social realities of Baghdad, portraying urban life with expressive power. His work helped redefine the goals of Iraqi modernism and gave the Pioneers Group lasting relevance.

It was exhibited at the 8th Annual Exhibition "Baghdad Primitives", Gulbenkian Museum, March 15th, 1965, and published in Al-Adab Magazine, Issue No. 4, Year 14, Apr.1966.

تُقدّم هذه اللوحة لحظة راحة رقيقة وادعة، مُغلّفةً بالوانٍ ترابيةٍ وأشكالٍ مُبسّطةٍ وإيقاعيةٍ.

بإحساس عميق بالهدوء، تُصوّر اللوحة شخصين -زوجين- يميلان إلى بعضهما البعض في لحظة من السكون المشترك، تُوصّل ملامحهما المُنمّقة وزيّهما التقليديّ العمل في الحياة الريفية العراقية، بينما يعكس التكوين الناعم مزيج الشخلي المُميّز من الحداثة والحساسية الشعبية.

غالبًا ما يحتفي الشخلي في أعماله بالشعر الهادي للحياة اليومية. هنا، يُصبح النوم رمزًا للتقارب والحماية والسلام.

كان الشخلي ركيزة أساسية في مشهد الفن الحديث في العراق، وقائدًا مخلصًا لجماعة الرواد، حافظ على زخمها حتى بعد انسحاب فائق حسن.

كأستاذ للفنون ومسؤول ثقافي وفنان، لعب دورًا محوريًا في تشكيل الذائقة الفنية العامة وتعزيز التعبير الفني الحديث. بعد دراسته في باريس، تبنّى أسلوبًا يوازن بين الحداثة والقرب من المتلقي. وبالاشتراك مع محمود صبري، قرّب الفن من واقع الحياة اليومية البغدادية، مجسّدًا المدينة والإنسان العراقي بتعبير صادق وقوة رمزية. ساهم في إعادة تعريف أهداف الحداثة العراقية، مانحًا جماعة الرواد حضورًا واستمرارية لسنوات طويلة.

غُرض العمل في المعرض السنوي الثامن «رواد بغداد»، متحف كولينكيان، 15 مارس 1965، ونُشر في مجلة الأدب، العدد 4، السنة 14، أبريل 1966.



Ismail Al-Chekhli
(1924-2002)

Snooze, 1965
Oil on Canvas, 60x70 cm

إسماعيل الشخلي
(2002-1924)

غفوة، 1965
زيت على كanvas، 70x60 سم

Watermelon (raggī) has long been a favorite summer fruit among many Iraqis, helping them cope with the scorching heat and quench their thirst. It is harvested and displayed in markets throughout Baghdad, where piles of sweet, delicious fruit are hidden beneath their thick, striped green rinds. Buyers carefully inspect and assess the ripeness of the flesh inside, relying on their expertise to choose the perfect watermelon.

Al-Droubi paints his figures and buildings using geometric quadrilateral or pentagonal forms, rendered in radiant colors that reflect the heat of the environment and the brightness of the sun. A master at capturing the rhythm of Baghdad, Al-Droubi blends Impressionism and Cubism, inventing a unique visual language: geometric, colorful, full of movement, and pulsing with life.

The “surface cubism” he employed was not meant to deconstruct form but to reinterpret it, transforming scenes of daily city life into swirls, circles, and triangles teeming with vitality and saturated with nostalgia and warmth. His paintings depict people, domes, markets, and furniture, all brimming with energy, elegance, and precision. Faces are small, bodily details are simplified, and the figures are almost secondary to the commanding presence of the place. He was a painter deeply in love with Baghdad, not merely painting it, but inviting us to see it through his eyes.

Hafidh Al-Droubi
(1914-1991)

Watermelon Sellers, 1979
Oil on Canvas, 80x60 cm

لطالما كان فاكهة الرّقي (البطيخ) الفاكهة الصيفية المفضلة لدى طيف واسع من العراقيين لتعينهم على إطفاء قَيْظ الصيف وحرارة العطش. يُحصَد ويُكْتَس في أسواق بغداد ليراه الجميع، أكوام من تلك الفاكهة الحلوة الشهية المُخبأة داخل قشرها الأخضر المُخطط الثخين الذي يمتحن خبرة المُشترين لتفحص وفحص نُضج لُبّه. يرسم الدروبي شخصه ومبانيه على اشكال هندسية رباعية أو خماسية بألوان متوهجة تعكس حرارة بيئتها وسطوع شمسها.

الدروبي البارِع في التقاط إيقاع بغداد، يزاوج بين الانطباعية والتكعيبية مبتكراً لغة بصرية فريدة، هندسية، ملوّنة، ومفعمة بالحركة وناضجة بالحياة. لم تكن «التكعيبية السطحية» التي اعتمدها تهدف إلى تحطيم الشكل، بل إلى إعادة تفسيره، محوّلًا الحياة اليومية في المدينة إلى دوامات ودوائر ومثلثات تضجّ حيوية وتتضح بالحنين والدفء. يقدم في لوحاته الناس والقباب والأسواق والأثاث مفعمة بالطاقة والرشاقة والاتقان. الوجوه صغيرة، وتفاصيل الأجساد مختزلة والشخوص تكاد تكون ثانوية أمام حضور المكان الطاعِي. كان رسامًا عاشقًا لبغداد بعمق، لا يرسمها فحسب، بل يدعونا لرؤيتها من خلال عينيه.

حافظ الدروبي
(1991-1914)

بائعو الرّقي، 1979
زيت على كانفاس، 60x80 سم



Two Women with a Baby Crib is a deeply emotive oil on canvas that honors the quiet strength and nurturing spirit of women.

In this composition, Shakir presents a tender family moment, two women gathered around a crib, their forms enveloped in soft yet solid brushstrokes. The scene resonates with warmth, care, and continuity, reflecting themes of motherhood, community, and protection.

Shakir, known for his humanist approach, often celebrated the everyday lives of Iraqis with sincerity and poetic restraint. This work is a beautiful tribute to generational bonds and the sacred rhythm of family life.

He was a calligrapher and artist from the 1960s who practiced various artistic styles and techniques. He produced numerous works in painting, engraving, lithography, and Arabic calligraphy. He was skilled in the use of color and had a deep understanding of Arabic calligraphy. He taught color theory at the Institute of Fine Arts and the Academy for many years, dedicating himself to the advancement of the Iraqi art movement. His style leaned toward a sort of public expressionism, capturing and representing the images from Iraqi daily life, with a strong emphasis on representing rural Iraqi life and historical symbols.

«امراتان مع الكاروك» لوحة ذات عاطفة عميقة، تُكرّم قوة المرأة وروحها الحنون الهادئة.

في هذه اللوحة، يقَدِّم شاكِر لحظةً أُسرِيّة رقيقة، امرأتان تجتمعان حول مهد طفل، أشكالهم مغلّفة بضربات فرشاة ناعمة لكنها متينة. يعكس صدى المشهد جواً مليئاً بالدفء والرعاية، مجسداً مواضيع الأمومة والمجتمع والحماية.

شاكِر، المعروف بنهجه الإنساني، غالباً ما احتفى بالحياة اليومية للعراقيين بصدق وضبط شعري. يُعدّ هذا العمل تكريماً جميلاً للروابط بين الأجيال والإيقاع المقدس للحياة الأسرية.

كان خطاطاً وفناناً منذ ستينيات القرن الماضي، مارس أنماطاً وأساليب فنية متنوعة. أنتج العديد من الأعمال في الرسم والحفر والطباعة الحجرية والخط العربي. تميز بمهارته في استخدام اللون وفهمه العميق لفن الخط العربي. درّس نظرية اللون في معهد الفنون الجميلة والأكاديمية لسنوات عديدة، مكرّساً جهوده لخدمة الحركة الفنية العراقية وتطورها. اتجه أسلوبه الفني نحو نمط من التعبير الشعبية مع تركيز واضح على تمثيل الحياة الريفية العراقية والرموز التاريخية.



Mohammad Ali Shakir
(1934-1999)

Two Women with a Baby Crib, 1997
Oil on Canvas, 70x100 cm

محمد علي شاكِر
(1999-1934)

امراتان مع الكاروك، 1997
زيت على كانفاس، 100x70 سم

Standing in the center of the artwork with his white Dishdasha, stained with his favorite dye colors, girdling his old leather belt, wearing the mantle that he wrapped in the way Baghdadis inherited from their Akkadian and Babylonian ancestors. He put the indigo color, his tools, and his modest dyes and began to dye his fabrics using his hand, strength, and movement skills.

From the artist's palette full of dark colors, which he can use with experienced skill, he paints on the surface of his canvas this nostalgia for moving and familiar days in the old khans that have aged in the narrow alleys of Baghdad; Faik Hassan excels at distributing shadow and light with the perfection of an untiring academic painter. He has addressed this topic in many works in various ways and volumes.

As a pioneer of modern Iraqi art, he was renowned for his unparalleled mastery of color, light, and form. An ever-curious experimentalist, he explored a diverse range of styles, from realism to abstraction, drawing heavily from the life and landscapes of Iraq. His work, grounded in observation and technical precision, seamlessly combined local identity with global influences. Over the decades, Faik's dynamic approach and evolving techniques solidified his status as one of Iraq's most influential painters.

واقفاً في مركز العمل بدشداشته البيضاء المنسجلة على طول جسمه الفارع والملطخة بالألوان مصبغته الأثيرة، مُتمنطقاً حزامه الجلدي العتيق ومُعتمراً جِراوَيْتته التي يُلْفُها على الطريقة التي توارثها البغداديون من أجدادهم الأكديين والبابليين، من باليتته المترعة بالألوان الغامقة التي يُجيد استخدامها ببراعة مُتمرّس يرسم على سطح لوحته هذه حنيناً لأيام أثيرة وحميمية، ومن الخانات العتيقة ومن القيصريّات التي شاخ بها الزمن في أزقة بغداد الضيقة واضعاً صباغ النيلة مع أدواته وأصباغه المتواضعة وكأنّه يصبغ بالنيلة أقمشة زبائنه مُستخدماً يده وقوته ومهارة حركته.

يبرع فائق حسن بتوزيع مساحات الظلّ والنور بإتقان رسّام أكاديمي لا يُشَقّ له غبار. تناول الفنّان هذا الموضوع في العديد من أعماله وبطرق مختلفة وبأحجام مُتعددة.

أحد رُوّاد الفن الحديث في العراق، عُرف ببراعته الاستثنائية في التحكم باللون والضوء والشكل. كان فناً تجريبياً لا يكلّ، استكشف طيفاً واسعاً من الأساليب، من الواقعية إلى التجريد، مستلهماً من البيئة والحياة العراقية. تميزت أعماله بالدقة والملاحظة العميقة، وعُتِرت عن هوية محلية صاغها برؤية فنية عالمية. عبر عقود من الإبداع، رسّخ فائق مكانته كواحد من أهم أعلام الرسم العراقي.

Faik Hassan
(1914-1992)

The Indigo Dyer, 1970
Oil on Canvas, 80x65 cm

فائق حسن
(1992-1914)

صباغ النيلة، 1970
زيت على كانفاس، 65x80 سم



Ason of Nasiriyah and the Euphrates, he painted the soul of southern Iraq with vibrant colors and emotional depth. Inspired by the daily lives of fishermen and women, his style gave voice to the struggles and beauty of his people. With bright hues and textured surfaces, he captured their silent resilience, using symbols rooted in Mesopotamian heritage and local culture. A student of the Baghdad School miniatures, he modernized tradition with elegance and imagination. His figures, their eyes locked with the viewer, echo both a timeless sorrow and quiet hope. Despite tragedy, Hassan's works radiate light, innocence, and joy; small doses of comfort for a grieving nation. His legacy is not only artistic but human: a lifelong devotion to art that speaks to the social, cultural, and emotional memory of Iraq.

ابن الناصرية والفرات، رسم روح الجنوب العراقي بألوان زاهية وعمق عاطفي. استلهم أسلوبه من الحياة اليومية للصيادين والنساء، ليمنح صوتاً لمعاناة شعبه وجماله. من خلال ألوان ساطعة وأساليب سطحية ملموسة، عبّر عن صمودهم الصامت، مستخدماً رموزاً متجذرة في الإرث الرافديني والثقافة المحلية. تلمّذ منمنمات المدرسة البغدادية، طوّع التقاليد بلمسة من الرقي والخيال. شخصياته، بنظراتها الثابتة نحو المشاهد، تعكس حزناً أبدياً وأملاً هادئاً في آن واحد. ورغم المأسى، تشعّ أعمال حسن بالنور والبراءة والفرح؛ جرعات صغيرة من العزاء لأمة مثقلة بالحزن. إن إرثه ليس فنّيّاً فقط، بل إنساني أيضاً: تفرّغ مدى الحياة في الفن، يخاطب الذاكرة الاجتماعية والثقافية والوجدانية للعراق.



Hassan Abd Alwan
(1945-2013)

Fishing Family, 1969
Oil on Canvas, 40x45 cm

حسن عبد علوان
(2013-1945)

عائلة تصيد السمك، 1969
زيت على كانفاس، 45x40 سم

Saadi Al Kaabi held his second solo exhibition in 1968 at the Iraqi National Museum of Modern Art, located in the Gulbenkian Building in Aviation Square. He showcased dozens of works he had created between 1962 and 1968, depicting the rhythms of daily life in both the cities and the countryside of Iraq. His art employed multiple styles, featuring a concise approach to abstraction and striking expressive characterization. Through his captivating visual language, Al Kaabi captured timeless moments.

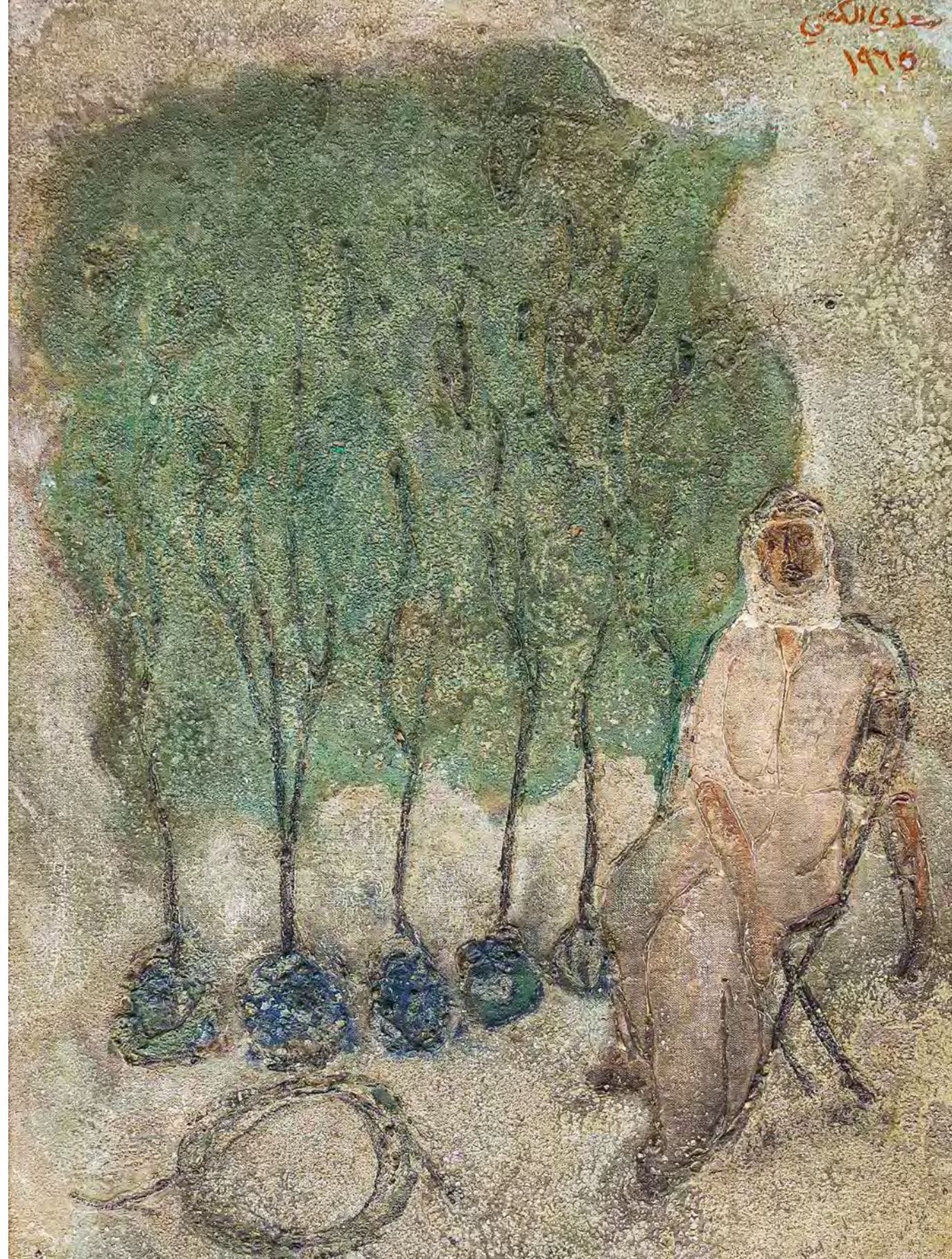
أقام سعدي الكعبي معرضه الشخصي الثاني في العام 1968 على قاعة متحف الفن الحديث في مبنى كولبنكيان في ساحة الطيران والذي عرض فيه العشرات من أعماله التي رسمها بين العام 1962 و1968 ونقل فيها إيقاعات الحياة اليومية من مدن وريف العراق بأكثر من أسلوب فني باختزال أقرب إلى التجريد وبتشخيصية تعبيرية لافتة سجّل فيها لقطات خالدة بلغة بصرية أخّاذة.

Saadi Al-Kaabi
(1937)

Trees Seller, 1965
Mixed Media on Canvas laid on Board 60x45 cm

سعدي الكعبي
(1937)

بائع الأشجار، 1965
مواد مختلفة على كانفاس مثبت على الخشب 45x60 سم





Khalid Al-Askari
(1937-1995)

Yogurt Seller, 1989
Oil on Canvas, 55x40 cm

خالد العسكري
(1995-1937)

أم الروبة، 1989
زيت على كانفاس، 40x55 سم



Alaa Al-Shebli
(1943-2015)

Dairy Seller, Ca. 1990s
Oil on Canvas, 85x30 cm

علاء الشبلي
(2015-1943)

العلابة، التسعينات
زيت على كانفاس، 30x85 سم

لقطات لأزقة المُدن

Shots of City Alleys

After arriving in Baghdad in 1950, Lorna Selim was captivated by the traditional Baghdadi houses overlooking the Tigris River. With the rapid wave of modernization sweeping through the city, many of these historic homes, some over a hundred years old, were demolished and replaced by modern architectural structures. Recognizing the urgency, Lorna set out to document these disappearing architectural gems nestled within Baghdad's old neighborhoods.

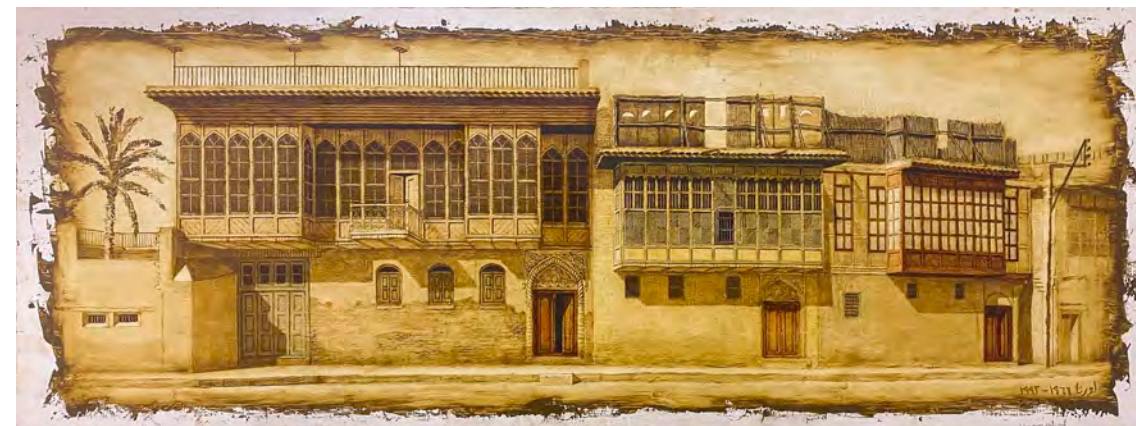
Her work is marked by meticulous attention to detail and a distinctive use of earthy tones—colors that evoke the scent of heritage and pay homage to the elegance and authenticity of Baghdadi architecture. Lorna not only painted these vanishing scenes but also dedicated herself to education. In 1961, she began teaching at the Women's College and later taught drawing at the Architecture Department of the University of Baghdad, under the guidance of the renowned architect Mohammad Makiya. Through her teaching, she instilled in her students a deep respect for traditional Iraqi architecture and its cultural significance.

In Baghdad, Lorna lived what she described as an Eastern dream—one shaped by the treasures of Mesopotamia and the Abbasid manuscripts she had long admired in the British Museum. She immersed herself in the essence of the city, embracing its layered histories and the remnants of ancient civilizations that still linger in its streets. The tones of dust and desert became her palette of choice, a deliberate nod to the land's timeless spirit. Through her art, she left behind not only visual records of old Baghdad but also a heartfelt tribute to Iraq's enduring heritage—an invitation for future generations to cherish and take pride in their cultural roots.

عندما وصلت لورنا سليم إلى بغداد عام 1950، أسرتها البيوت البغدادية التقليدية المظلة على نهر دجلة. ومع موجة التحديث السريعة التي اجتاحت المدينة، تم هدم عدد كبير من هذه المنازل التاريخية والتي يعود عمر بعضها لأكثر من مئة عام واستُبدلت بمبانٍ ذات طراز معماري حديث. أدركت لورنا أهمية توثيق هذه الكنوز المعمارية قبل أن تختفي، فانطلقت ترسم وتوثق بيوت الأحياء القديمة في بغداد.

تميّزت أعمالها بدقة التفاصيل والحرص على إبراز الملامح الجمالية من خلال استخدام الألوان الترابية التي تعبق بعبير التراث، وتُكرّم أصالة وجمال العمارة البغدادية. لم تقتصر مساهمتها على الفن فحسب، بل شملت التعليم أيضاً. ففي عام 1961 بدأت التدريس في كلية البنات، ولاحقاً عملت على تعليم الرسم في قسم العمارة بجامعة بغداد تحت إشراف المعماري المعروف محمد مكيّة. ومن خلال تدريسها واهتمامها بالعمارة البغدادية التقليدية، غرست في طلابها تقديرًا عميقًا لقيمة هذا الإرث المعماري.

في بغداد عاشت لورنا خلماً شرقياً لونه مُستوحى من اللقى الرافدينية ومن المطويات والمخطوطات العباسية التي اطلّعت عليها في المتحف البريطاني وعشقتها. انغمست في روح المدينة، متأملة آثار الحضارات المتعاقبة التي لا تزال ملامحها حاضرة في شوارعها وأزقتها. استخدمت ألوان التراب والصحراء كخيارها الفني الأساسي، تعبيراً عن ارتباطها بالأرض وروحها الخالدة. ومن خلال فنّها، تركت لنا وثائق بصرية تُخلّد بيوت بغداد القديمة، وتشجّع الأجيال القادمة على الاعتزاز بتراثهم وحب ماضيهم العريق.



Lorna Selim
(1928-2021)

Architectural Composition II, Markazia High School Street, 1966-1992
Oil on Panel, 40x107 cm

لورنا سليم
(2021-1928)

تكوين معماري II، شارع الثانوية المركزية، 1966-1992
زيت على خشب، 107x40 سم

Faik Hassan focused on local subjects that allowed him to fully utilize his exceptional technical skills. The scenes from his childhood and the environment in which he spent many years became his primary source of inspiration. The dilapidated houses, façades, shanashil (mashrabiyya), and gates, along with the interplay of sunlight and shadows, movement and stillness, as well as the simple shops and unique characters of the area, all influenced his work. The artist was determined to engage deeply with his visual experience of these scenes, knowing that they were rapidly disappearing.

قال جبرا إبراهيم جبرا «أخذ فائق حسن يُركّز على المواضيع المحلية التي تُلحُّ عليه بصرياً، مُستفيداً من براعته التقنية الكبيرة. وأصبحت المشاهد التي وُلد وترعرع في وسطها، والتي أمضى فيها العديد من سني حياته، المصدر الأهم الذي يغذي خياله. وامتألت لوحاته بأزقة بغداد وأحيائها القديمة، بأبوابها وشناشيلها المُتَهافتة، بما فيها من شمس وظلال، من حركة وسكون، بحوانيتها البدائية وشخصياتها الشعبية. لقد صمّم الفنّان على التعامل الحميم مع تجربته المرئية المباشرة لمشهد يعلم أنّه في طريقه إلى زوال سريع.»

Faik Hassan
(1914-1992)

Woman in Baghdad, 1969
Oil on Canvas, 105x80 cm

فائق حسن
(1992-1914)

امراة في بغداد، 1969
زيت على كانفاس، 80x105 سم





Khalid Al-Askari
(1937-1995)

Alley in Old Mosul, 1986
Watercolors on Carton, 55x40 cm

خالد العسكري
(1995-1937)

زقاق في الموصل القديمة، 1986
ألوان مائية على كرتون، 40x55 سم



Mohamed Arif
(1937-2009)

Scene from Rawanduz, Artist's Hometown, 1988
Oil on Canvas, 70x50 cm

محمد عارف
(2009-1937)

منظر من راوندوز، مسقط رأس الفنان، 1988
زيت على كanvas، 50x70 سم



Naji Hussein
(1943)

Entrance of Shwaka, An Old Neighborhood in Baghdad,
1979
Oil on Canvas, 60x130 cm

ناجي حسين
(1943)

مدخل الشواعة، حي قديم في بغداد، 1979
زيت على كanvas، 130x60 سم

Ohannes Bedros's work defies categorization, driven more by passion than affiliation with any specific artistic movement. He returned to painting later in life with remarkable vigor, infusing his brushwork with decades of contemplation. In this 2003 piece, the facades of Baghdad twist and fold into one another, resembling a visual poem that captures the essence of the city through expressive colors and flowing lines. His artwork serves as a "transparent discourse," where simplicity meets poetic intensity. Here, the visual and the visionary converge, presenting Baghdad not as it is, but as it is felt.

تتحدى أعمال أوانيس بدروس التصنيف، إذ يحرّكها الشغف أكثر من انتمائها لأي حركة فنية محددة. عاد إلى الرسم في مراحل متقدمة من حياته بطاقة لافتة، مشبعًا فرشاته بتأملات عقود من الزمن. في هذه اللوحة من عام 2003، تلفت واجهات بغداد وتتماوج معًا لتشكل قصيدة بصرية تلتقط جوهر المدينة عبر ألوان تعبيرية وخطوط انسيابية. تشكّل أعماله «خطابًا شفافًا»، تلتقي فيه البساطة مع كثافة شعرية. هنا، يتقاطع المرئي مع المتخيّل، فبغداد لا تُعرض كما هي، بل كما تُحس وتُعاش.



Ohannes Bedros
(1940)

Façade of a Baghdadi Alley, 2003
Oil on Canvas, 60x60 cm

أوانيس بدروس
(1940)

واجهة زقاق بغدادية، 2003
زيت على كanvas، 60x60 سم

The artist created an initial plaster version of the Kahramana Monument before casting two bronze versions. One bronze version is displayed in Kahramana Square in Baghdad, while the other is with the artist's family and was showcased in his retrospective exhibition at The Gallery in Baghdad from April to May 2024. The two bronze versions have slight differences from the plaster version due to minor modifications made by the artist, as noted by his family.

Unveiled in 1971, the Kahramana Monument is one of Baghdad's most famous landmarks. A fountain with flowing water enhances its beauty. The monument depicts the story of Kahramana, an intelligent and courageous girl who helped the police catch thieves hidden in jars. This pre-Islamic tale highlights the intelligence and bravery of women. The monument holds significant symbolism, celebrating not only a folkloric story but also serving as a daily tribute to the vital role and essential position of women in society.

هذه النسخة الجبسية الأولية لنصب كهرمانة الذي صمّمه الفنان بنسختين برونزيتين: واحدة نُصبت في ساحة كهرمانة ببغداد، والأخرى بقيت مع العائلة وعُرضت في معرضه الاستعادي في قاعة The Gallery في بغداد (نيسان-أيار 2024).

تختلف النسختان البرونزيتان قليلاً عن النسخة الجبسية بسبب تعديلات طفيفة أجراها الفنان بحسب تأكيد العائلة.

نُصب كهرمانة، الذي أُزيح عنه الستار عام 1971، يُعد من أشهر معالم بغداد، وهو نافورة تتدفق منها المياه لتزيد من رمزيته وجماله.

يجسد النصب قصة «كهرمانة»، الفتاة الذكية والشجاعة التي ساعدت الشرطة على إلقاء القبض على لصوص اختبأوا داخل الجرار، وهي حكاية تعود لما قبل العصر الإسلامي، وتبرز دور المرأة وفطنتها وشجاعتها.

يحمل النصب رمزية كبيرة، فهو ليس فقط احتفاءً بحكاية فولكلورية، بل أيضاً تكريم يومي لدور المرأة الحيوي ومكانتها الأساسية في المجتمع.



Mohammad Ghani Hikmat
(1929-2011)

Kahramana's Bust, Ca. 1969
Gypsum Sculpture, 75x68x61 cm

محمد غني حكمت
(1929-2011)

رأس كهرمانة، نهاية الستينات
نحت من الجبس، 75x68x61 سم

Ismail Fattah practiced a variety of sculptural styles, creating monuments that can be found in Baghdad's squares, official buildings, and private homes. His work included monuments to classical historical figures as well as expressionist sculptures. Additionally, he produced numerous abstract sculptures, which helped him establish a unique style that set him apart from both earlier and contemporary Arab and foreign sculptors.

His expressionist and abstract sculptural works were characterized by their rough surfaces, as if they had been crafted from bronze blocks by a skilled and creative sculptor. Additionally, these sculptures were notable for their remarkable expressiveness.

This work is one of the few where the artist aims to commemorate a game played by generations of children in Mesopotamia for thousands of years. Known as "the cha'ab game" in the Iraqi dialect, it involves using the heel bone from the back of a cow's foot. The artist reflects on the memories and stories that transport him back to the mischief of childhood and the vibrant activities of adolescence with his peers. Some of those friends have passed away, while others are still alive, yet distance separates them. All that remains are fragments of laughter, defiance, and playful moments tucked away in the corners of a memory eroded by time.

مارس إسماعيل فتاح ضرباً من أساليب النحت والتي تحولت إلى نُصب في ساحات بغداد ومقراتها الرسمية وبيوتاتها، فمن نُصب الشخصيات التاريخية الكلاسيكية إلى المنحوتات التعبيرية أنتج أيضاً العديد من الأعمال النحتية بأسلوب تجريدي، وتفرّد بمعظمها مؤسساً أسلوبه الذي لا يشبه من سبقوه أو عاصروه من النحاتين العرب أو الأجانب.

امتازت أعماله النحتية التعبيرية والتجريدية بخشونة سطوحها وكأنها كُوتت من كتل برونزية محمّلة على بعضها بيد نحّات محترف ومبدع وامتازت بتعبيريتها المدهشة.

ربما يكون هذا العمل من قليل أعماله التي أراد بها إحياء ذكرى لعبة طالما مارستها أجيال من أطفال سكتة وادي الرافدين منذ آلاف السنين وتسمى باللهجة العراقية «لعبة الجعاب» باستخدام عظمة الكعب في مؤخرة قدم الماشية والأبقار.

ذكرى وحكاية تعيده إلى عبث الطفولة ونشاط الصبا بين أتراب منهم من رحل ومنهم من لا يزال حياً يُرزق، ولكنه بعيد لم يبقَ منه إلا بقايا ضحكة أو تحدي أو تدافع في زوايا ذاكرة تآكلتها السنين.



Ismail Fattah
(1934-2004)

Untitled, 1998
Bronze Sculpture - Edition 1/4, 27x26x50 cm

إسماعيل فتاح
(2004-1934)

بدون عنوان، 1998
نحت من النحاس - الإصدار 4/1، 50x26x27 سم

نساء من العراق
Women from Iraq



Faik Hassan
(1914-1992)

Iraqi Woman, 1968
Oil on Board, 60x50 cm

فائق حسن
(1914-1992)
امراة عراقية، 1968
زيت على خشب، 50x60 سم



Hasan Baghdadi
(1934-1996)

Portrait of a Farmer Girl, Ca. 1960s
Oil on Board, 40x30 cm

حسن بغدادى
(1934-1996)
بورتريه لفلاحة، الستينات
زيت على خشب، 30x40 سم



Faik Hassan
(1914-1992)

Untitled, 1964
Oil on Canvas, 61x46 cm

فائق حسن
(1914-1992)
بدون عنوان، 1964
زيت على كنفاس، 46x61 سم

Ismail Al-Chekhli captures a moment of quiet unity and introspection among a group of women, showcasing his signature blend of abstraction and lyricism. Renowned for his sensitive depiction of Iraqi life, Al-Chekhli often simplifies his subjects into soft, rounded forms and harmonious compositions. His color palette is muted yet expressive, evoking an atmosphere of intimacy, resilience, and shared experience. In this work, the figures appear both grounded and ethereal, reflecting the artist's deep humanism and enduring fascination with the emotional depth of ordinary lives.

يصوّر الفنان العراقي إسماعيل الشبخلي لحظة من التأمل والتأمل الهادئ بين مجموعة من النساء، بأسلوبه المميز الذي يمزج بين التجريد والبعد الشعري. عُرف الشبخلي بحساسيته في تصوير تفاصيل الحياة العراقية، وغالبًا ما اختزل شخصه إلى أشكال ناعمة ومستديرة ضمن تراكيب متناغمة. أما لوحته اللونية، فهي هادئة ومعبرة في آن، تخلق جوًا من الألفة والصمود والمشاعر المشتركة. تبدو الشخصيات في هذا العمل متجذرة وأثيرية في آن معًا، ما يعكس إنسانية الفنان العميقة وافتتانه الدائم بالغنى العاطفي في حياة الناس اليومية.



Ismail Al-Chekhli
(1924-2002)

Women, 1993
Oil on Canvas, 51x62 cm

إسماعيل الشبخلي
(2002-1924)

نساء، 1993
زيت على كanvas، 62x51 سم

The artwork reflects an expressionist style, capturing the essence of the Iraqi woman within an emotionally vibrant interior space. Using broad brushstrokes and warm tonal ranges, Shamsuddin Faris depicts a contemplative female figure, quiet and reserved, set against a simple yet emotionally charged scene.

The painting does not aim to replicate reality but seeks to capture its essence: a moment of reflection, a fleeting feeling, or the silence of everyday life. This piece exemplifies the fusion of modernity with local experience, characteristic of the 1960s generation in Iraq, who reimagined reality through a lens of humanism and poetic expression.

العمل يعكس أسلوب تعبيرى لملاح المرأة العراقية وسط فضاء داخلي نابض بالإحساس واللون.

بضربات فرشاة عريضة ودرجات لونية دافئة، يرسم شمس الدين فارس شخصية أنثوية مائلة إلى التأمل، بهدونها وتكتمها، في مشهد بسيط لكنه مشحون بالمشاعر.

اللوحة لا تسعى إلى محاكاة الواقع، بل إلى التقاط الجوهر: لحظة تأمل، أو شعور عابر، أو صمت يومي.

يُعد هذا العمل مثلاً على التقاء الحداثة بالتجربة المحلية، كما هو حال جيل الستينيات في العراق، الذين أعادوا رسم الواقع بأساليب ذات طابع إنساني وشاعري.

Shamsuddin Faris
(1937-1983)

Untitled, 1966
Oil on Canvas, 80x60 cm

شمس الدين فارس
(1983-1937)

بدون عنوان، 1966
زيت على كanvas، 80x60 سم





Kareem Saifou
(1953)

Portrait, 1995
Oil on Canvas, 50x40 cm

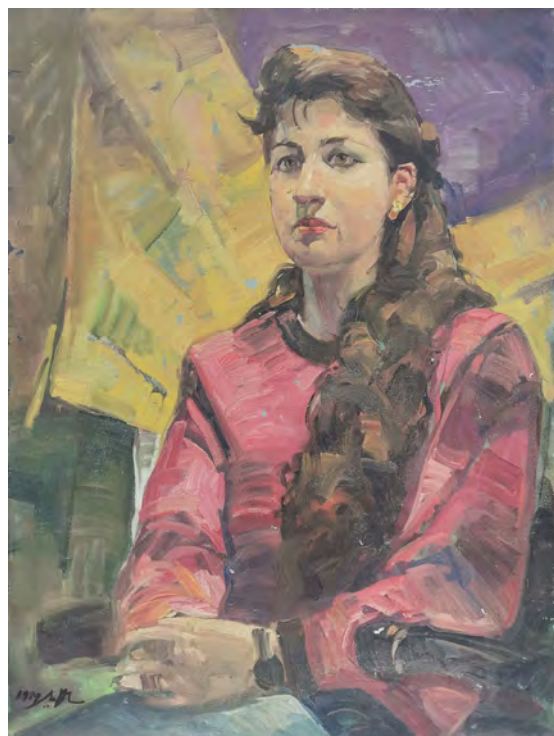
كريم سيفر
(1953)
بورتريه، 1995
زيت على كanvas، 40x50 سم



Saad Al-Tai
(1935)

Portrait of Mrs. Nicole, 1956
Oil on Canvas, 50x40 cm

سعد الطائي
(1935)
بورتريه للسيدة نيكول، 1956
زيت على كanvas، 40x50 سم



Salam Jabbar
(1958)

Portrait of Mrs. Ons Kadhim Yaser, 1989
Oil on Canvas, 80x60 cm

سلام جبار
(1958)
بورتريه السيدة أنس كاظم ياسر، 1989
زيت على كanvas، 60x80 سم



Najib Younis
(1930-2007)

Portrait of a Child, 1970
Oil on Board, 48x40 cm

نجيب يونس
(2007-1930)
بورتريه لطفل، 1970
زيت على خشب، 40x48 سم

In his painting "A Bride from Southern Iraq," Mahood Ahmad offers a deeply contemplative vision of tribal traditions in rural areas, a vision that invites reflection, not despair. In a scene awash with shades and tones of green, the bride appears at a pivotal moment of transformation. Though surrounded by inherited customs, the painting reveals a quiet strength beneath the surface, a strength carried by women burdened by the weight of the past yet holding within them the seeds of change.

Drawing from his memories of rigid rural and Bedouin traditions, the artist transforms a harsh and oppressive local practice into a universally human tragedy. The bride here is not merely a symbol of tradition; she embodies resilience, continuity, and the possibility of renewal.

In his work, women, even when depicted in silence or sorrow, represent wisdom, fortitude, and the enduring spirit of life. Through his art, Mahood Ahmad pays tribute to the Iraqi woman: her strength, her beauty, and her constant role in shaping the future. At the same time, it is a powerful condemnation of the violence, humiliation, and degradation inflicted upon women, not only in Iraq but across societies worldwide.

في لوحته «عروس من جنوب العراق»، يقدم ماهود أحمد رؤية تأملية عميقة للتقاليد العشائرية في الأرياف، تحمل في طياتها دعوة للتأمل لا لليأس. في مشهد تغمره درجات الأخضر وظلاله، تظهر العروس في لحظة تحوّل مفصلية. وعلى الرغم من كونها محاطة بعادات متوارثة، تكشف اللوحة عن قوة هادئة تحت السطح، قوة نساء مثقلات بإرث الماضي لكنهن يحملن في قلوبهن بذور التغيير. يستند الفنان إلى ذاكرته للتقاليد المتزمنة في الأرياف والبوادي، ليحوّل ظاهرة محلية متعسفة وقاسية إلى قصة مأساة إنسانية عالمية. العروس هنا ليست مجرد رمز لتقليد؛ بل تجسيد للصمود والاستمرارية وإمكانية التجدد.

المرأة في أعماله، وإن ظهرت محاطة بالصمت أو الحزن، فهي تمثل أيضاً الحكمة والصلابة وروح الحياة المتواصلة. من خلال فنّه، يكرم ماهود أحمد المرأة العراقية، قوتها، جمالها، ودورها الدائم في صناعة المستقبل. كما هي أدانة صارخة لكل ظواهر العنف والاهانة والاذلال الذي يُمارس ضد المرأة ليس في العراق فقط بل في جميع المجتمعات في العالم.

Mahood Ahmad
(1940-2021)

A Bride from Southern Iraq, 2011
Oil on Canvas, 90x70 cm

ماهود أحمد
(2021-1940)

عروس من جنوب العراق، 2011
زيت على كanvas، 70x90 سم



She captures an intimate and vibrant moment among three women, seated closely in traditional attire, their gazes filled with layered emotion, contemplation, quiet defiance, and unspoken solidarity. Rendered in vivid colors and intricate patterns, the painting celebrates feminine presence, domestic ritual, and the enduring spirit of Iraqi women.

Following a journey through modern realism, symbolism, and socially engaged art, Al-Agha developed a signature style that reflected both her academic and creative experiences. She often drew inspiration from Iraqi society, reimagining historical sources such as Maqamat al-Hariri and Yahya al-Wasiti's miniatures through a contemporary lens. Her works bridge past and present, weaving poetic and narrative dimensions with bold visual storytelling.

Here, the women's expressions and gestures, centered around the shared act of tea and the symbolic spark of a match, evoke themes of tradition, resilience, and quiet revolution. Al-Agha's aesthetic merges heritage with innovation, drawing from Baghdadi and Islamic motifs while imbuing them with modern energy and deeply human warmth.

تلتقط الفنانة لحظة حميمة ومفعمة بالحياة تجمع ثلاث نساء جالسات عن قرب بملابسهن التقليدية، وتغمر نظراتهن مشاعر متعددة: تأمل، تحدٍ صامت، وتضامن غير معلن. بألوان زاهية ونقوش دقيقة، تحتفي اللوحة بحضور المرأة، وطقوسها اليومية، وبروحها العراقية الصامدة.

بعد سلسلة من التجارب الفنية في الواقعية الحديثة، والرمزية، وأحياناً في سياقات اجتماعية، استقر أسلوب وسماء الأغا الفني على لغة تشكيلية تمثل خبرتها النظرية والعملية. غالباً ما استوحيت أعمالها من المجتمع العراقي، وأعدت صياغة مقامات الحريري ومنمنمات الواسطي برؤية مزدوجة تربط بين الماضي والحاضر، مزجت فيها بين الشعر والسرد البصري.

تستلهم الأغا من المشهد البغدادي والإرث الإسلامي، لكنها تدمجه مع لمسات معاصرة تملؤها حركة إنسانية عميقة. في هذه اللوحة، تُعبّر الإيماءات ونظرات النساء، وحضور الشخاطة كشعلة رمزية، عن تقاليد راسخة، وقوة داخلية، وثورة ناعمة. أسلوب الأغا يجمع بين الأصالة والتجديد، ويمنح الماضي صوتاً معاصراً نابضاً بالحياة والدفء.



Wassma Al-Agha
(1954-2015)

Three Women and a Match, 2006
Acrylic on Canvas, 49x59 cm

وسماء الاغا
(1954-2015)

ثلاث نساء وشخاطة، 2006
أكريليك على كانفاس، 59x49 سم



Khalid Ezzat
(1937-2021)

Untitled, 2014
Bronze Sculpture - One Edition, 60x12x8 cm

خالد عزت
(2021-1937)

بدون عنوان، 2014
نحت من النحاس - إصدار واحد، 8x12x60 سم



Jamil Hamoudi
(1924-2003)

Peasant Woman, Ca. 1960
Bronze Sculpture - Edition 2/3, 54x13x15 cm

جميل حمودي
(2003-1924)

الفلاحة، بداية الستينيات
نحت من النحاس - الإصدار 3/2، 15x13x54 سم

Eidan Al-Sheikhli was a pioneering Iraqi sculptor whose work blended realism with deep emotional and symbolic meaning. He sought harmony between material and thought, using elements like balance, tension, and mass to craft living, expressive forms. His sculptures often centered around women as symbols of life, motherhood, and the earth, infused with folkloric and spiritual meaning. Between 1961 and 1966, his time in London deeply shaped his practice, particularly in bronze casting. He experimented with various materials, alabaster, wood, bronze, tin, and silver, developing a unique style that transcended technical mastery to evoke inner emotion. From early exhibitions in Baghdad and London to his major contributions to the Baghdad Biennial, his art reflected a dreamlike search for identity and truth. Despite material limitations in Iraq, Al-Sheikhli believed in the enduring power of sculpture to move hearts and minds, rooted in craft, elevated by spirit.

كان عيدان الشيكلي نحاتاً عراقياً رائداً، مزج في أعماله بين الواقعية والمعاني الرمزية والعاطفية العميقة. سعى إلى تحقيق انسجام بين المادة والفكر، مستخدماً عناصر مثل التوازن والتوتر والكتلة لصياغة أشكال حية ومعبرة. كثيراً ما تمحورت منحوتاته حول المرأة كرمز للحياة والأمومة والأرض، مشبعة بدلالات فلكلورية وروحية. بين عامي 1961 و1966، شكّلت إقامته في لندن نقطة تحول مهمة في مسيرته، لا سيما في مجال صبّ البرونز. جرّب العمل بمواد متعددة مثل الألباستر والخشب والبرونز والقصدير والفضة، مطوّراً أسلوباً فريداً يتجاوز المهارة التقنية ليعبر عن المشاعر الداخلية. من معارضه الأولى في بغداد ولندن إلى مساهماته البارزة في بينالي بغداد، عكست أعماله بحثاً خُلمياً عن الهوية والحقيقة. ورغم محدودية المواد في العراق، آمن الشيكلي بقوة النحت في التأثير وتحريك القلوب والعقول، فنّ متجذر في الجرفة، ومتسامٍ بروح الإبداع.



عيدان الشيكلي
(2005-1932)

بدون عنوان، 1992
نحت من الخشب، 15x25x125 سم

بدون عنوان، 1981
نحت من الخشب، 23x22x52 سم

Eidan Al-Sheikhli
(1932-2005)

Untitled, 1992
Wooden Sculpture, 125x25x15 cm

Untitled, 1981
Wooden Sculpture, 52x22x23 cm



Khaleel Al-Ward
(1923-1984)

Two Sisters, Saniah and Bahiah, 1981
Wooden Sculpture, 60x15x12 cm

خليل الورد
(1984-1923)

الاختان سنية وبهية، 1981
نحت من الخشب، 12x15x60 سم



Amer Khalil
(1957)

Villager, 1983
Wooden Sculpture, 95x15x19 cm

عامر خليل
(1957)

قروية، 1983
نحت من الخشب، 19x15x95 سم

فَنّانات من العراق

Women Artists from Iraq

Betool Al-Fekaiki evokes the strength and vitality of the Iraqi spirit through a poetic fusion of the human form with elements from nature. Emerging in the 1960s, Al-Fekaiki developed a distinct style rooted in symbolism, abstraction, and expressive linework. Deeply influenced by Mesopotamian heritage and Islamic ornamentation, her art gradually moved toward reduction and abstract expressionism, with human figures merging into botanical forms; trunks, veins, roots, and leaves, expressing growth, resilience, and silent endurance, as the return and union with Mother Nature. Her palette is soft yet vibrant, her brushwork delicate yet intentional, often weaving dreamlike scenes where the boundaries between humanity and nature dissolve.

This work, created in 1981 and exhibited in the 1985 Baghdad Biennial at the Iraqi National Museum of Modern Art, reflects the artist's mature vision: a luminous, life-giving figure firmly planted in its land, pulsing with motion and energy. It is a tribute to the Iraqi soul, fertile, enduring, and radiant with the love of life and homeland.

تستحضر بتول الفكيكي في أعمالها قوة الروح العراقية وحيويتها من خلال مزج شعري بين الشكل البشري وعناصر الطبيعة. منذ بروزها في الستينيات، طوّرت الفكيكي أسلوبًا فنيًا متفردًا يركز على الرمزية، التجريد، والخطوط التعبيرية. تأثرت بعمق بالإرث الرافديني والزخرفة الإسلامية، واتجه فنّها تدريجيًا نحو الاختزال والتعبيرية التجريدية، حيث اندمجت الأجساد البشرية مع عناصر نباتية كالجنود والأوردة والجنود والأوراق، لتعبّر عن النمو، الصمود، والتحمل الصامت كما هو الرجوع والتوحد مع الطبيعة الأم. تميزت لوحاتها بألوان ناعمة نابضة بالحياة، وفرشاة دقيقة مقصودة، تصوغ مشاهد حالمة تذوب فيها الحدود بين الإنسان والطبيعة.

هذا العمل، المنجز عام 1981 والمعرض في بينالي بغداد عام 1985 في المتحف الوطني العراقي للفن الحديث، يعكس نضج رؤيتها الفنية: هيئة مضيئة تمنح الحياة، متجذرة في أرضها، تنبض بالحركة والطاقة. إنه تحية للروح العراقية الخصبة، الصامدة، والمشرقة بحب الحياة والوطن.

Betool Al-Fekaiki
(1941)

Our Roots are Grounded, 1981
Oil on Canvas, 110x90 cm

بتول الفكيكي
(1941)

جذورنا ثابتة في الأرض، 1981
زيت على كانفاس، 90x110 سم



Lisa's art is urgent, visceral, and emotionally charged, radiating a searing pain in every brushstroke. Each painting reflects existential anxiety and profound human suffering. Despite her devotion to raising her four children, she never ceased to paint. Her violent, complex, and distinctive expressionist style stands out in the Iraqi and Middle Eastern art scenes, revolving around themes of isolation, pain, and the inevitability of death. Lisa did not paint for fame or recognition, but out of a deep need for expression. Her studio was her sanctuary, always closed, even to her loved ones.

Her distorted, skeletal figures, rendered in pale colors and raw lines, carry immense emotional weight. They embody anguish, solitude, and fleeting moments of silent love. Drawing from the traditions of German Expressionism, her style emerged not from a dominant artistic movement but from lived personal trauma. Lisa is regarded as one of the most powerful voices in Iraqi art, transforming inner pain into profound visual poetry. She was an artist who painted not to be seen, but to survive, a life consumed by art, duty, pain, and exile.

فن ليزا نابض، عاجل، وعاطفي يشقّ المأ إلى أقصى حد، حيث تعكس كل لوحة منها قلقاً وجودياً ومعاناة إنسانية عميقة. وعلى الرغم من تفانيها في تربية أطفالها الأربعة فهي لم تتوقف يوماً عن الرسم. أسلوبها التعبيري العنيف والمُرْكَب والفريد من نوعه في المشهد التشكيلي في العراق ومنطقة الشرق الأوسط، يتمحور حول العزلة، الألم، وحتمية الموت. لم ترسم ليزا طمعاً في الشهرة أو الإشادة، بل بدافع الحاجة للتعبير، فكان رسمها ملاذها، مغلقاً دائماً حتى أمام أحبّتها.

شخصياتها المختزلة والملتوية مرسومة في خطوط عظمية وألوان باهتة، تحمل في طياتها عبئاً شعورياً هائلاً، يُجسّد العذاب والوحدة، ولحظات نادرة من الحب الصامت. مستندة إلى تقاليد التعبيرية الألمانية، نشأ أسلوبها من معاناة شخصية حقيقية لا من تيار فني سائد. يُعتبر صوت ليزا من أبرز الأصوات في الفن العراقي، حيث حوّلت الألم الداخلي إلى شعر بصري عميق. فنانة كانت ترسم لا لتُرى، بل لتبقى على قيد الحياة، حياة استهلكتها بالفن والواجب والألم والغربة.



Lisa Fattah
(1941-1992)

A Room Inside the House, 1973
Oil on Canvas, 75x75 cm

ليزا فتاح
(1941-1992)

غرفة داخل البيت، 1973
زيت على كanvas، 75x75 سم



Hanaa Malallah
(1958)

Pattern and Chaotic Surface, 2000
Mixed Media on Board, 100x100 cm

هناء مال الله
(1958)

النمط والسطح الفوضوي، 2000
مواد مختلفة على خشب، 100x100 سم

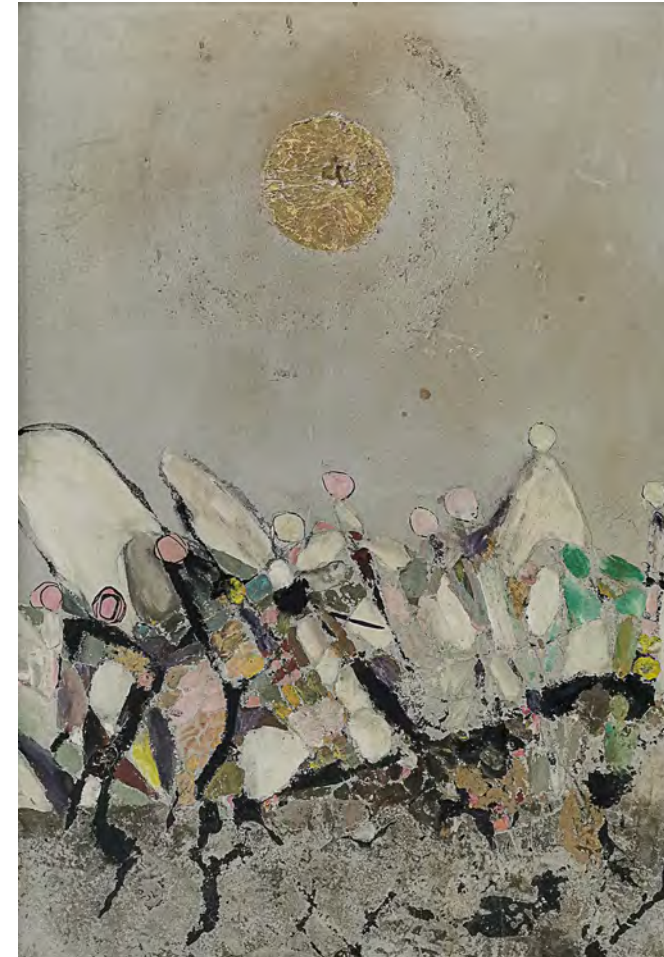


مديحة عمر
(2005-1908)

استلهامات حروفية، 1951
مواد مختلفة على كرتون، 64x45 سم

Madiha Umar
(1908-2005)

Letter Inspirations, 1951
Mixed Media on Carton, 45x64 cm



نادرة عزوز
(2020-1927)

غد مشرق، بداية الستينات
زيت على خشب، 55x80 سم

Nadira Azzouz
(1927-2020)

The Bright Future, Ca. 1960
Oil on Board, 80x55 cm

In "Oriental Song I," Suad Al-Attar creates a dreamlike landscape filled with symbolic forms and rich geometric patterns, drawing from memory, mythology, and nature. As a groundbreaking female artist in a male-dominated Iraqi art scene, Al-Attar gained recognition as a "promising artist" at just fifteen years old. She developed a distinctive visual language, prioritizing introspective expression over imitation. Influenced by surrealists such as Max Ernst and Magritte, her paintings often blur the lines between reality and fantasy. In her work, botanical and architectural forms intertwine to create a tapestry rich in symbolism, reflecting themes of womanhood, creation, and rebirth. What began as a fascination with orchards evolved into dense, mysterious forests filled with bird-women and feminine spirits. In this painting, the grid-like structure invites viewers into an inner garden, a timeless sanctuary that embodies both her mythology and the universal search for meaning.

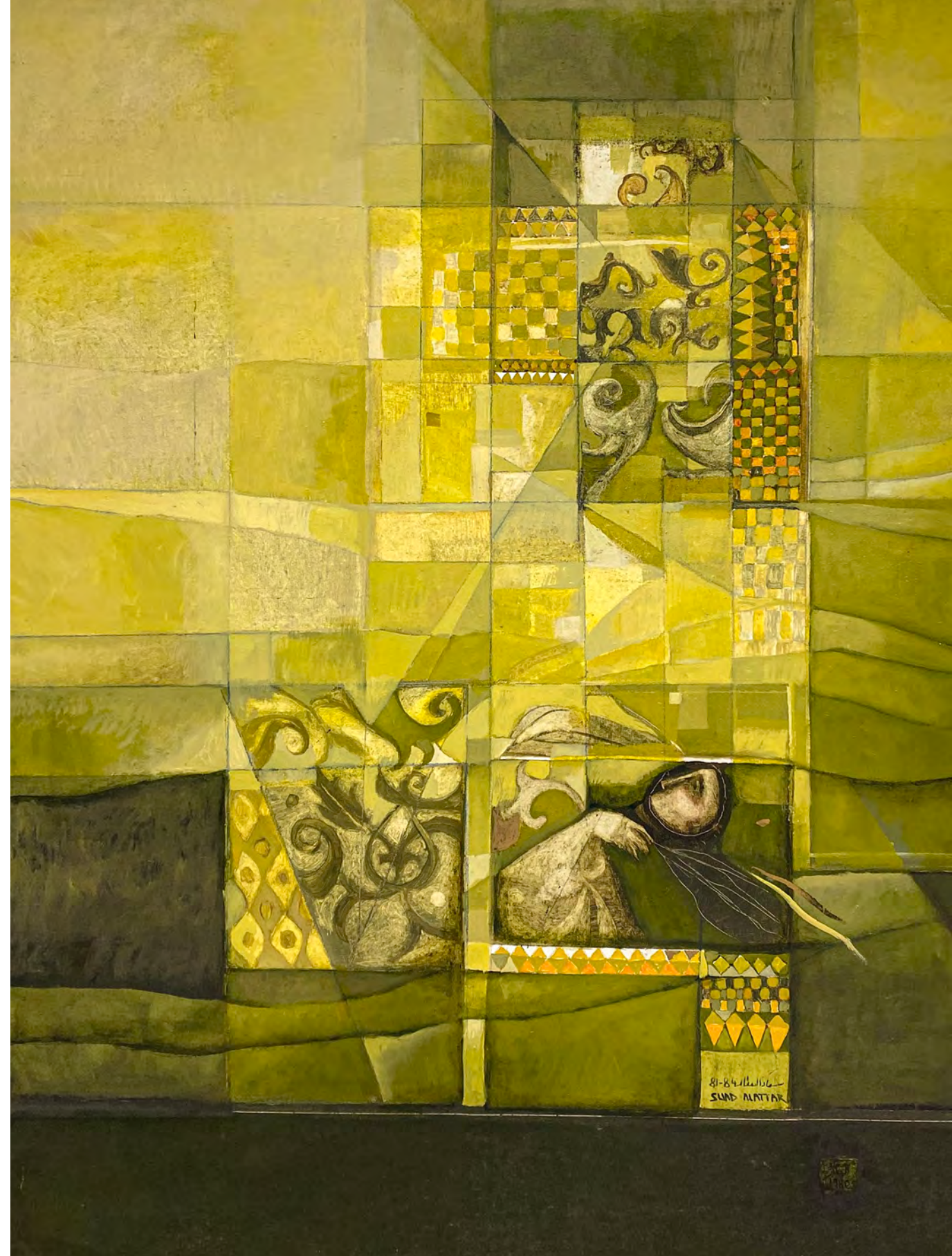
Suad Al-Attar
(1942)

Oriental Song I, 1981-1984
Oil on Canvas, 90x75 cm

في لوحة «أغنية شرقية 1»، تبتكر سعاد العطار مشهداً حالمًا مليئًا بالأشكال الرمزية والزخارف الهندسية الغنية، مستلهمة من الذاكرة والأسطورة والطبيعة. باعتبارها فنانة رائدة وسط مشهد فني عراقي يهيمن عليه الذكور، نالت العطار الاعتراف بموهبتها كـ«فنانة واعدة» في سن الخامسة عشرة فقط. طوّرت لغة بصرية متفردة، فضّلت فيها التعبير التأملي على محاكاة الآخرين. تأثرت بالسرياليين أمثال ماكس إرنست ورينيه ماغريت، وغالبًا ما تلمس لوحاتها الحدود بين الواقع والخيال. في أعمالها، تتشابك الأشكال النباتية والمعمارية لتشكّل نسيجًا غنيًا بالرمزية، يعكس موضوعات الأنوثة والخلق والبعث. بدأت بتصوير البساتين كمصدر إلهام، ثم تحوّلت لاحقًا إلى غابات كثيفة وغامضة تسكنها طيور، نساء، وأرواح أنثوية. في هذه اللوحة، يدعو البناء الشبكي المُشاهد إلى حديقة داخلية، ملاذٍ خالد يجسّد أسطورتها الشخصية والسعي الإنساني الدائم نحو المعنى.

سعاد العطار
(1942)

أغنية شرقية 1981-1984
زيت على كانفاس، 75x90 سم





وداد الأورفلي
(1929)

بدون عنوان، 2008
مواد مختلفة على كرتون، 75x75 سم

Widad Al-Orfali
(1929)

Untitled, 2008
Mixed Media on Carton, 75x75 cm



Sajida Al-Mashaiky
(1942-2024)

Untitled, 1986
Ceramic Sculpture, 37x37x20 cm

ساجدة المشايخي
(2024-1942)

بدون عنوان، 1986
نحت من السيراميك، 20x37x37 سم



Nuha Al-Radi
(1941-2004)

Untitled, Ca. 1990
Ceramic Sculpture, 13x27x17 cm

نهي الراضي
(2004-1941)

بدون عنوان، بداية التسعينات
نحت من السيراميك، 17x27x13 سم

فنانون من العراق

Men Artists from Iraq

Ala Bashir is known for his direct, intense, and expressive style, marked by a surreal quality, even during his time with the Impressionist Group in the 1950s. For over sixty years, he has consistently employed a range of symbolic and expressionist themes in his art. His works reflect profound human suffering and the tragedies he witnessed in Iraq over more than half a century. One recurring symbol in his works is the chair, which represents success, power, wealth, and comfort after hardship. However, it also alludes to torture chairs and electric chairs, emphasizing a darker aspect of his themes.

This work was exhibited in the artist's solo exhibition "Encrypted Memory" at Gallery Different, London, September 2021.

In this exhibition, the artist conveys that memory, as it unfolds, shatters like light in a void. It emerges, takes shape, and disintegrates without our consent, much like our physical existence.

If existence is the tangible memory of being, then what is death? The artist perceives death as the abstract and encrypted memory of existence. Without the key to decipher it, our attempts to understand death become mere reflections on existence.

This perspective reflects the artist's personal view on the purpose of art: that art is not merely for entertainment. Instead, it should provoke thought and inspire contemplation about the meaning and purpose of our human existence. Like science, art can and does play a significant role in transforming humanity for the better.

يُعرف علاء بشير بأسلوبه التعبيري، الحادّ والمكثف والمباشر، والذي يتسم بطابع سريالي، حتى خلال فترة انضمامه إلى جماعة الانطباعيين في خمسينات القرن الماضي. وعلى مدار الستين عاماً الماضية، استخدم باستمرار ثيمات رمزية تعبيرية متنوعة في أعماله الفنية. تعكس أعماله المعاناة الإنسانية العميقة والمآسي التي عاشها في العراق على مدى أكثر من نصف قرن. ومن الرموز المتكررة في أعماله «الكرسي»، الذي يُمثل النجاح، والسلطة، والثروة، والراحة بعد المشقة، لكنه في الوقت ذاته يلمح إلى كراسي التعذيب والكراسي الكهربائية، كإشارة إلى الجانب المظلم من مواضيع أعماله.

عُرض هذا العمل في المعرض الشخصي للفنان بعنوان «الذاكرة المشققة» في غاليري ديفرنت في لندن، في سبتمبر 2021. وفي هذا المعرض، أرد الفنان أن يوضّح أن الذاكرة، عند انكشافها، تتبعثر كضوء في الفراغ. فهي تظهر، تتشكل، ثم تتفكك دون إرادتنا، تماماً كما هو الحال مع وجودنا الجسدي.

فإذا كان الوجود هو الذاكرة الملموسة للكينونة، فما هو الموت إذن؟ يرى الفنان أن الموت هو الذاكرة المجردة والمشققة للوجود. وبدون مفتاح لفك شيفرتها، تصبح محاولتنا لفهم الموت مجرد تأملات في معنى الوجود نفسه.

تعكس هذه الرؤية موقف الفنان الشخصي من غاية الفن؛ فالفن، بالنسبة له ليس مجرد وسيلة للتسلية، بل يجب أن يُثير الفكر ويُلهم التأمل في معنى وغاية وجودنا الإنساني. وكما هو الحال مع العلم، يمكن للفن، بل ويجب عليه، أن يلعب دوراً مهماً في تحويل البشرية نحو الأفضل.



Ala Bashir
(1939)

Time and Place, 2019
Oil on Canvas, 180x160 cm

علاء بشير
(1939)

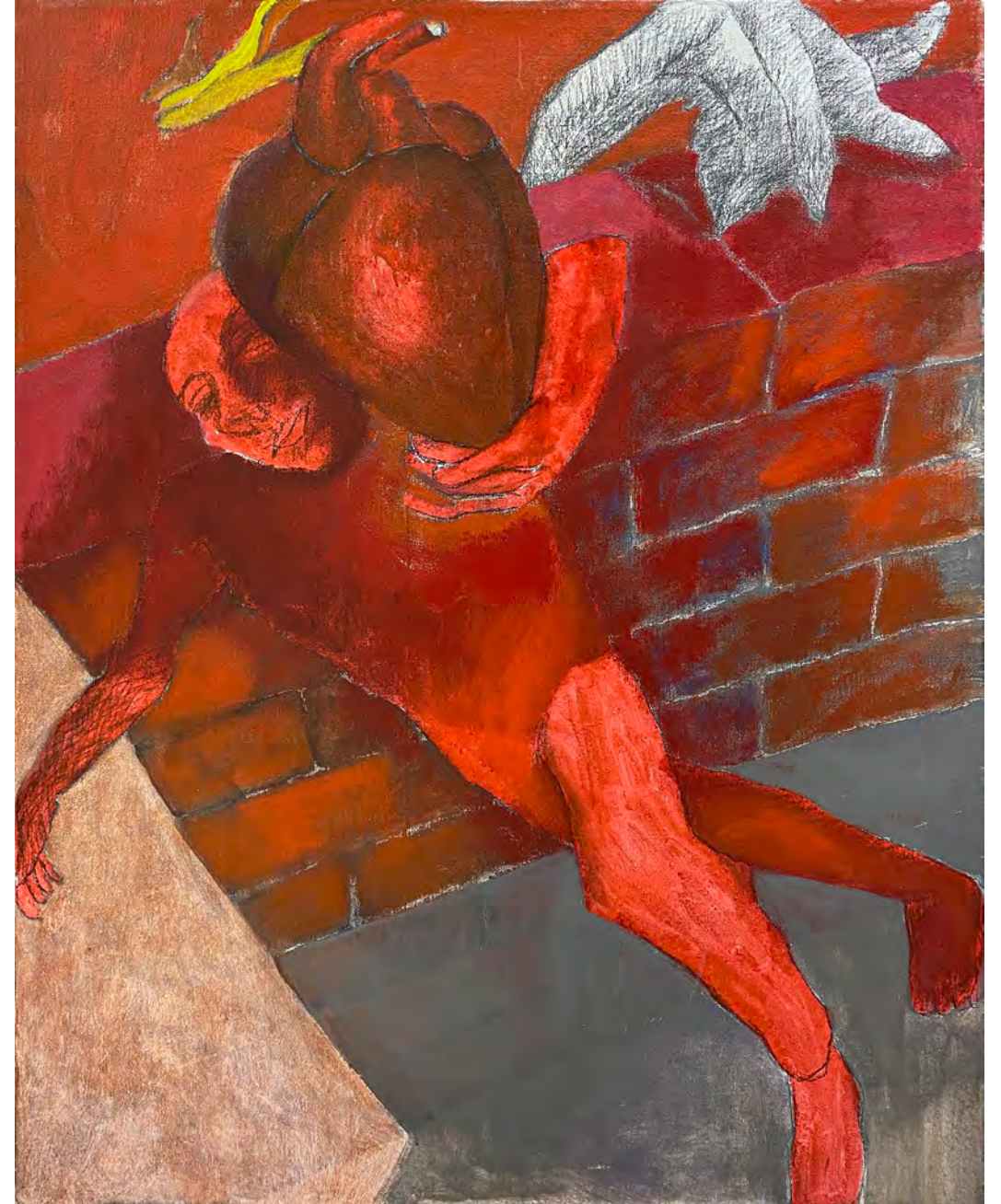
الزمان والمكان، 2019
زيت على كanvas، 160x180 سم

Ardash Kakafian was a prominent Iraqi artist of Armenian descent, born in the city of Mosul. He became the youngest member of the Baghdad Modern Art Group at the age of fifteen, and later pursued his studies at the École des Beaux-Arts in Paris. Kakafian is known for his ability to blend the influences of the Abbasid-era Baghdad School of painting with German Expressionism, drawing inspiration from both Eastern and Western artistic traditions.

He experimented with various media, including lithography and other printmaking techniques, and collaborated with poets such as Adonis. His works address themes such as trauma, identity, and the human condition, characterized by expressive lines and vivid colors. Kakafian was known for merging traditional Middle Eastern subjects with Western modernism, often exploring human emotion and interpersonal relationships in his art.

كان أرداش كاكافيان فناناً عراقياً مؤثراً من أصول أرمنية، وُلد في مدينة الموصل. أصبح أصغر عضو في جماعة بغداد للفن الحديث وهو في الخامسة عشرة من عمره، ثم واصل دراسته في المدرسة الوطنية للفنون الجميلة في باريس (Beaux-Arts). يشتهر كاكافيان بقدرته على المزج بين تأثيرات مدرسة بغداد للرسم في العصر العباسي والتعبيرية الألمانية، مستلهماً تجارب فنية من الشرق كما من الغرب. خاض تجارب فنية متعددة الوسائط، منها الطباعة الحجرية (الليثوغراف)، وأنماط تقنيات الطباعة الأخرى كما تعاون مع شعراء مثل أدونيس.

تتناول أعماله موضوعات مثل: الصدمة، الهوية، والحالة الإنسانية، وتتميز بخطوطها التعبيرية وألوانها الزاهية. عُرف كاكافيان بدمجه بين الموضوعات التقليدية في الشرق الأوسط والحداثة الغربية، وغالباً ما استكشف في فنه المشاعر الإنسانية والعلاقات بين البشر.



Ardash Kakafian
(1941-2000)

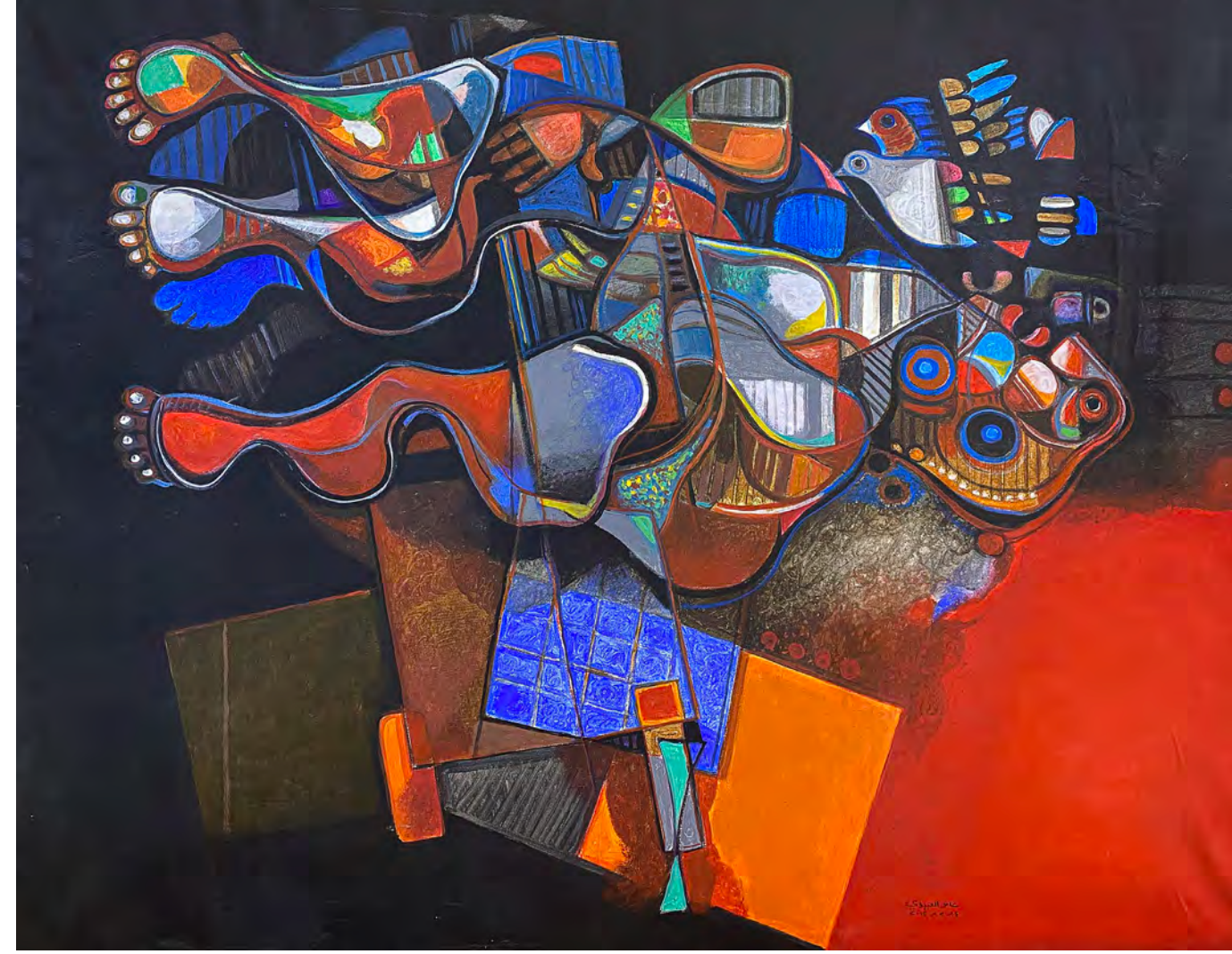
Coup de Coeur, 1995
Oil on Canvas, 153x123 cm

أرداش كاكافيان
(2000-1941)

خفقة قلب، 1995
زيت على كanvas، 123x153 سم

Amer Al-Obaidi's "The Repercussions of a Tired Man" captures themes of exhaustion, resilience, and hope through a fragmented, expressive composition. A distorted human figure, stretched and entangled, reflects the burdens of hardship, while a bird symbolizes a yearning for escape. Bold reds, deep blacks, and intricate patterns intensify the emotional weight. Al-Obaidi, originally known for desert landscapes and iconic horse imagery, evolved in the 1960s as part of the Innovators Group. His later works explored alienation and loneliness, often using symbolic forms like empty chairs and ghost-like figures in enclosed spaces. Drawing from Arab history, folklore, and desert symbolism, he fused heritage with modern abstraction. His horses, once central to his work, became dynamic symbols of motion and release, often shown leaping into open space. Over time, his art transitioned from crowded chaos to tranquil vastness, mirroring both Iraq's landscapes and the emotional terrain of a people in search of meaning.

تصوّر لوحة «تداعيات رجل متعب» للفنان عامر العبيدي، موضوعات الإرهاق والصمود والأمل من خلال تركيبة تعبيرية مجزأة وملينة بالحركة. يظهر الشكل البشري مشوّهاً ومتشابكاً، بما يعكس ثقل المعاناة، بينما يرمز الطائر إلى التوق للتحرر والانعتاق. تبرز الألوان الجريئة كالأحمر القاني والأسود العميق والنقوش المعقدة لتكتف الأثر النفسي. بدأ العبيدي بمشاهد الصحراء، ثم أصبحت الخيول محوراً لأعماله، تجسيدا للطاقة والانسجام. وبصفته عضواً في جماعة المجددين في ستينات القرن الماضي بدأ باستكشاف مواضيع العزلة والاعتراب من خلال رموز مثل الكراسي الفارغة والأشباح البشرية. تأثرت أعماله بالتراث الشعبي والتاريخ العربي، حيث استلهم رموزه وأعاد تشكيلها بصيغة حديثة. لوحاته الأولى أوحى بجيوش وأساطير، فيما استحضرت ألوانه القاتمة مشاهد اللاجئين وأزقة المدن المكتظة. لاحقاً، تحوّل من الفوضى البصرية إلى فضاءات مفتوحة وصمت عميق. تجسّد العراق في لوحاته كأرض واسعة، تنطلق منها الخيول نحو الأفق، لتصبح رمزاً للانعتاق والتحول، ولترسم علاقة ديناميكية بين الشكل والمحيط.



Amer Al-Obaidi
(1943)

Repercussions of a Tired Man, 2014
Mixed Media on Canvas, 122x155 cm

عامر العبيدي
(1943)

تداعيات الرجل المتعب، 2014
مواد مختلفة على كانفاس، 155x122 سم



Mahmoud Obaidi
(1966)

Poet at War with ..., 2002
Acrylic on Carton, 57x38 cm

محمود العبيدي
(1966)

شاعر في حرب مع ...، 2002
أكريليك على كرتون، 57x38 سم



Salim Al-Dabbagh
(1941-2022)

Untitled, 2002
Oil on Canvas laid on Board, 77x77 cm

سالم الدباغ
(1941-2022)

بدون عنوان، 2002
زيت على كانفاس مثبت على الخشب، 77x77 سم



Saad Shaker
(1935-2005)

Untitled, 1987
Ceramic Sculpture, 40x30x10 cm

سعد شاكر
(2005-1935)
بدون عنوان، 1987
نحت من السيراميك، 10x30x40 سم



Tareq Ibrahim
(1938-2021)

Untitled, 1972
Ceramic Sculpture, 25x23x21 cm

طارق ابراهيم
(2021-1938)
بدون عنوان، 1972
نحت من السيراميك، 21x23x25 سم



Dia al-Azzawi
(1939)

Totem, 2008
Hand Colored Fiberglass Sculpture - Edition 4/5
51x19x12 cm

ضياء الغزاوي
(1939)

طوطم، 2008
نحت من مادة الفايبركلاس ملون يدوياً - الإصدار 5/4
12x19x51 سم

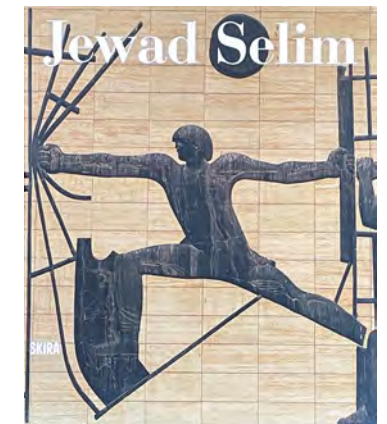
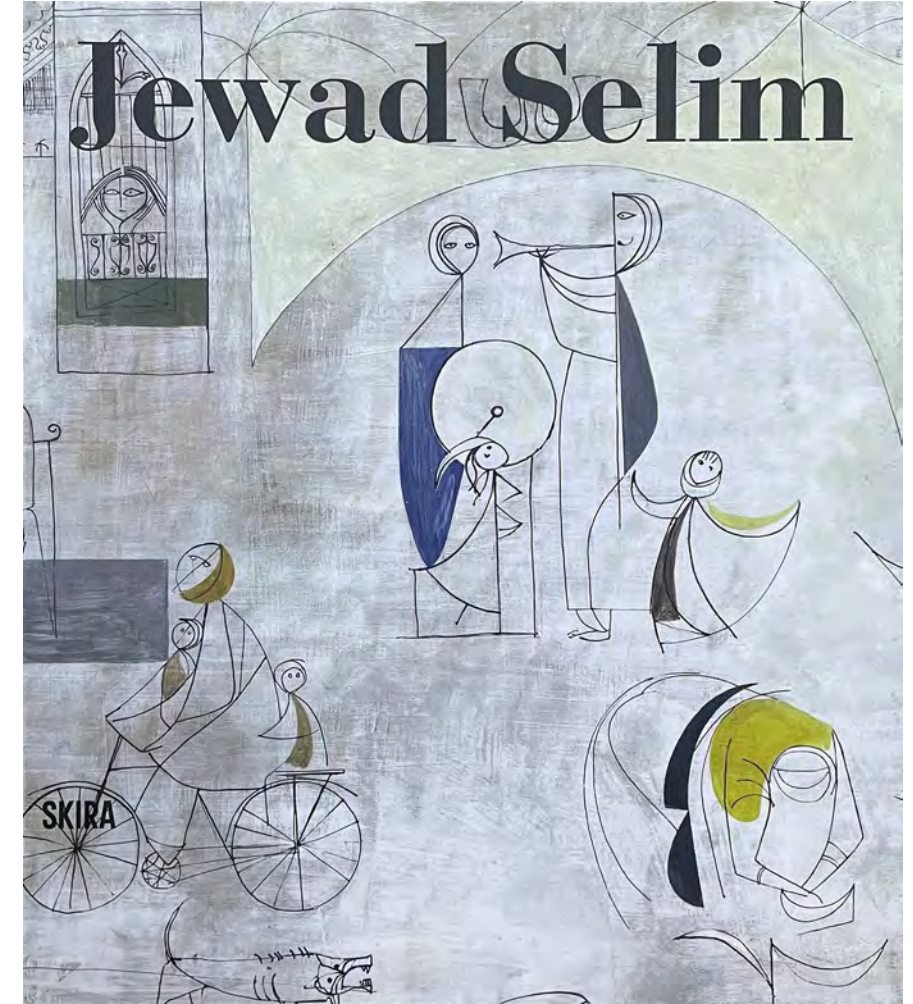
كتالوج رايزونييه جواد سليم للوحات والمنحوتات
Jewad Selim's Catalogue Raisonné of
Paintings and Sculptures

“Jewad Selim - Catalogue Raisonné of Paintings and Sculptures” was published under the supervision of the artist’s family, particularly Mrs. Zaineb Jewad Selim, in collaboration with Mr. Nima Sagharchi and Skira, a Milan-based publisher. The preparation took over three years and consists of 376 pages filled with high-quality photographs of works from private and public collections, including approximately 111 paintings, over 60 sculptures, and three large murals discovered by Mr. Haider Salem Al-Jaafari in Baghdad. The book includes articles from art specialists like Dr. Nada Shabout, Mr. Saleem Al-Bahloly, and Mr. Sagharchi, along with contributions from the artist’s family based on memories and archival materials. It also contains a detailed biography of Selim, emphasizing its importance in preserving the history of Arab and Middle Eastern art.

صدر الكتاب الشامل للفنان جواد سليم **Catalogue Raisonné** تحت إشراف عائلة الفنان (السيدة زينب جواد سليم) بالتعاون مع السيد نيم ساغارجي وعن طريق دار النشر العالمي سكيلا في ميلانو-إيطاليا، وقد استغرق الإعداد له أكثر من ثلاث سنوات.

تكوّن الكتاب من 376 صفحة حوت على صور ملونة عالية الجودة لأعمال من مجاميع خاصة وعامة، إذ ضم الكتاب 111 لوحة مع بعض السكيتشات التابعة لها، و60 عمل نحتي مع ثلاث جداريات كبيرة (كان قد اكتشفها السيد حيدر سالم الجعفري في أحد بيوت شارع الأميرات في بغداد).

وتضمّن الكتاب مقالات كتبها متخصصون وباحثون في الفن منهم الباحثة الدكتورة ندى شبوط، والباحث سليم البهلولي، والسيد نيم ساغارجي بالإضافة إلى المساهمات الخاصة لعائلة الفنان المستندة إلى ذكريات الأسرة القديمة، وما لديهم من مواد أرشيفية ووثائق وصور ومنشورات باللغتين العربية والإنكليزية، وكذلك السيرة الذاتية التفصيلية للفنان التي تناولت مختلف محطات حياته ومسيرته الفنية.



In 1931, at just 13 years old, Jewad Selim (1919-1961) won an award for a sculpture at Baghdad's first art symposium. From 1938 to 1939, he studied Fine Arts at the Beaux-Arts in Paris and later in Rome. However, the outbreak of World War II forced him to return to Baghdad, where he continued to refine his skills in drawing, painting, and sculpture, influenced by prominent European artists.

Although many of his artworks were lost, some, like this piece, were acquired by architect Nizar Ali Jewdat Al-Ayoubi and have survived. This painting is significant as it documents Selim's early professional life and has a reliable provenance. Jewad's work, "A Boy as Pierrot," is an academic study of the original painting by French artist Jean-Honoré Fragonard (1732-1806). It features a boy in theatrical costumes typical of Italian commedia dell'arte, reflecting Jewad's interest in figures from music and theatre.

في عام 1931 وفي سنّ الثالثة عشر، حاز جواد سليم على جائزة من أول معرض للأعمال الفنيّة أقيم في بغداد لمشاركته بقطعة نحّتية حازت تقدير المُحكّمين. وفي 1938 - 1939، أنتدب لدراسة الفنون الجميلة في المدرسة الوطنية للفنون الجميلة في باريس ثم انتقل إلى روما. بسبب الحرب العالمية الثانية اضطر إلى العودة إلى بغداد لكنه واصل محاولته لتطوير مهاراته ومواهبه في الرسم والنحت متأثراً بالعديد من الفنّانين الأوروبيين البارزين. ورغم ضياع الكثير من أعماله، إلا أن البعض منها بقي محفوظاً بأيدي أمينة كتلك القطعة التي اقتناها المهندس المعماري العراقي نزار علي جودت الأيوبي، أو ربما أهداها جواد نفسه لنزار الذي كان صديقاً مقرباً له.

تعد هذه من اللوحات المهمة لأنها توثق بدايات حياة سليم المهنية، ومصدرها معروف وموثوق، وهي دراسة أكاديمية للوحة الأصلية للفنان الفرنسي جان أونوريه فراغونارد (1732-1806). تُصوّر اللوحة صبيّاً مُزيّناً بأزياء مسرحية لما ترتديه شخصيات الكوميديا الإيطالية. يبدو أن جواد سليم رسم هذه اللوحة على وجه الخصوص بسبب اهتمامه بتصوير شخصيات الموسيقى والمسرح.

Jewad Selim
(1919-1961)

A Boy as Pierrot, after Jean-Honoré Fragonard's
Painting, Ca. late 1930s
Oil on Canvas, 40x30 cm

جواد سليم
(1961-1919)

صبي مثل بييرو، بعد لوحة جان أونوريه فراغونارد، نهاية
الثلاثينات
زيت على كanvas، 30x40 سم



This text describes a preliminary design for a mural made of small colored ceramic tiles, intended for the entrance wall of the headquarters of the Women's Red Crescent Charitable Society in Baghdad. It showcases the mature phase of Jewad Selim's career, featuring what is known as the "Baghdadiyat" style. He began developing this style in the early 1950s, parallel to the formation of the Baghdad Group for Modern Art, which was inspired by the rich heritage of the "Iraqi School of Painting." This school emerged in the 12th century and is represented by the artist Yahya ibn Mahmud al-Wasiti.

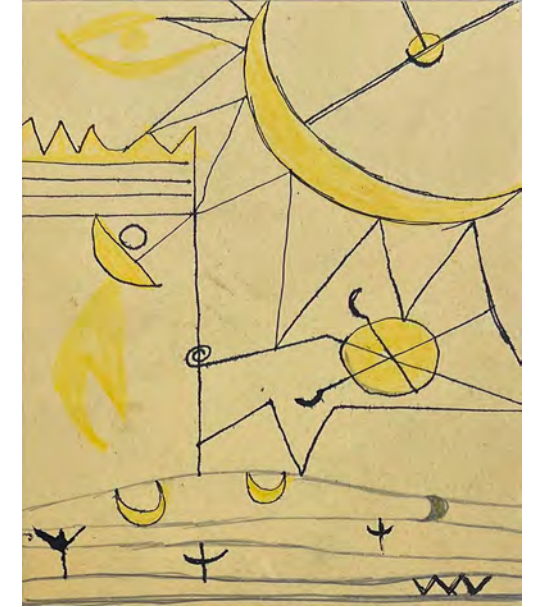
This work was acquired from the collection of architects Nizar and Ellen Jawdat Al-Ayoubi, close friends of Jewad Selim and collectors of many of his works. In Ellen Jawdat's unpublished memoirs, she mentions that Jewad Selim created an abstract design centered around the concept of Good and Evil, prominently featuring the symbol of the crescent.

Jewad Selim created a painting titled the same in 1951, measuring 50 x 70 cm. It is published in the Catalogue Raisonné of Jewad Selim 2025, listed as No. JSP60 on pages 126 and 357.

تعتبر هذه التخطيطات تصميماً أولياً لجدارية مكونة من قطع صغيرة من السيراميك الملون، صُممت لتزيين جدار المدخل لمقر «جمعية الهلال الأحمر النسائية الخيرية» في بغداد. يُجسد هذا العمل المرحلة الناضجة من مسيرة جواد سليم الفنية، حيث يظهر فيه ما يُعرف بأسلوب «البغداديات»، الذي بدأ في تطويره مطلع خمسينيات القرن الماضي، بالتوازي مع تأسيس جماعة بغداد للفن الحديث، المستلهمة من الإرث الغني لما يُعرف بـ «المدرسة العراقية في الرسم»، التي ظهرت في القرن الثاني عشر، ويُعد الفنان يحيى بن محمود الواسطي أحد أبرز ممثليها.

تم اقتناء هذا العمل من مجموعة المعماريين نزار وإلين جودت الأيوبي، أحد أصدقاء جواد سليم المقربين والمقتني للعديد من أعماله. في مذكرات إلين جودت غير المنشورة، ذكرت أن جواد سليم أنشأ تصميماً تجريدياً يتمحور حول فكرة «الخير والشر»، وتضمن التصميم رمز الهلال بشكل بارز.

أنجز جواد سليم لوحة تحمل العنوان نفسه عام 1951، بقياس 70 × 50 سم، وقد نُشرت في «كتالوغ أعمال جواد سليم» (2025)، تحت الرقم JSP60 في الصفحتين 126 و 357.



Jewad Selim
(1919-1961)

Preliminary Design for the Painting "Good and Evil, An Abstraction", Ca. 1950s
Mixed Media on Paper, 17x14 cm (each)

جواد سليم
(1919-1961)

التصميم الأولي للوحة «الخير والشر، تجريد»، الخمسينيات
مواد مختلفة على ورق، 14x17 سم (لكل عمل)

In the history of Modern Art in Iraq, Jewad Selim played a vital role in breaking from traditional experiments in understanding the structure of the painting and in rooting the aspect that allows the artist a more remarkable ability to discover. This is why Jewad Selim's restlessness was fruitful in establishing the most prominent trend that combines both the traditional and the modern, primarily through his leadership in creating the new artistic structure. Through the inspiration of heritage, everyday experiences, and understanding of reality, the artist sought to establish a distinct awareness of the creative design of the work.

These works are the result of playful challenges between Uncle Jewad and the children of his close friend, the architect Nizar Ali Jawdat Al-Ayoubi, during their time in Rome, according to the artist's family.

في تاريخ الفن الحديث في العراق، لعب جواد سليم دورًا محوريًا في كسر التجارب التقليدية في فهم بنية اللوحة، وترسيخ الجانب الذي يتيح للفنان قدرة أكبر على الاكتشاف. ولذلك، أثمرت جهود جواد سليم الدؤوبة في إرساء أبرز تيار يجمع بين التقليدي والحديث، لا سيما من خلال ريادته في بناء البنية الفنية الجديدة. فمن خلال استلهم التراث والتجارب اليومية وفهم الواقع، سعى الفنان إلى إرساء وعي متميز بالتصميم الإبداعي للعمل.

هذه الأعمال هي ثمرة محاولات تحدي بين العمّ جواد وأبناء صديقه المقرب المعماري نزار علي جودت الأيوبي عندما كانوا في روما، وفقًا لما أعلمتنا به عائلة الفنان.



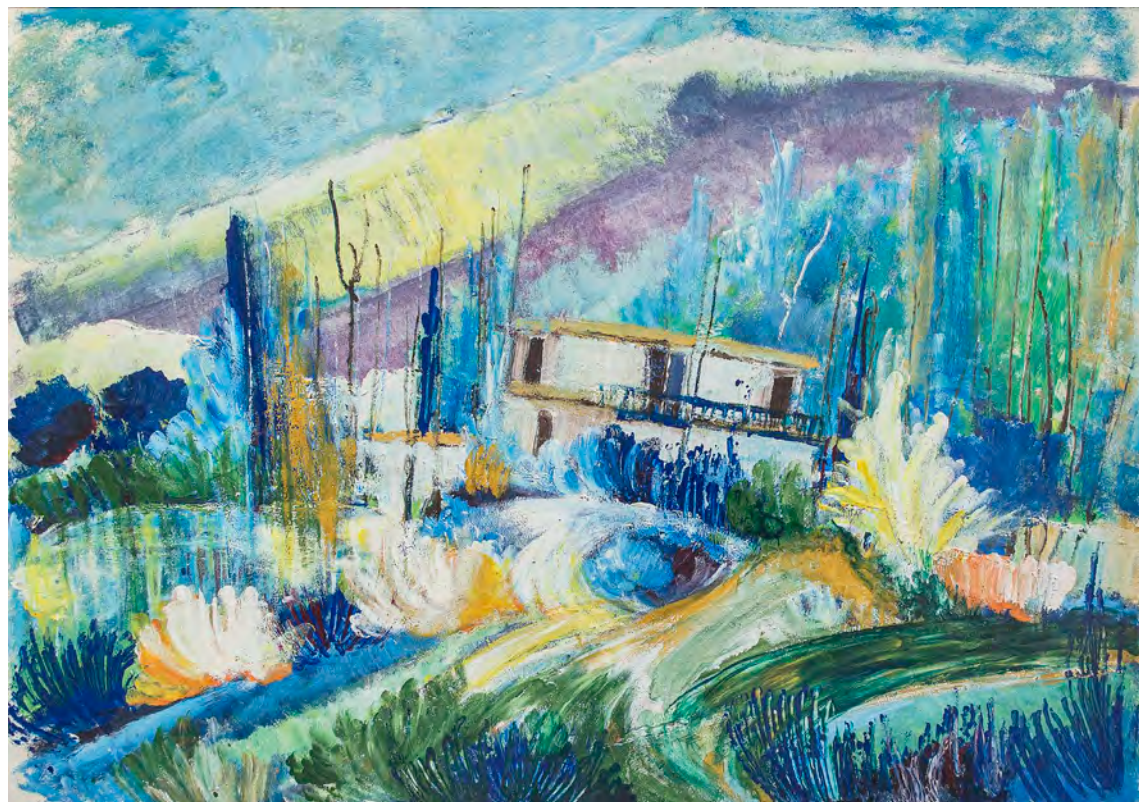
Jewad Selim
(1919-1961)

Collaborative works between Jewad Selim and the children of Nizar Ali Jawdat in Rome, Ca. 1950s
Mixed Media on Paper
18x12 cm, 31x25 cm, 20x12 cm

جواد سليم
(1961-1919)

أعمال مشتركة بين جواد سليم وأبناء نزار علي جودت في روما، الخمسينات
مواد مختلفة على ورق
12x20 سم، 25x31، 12x18

مناظر طبيعية عراقية
Iraqi Landscapes



Azad Shawqi
(1929-2002)

Untitled, Ca. 1980s
Oil on Carton, 70x50 cm

ازاد شوقي
(2002-1929)

بدون عنوان، الثمانينات
زيت على كرتون، 50x70 سم



Faraj Abbo
(1921-1984)

AlQamaria Mosque, Old Baghdad, Karkh, 1968
Watercolors on Carton, 55x80 cm

فرج عبو
(1984-1921)

جامع القمرية، بغداد القديمة، الكرخ، 1968
الوان مائية على كرتون، 80x55 سم



Wadhah Al-Ward
(1938-2015)

Untitled, 1991
Oil on Board, 45x65 cm

وضاح الورد
(2015-1938)

بدون عنوان، 1991
زيت على خشب، 65x45 سم



Mohammad Ali Shakir
(1934-1999)

Untitled, 1989
Oil on Canvas, 57x75 cm

محمد علي شاكر
(1999-1934)

بدون عنوان، 1989
زيت على كanvas، 75x57 سم



Ishtar Jamil Hamoudi
(1952)

Untitled, 2021
Oil on Canvas, 80x120 cm

عشتار جميل حمودي
(1952)

بدون عنوان، 2021
زيت على كanvas، 120x80 سم



Fakher Mohammed
(1954)

Landscape, 1999
Oil on Canvas, 57x67 cm

فأخر محمد
(1954)

منظر طبيعي، 1999
زيت على كanvas، 67x57 سم

فيديو: بغداد بين الأمس واليوم - حوار حي
Video: Baghdad Then and Now —
A Living Dialogue

This video captures the vibrant hustle and bustle of Baghdad's streets-its markets alive with movement, the rhythmic flow of people, the chaotic music of cars and voices intertwining into the city's unmistakable soundscape. More than a document of daily life, this piece becomes a visual conversation between the Baghdad of today and the Baghdad of the 1970s and 80s.

By juxtaposing archival footage with contemporary scenes, the video explores the contrasts and continuities that shape the city's evolving identity. It is not merely a reflection on change, but an invitation to dialogue between generations, between memory and reality, between nostalgia and the now.

Projected on a digital screen within the exhibition, the film also serves as a symbolic bridge to the work of emerging Iraqi artists. It opens up space for public reflection: How do we see Baghdad today compared to the past? What do we hold onto, and what have we lost or gained?

This is not just a portrait of a place, but an attempt to capture the soul of Iraq through the eyes and rhythms of its people-a celebration of its enduring spirit, its complexity, and its capacity for renewal.

يوثق هذا الفيديو الحركة النابضة لشوارع بغداد - أسواقها المزدهمة بالحركة، تدفق الناس، وضجيج السيارات والأصوات التي تتداخل لتصنع نغمة المدينة المميزة. إنه أكثر من مجرد توثيق للحياة اليومية؛ إنه حوار بصري بين بغداد اليوم وبغداد في السبعينيات والثمانينات.

من خلال مزج اللقطات الأرشيفية مع مشاهد معاصرة، يستكشف الفيديو التناقضات والاستمرارية التي تشكل هوية المدينة المتغيرة. إنه ليس مجرد تأمل في التغيير، بل دعوة للحوار - بين الأجيال، بين الذاكرة والواقع، بين الحنين والحاضر.

يُعرض هذا الفيلم على شاشة رقمية داخل المعرض، ليكون جسراً رمزياً يربط بين الماضي وأعمال الفنانين العراقيين الجدد. كما يفتح المجال للتأمل والنقاش العام: كيف نرى بغداد اليوم مقارنة بالماضي؟ ما الذي نتمسك به؟ وما الذي فقدناه أو اكتسبناه؟

ليست هذه مجرد صورة لمكان، بل محاولة لالتقاط روح العراق من خلال أعين وأصوات شعبه - احتفاء بروحه الصامدة، وتعقيده، وقدرته المستمرة على التجدد.



السيرة الذاتية للفنانين

Artists' Biographies

Abbreviations

- AFA: Academy of Fine Arts
- ANC: Arts National Committee (in Iraq)
- FAA: Friends of Art Association
- IAFA: International Association of Fine Arts
- IAS: Iraqi Artists Syndicate
- IFA: Institute of Fine Arts (in Baghdad)
- INMMA: Iraqi National Museum of Modern Art (in Baghdad)
- IPAA: Iraqi Plastic Artists Association

Madiha Umar (1908-2005)

Syrian-Iraqi-American painter

- 1908 Born in Aleppo, Syria.
- 1933 Graduated with honors in Arts and trained to be a teacher at Maria Grey Training College, London.
- 1939 Married Iraqi diplomat Yassin Umar.
- Lectured at IFA, Baghdad.
- 1940s–2000s Many solo and group exhibitions in Iraq and abroad.
- 1941 Acquired Iraqi citizenship and traveled with her husband to Washington DC, where she held her first exhibition.
- 1944 Became known as the first female artist to integrate Arabic calligraphy into her artistic works.
- 1947 Honorary prize, Corcoran School of the Arts and Design (CSAD), Washington DC.
- 1949 Wrote the book Arabic Calligraphy: An Inspiration Element in Abstract Art.
- 1952 Graduated from George Washington University and completed her studies of fine arts at CSAD.
- 1959 MA in Plastic Arts from CSAD.
- 1971 Joined the One Dimension Group.
- 1988 Retrospective and last exhibition, Baghdad.
- Had several radio interviews with Voice of America and the BBC.
- 2005 Passed away at the age of ninety-seven in Amman.

Faik Hassan (1914-1992)

Iraqi painter

- 1914 Born in the Al-Haydar Khanah district, Baghdad, Iraq.
- 1935–38 Thanks to a scholarship studied painting at the École Nationale Supérieure des Beaux-Arts, Paris, obtaining a diploma with excellence.
- 1939–40 Contributed to the founding of the Painting Department, IFA, Baghdad, and taught painting and sculpture. Founded the Iraqi Theater in conjunction with theater artist Hakki Al-Shibli.
- 1941 Participated in FAA's first exhibition, Baghdad.
- 1942 Taught at IFA, Baghdad, and participated in its first annual exhibition.

- 1943 In cooperation with Jewad Selim, they designed scenes for the plays Al-Watan and The Doctor Against his Will.
- 1953 Married Suzanne Côtier and they share one son, Habel.
- 1964 Won the Golden Award as the best Iraqi artist from Gulbenkian Foundation, Iraq.
- 1976 Completed and installed many monumental artworks in different locations in Baghdad, and experimented with most of the art styles, but is known to be the number one realistic painter in Iraq.
- Participated in many exhibitions in Iraq, Lebanon, India, Morocco, Tunisia, Kuwait, the USA, Finland, Canada, and more. Served for fifty years as an inspiring art teacher for hundreds of students.
- Late 1980s Showed symptoms of throat cancer and the doctors attributed it to his addiction to smoking the pipe and the smell of oil-soluble substances.
- 1992 Passed away at the age of seventy-eight in Paris.

Hafidh Al-Droubi (1914-1991)

Iraqi painter

- 1914 Born in Al-Sadriya, Al-Azzah Alley, Baghdad, Iraq.
- Is recognized as one of the most prominent artists that formed the modern art scene in Iraq in the twentieth century.
- 1921–27 Primary school, Bab El-Sheikh, Seraj El-Din. Began to draw folk themes using oil paint.
- 1931 Participated in the Agricultural Industrial Exhibition, Baghdad.
- 1936 First solo exhibition, Teachers Club, Baghdad, where he displayed twenty paintings.
- 1937–40 Scholarship to study at the Reale Accademia d'Italia, Rome. Together with Jewad Selim, he attended professor Lepinsky's atelier.
- 1942 Established the "free art" studio in Baghdad, with the help of Jewad Selim.
- From 1943 Many solo exhibitions in Baghdad and group exhibitions in Iraq and abroad. Received several honorary awards.
- 1946–50 Scholarship to attend the Goldsmiths College of Art, London.
- 1953 Founded the Impressionists Group in the College of Arts and Sciences.

- From 1958 Managed the Iraqi modern art movement through IAA and as a dean of AFA and president of ANC.
- 1982 Retired and devoted himself completely to art.
- 1988 Solo exhibition, Al-Riwaq Gallery, Baghdad.
- 1991 Passed away at the age of seventy-seven in Baghdad.

Jewad Selim (1919-1961)
Iraqi painter and sculptor

- 1919 Born in Ankara, Turkey.
- His first name was Ahmad Jewad (according to an Ottoman habit to name the child with two names: the first is after an esteemed historical person and the second is the daily name).
- 1920s Primary and secondary school studies, Baghdad.
- 1931 Silver Prize for Sculpture at an art exhibition in Baghdad.
- 1938 Studied painting at the École Nationale Supérieure des Beaux-Arts, Paris, for a year.
- 1939 Moved to Rome to develop his artistic ability, but his studies were interrupted by World War II. Back in Baghdad, taught sculpture at IFA.
- 1941 Joined FAA and participated in their first exhibition in Baghdad. Was influenced by Al-Wasiti's drawings.
- 1946–49 Studied sculpture at the Slade School of Fine Arts, London.
- Met his future wife, the artist Lorna Selim.
- End of 1949 Back in Baghdad, resumed his teaching activity at IFA. Founded and headed the Sculpture Department.
- 1950 Joined the Société Primitive that later became the Pioneers Group and participated in their first exhibition.
- 1951 Co-founded the Baghdad Group for Modern Art, Baghdad.
- 1956 Co-founded IPAA and participated in their exhibition at Al-Mansour Club, Baghdad.
- 14 July 1958 A coup d'état took place against the monarchy in Iraq, and a Republic was announced. Jewad was asked by Refaat Chaderchi to create a monument to commemorate the revolution.
- 1959 Began preliminary studies for the sculptural relief

known as Monument of Freedom.

- 1961 Passed away at the age of forty-two from a heart attack on the spot of the monument in Baghdad.

Faraj Abbo (1921-1984)
Iraqi painter

- 1921 Born in Mosul, Iraq, to a Chaldean Christian family.
- 1936 Painted and sculpted works in some of Mosul's old churches, such as Saint Isaiah.
- 1939 Completed his studies at the Central High School in Baghdad.
- 1940/41–1945 Studied painting in Hilla High School, Baquba, Iraq.
- 1941 Joined FAA, Baghdad.
- 1947–50 Sent on a fellowship to Egypt to study. Diploma from the Painting Department, Faculty of Fine Arts, Cairo.
- From the 1950s Many solo and group exhibitions in Iraq and abroad.
- 1950–52 Drawing teacher, Al-Adhamiya High School, Baghdad.
- 1952 Joined the Baghdad Group for Modern Art and participated in its third exhibition.
- 1952–54 Studied in Italy, obtaining a degree with honors from the Accademia di Belle Arti, Rome.
- 1959 Traveled to Baku, Azerbaijan, and drew its most important port on the Caspian Sea. Then went to Kyiv and drew a number of its historical and cultural monuments.
- Taught at IFA then at AFA until his retirement.
- Established his studio in his home in the New Baghdad area, where he kept his photos and archive that document his artistic career.
- 1984 Passed away at the age of sixty-three.

Khaleel Al-Ward (1923-1984)
Iraqi sculptor

- 1923 Born in the Al-Dabakhana district, Al-Kadhimiya area, Baghdad, Iraq.
- 1930–41 Primary and high school studies, Baghdad.

- 1942–43 Met Polish artists who were enlisted in Iraq during World War II.
- 1950–54 Studied sculpture at IFA under the guide of Jewad Selim.
- 1952 Participated in Ibn Sina Festival, Baghdad.
- 1953 Joined the Baghdad Group for Modern Art and took part in all its exhibitions until 1969.
- 1956–58 Group exhibitions, Al-Mansour Club, Baghdad.
- 1957 Iraqi Art Exhibition, UNESCO Headquarters, Beirut.
- 1973 Retired and devoted his to his art.
- 1981 First solo exhibition, Al-Riwaq Gallery, Baghdad, in which sixty-three statues of stone and wood were displayed.
- 1984 Passed away at the age of sixty-one.
- 1984 After his death, an exhibition was held for him at Al-Riwaq Gallery in Baghdad, featuring sixty-five wooden statues.

Ismail Al-Chekhli (1924-2002)
Iraqi-French painter

- 1924 Born in Baghdad, Iraq, to a simple family. His father worked as a carpenter.
- From the 1940s Many solo and group exhibitions in Iraq and abroad.
- 1944 Diploma with distinction from high school.
- 1945 Diploma in Fine Arts, IFA, Baghdad.
- Joined the Pioneers Group.
- 1947–51 Appointed assistant to Faik Hassan at IFA. Fellowship to study at the École Nationale Supérieure des Beaux-Arts, Paris.
- 1953 Married a French artist named Suzanne.
- 1956 Co-founded IPAA and participated in its exhibitions.
- 1960s–70s Graphic art teacher at AFA, Baghdad. Appointed head of the Fine Arts Department, Ministry of Culture and Information, Baghdad.
- 1978 Received the Order of Literature and Arts by the French State.
- 1986 Appointed director of the Fine Arts Department, Ministry of Culture and Information, and chairman of ANC, Baghdad.

- 1995 Retrospective exhibition, Saddam Center for the Arts, Baghdad.
- 2002 Passed away at the age of seventy-eight in Baghdad.
- 2012 His works were shown at the Fifty Years of Love for France and Iraq exhibition, French Institute, Baghdad.

Jamil Hamoudi (1924-2003)
Iraqi-French painter and sculptor

- 1924 Born in Baghdad, Iraq.
- Known as the pioneer of the “Arabic Hurufiyya style” from the 1940s.
- 1942 Joined FAA, Baghdad.
- 1944 Taught history at a school in Baghdad.
- 1945 Diploma in Fine Arts, IFA, Baghdad.
- Established the Journal of Modern Thought, of which he was the editor-in-chief and director.
- 1946 Appointed secretary-general of FAA.
- 1947–55 Diploma from the École Nationale Supérieure des Beaux-Arts, the Académie Julian and the École du Louvre, Paris.
- 1950s–90s Many solo and group exhibitions in Iraq and abroad.
- 1953 Studied “Abstracting's Origins in Ancient Iraqi Art” at the Sorbonne Université, Faculté des Arts, Paris.
- 1958 Published several poems in French and founded the Ishtar Magazine: East and West and the Ishtar Art and Cultural Club.
- 1962 Back in Baghdad.
- 1971 Joined the One Dimension Group.
- 1987 French Medal of Arts and Literature from the French Minister of Culture, Jack Lang.
- 1989 Founder of the Inana House of Art, Baghdad.
- 1998 Retrospective exhibition, Sharjah Art Museum.
- 2001 French Medal of Honor from the French President, Jacques Chirac.
- 2003 Passed away at the age of seventy-nine and was buried in Baghdad.

Nadira Azzouz (1927-2020)

Iraqi painter

- 1927 Born in Iraq.
- 1948 BA in Art, Central School of Art, London, UK.
- 1971 Solo exhibition, Baghdad.
- 2013 Solo exhibition, East meets West, Westbank Gallery, Westbourne Grove, London.
- 2017 Solo exhibition, Mar Behnam Church, Iraq.
- 2020 Passed away at the age of ninety-three.

Lorna Selim (1928-2021)

British-Iraqi painter

- 1928 Born in Sheffield, South Yorkshire, UK.
- 1935–45 Primary, middle and high school studies, South Yorkshire, then transferred to London.
- 1948 Diploma in Painting and Design, Slade School of Fine Arts, London. Met her future husband, artist Jewad Selim.
- 1948, 1957 Participated in the Iraqi Art Exhibition, Beirut.
- 1949 Art Teachers' diploma, Institute of Education, University of London.
- 1950 Studied art for a year at Tapton House School, Chesterfield.
- Married Jewad Selim and they relocated to Baghdad.
- Joined the Pioneers Group and participated in its first exhibition.
- 1951 Appointed art teacher in the Foundation School, Baghdad.
- Co-founder of the Baghdad Group for Modern Art. Participated in all its exhibitions until 1971.
- 1952 Displayed eight works at the Ibn Sina Festival, Baghdad.
- From 1952 Participated in most of the group exhibitions held in Baghdad, Beirut and Damascus.
- 1961 Jewad Selim Passed away before finishing the Monument of Freedom, so she participated in supervising and completing it with artist Mohammed Ghani Hikmat.
- Appointed art teacher at the Girls College.
- From Jewad Selim, she had two daughters, Maryam and Zainab, both British citizens residing in the UK.

- 1964 Participated in the 7th exhibition of the Baghdad Group for Modern Art.
- 1965 Taught the art of drawing, College of Engineering Architecture, University of Baghdad, with Mohammed Makia.
- 2021 Passed away at the age of ninety-three in the UK.

Azad Shawqi (1929-2002)

Iraqi painter

- 1929 Born in Erbil, Iraq.
- 1955 Graduated from the IFA in Baghdad, and received his artistic and professional education by Jewad Selim and Faik Hassan.
- 1959 Participated in a painting exhibition with artist Khalid Saeed.
- 1965-2000 Many solo exhibitions in Iraq and the region.
- Lectured in art education for several years in Sulaymaniyah, Iraq.
- He played a remarkable role in the field of children's drawings and established the first children's theater in Sulaymaniyah.
- Founded the first folkloric museum of Kurdish and Iraqi costumes.
- 2002 Passed away in Sulaymaniyah at the age of seventy-three.

Mohammed Ghani Hikmat (1929-2011)

Iraqi sculptor

- 1929 Born in Baghdad, Iraq.
- 1952 Participated in the Ibn Sina Festival, Baghdad.
- 1953 Diploma in Sculpture, IFA (evening section), Baghdad.
- Joined the Baghdad Group for Modern Art and participated in its second exhibition.
- 1954–67 Many solo and group exhibitions in Baghdad and around the world, winning many prizes.
- 1959 Degrees in Sculpture, Ceramics, Medallions, and Bronze Molding, Accademia di Belle Arti, Roma.
- 1962 Teacher at IFA, Baghdad.

- 1968–87 Several exhibitions throughout the Middle East.
- Co-wrote educational books on paintings and sculptures with artists Saad Al-Tai and Amin Abbas, as requested by the Ministry of Education.
- 1993 The National Museum of Art in Baghdad allocated a permanent wing for his works. After the occupation of 2003, the museum's holdings were stolen and destroyed.
- 1994 Given an award by the Minister of Culture in Lebanon.
- 2002 Head of the National Arts Committee for UNESCO, Paris. Honorary award from the Arab League in Egypt.
- 2010 Honorary award for Arab creativity in Qatar for his achievements throughout his life.
- Many solo and group exhibitions inside and outside Iraq.
- 2011 Passed away at the age of eighty-two.
- Was a member of FAA, the Baghdad Group for Modern Art, the Al-Zawiya Group, IPAA and IAS.

Widad Al-Orfali (1929)

Iraqi painter

- 1929 Born in the Al-Orfaliyah district of Baghdad, Iraq.
- 1936 Primary and secondary schools in the capital.
- Her interest in drawing began since her childhood.
- 1950 Graduated from the American School in Baghdad and gave a speech at the closing ceremony.
- Entered Beirut University for Women to study art and social sciences for a period of three years.
- 1952–54 Teacher in Al-Karkh and Al-Saadoun Kindergarten, Iraq.
- 1956 Completed her studies at Queen Alia College, Baghdad.
- 1962 Diploma in Fine Arts, IFA (evening section), Baghdad.
- 1972 Studied enamel inlay on copper and batik on cloth in Paris.
- 1973 While she was accompanying her diplomat husband in Spain, she visited Andalusia in the southern region, which constituted a big turning point in her art.
- 1983 Founded Al-Orfali Gallery in Baghdad, which is

considered the first private gallery in Iraq.

- Several solo and group exhibitions in Iraq and abroad.
- Author of two books: Swalef (Chronicles) and Khawater (Thoughts), published in Amman.
- She lives in Amman.
- Member of IPAA and IAS.

Najib Younis (1930-2007)

Iraqi painter

- 1930 Born in Mosul, Iraq, to a well-known family of "Al-Sharif Bey."
- Spent his life in Mosul and was one of its most prominent artists in the twentieth century.
- 1949 Moved to Cairo to study at the Higher School of Fine Arts, where European and Egyptian professors (Yousef Kamel, among others) had a presence in the Egyptian and Arabic fine arts scene.
- 1954 Degree with honors, Faculty of Fine Arts, Cairo.
- Back in Mosul, taught in several secondary schools.
- From the 1950s Was influenced by Impressionism during his studies and later adopted a style of his own called "popular realism," which he shared with a group of painters.
- From 1956 Participated in many art exhibitions in Iraq and abroad.
- From 1961 Held many solo exhibitions inside and outside Iraq.
- 1965 Worked at the University of Mosul.
- 1972 Appreciation certificate from IPAA as one of the pillars of the Iraqi art movement.
- 1978 Founder and head of the Fine Arts Department, IFA, Mosul.
- 1980 Head of IAS, Nineveh.
- 1983 Retired and devoted himself to painting in his studio.
- 1985 Retrospective exhibition, INMMA, Baghdad, featuring 250 works.
- 1996 Received the Order of Pioneers of Iraqi art by the Ministry of Culture and Information.
- 2007 Passed away at the age of seventy-seven in his hometown.

Eidan Al-Sheikhli (1932-2005)

Iraqi sculptor

- 1932 Born in Baghdad, Iraq.
- 1957 Diploma in Fine Arts, IFA, Baghdad.
- 1961 Scholarship to study sculpture and casting at the Chelsea College of Arts and then at the Central School of Art and Design, London.
- 1964 Took part in the exhibitions of the Royal Academy and the Education Association through Art under the supervision of the British Ministry of Education, London.
- 1966–80 Several group exhibitions in Iraq and the UK.
- 1981 Solo exhibition, Al-Riwaq Gallery, Baghdad. Three of his works were chosen to be displayed in the Baghdad International Fair. Contemporary Sculpture in Rome, group exhibition with works by Jewad Selim, Ismail Fattah, Kalid Al-Rahhal, Ali Al-Jaberi, Mohammed Ghani Hikmat and others.
- Avoided the media and did not like to appear despite his artistic and academic activities that left an important imprint in the history of Iraqi sculpture.
- 2005 Passed away at the age of seventy-three.
- 2016 Some of his works were displayed in the Iraqi Painters Exhibition of IPAA, in cooperation with the Lebanese Artists Association for Painting and Sculpture in Beirut.
- Was a member of IPAA.

Ismail Fattah (1934-2004)

Iraqi painter and sculptor

- 1934 Born in Basra, Iraq.
- 1954–58 Worked as an art teacher in Nasiriyah and later in Baghdad.
- 1959 Diploma in Painting, IFA, Baghdad.
- 1960–65 Studied at the Accademia di Belle Arti, Rome.
- From the 1960s Several solo and group exhibitions in Iraq and abroad.
- 1962 First prize for Arab artists in painting and first prize for sculpture in Italy. Met his colleague Marie-Luise Schiek, who later became his wife and is known as Lisa Fattah.
- 1963 Won a prize at the annual Margeta exhibition in Rome and obtained two degrees from the Accademia

di Belle Arti, in Ceramic Art and Sculpture.

- 1965 Returned with his family to Baghdad.
- 1969–mid-1990s Professor at AFA, Baghdad. Joined the New Vision Group.
- 1970–75 Executed many sculptural monuments in Baghdad.
- 1971–78 Headed IPAA.
- 1983–86 Participated in supervising both the Martyrs and the Iraqi Flag monument projects.
- 1992 His first wife Lisa Fattah Passed away after a long battle with cancer.
- 1995–2004 Settled in Doha and executed many monumental sculptures and paintings for the Mathaf: Arab Museum of Modern Art.
- 2004 Passed away at the age of seventy and was buried in Baghdad.

Hasan Baghdadi (1934-1996)

Iraqi painter

- 1934 Born in an old neighborhood in Al-Karkh, Baghdad, Iraq.
- 1948 Joined IFA as a listener. Got to know several artists there, including Faik Hassan, Hafidh Al-Droubi, Ismail Al-Chekhli, Jewad Selim, Ata Sabri, and Shakir Hassan Al-Said.
- 1952 Traveled to Lebanon for tourism and settled there. Got married and had five children.
- 1963 Moved to Kuwait due to the unstable conditions in Lebanon.
- 1982 Solo exhibition in Iraq.
- Held several solo exhibitions in Germany, Egypt, and Lebanon.
- 1996 Passed away at the age of sixty-two in Lebanon.

Mohammad Ali Shakir (1934-1999)

Iraqi painter

- 1934 Born in Hilla, Babylon province, Iraq.
- 1957 Diploma in Fine Arts, IFA, Baghdad.
- Became acquainted with Arabic calligraphy through his teacher Majid Al-Zuhdi.
- 1957–61 Drawing teacher in Hilla.

- From the 1960s Several solo and group exhibitions in Iraq and abroad.
- 1962–66 Fellowship to complete his studies in Italy. Received three degrees in Graphic Art (engraving, drawing and lithography) from the Accademia di Belle Arti, Rome, and was awarded with the Gold Medal.
- 1966 Back in Iraq, taught graphic art at IFA and then at AFA, Baghdad, until his retirement in the mid-1990s.
- 1999 Passed away at the age of sixty-five in Iraq.

Saad Al-Tai (1935)

Iraqi painter

- 1935 Born in Hilla, Babylon province, Iraq.
- 1941 Began to paint at the age of six.
- End of 1952 Aged seventeen, his father encouraged him to develop his skills and study abroad. He traveled to Rome via Beirut to attend the Accademia di Belle Arti, Rome, joining Kalid Al-Rahhal, Faraj Abbo and Mohammed Ghani Hikmat.
- 1955 Italian Landscape Foreign Artists Award.
- 1956 Joint exhibition with sculptors Kalid Al-Rahhal and Mohammed Ghani Hikmat, Rome.
- 1957 MA, Accademia di Belle Arti, Rome.
- 1957–68 Back in Baghdad, joined the Impressionists Group and participated in all its exhibitions and activities.
- 1958 Displayed two works at Al-Mansour Club exhibition, Baghdad. From this date he actively participated in most of the organized exhibitions inside and outside Iraq.
- 1959 Recognition Arts Award, Italy.
- 1981 Solo exhibition, Al-Riwaq Gallery, Baghdad.
- From 1982 Dozens of solo exhibitions in Baghdad, London, Rome, Abu Dhabi and Amman.
- 2002 Founder and head of the Italian Language Department at the College of Languages, University of Baghdad.
- 2005 Knight Medal from the Italian Republic.
- 2009 Emeritus Professor at AFA, University of Baghdad.
- Lives and works full time in art in Baghdad.

Saad Shaker (1935-2005)

Iraqi ceramist

- 1935 Born in Baghdad, Iraq.
- Developed the ceramic art in Iraq.
- 1959 Diploma in Ceramic Art, IFA, Baghdad.
- 1960 Ceramics teacher, IFA, Baghdad.
- 1961–63 Scholarship to study ceramic art at the Central School of Art and Design, London.
- 1963–65 Worked as a teacher in the same school, then at Harrow School of Arts, London.
- 1964–2001 Many sculpture group exhibitions in UK, Australia, Europe, Russia, India, Japan, Cyprus, Jordan, Syria, Lebanon and Kuwait. In Denmark, he was awarded a prize for being one of the best three young ceramists in Great Britain.
- 1966 Returned to Iraq and taught the art of ceramics at AFA, University of Baghdad, for thirty-five years.
- 1996 Honorary prize for his creativity by the Iraqi Ministry of Culture.
- 2002 Ceramics Exhibition: Saad Shaker, solo show, Al-Orfali Gallery, Amman.
- 2005 Passed away at the age of seventy in Amman.

Khalid Al-Askari (1937-1995)

Iraqi painter

- 1937 Born in Mosul, Iraq.
- 1956 Diploma, IFA, Baghdad.
- 1959 Solo exhibition, Art and Revolution. Traveled to Spain to study art and work.
- 1980s Traveled to Saudi Arabia to teach.
- 1986 Solo exhibitions, My City and Other Cities and Iraqi Eyes, Iraq.
- 1995 Passed away at the age of fifty-eight, Mosul.

Khalid Ezzat (1937-2021)

Iraqi sculptor

- 1937 Born in Baghdad, Iraq.
- 1944–55 Primary, middle and high school studies in Iraq.

- 1960 Diploma in Painting, IFA, Baghdad.
- 1965 BA in Sculpture, AFA, University of Baghdad.
- 1968–71 Appointed supervisor at the Institute of Art Education in Riyadh.
- 1976–2000 Taught sculpture and headed the Fine Arts Department, IFA, Baghdad.
- 1981 International Artists Forum, Yugoslavia.
- 1983 8th Kuwait Exhibition of Arab Plastic Artists.
- 1997 Arab Sculptors Forum held at the 16th Jerash Festival, Jordan.
- 2001 He was honored to win the World Sculpture Competition in China, where he executed two bronze monuments measuring 4 meters in height. Participated in the Sharjah Biennale.
- Worked as an expert in the Department of Artistic Smelters, Ministry of Culture, Baghdad, for three years.
- Many art exhibitions inside and outside Iraq, such as the exhibitions of IPAA.
- 2021 Passed away at the age of eighty-four.
- Member of IPAA and IAS.

Mohamed Arif (1937-2009)

Iraqi painter

- 1937 Born in Rawanduz, Erbil, northern Iraq.
- 1943–54 Primary, middle and high school studies.
- 1957 Diploma in Painting, IFA, Baghdad.
- 1957–61 Taught the art of drawing in the schools of Erbil.
- 1967 MA, Faculty of Fine Arts, Moscow, where he held three solo exhibitions.
- 1968 Appointed inspector for art education in Saudi Arabia.
- From 1969 Participated in most of the annual exhibitions of IPAA. Many solo and group exhibitions inside and outside Iraq. Wrote a book in Arabic, The Art of Planning, and translated several books from Russian to Kurdish, such as those dedicated to Michelangelo, Paul Gauguin and Eugène Delacroix.
- 2004 Founded the College of Fine Arts in Erbil and obtained a doctorate from the University of Salahaddin, Erbil. Worked as a painting professor at FAA and AFA, Baghdad, and the University of Salahaddin, Erbil.
- 2009 Passed away at the age of seventy-two in Erbil.

Saadi Al-Kaabi (1937)

Iraqi painter

- 1937 Born in Najaf, Iraq.
- 1943–55 Primary and high school studies, Najaf.
- 1959 Diploma in Fine Arts, IFA, Baghdad.
- From the 1960s Exhibited extensively in Iraq and abroad. Became a member of the jury of the Dhaka Asian Biennale in Bangladesh and the Islamic Art Biennale in Tehran. Won many prizes.
- 1960–66 Art teacher in some high schools in Iraq.
- 1966–70 Taught fine arts in Tabuk and became the director of the Painting Department at the Institute of Art Education in Riyadh.
- 1981–85 Director of theatrical production at the Film and Theater Institution.
- 1985–87 Founded and headed the Iraqi Visual Art Club.
- 1985–88 Became director of the Artistic Culture at the Ministry of Culture, Baghdad.
- 1986–90 President of IPAA.
- Lives and works in southern California.

Shamsuddin Faris (1937-1983)

Iraqi painter

- 1937 Born in Muqdadiya, Diyala province, Iraq.
- Early 1960s Graduated from high school and was sent to study in Moscow.
- Doctorate degree in Philosophy of Mural Art Sciences, Moscow.
- Upon his return to Baghdad, he worked as a professor at IFA.
- Worked as a teacher at AFA.
- Wrote numerous studies in plastic art, including The History of Ancient Art, together with Salman Issa Al-Khattat. His most important publications are The Role of Mural Art in the National Liberation Movement, Casting of Metals in the Arts of Mesopotamia and Historical Artistic Sources of Mural Art.
- 1983 Was executed for political reasons at the age of forty-six.
- Was a member of the Neo-Realist Group, IPAA and IAS.

Tareq Ibrahim (1938-2021)

Iraqi ceramist

- 1938 Born in Baghdad, Iraq.
- 1959 Diploma in Fine Arts, IFA, Baghdad.
- Completed his studies in China.
- 1964 Graduated from the Central Institute of Applied Arts, Ceramics Department, Beijing.
- 1970–79 Professor in the Ceramics Department, AFA, University of Baghdad.
- 1972–74 Group exhibitions: Contemporary Iraqi Art Exhibition, INMMA, Baghdad; joint exhibition of five Iraqi artists, INMMA, Baghdad; Contemporary Iraqi Art Exhibition, Turkey; 1st Arab Biennale, Baghdad.
- 1975 First solo exhibition, INMMA, Baghdad.
- 1976 Joint exhibition of six Iraqi artists, INMMA, Baghdad.
- 1978 Joint exhibition of seven Iraqi artists, Iraqi Cultural Center, London.
- 1980 Fourth solo exhibition, Al-Riwaq Gallery, Baghdad, and another at the INMMA, Baghdad.
- 1980s Left Iraq.
- 1997 Joint exhibition of five Iraqi artists, Dubai.
- 2003–18 Several solo exhibitions, Amman.
- 2021 Passed away at the age of eighty-three in the USA.

Wadhah Al-Ward (1938-2015)

Iraqi painter

- 1938 Born in Baghdad, Iraq.
- 1955-1959 Studied and graduated from the IIFA, Baghdad, and obtained a Diploma in painting and sculpture.
- Held several solo exhibitions and participated in many art exhibitions inside and outside Iraq.
- 2015 Passed away at the age of seventy-seven in Baghdad.
- Member of IPAA and IAS.

Ala Bashir (1939)

Iraqi painter and sculptor

- 1939 Born in Khanaqin, Diyala province, Iraq.
- 1944–56 Primary, middle and high school studies, Baghdad, where his family had moved.
- 1957 Enrolled as a student at the College of Medicine, University of Baghdad.
- From 1958 Several solo and group exhibitions in Iraq and abroad.
- 1959–61 Studied at IFA for two years in the evening section while studying medicine.
- 1963 BA in Medicine and Surgery (M.B., Ch.B.), College of Medicine, University of Baghdad.
- 1970 Certificate of specialization in Reconstructive Surgery (FRCS Ed. – Fellowship of the Royal Colleges of Surgeons) from Edinburgh.
- Worked as a professor, headed the Reconstructive Surgery branch at Saddam University and did several surgical studies and researches.
- 1982–83 Saddam Hussein wanted to choose a medical team for himself, and about thirty doctors were chosen, including surgeon Ala Bashir. He became a close confidant of the President.
- 1990s Began sculpting on clay.
- 2000 One of his sculptural works, The Meeting, was chosen to be a monument in Baghdad.
- 2002 Another of his sculptures, The Scream, became a monument in Amiriya area in Baghdad, symbolizing the Amiriya shelter incident in February 1991 during the Second Gulf War.
- Lives in London, where he dedicates himself full time to art.

Dia al-Azzawi (1939)

Iraqi-British painter and sculptor

- 1939 Born in Al-Baroudia, an old Baghdadi neighborhood, Iraq.
- 1945–58 Studied at Al-Tatbiqat Primary School, then Al-Numaniya Middle School, and graduated from the al-Markazia High School, Baghdad.
- 1962 BA in Archeology, University of Baghdad.
- 1964 Diploma in Fine Arts, IFA, Baghdad. Joined the Impressionists Group.

- 1965, 1966 First and second solo exhibitions, Al-Wasiti Gallery, Baghdad.

- From 1965 Several solo and group exhibitions in Iraq and around the world.

- 1968 Head of the Iraqi Antiquities Department, Baghdad, for eight years.

- 1969 Co-founded the New Vision Group with Rafa Nasiri, Ismail Fattah, Mohammed Muhraddin, Saleh Al-Jumaie and Hashim Samarchi. Wrote its founding manifesto.

- 1976 Settled in London and worked as an artistic advisor for the Iraqi Cultural Center.

- 1982 Design director at the Fenoon Arabia magazine until its closure.

- 2001 First retrospective exhibition, Arab World Institute, Paris.

- 2009 Second retrospective exhibition, Abu Dhabi.

- 2016–17 Third retrospective exhibition, Mathaf: Arab Museum of Modern Art and Al-Riwaq, Doha.

- Lives and works in London.

Mahood Ahmad (1940-2021)

Iraqi painter

- 1940 Born in Amara, Iraq.

- 1959 Diploma in Painting, IFA, Baghdad.

- 1967 MA in Art, Surikov Institute of Fine Arts, Moscow.

- 1968–78 Several solo and group exhibitions in Baghdad.

- 1979 PhD in Art Sciences, Higher Institute for Theoretical Studies, Moscow.

- 1980–2001 Participated in several exhibitions in Baghdad.

- 1996 Received a professorship from Baghdad University.

- 2002 Participated in the Baghdad International Festival for Plastic Arts.

- 2009 Honored by the Jordanian Visual Artists Association at the Jerusalem Festival, the Capital of Culture.

- 2010 Publication of his book Miniatures and Manuscript of the Great Maqamat of Hariri in Petersburg. Participated in several exhibitions.

- Wrote articles for several magazines such as Al-Fan, Afaq Arabia and Al-Turath Al-Shaabi.

- 2012 Publication of his book The Woman, The Tattoo, The Legend.

- 2019 Exhibited at Contemporary Artists from Iraq, Ras Al-Ain Gallery, Amman.

- 2021 Passed away at the age of eighty-one.

Ohannes Bedros (1940)

Iraqi painter

- 1940 Born in Mosul, Iraq.

- Diplomas in Commerce and English Language.

- Diploma in Painting, IFA, Baghdad.

- 2004 Solo exhibition.

- Member of IPAA and IAS.

Ardash Kakafian (1941-2000)

Iraqi painter

- 1941 Born in Mosul province, Iraq. Was of Armenian descent.

- 1954 Participated in the Baghdad Exhibition for Painting and Sculpture, which was held in Al-Mansour Club for the first time. Took part in the exhibition of the Iraqi Impressionists Group, IFA, Baghdad.

- 1955 Was a political activist and was arrested and imprisoned for a short period.

- 1956 Joined the Impressionists Group and displayed one painting at the Baghdad Exhibition for Painting and Sculpture, Al-Mansour Club.

- 1957 Displayed five paintings at the Iraqi Art Exhibition, Beirut.

- 1958 First solo exhibition, Hall of IFA, Baghdad.

- 1961 Went to France to study architecture to satisfy his father's ambition. But then entered the École Nationale Supérieure des Beaux-Arts, Paris, to study art in an academic way.

- 1967 Solo exhibition, Galerie des Quatre Vents, Paris.

- 1971 Dom World Award and first prize from Salon d'Automne, Paris.

- 1980 Solo exhibition, Al-Wasiti Gallery, Baghdad.

- 1987–88 Solo exhibition, Al-Orfali Gallery, Baghdad.

- 2000 Passed away at the age of fifty-nine in Paris.

- Was a member of IPAA and IAS.

Betool Al-Fekaiki (1941)

Iraqi painter

- 1941 Born in Baghdad, Iraq.

- 1973 Al-Wasiti Festival, INMMA, Baghdad.

- 1974 Iraqi itinerant art exhibition in Paris, Damascus and Kuwait. Cultural festival of Al-Thawra newspaper, Baghdad.

- 1975 Iraqi Women Artists Exhibition, Kuwait, Madrid, Vienna and Italy.

- 1979 Art and Revolution Exhibition of Al-Thawra newspaper, Baghdad.

- 1980 Exhibition of Iraqi modern art, Amman, Jordan. Exhibition of Iraqi women artists, INMMA, Baghdad.

- 1983–84 Created a mural of 2 × 7 meters at Baghdad Airport and another of 2 × 4 meters in the Iraqi Fashion House, Baghdad.

- 1985 Second International Graphic Arts Exhibition, Al-Riwaq Gallery, Baghdad.

- Worked on several murals in modern schools, Baghdad.

- 1990–2000 Participated in several exhibitions throughout the world, in the Middle East, Europe, Asia and South America.

- 2001 Iraqi Art and the Iraqi Spirit, group exhibition, Aya Gallery, London.

- 2003 Creative Arab World Exhibition, UNESCO Palace, Beirut.

- 2004 Solo exhibition, Al-Orfali Gallery, Amman.

- 2005 Solo exhibition, Ibn Al-Thahir Gallery, Cultural Complex, Abu Dhabi.

- Lives and works in London.

Lisa Fattah (1941-1992)

German-Iraqi painter

- 1941 Born in Oslo, Norway, to parents of German-Swedish origin (Marie Luise Schiek, known as Lisa Fattah).

- 1962 Higher diploma in Painting, Accademia di Belle Arti, Rome. During her studies, she met artist Ismail Fattah. They later married while in Italy, where they

had their son Sohail.

- 1963–64 Studied and trained at the Real Academia de Bellas Artes de San Fernando, Madrid, and won the Young Artist Award.

- 1965–66 Taught art in German schools.

- 1966 Back in Iraq, lived with Ismail Fattah for thirty years and had another son (Ismail) and two daughters (Yasmine and Asia).

- Many solo and group exhibitions inside and outside Iraq.

- 1990 She was diagnosed with leukemia.

- 1992 Passed away at the age of fifty-one and was buried in Baghdad.

- 1997 Joint exhibition with artists Ismail Fattah, Saadi Al-Kaabi and Lisa Fattah, Baghdad Gallery.

Nuha Al-Radi (1941-2004)

Iraqi ceramist

- 1941 Born in Baghdad, Iraq.

- 1961–63 Trained at Byam Shaw School of Art and at Chelsea Pottery, London.

- 1962 Participated in an exhibition of seven Arab artists and another at the Chelsea Pottery, both in London.

- 1965 Solo exhibition, Al-Wasiti Gallery, Baghdad. Group exhibition, Gallery Wirth, West Berlin.

- 1966 Solo exhibitions, Red Cross Society, Baghdad, and Gallery One, Beirut.

- 1970 Solo exhibition, Sultan Gallery, Kuwait.

- 1971 Solo exhibition, INMMA, Baghdad.

- 1971–75 Taught at the American University of Beirut.

- 1973 Solo exhibition, Gallery Contact, Beirut.

- 1974 Solo exhibitions in her Beirut studio and at the INMMA, Baghdad.

- 1975–2000 Held several solo exhibitions around the Middle East.

- 2002 Solo exhibition, Four Walls Gallery, Amman.

- 2003 Solo exhibition, Chawkandi Art Gallery, Karachi.

- 2004 Passed away at the age of sixty-three in Beirut.

Salim Al-Dabbagh (1941-2022)

Iraqi painter

- 1941 Born in Mosul, Iraq.
- 1948–58 Primary, middle and high school studies.
- 1961 Diploma in Painting, IFA, Baghdad.
- 1965 BA within the first session of AFA, University of Baghdad.
- Co-founded the Innovators Group and participated in their exhibitions.
- 1966 Honorary diploma from an exhibition in Leipzig and Baghdad.
- From 1966 Many group art exhibitions and biennales in Iraq and abroad.
- 1967 Art studies, Portuguese Artists Association, Lisbon.
- 1971–2001 Professor of drawing, sketching and graphics, IFA, Baghdad.
- 1972, 1998, 2005 Many solo exhibitions in Iraq and Jordan.
- 2000 Responded to the invitation of the Mathaf: Arab Museum of Modern Art as a visiting artist and executed a number of monumental paintings for them in Doha.
- 2022 Passed away at the age of eighty-one in the USA.

Sajida Al-Mashaiky (1942-2024)

Iraqi ceramist

- 1942 Born in Baghdad, Iraq.
- 1965 Completed her studies at Queen Alia College, Baghdad.
- 1985 Solo exhibitions, Al-Riwaq Hall and Al-Orfali Hall, Baghdad.
- 1997 Solo exhibition, Baladna Hall, Amman, Jordan.
- Several joint exhibitions inside and outside Iraq.
- 2024 Passed away at the age of eighty-two in Baghdad.
- Member of IPAA, IAS.

Suad Al-Attar (1942)

Iraqi painter

- 1942 Born in Baghdad, Iraq.
- 1963 Completed her studies in Fine Arts, obtaining several diplomas from the USA and England. After her graduation, she taught at the University of Baghdad. First solo exhibition in Baghdad after returning from studying in the USA.
- 1964–2002 Several solo and group exhibitions throughout the Middle East and Europe.
- 2003 Spoleto Arts Festival, Italy. Group exhibition, Wharf Palace, London. 20th Century Paintings from the Middle East, Sotheby's, London. Jordan National Museum collection exhibition, UNESCO Center, Paris. Arabian Paintings, Dubai.
- 2006 Greetings to my Country and the Dream of a World Full of Peace, Green Art Gallery, United Arab Emirates. Group exhibition, Leighton House Museum, London (she presented her works from the 1990s).
- 2011 The Tree of Life: Visions from Eden Gardens, solo exhibition, Leighton House Museum, London.
- Lives and works in London.

Alaa Al-Shebli (1943-2015)

Iraqi painter

- 1943 Born in Iraq.
- 1970 Co-founded the Baghdadi Museum and was its director for 37 years.
- 2013 Solo exhibition, USA.
- 2015 Retrospective exhibition, Baghdad.
- 2015 Passed away at the age of seventy-two.

Amer Al-Obaidi (1943)

Iraqi painter

- 1943 Born in Najaf, Iraq.
- 1969 BA in Painting, AFA, University of Baghdad.
- 1970 Solo exhibition, Abdulaziz University, Jeddah.
- Worked as a poster designer in the Iraqi Ministry of Information.
- 1972–82 Several solo and group exhibitions, Baghdad.

- 1986–88 Appointed secretary-general of the Supreme Authority of the 1st and 2nd Baghdad International Festival for Plastic Arts.
- 1987 Solo exhibition, Fay Gallery, Kuwait.
- 1990 Contemporary Iraqi Art Exhibition, Cyprus.
- 1992 Solo exhibition, Ain Gallery, Baghdad. Solo exhibition, Alia Gallery, Amman.
- 1993 Art Biennial, Bangladesh.
- 1995 Solo exhibition featuring forty paintings, INMMA, Baghdad.
- 2000 Magic of Moments in Nature and Place, group exhibition, Gallery Art, Baghdad.
- 2006 Left Iraq after being threatened.
- 2007 Traveled with his family to Syria, where they stayed for a year until they completed their file of asylum in the USA.
- 2008–15 Went to live in the USA. Several exhibitions in Iowa.
- 2019 Exhibited at Contemporary Artists from Iraq, Ras Al-Ain Gallery, Amman.
- Lives and works in Iowa.
- Member of IPAA.

Naji Hussein (1943)

Iraqi painter

- 1943 Born in Amarah, Iraq.
- Diploma in Painting, IFA, Baghdad.
- 1959 Solo exhibition, Baghdad.
- Worked at the decoration department, Iraqi Television.
- 2003 Solo exhibition, House of Culture, Marrakech, Morocco.
- Lives and works in Iraq.
- Member of IPAA and IAS.

Layla Al-Attar (1944-1993)

Iraqi painter

- 1944 Born in Baghdad, Iraq.
- 1955 First prize in the world competition for children's drawings, New Delhi.

- 1965 Graduated within the first session of AFA, University of Baghdad.
- 1966 Founded Adam and Eve Group and participated in its first exhibition, Baghdad.
- 1967–88 Participated in several exhibitions with the Adam and Eve Group and solo, in Baghdad, winning prizes and appointments to several positions of leadership in art.
- 1988 Took part in the 2nd Baghdad International Festival for Plastic Arts, also as a member of the festival's supreme committee, along with the artist Saadi Al-Kaabi. They traveled to several countries in Asia, including Japan and China, where they received a special invitation.
- 1990 Contemporary Iraqi Art Exhibition, Cyprus.
- 1993 Aged forty-nine, the artist was martyred with her husband and their housekeeper, and her daughter Reem was severely wounded, in a missile attack on an important security facility, which was hit by twenty-four missiles; two of them struck her house by mistake.
- Was a member of IPAA and IAS.

Hassan Abd Alwan (1945-2013)

Iraqi painter

- 1945 Born in Nasiriyah, Iraq.
- 1965 Diploma in Fine Arts, IFA, Baghdad.
- 1966 Solo exhibition, Czech Cultural Center, Baghdad.
- 1970 Solo exhibition, INMMA, Baghdad.
- 2005 A Thousand and One Nights, solo exhibition, Foresight Art Gallery, Amman.
- 2008 Joint exhibition with artists Turki Abdul Amir and Akram Naji, Akkad Art Gallery, Baghdad.
- 2013 Iraqi Spaces: Joint Annual Fine Art Exhibition, IPAA, Baghdad.
- Several solo exhibitions in Tunisia, Kuwait, Jordan, Qatar, Lebanon, and many other cities.
- Participated in many art exhibitions inside and outside Iraq, won prizes and medals.
- 2013 Passed away at the age of sixty-eight.
- 2016 His works were displayed in the Iraqi Painters Exhibition of IPAA in cooperation with the Lebanese Artists Association for Painting and Sculpture in Beirut.
- Member of IPAA, IAS, IAFA and the Pioneers Group.

Ishtar Jamil Hamoudi (1952)
Iraqi Painter

- 1952 Born in Paris, France.
- 1970 Held her first solo exhibition at INMMA, Baghdad.
- 1971 Obtained a French Language Diploma and French Literature Diploma from France.
- 1998-2001 Director of Inana Art Gallery.
- Held several solo exhibitions and participated in many art exhibitions inside and outside Iraq.
- Member of IPAA and IAS.

Kareem Saifou (1953)
Iraqi painter

- 1953 Born in Mosul, Iraq.
- 1975 Diploma in Fine Arts, IFA, Baghdad.
- 1980 Worked as an illustrator and designer, Paris, France.
- 1990 Solo exhibition, Al-Riwaq Hall, Baghdad.
- 1997 Solo exhibition, Hiwar Hall, Baghdad.
- 1999 Solo exhibition, Pascal Gallery, Paris.
- Several joint exhibitions in Morocco, Tunisia, France, Venezuela, Iraq, and other countries.
- Member of IPAA, IAS.

Fakher Mohammed (1954)
Iraqi painter

- 1954 Born in Hilla, Babylon province, Iraq.
- 1977 BA in Fine Arts, AFA, University of Baghdad.
- 1978–82 Several exhibitions in and out of Baghdad.
- 1980 MA in Painting, AFA, University of Baghdad.
- Founded the Group of Four with artists Asem Abdul Amir, Mohamed Sabri and Hassan Aboud, and participated in all of its exhibitions that were held at the INMMA and the Al-Riwaq Gallery, Baghdad.
- 1983–2002 Several group exhibitions worldwide, winning many awards.
- 2003 Doctorate in Philosophy of Modern Painting, College of Fine Arts, Babylon.

- 2004–22 Several exhibitions in Iraq and abroad.
- Lives in Iraq and works as the dean at the University of Babylon.
- Member of IPAA, IAS and the French Iraqi Babylon Group.

Wasma Al-Agha (1954-2015)
Iraqi painter

- 1954 Born in Baghdad, Iraq.
- 1968 Solo exhibition, Baghdad.
- 1975 Studied in London, UK.
- 1976-1980 Appointed as an interior designer and illustrator at Baghdad Television.
- 1981 Obtained a BA from the Academy of Fine Arts at the University of Baghdad.
- 1981-1990 Taught at IFA, Baghdad.
- 1987 Obtained an MA from the Academy of Fine Arts at the University of Baghdad.
- 1996 Obtained a PhD in Philosophy of Art History, Academy of Fine Arts at the University of Baghdad.
- 2000 Published a book, Genesis and Its Plastic and Aesthetic Elements in Al-Wasiti's Miniatures.
- 2002 Solo exhibition, From Baghdad to Baghdad ... Visual Visions, Al-Orfali Gallery, Baghdad.
- 2008 Solo exhibition, Oasis of Love, Broadway Gallery, Amman, Jordan.
- 2015 Passed away at the age of sixty-one in Amman.
- Member of IPAA and IAS.

Amer Khalil (1957)
Iraqi sculptor

- 1957 Born in Hilla, Babylon province, Iraq.
- 1981 BA in Sculpture, AFA, University of Baghdad.
- 1984 Solo exhibition, Al-Tahrir Gallery, Baghdad.
- 1987 MA in Sculpture, AFA, University of Baghdad.
- 1991 Award from the 8th Al-Wasiti Festival, Baghdad.
- 1992 Solo exhibition, Saddam Center for the Arts, Baghdad.
- 1993 Participated in the Contemporary Iraqi Art

- Exhibition, Alia Gallery, Amman, and won an appreciation award.
- 1994 Solo exhibition, Baladna Gallery, Amman.
- 1996–99 Several solo exhibitions, Baghdad.

- 2001 Creativity Prize in sculpture from the Iraqi Ministry of Culture and Information.
- 2005 Solo exhibition, Dar Al-Anda Gallery, Amman.
- 2020 Art, the Common Language of People, first international virtual exhibition.
- Lives in Hilla, where he teaches in the Faculty of Art Education, University of Babylon.
- Member of IPAA and IAS.

Hanaa Malallah (1958)
Iraqi-British painter

- 1958 Born in Thi Qar province, Iraq.
- 1965–75 Primary, middle and high school studies, Baghdad.
- 1979 Diploma in Graphic Art, IFA, Baghdad.
- 1987 First solo exhibition, Baghdad.
- 1988 BA in Painting, AFA, University of Baghdad.
- From 1988 Many art exhibitions in Iraq and abroad.
- 1991, 1993, 1994 Second, third and fourth solo exhibitions, Baghdad.
- From 1995 Many solo exhibitions in Iraq and abroad.
- 2000 MA in Painting, AFA, University of Baghdad. Joint exhibition with artists Ghassan Ghaeb and Kareem Risan, Baghdad.
- Taught at IFA and AFA, Baghdad.
- 2008 Doctorate degree in Academic English for Reading and Writing, Department of Arts and Archeology, London.
- Lives and works in London.

Salam Jabbar (1958)
Iraqi painter

- 1958 Born in Baghdad, Iraq.
- 1978 First solo exhibition, Impressionists' Studio, Faculty of Science, University of Baghdad.

- 1981 BA in Geosciences, Faculty of Science, University of Baghdad.
- 1988 Teaching assistant, AFA, University of Baghdad.
- 1992 BA in Drawing, AFA, University of Baghdad.
- 1996 MA in Fine Arts, University of Baghdad. The Epic of Gilgamesh, fourth solo exhibition, AFA, Baghdad.
- 2003 PhD in Philosophy of Fine Arts, University of Baghdad.
- 2008 Head of the Fine Arts Department, University of Baghdad.
- 2020 Art, the Common Language of People, first international virtual exhibition.
- Several group exhibitions in and outside of Baghdad.
- Has many publications in addition to critical, aesthetic and research articles published in magazines, digital newspapers and academic sites.
- Member of IAS, IAFA, the TRI World Cultural Organization in New York, and founding member of the Hiwar Center for International and Strategic Studies.

Mahmoud Obaidi (1966)
Iraqi-Canadian painter and sculptor

- 1966 Born in Baghdad, Iraq.
- 1973–83 Primary, middle and secondary school studies, Baghdad.
- 1988 BA in Fine Arts, AFA, University of Baghdad.
- From 1989 Many solo and group exhibitions inside and outside Iraq.
- 1991 Resided in Amman and held a solo exhibition at Alia Gallery.
- Immigrated to Canada to study and work.
- 1999 MA in Fine Arts, University of Guelph, Ontario.
- Diplomas in New Media and Film from Toronto and Los Angeles.
- 2009 Turtles: Iraqi Artists in Exile, group exhibition, Station Museum of Contemporary Art, Houston, Texas.
- 2017 Group exhibition, British Museum, London.
- 2019 Theater of Operations, MOMA PS1, New York.
- 2021 Interactions, Istanbul Modern.
- Lives and works full time in art and has studios in Toronto, Amman, Beirut and Doha.



Ohannes Bedros



Mahood Ahmad



Dia al-Azzawi



Ala Bashir



Jewad Selim



Hafidh Al-Droubi



Faik Hassan



Madiha Umar



Nuha Al-Radi



Lisa Fattah



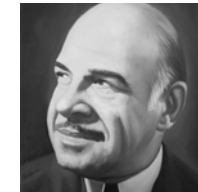
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Ardash Kakafian



Nadira Azzouz



Jamil Hamoudi



Ismail Al-Chekhli



Khaleel Al-Ward



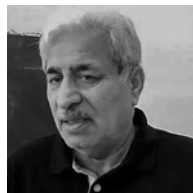
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Suad Al-Attar



Sajida Al-Mashaiky



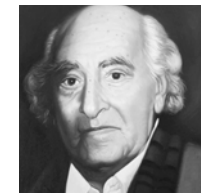
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Najib Younis



Widad Al-Orfali



Mohammed G. Hikmat



Lorna Selim



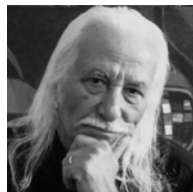
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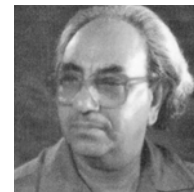
Layla Al-Attar



Naji Hussein



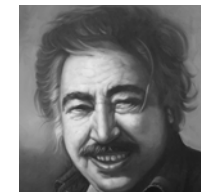
Amer Al-Obaidi



Mohammad Ali Shakir



Hasan Baghdadi



Ismail Fattah



Eidan Al-Sheikhli



Amer Khalil



Wasma Al-Agha



Kareem Saifou



Ishtar J. Hamoudi



Khalid Ezzat



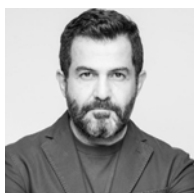
Khalid Al-Askari



Saad Shaker



Saad Al-Tai



Mahmoud Obaidi



Salam Jabbar



Hanaa Malallah



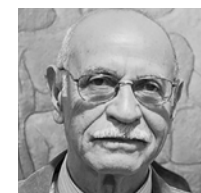
Fakher Mohammed



Tareq Ibrahim



Shamsuddin Faris



Saadi Al-Kaabi



Mohamed Arif

Cover page painting by the Iraqi artist:

Mohammad Ali Shakir, Two Women with a Baby Crib, 1997

Oil on Canvas, 70 x 100

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